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Illinois State University Symphony Orchestra

Glenn Block Director/Conductor
Illinois State University

Sarah Gentry Violin

Greg Hamilton Cello

Julian Dawson Piano

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Music Department
Illinois State University

**Illinois State University
Symphony Orchestra**

Glenn Block
Music Director and Conductor

Sarah Gentry, *violin*
Greg Hamilton, *cello*
Julian Dawson, *piano*

Braden Auditorium
Sunday Afternoon
September 19, 1999
3:00 p.m.

The fifth program of the 1999-2000 Season.

Faculty Artists

Sarah Gentry, violin

Dr. Sarah Gentry is Assistant Professor of Violin at Illinois State University, where she also teaches music theory. She studied violin with Sally O'Reilly at Louisiana State University, where she graduated magna cum laude with a Bachelor of Music degree. As a student of Sydney Harth, she received her Master of Music degree from Yale University. Dr. Gentry received her Doctor of Music degree from Indiana University where she studied with Franco Gulli and Henry Kowalski. While at Indiana, she was awarded a full tuition scholarship plus stipend as an Associate Instructor of Music Theory.

Currently, Dr. Gentry performs as Concertmaster of the Illinois Opera Orchestra, Concertmaster of the Baroque Artists of Champaign-Urbana and Assistant Concertmaster of the Peoria Symphony Orchestra. She is also an active chamber music performer, having studied with members of the Tokyo String Quartet. She performs as first violinist of the ISU Faculty Quartet and violinist of the Ricard Trio, which was featured in the Canterbury Music Festival in England. Other recent activities include recitals in Louisiana and Missouri, guest solo appearances with the Baroque Artists of Champaign-Urbana, the Millennium Strings of Morris, NY and performing and teaching as Faculty Artist at Blue Lake Fine Arts Camp in Michigan.

Greg Hamilton, cello

Mr. Hamilton serves as Assistant Professor of Cello at Illinois State University. He also serves as Principal Cello of the Sinfonia da Camera, a chamber orchestra in Illinois heard frequently on National Public Radio's *Performance Today*. Mr. Hamilton has been heard in live chamber music broadcasts on German Public Radio and National Public Radio. Internationally, he has performed on the Spoleto (Italy) Festival Series, the Canterbury Music Festival in England, and the Aldeburgh Festival Master classes with William Pleeth. He has given solo concerts and master classes in London, England and at Otago University in New Zealand. He has been a faculty member at the SUNY London Piano Festival, the Arkansas Music Festival, and the Mid-America Chamber Music Institute. Mr. Hamilton was a member of the Columbus Symphony Orchestra, a regular substitute for the Houston Symphony and solo cellist for the Spoleto Opera Orchestra. He is a graduate of the Oberlin Conservatory and Northern Illinois University.

Julian Dawson, piano

Julian Dawson was born and educated in Dublin, Ireland. After graduating in Music from Trinity College, Dublin University and gaining Diplomas in Performance and Teaching from the Royal College of Music and the Royal Academy of Music in London, he was appointed Staff Pianist of the B.B.C. (British Broadcasting Corporation) in Scotland.

In 1970, Mr. Dawson performed the complete cycle of Beethoven Sonatas in Glasgow and again at the Edinburgh Festival. He recorded the Beethoven Sonata cycle again in 1982 for Public Radio (WGLT). Mr. Dawson came to the United States in 1975 as Orchestra/Opera Conductor and Professor of Piano at Illinois State University.

In 1979, he was appointed Musical Director of the Bloomington-Normal Symphony, a post he held until 1983. From 1988 until 1996, he was Opera Conductor at Brevard Music Center during the summers. He is currently adjunct Professor of Piano at Northwestern University. Mr. Dawson continues to pursue a rigorous schedule of performances as a pianist and conductor in the United States and overseas. This past summer, he conducted for the opera program "Oberlin in Italy".

Glenn Block, conductor

Dr. Glenn Block is Director of Orchestras and Opera and Professor of Conducting at Illinois State University, and also has served as Music Director of the Youth Symphony of Kansas City since 1983. He also is the Music Director of the Sangamon Valley Youth Symphony, an affiliate orchestra of the Illinois Symphony in Springfield.

Prior to coming to Illinois in the fall of 1990, Dr. Block served for 15 years as Director of Orchestras and Professor of Conducting at the Conservatory of Music of the University of Missouri, Kansas City and Music Director of the Kansas City Civic Orchestra. Born in Brooklyn, New York, Dr. Block was educated at the Eastman School of Music. He received his Ph.D. from the University of California at San Diego.

A frequent guest conductor, he has appeared in over 42 states with All-State and professional orchestras. This season, he will be conducting the All-State Orchestras of Kentucky, Iowa, Massachusetts, and Rhode Island and regional orchestras in Illinois, Missouri, and Kansas. Foreign guest conducting have included concerts and master classes at the Fountainebleau Conservatoire in France, Spain, Canada, Colombia, Estonia and in Russia. In the summer of 2000, Dr. Block and the Youth Symphony of Kansas City will tour Italy.

Dr. Block has served on the faculty of the National Music Camp at Interlochen as Resident Conductor of the World Youth Symphony Orchestra and at the Interlochen Arts Academy as Visiting Conductor. In addition, he has served as Music Director of the Summer Festival Orchestra at the Rocky Ridge Music Center in Estes Park, Colorado.

Glenn Block is married to Nancy Cochran, Professor of Horn at the University of Missouri-Kansas City and past President of the International Horn Society. They have three children.

Program Notes

Two Dance Episodes from "Rodeo"

"Rodeo", sub-titled "The Courting at Burnt Ranch", was first performed at the Metropolitan Opera House on October 16, 1942. The basic idea of the story is not an unfamiliar one: How a woman, in the early pioneer days, was to find a suitable man.

Though the language of its music and its dance is distinctly native and rustic, the emotions that "Rodeo" expresses are universal. It is the story of a young girl suddenly aware of men and competing awkwardly for their attention. In this case she is a cowgirl of the Old West, hoping to accomplish her purpose with tomboyish riding skills. Her ride and the horsemen's wonderful jogging movements are done to a bright musical section the composer has named, "Buckaroo Holiday".

Through the ballet, she finds out what rejection, jealousy and the emotions of love feel like. With interjection of regular square dances to a beautiful Saturday night party she learns and explores what life is all about. Arriving in her cowgirl clothing, she receives embarrassing gestures and comments. She Leaves abruptly and humiliated, while the dancing continues without her, with an exciting and lively "Hoedown". In the midst of the hilarity, she returns to everyone's surprise, wearing a pretty dress. She is then courted immediately by the roper and with her gracious acceptance they join the rest of the party dancing the night away.

Triple Concerto, Op. 56

Written for the Archduke Rudolph, who became Beethoven's pupil at the age of fifteen in 1803, this is Beethoven's only contribution to the genre of concertos for two or more instruments. Before completion, it was offered to various publishers and finally appeared in 1807.

The "Triple Concerto" begins with an ascending figure in the low strings. This rhythmic motif is very important in what follows in both the principal and secondary subject materials. The exposition is of some length, allowing each of the solo instruments a measure of prominence in figuration that often recalls, in the writing of the violin and cello, the use Mozart made of violin and viola in his *Sinfonia Concertante*.

The A-flat major slow movement, introduced by muted strings, allows the solo cello the first statement of the singing principal theme. In the final movement, *Rondo alla Polacca*, the solo cello again introduces the main thematic materials. This is used to frame episodes of contrasting melody and key areas. With the change of notation from a longer triple feel to that of a quicker duple notations, the movement and piece move quickly towards the end of the work.

Program Notes

Symphony No. 2

It was the reported intent of Sibelius to describe the history and character of the Finnish people in this symphony. When the work was written, Finland was still part of Russia.

The first movement depicts the pastoral life of the Finnish people, an exultant people at home in a hard and somber countryside. The next movement describes the existence of patriotic feelings of Finland. The third movement suggests the gathering of defenses and the birth of a national concept, which flows and grows into the grand final movement predicting eventual victory. The martial theme of triumph that pervades the fourth movement leaves the musical air with the promise of a new future.

Notes by Brian Dollinger

Upcoming Event

October 24 3:00 p.m. *The Creation* -
by Franz Joseph Haydn
ISU Symphony Orchestra and Choirs Concert
at Braden Auditorium

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