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ISU Chamber Orchestra

Glenn Block Director/Conductor
Illinois State University

Amy Gilreath Trumpet

Julian Dawson Piano

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**Music Department
Illinois State University**

**ISU
CHAMBER ORCHESTRA**

**Glenn Block, *Music Director
and Conductor***

Kevin Medows, *Assistant Conductor*

**Amy Gilreath, *Trumpet*
Julian Dawson, *Piano***

**Kemp Recital Hall
Tuesday Evening
April 12
7:00 p.m.**

One hundred seventeenth program of the 1993-94 season.

Program

Piano Concerto No. 1 with Trumpet Obligato (1933)
Allegretto
Lento
Moderato
Allegro con brío

Julian Dawson, *Piano*
Amy Gilreath, *Trumpet*

Symphony No. 100 in G Major ("Military")
Adagio—Allegro
Allegretto
Menuetto
Allegro

Dmitry Shostakovich
(1906-1975)

Joseph Haydn
(1732-1809)

About the Soloists

AMY S. GILREATH is Assistant Professor of Trumpet at Illinois State University and a member of Just Brass, the Illinois State University Faculty Brass Quintet. Dr. Gilreath is also principal trumpet in the Peoria Symphony, a member of the Springfield Symphony, serves as the trumpet clinician with the Bands of America Summer Symposium and has toured this year with the Dallas Brass. She holds a Bachelor of Music Education degree from Eastern Kentucky University, and a Master of Music and Doctor of Musical Arts degree in trumpet from the University of Illinois. Dr. Gilreath has performed throughout the state of Illinois as a soloist and is widely in demand as a clinician. She has also been a finalist in the 1992 and 1988 Ellsworth Smith International Trumpet Competition and the 1993 International Women's Brass Solo Competition. Last summer during the Bands of America (BOA) Summer Symposium, Dr. Gilreath was a guest soloist with the Dallas Brass. She was also the 1993 Brass Adjudicator for the BOA National Concert Band Festival. Prior to her appointment to Illinois State University, Dr. Gilreath was the adjunct trumpet professor at Eastern Illinois University. Her professional affiliations include International Trumpet Guild, NBA, Pi Kappa Lambda, and Delta Omicron.

JULIAN DAWSON was born in Dublin, Ireland. As Staff Pianist of the BBC in Scotland, he performed the complete sonatas of Beethoven and Schubert. He was a frequent soloist with the BBC Symphony Orchestra and has performed recitals throughout the British Isles and in Austria. Since moving to the United States in 1975, Professor Dawson has served as Professor of Piano at Illinois State University. A former conductor of the ISU Symphony Orchestra and Bloomington-Normal Symphony, Mr. Dawson serves during the summers as Opera Conductor at the Brevard Music Center in North Carolina.

Program Notes

On the last day of March, 1794, Haydn gave the first performance of a "New Grand Overture" in London. It was the eighth concert of the series organized by the British impresario Johann Peter Salomon who had first brought Haydn to England in 1791. The English loved Haydn, the man and his music. Haydn's previous symphonies, written for the Salomon concerts in London had all been very popular, some even becoming household favorites. Haydn's new symphony entered the repertoire the very night it was first performed. Haydn seems to have begun the Symphony No. 100 while he was still in London, since the first and last movements have been demonstrated to have been written on the type of music paper Haydn was successful in procuring only when he was in England.

The scoring of the "Military" Symphony shows off truly how really excellent the Salomon orchestra was: solid middle parts (horns, trumpets and violas), enhanced second violin parts, independent cello and bass parts. The nickname for the symphony comes from the famous second movement March, lifted entirely from an earlier Haydn work which had disappeared in 1786. Haydn reused the entire movement up until the final trumpet coda, which by all reports, brought the house down at its premiere. The expanded orchestra calls for the military percussion effects of triangle, bass drum and cymbals, so characteristic of the Janizary or Turkish military sounds heard in the Habsburg wars between Turkey and Austria. The finale is an ideal example of the increased scope of Haydn's finales in the later symphonies both in the number of measures (334) and the complex rondo returns. The military percussion bring the symphony to a rousing conclusion.

Shostakovich's Piano Concerto No. 1 was written in 1933. Its original title "Concerto for Piano with the Accompaniment of String Orchestra and Trumpet" emphasized its unusual scoring lacking both wind and percussion instruments. The concerto was conceived as one of the works intended to augment the repertoire of Soviet instrumentalists. In this concerto Shostakovich used themes from some works by Beethoven and Haydn as well as the intonations of a street song that was very popular in Russia at the time. Speaking of his conception of the concerto, Shostakovich wrote:

"I am a Soviet composer and I feel our epoch to be a heroic epoch, full of vigor and joy of life. I want to defend the right of laughter in what is called 'serious' symphony music. When the listeners laugh at a concert of my symphony music, I am not in the least shocked—I am pleased."

Notes by Dr. Glenn Block

*ISU Chamber Orchestra
Personnel*

Violin

Andrew Guinzio, *Concertmaster*
Carlene Easley, *Principal Second Violin*
Andre Delouiser
Rebecca Mertz
Susan Oliverius
Deborah Paulsen

Viola

Jon Feller, *Principal*
Abigail Baker

Cello

Bo Li, *Principal*
Maria Cooper
Jennifer Holtman

Bass

Brian Dollinger, *Principal*
Gretchen Wells

Flute

Scot Schickel, *Principal*

Oboe

Andrea Imre, *Principal*
Jeannie Ohnemus

Clarinet

Jamian Green, *Principal*
Traci Typlin

Bassoon

Jeffery Womack, *Principal*
Christopher Harrison

Horn

Eric Kaiser, *Principal*
Brandon Sinnock

Trumpet

Troy McKay, *Principal*
Debbie Whitfield

Timpani

Fonda Ginsburg

ISU Orchestral Instrument Faculty

Max Schoenfeld, *Flute* Judith Dicker, *Oboe*
Aris Chavez, *Clarinet* Michael Dicker, *Bassoon*
Joe Neisler, *Horn* Amy Gilreath, *Trumpet*
Charles Stokes, *Trombone* Ed Livingston, *Tuba*
David Collier, *Percussion*
Sarah Gentry, *Violin* Arthur Lewis, *Viola*
Ko Iwasaki, *Cello* William Koehler, *Bass*

Next ISU Orchestra Concert

Tuesday, April 26 3:00 p.m.

Symphony Orchestra
Concerto Concert

Braden Auditorium