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Illinois State University Chamber Orchestra

Glenn Block Director
Illinois State University

Brian R. Dollinger Conductor

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Music Department
Illinois State University

Illinois State University
Chamber Orchestra

Glenn Block, *Music Director*
Brian R. Dollinger, *Conductor*



Kemp Recital Hall
Sunday Evening
April 9, 2000
8:00 P.M.

The one-hundred twenty-first program of the 1999-2000 season.

Program

Overture to *The Magic Flute* (1791) Wolfgang Amadeus Mozart
(1756-1791)

Adagio for Strings (1936) Samuel Barber
(1910-1981)

from *Symphony No. 8* (1812) L.van Beethoven
I. Allegro vivace e con brio (1770-1827)

This performance is in partial fulfillment of the requirements for
Master of Music in Conducting.

Brian Dollinger - Mr. Dollinger is in his final semester of study towards a Master's Degree in Orchestral Conducting at Illinois State University. He received his B.M. in Double Bass Performance in 1994 from Illinois State University. He has also studied at the University of North Texas and returned to complete his current degree with Dr. Block. Mr. Dollinger has been a guest conductor with the Central Illinois Concert Orchestra and the Sangamon Valley Youth Symphony. He is also the conductor for the Dunlap, Illinois string program. Among his varied responsibilities, Mr. Dollinger teaches Double Bass as well as performs with the Peoria Symphony Orchestra and Opera Illinois. Mr. Dollinger plans to begin his work towards a doctoral degree this fall.

Program Notes

The *Overture* to Mozart's opera *The Magic Flute* is a well-known and widely performed work in the orchestral repertoire. There are many musical aspects to this overture that make it a wonderful concert piece. Throughout the overture, Mozart sets up some of the music and events that are to come in the opera. For example, the wind and brass chords in the middle of the fast Allegro portion of the work – these same chords are presented later in the opera upon the entry of Sarastro, the High Priest of Isis and Osiris. The overture begins solemnly with the use of three of these chords. With the aforementioned chordal interruption, the overture is just as light and gay, in its contrapuntal fashion, as the prelude to a fairy tale ought to be.

The *Adagio for Strings* in its original form makes up the slow movement from Barber's String Quartet, which was completed in 1936. As a separate work, the *Adagio* was first performed by the NBC Symphony Orchestra under Arturo Toscanini in 1938. The *Adagio* begins with an initial lyrical figure and continues to grow from there to one of the most emotionally moving climaxes in the literature. This climax is achieved through the use of canonic imitation, thick harmonic texture and a gradual increasing of the dynamics. This piece is performed frequently for memorial services as well as being used in Hollywood movies such as *Platoon*.

The Eighth Symphony of Beethoven was written during 1811 and 1812 with its first public performance coming on February, 1814, at the Vienna Redoutensaal. The Eighth Symphony is much more related in spirit to the Sixth Symphony, the "Pastoral", than that of the Seventh. Like the Sixth, it is in the key of F Major, which for the composer was invariably a tonality of good cheer. Even the most earnest sections of the work are never oppressively dramatic or laden with personal symbolism; they speak rather, of elemental power and irresistible vitality. Beethoven, being one of the incredible composers of all-time, still felt he had to work towards the greatness of other composers. A composer who Beethoven emulated was Franz Haydn. Haydn was a master at using silence and pauses as humorous and eventful moments in his music. In his steps from one theme to another, and his transitions and connections, Beethoven makes ingenious use of the "Grand Pause."

- notes compiled by Brian R. Dollinger

Orchestra Personnel

Glenn Block, Music Director
Brian Dollinger, Assistant Conductor
Kimberly Martin, Librarian/Manager

Violin I

Al Bartosik, *concertmaster*
Jennifer Louie
Elizabeth Hunt
Derek Efimetz

Violin II

Jennifer Vestuto, *principal*
Michelle Warber
Wenyan Dong

Viola

Dana Schwartz, *principal*
Mandy DeSutter
Mona Seghatoleslami
Julie Brown

Cello

Kimberly Martin, *principal*
Jim Pesek
Charles Davenport

Double Bass

Nicole Novak, *principal*
Zachary Ginder

Orchestra Committee

Kimberly Martin
Brian R. Dollinger
Darren Wilkes
Erik Tomlin
Nicole Novak

Flute

Stacey Lusk, *principal*
Teryn True

Oboe

Jennifer Schraml, *principal*
Cassandra Anderson

Clarinet

Debi Flowers, *principal*
Denise Yonker

Bassoon

Scott Reynolds, *principal*
Stephanie Fink

Trumpet

Darren Wilkes, *principal*
Rebecca Stekl

Horn

Jennifer Herron, *principal*
Peter Dahlstrom
Tom Kit Weber

Trombone

E. Kinneston Deptola, *principal*
Scott Silder
Ben Bredemeier

Timpani

Bill Cuthbert, *principal*

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