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Ensemble Concerts: The University Orchestra, November 15, 1967

Lawrence Kinney Conductor
Illinois State University

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Illinois State University

Music Department

Presents

THE UNIVERSITY ORCHESTRA

Lawrence Kinney, Conductor

8:15 p.m.

Wednesday, Nov. 15, 1967

Capen Auditorium

PROGRAM

THE UNIVERSITY ORCHESTRA

SYMPHONY IN C MAJOR Franz Schubert

The great C major Symphony was finished in March. It was probably written for performance by the Philharmonic Society, since Schubert rarely composed without a performance of some sort in mind. The society, it is said, found the work too difficult, whereupon Schubert offered the earlier C major Symphony, No. 6. The manuscript of his last Symphony which came eventually into the possession of the society, shows more signs of revision than usual, all alterations tending to give greater melodic significance to the work. The Symphony itself is the Schubertian apotheosis, and the finest possible justification of his methods with sonata form.

We present this Symphony tonight in a shortened version.

INTERMISSION

DANCE OF THE CHILDREN FROM "THE BELOVED VOICE"

Jaromir Weinberger

Weinberger is a Czechoslovakian opera composer. A student of Max Reger, his is a peculiar gift for utilizing Czech and Slovak folk tunes and for decking them out in the glitter of a sophisticated orchestration. His greatest claim to fame is his opera "Svanda the Bagpiper," which was translated into seventeen different languages and performed on more than 150 operatic stages during the very first years of its run.

"THE ALCOTTS" FROM THE CONCORD SONATA FOR PIANO. . .

Charles Ives-Deckwerth

"And so we won't try to reconcile the music sketch of the Alcotts with much besides the memory of that home under the elms - the Scotch songs and the family hymns that were sung at the end of each day - though there may be an attempt to catch something of that common sentiment - a strength of hope that never gives way to despair - a conviction in the power of the common soul, which, when all is said and done, may be as typical as any theme of Concord and its Transcendentalists" -

Charles Ives

ANDANTE FROM THE STRINGS QUARTER OP. 30. Tschaikowsky-Maganini

Tschaikowsky wrote three string quartets. This noble and expressive "Andante" from the third quartet is clearly "too big" for the quartet idiom. Tschaikowsky himself felt this to be so, for he transcribed it for other instrumental combinations. Glazounoff also transcribed this movement. His version is for large string orchestra, all parts subject to division, the cello at times into four parts.

The present edition is a revision and re-arrangement of Glazounoff's brilliant transcription. It has been written to make the work available for smaller combinations than his scoring calls for. A special obligato cello part and a new piano-conductor part make the work basically complete as a trio for violin, cello and piano. Without piano, the work is complete when played by two violins, viola, cello, and bass.

PASSACAGLIA AND FUGUE IN C MINOR. . . Bach-Stokowski

The passacaglia was originally a dance of slow, measured steps. By Bach's time, it had become a form of variations on a ground bass, usually a short, simple melody in triple time. The present work was originally composed for harpsichord but Bach himself rewrote it for organ, and it is the later version which Mr. Stokowski has transcribed for orchestra. It is a set of twenty variations on an introductory eight-bar theme. The theme is presented by the cellos and basses alone; after its initial appearance, it is repeated most frequently in the bass strings, but at times by instruments of higher register and varying timbres, and sometimes with altered rhythm. The work is crowned with a gigantic double fugue (on two subjects heard simultaneously), which rises to a powerful edifice of sound.

Program Notes by Miss Mary Esther Evans, Graduate Assistant,
Music Department

ILLINOIS STATE UNIVERSITY SYMPHONY ORCHESTRA

First Violin
 Greg Thompson
 Susan Barford
 Eve Stolt
 Nancy Reimers
 Pat Ferguson
 Annette Newquist

English Horn
 Carolyn Hanson

Clarinet
 Marilyn Zaruba
 Cathy Llewellyn
 Jeffrey Riley

Second Violin
 Steve Hawkins
 Elizabeth Losch
 Leslie Bertagnoli
 Madeline Reed

Bassoon
 Greg Brozenec
 Susan Otto (Contra)
 Judy Pellegrino

Viola
 Jennifer Holl Bledsoe
 David Hawkins
 Julia Anderson
 Tracy Smith

French Horn
 Mary E. Evans
 George York
 Kurt Schutt
 Carol O'Hare

Cello
 Vianne Carey
 Mary Johnson
 Susan Shapiro
 Catherine Vegh
 Betty Alard
 Kristen Anderson

Trumpet
 Roar Schaad
 Larry Little
 Susan Childers

String Bass
 Ron Anson
 James Hamilton
 Linda Huff

Trombone
 Don Jeanes
 George Fischer
 William Hezlep

Flute
 Sandie Baile
 Kim Upton
 Catherine Cornman

Tuba
 Michael Rutherford

Oboe
 Diane Jones
 Mary McDaniel
 Linda Hanson

Percussion
 Jon Doren
 Gordon Warren

STUDENT RECITAL

Thursday, November 16, 1967
 CE 159 7:30 p.m.

Auf ein altes bildHugo Wolf
 Leslie Sickbert, soprano
 Connie Blauvelt, pianist

The Girl with the Flaxen Hair.....Debussy
 Serenade Impromptu.....Debussy
 Sue Leben, pianist

Elegy.....Daniel Pinkham
 The Hour GlassDaniel Pinkham
 Laurie Eldredge, soprano
 Mike Persenaire, pianist

FuguerestFrangkiser
 Allegretto alla marcia (from Petit Quartet) Crosse
 Clarinet Quartet
 Bruce Mack, Thomas Makeever
 William Verick, Cathy Llewellyn

Prelude in E flat, Opus 23, No. 6..... Rachmaninoff
 Patricia Daniels, pianist

"Deh vieni non tardar" (from Marriage of Figaro).....Mozart
 Rhonda Day, soprano
 Jo Bearden, pianist

"Adieu, chere Louise" (from Le Deserteur)..... Pierre Monsigny
 John Gleasman, baritone
 Connie Blauvelt, pianist

Sonata.....Alberto Ginastera
 Allegro marcato
 Edward Tandy, pianist

Suite..... Don Haddad
 1. Allegro maestoso
 2. Andante espressivo
 3. Allegro con brio
 Mike Rutherford, tubist
 Linda Kloptowsky, pianist