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ILLINOIS STATE UNIVERSITY SYMPHONY ORCHESTRA

Overture to Beatrice and Benedict

Berlioz

Hector Berlioz was one of the towering figures of the Romantic Movement. He excelled in the composition of programmatic music and opera. In his work, the composer frequently turned to literary sources for his programs and libretti. For instance, he based his libretto for the opera *Beatrice and Benedict* on Shakespeare's *Much Ado About Nothing*. He conducted the opera's premiere performance in Baden-Baden on August 9, 1862.

In the Overture, which Berlioz composed after the opera, the composer makes numerous thematic references to the opera. The opening Allegro subject is from the Duetto in the opera's Finale. The following Andante section features a melody which Beatrice sings as she muses on Benedict's going off to war. The agitated allegro section returns, its principal subject derived from the opening theme. The second subject is a march, and the third is a more placid theme by comparison.

Not long after the premiere, Berlioz set about to revise the score. But, plagued by ill health until his death in 1869, Berlioz's final work was to remain the opera *Beatrice and Benedict*.

Sinfonia Concertante in E-flat Major, K. 297b

Mozart

Allegro

Adagio

Andantino con Variazioni

Russell Bedford, bassoon; Aris Chavez, clarinet

Philip Hillstrom, horn; Tim Hurtz, oboe

The *Sinfonia Concertante* for oboe, clarinet, horn, bassoon and orchestra ranks among Mozart's greatest symphonic scores, a landmark in the history of both the symphony and the concerto. Though modelled partially on the old concerto grosso style, it is as Einstein said, not quite "a concerto for four wind instruments with orchestra accompaniment," nor is it a "symphony in which four wind instruments have prominent solo parts"; it lies instead between the two.

The incentive to compose this work came to Mozart when he visited Mannheim on his musical tour in 1777. Mannheim boasted the finest orchestra in Europe with some of the foremost instrumental virtuosos of the time.

Though the *Sinfonia Concertante* was written originally for flute, oboe, horn and bassoon, the version published and performed today replaces the flute with the clarinet. At Mannheim Mozart found clarinets established in the orchestra for the first time and quickly recognized the potential of the instrument. That he lost no time in acknowledging their worth is indicated by the inclusion of two clarinets in the scoring of his D major Symphony.

It is strange that the score of this compelling and beautiful *Sinfonia Concertante* was lost from 1778 to the early 1920's, probably due to the fact that Mozart failed to retain a copy when he sold the work to Jean Le Gros, director of the Musical Society "Concerts de la Loge Olympique." Just when the clarinet was substituted for the flute is unknown, but as Mozart had found new favor in this instrument, and the part was written in a manner ideally suited to it, it is quite possible he accomplished or sanctioned the change himself.

The work is in three movements. The first movement is in sonata form with the double exposition characteristic of Classical concerti. The second movement is lyric and full of gentle melancholy. The third movement is a set of ten variations on a simple folk-like theme. Following the brief tenth variation, there is a short Adagio, after which comes a coda in 6/8 meter based on the theme.

Symphony No. 5, Opus 47

Shostakovitch

Moderato

Allegretto

Largo

Allegro non troppo

The Symphony Number 5, Opus 47 (1937) is one of Shostakovitch's mature masterworks. The music is of spacious design and eloquent expression. The first movement immediately engages a broad and dramatic subject, presented antiphonally in the strings. After a dissonant climax, we hear the second theme of the movement in the violas against an insistent rhythmic background of cellos and basses. A powerful subject for horns, set against a rhythmic figure in the lower strings and piano, brings on the development section. The music now grows excited as both themes are transformed into powerful and exultant statements.

The second movement is dance music in Shostakovitch's most ingratiating satiric vein. A vigorous theme in waltz time is presented by cellos and basses. Another theme is introduced in the woodwinds. Various delightful episodes follow. Each are brief and pleasingly lyrical. The movement ends with a restatement of the opening material.

The third movement is one of the most soulful pages of music by Shostakovitch. It begins with an expressive melody for the violins which is continued in divided strings. A new idea emerges in the flute with harp accompaniment, but it is only a fleeting thought. A more substantial subject is taken over in the oboe accompanied by string tremolos. The clarinet and flute take over before the subject is developed. A forceful climax is built before the placid mood of the opening is revived to conclude the movement.

The finale enters with an uncontrolled burst of energy. A powerful march is given by the brass instruments against vigorous accents in the timpani. This idea assumes increasing importance until a more subdued and slower middle section appears. The dynamic and instrumental colors of the orchestra are fully exploited. The middle section recalls some of the more lyrical sections of the preceding movements. The march music returns with ever increasing power and grandeur to carry the symphony to its triumphant conclusion.

I.S.U. SYMPHONY PERSONNEL

Violins

Llewellyn Preece, Concertmaster
Andrew Erlich, Principal second

Beat Benninger

Becky Britten

Jerry Brown

Linda Coates

John Cramer

Helene Davitz

Joyce Gutschlag

Erwin Korov

Elspeth Lumsden

Pam Meyer

Gayle Norem

Greg Oakley

Larry Park

Deb Pederson

Donna Poole

Carol Waldvogel

Elizabeth Westerlund

Laurie Wilson

Violas

Linda Morris, Principal

Kathy Dooley

Ellen Folta

Karla Koehler

Linda Langellier

Marilou Vetter

Cellos

Isaac Spellman, Principal

Sue Allan

Dan Bunce

Shep Crumrine

Martin Hanson

Laurie Howe

Richard Needham

Monica Overmier

Stefan Reuss

Basses

Peter Guy, Principal

Ken Haebich

Craig Jones

Mary Leitschuh

Flutes

Carol Neulieb

Ann Fitch

Nancy Allan

Kari Neulieb

Valerie Van Alen

Cheryl Hailey

Oboes

Debra Barford

Marvin Carlton

Alexis Gray

Kim Morrison

Clarinets

Melinda Matthews

Mary Ann Campbell

David Bean

Dan Romano

Bassoons

Grant Gillett

Lynn Pearson

Loretta Sweet

Horns

Tim Swenson

Caron Jancik

Robin Schoonhoven

Jo Ellen Edwards

Mark Swan

Trumpets

Kirby Reece

Wes Woolard

Cindy Scaruffi

Pam Wells

Rick Rowell

Jim Strombres

Trombones

Brandon Mason

Joe Kaul

Jim Bermann

Tuba

Andy Carlson

Percussion

Ted Parge

Darryl One

Craig Mason

Tim Morrow

Walter Parks

Assistant Conductor

Darryl One

Orchestra Manager

Marvin Carlton

Librarians

Peter Guy

Carol Waldvogel

The I.S.U. Symphony utilizes revolving seating. Persons behind the first stand systematically change seats for each concert.

The I.S.U. Symphony Orchestra will be appearing in concert on April 16 and with the University-Oratorio Choir on May 1 in the University Union Auditorium.