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Ensemble Concerts: Symphony Orchestra, April 16, 1977

John Ferrell Director

Julian Dawson Conductor

Gayathri Krishnan Piano

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**ILLINOIS STATE UNIVERSITY
SYMPHONY ORCHESTRA**

**with ISU Community-University Oratorio Choir
John Ferrell (Director)**

JULIAN DAWSON, Conductor

GAYATHRI KRISHNAN, piano

University Union Auditorium
Saturday Evening
April 16, 1977
8:00 p.m.

PROGRAM

Sonata pian e forte

Giovanni Gabrielli
(1555-1612)

The first duties of composers such as Gabrielli, Bassano and Monteverdi was to play in a consort during the services at St. Mark's Cathedral in Venice. Gabrieli's *Sonata Pian E Forte* must have had an imposing effect as it resounded through the Basilica in the effect that the title suggest, now quietly now loudly. It has a striking mood and the sombre brooding harmonies suggest that it may have been kept for the most solemn moment of the Mass—the elevation of the Eucharist—when it was customary to play “una suonata grave.”

Piano Concerto in D minor, BWV 1052

J.S. Bach

Allegro

Adagio

Allegro

Soloist: Gayathri Krishnan
(Winner Student Concerto Competition)

Bach wrote many concertos for an individual instrument, or several solo instruments and orchestra. These are not concertos in the present day acceptances of this term, as virtuosic music for an individual instrument with orchestral accompaniment. Rather, they carry on the concerto grosso technique of the Brandenburg concerti.

Bach was the first composer to write concertos for the keyboard. There are seven such concertos in existence and it is strange to say that these works are usually transcriptions of other compositions, a few originated as violin concertos. The three piano concertos heard most often today are No. 1 in D minor, No. 4 in A major, and No. 5 in F minor.

INTERMISSION

Symphony No. 9 in D minor (Choral), Opus 125

Beethoven

Allegro ma non troppo, un poco maestoso

Molto vivace; Presto

Adagio molto e cantabile

Presto; Allegro assai; Rezitativo; Allegro assai

SOLOISTS:

Anne LoMonaco

Kimberly Hughes

Jerome LoMonaco

Donald Armstrong

Community-University Oratorio Choir
John Ferrell, Director

The Ninth Symphony is the crown of Beethoven's orchestral achievement. Few other works in the history of music have generated so much literature and critical analysis, or had such a profound influence on the work of later composers. Wagner, for instance, often began composing after an hour or so spent perusing the score of the ninth.

Not only is this work musically important—its greater significance lies in the fact that it is a great monument in the history of human artistic endeavour. Its four movements are laid out on the grandest scale. The first, with its mysterious quivering introduction leading to its extraordinary dynamic first theme has often been likened to an exploration of the vastness of outer space.

The scherzo with its characteristically original timpani part has an inexorable rhythm which in turn explores the limits of rhythmic insistence, and this is further highlighted by the noble chorale-like middle section which is like a prophecy of the great tune of the Finale.

In the slow movement we see the best of Beethoven's amazing understanding of human warmth, and his exposition of the deepest feelings of the heart. It is one of the most expressive pieces in the whole orchestral repertoire. Again, the beginning of the movement is a masterstroke. The bassoons and clarinets gently "unfold the curtain" to reveal the melody of the strings in the third measure.

Much has been written about the wisdom or otherwise of the choral Finale. Many critics believe that Beethoven made a miscalculation and that it is not a fitting complement to the other three movements. It is true that he had many difficulties in its composition. But, in spite of this, it contains one of the most popular tunes ever written, and also one of the finest ideas in any art-work. The movement opens with a fierce storm alternating with recitative passages for the cellos and basses, as if the orchestra is striving to speak. Then Beethoven reviews a few measures of each of the previous movements in turn, rejecting them, until the woodwinds begin a prophetic approach towards the great theme, whereat the cellos and basses burst into a joyful D major close and then quietly begin the theme. After the whole orchestra has taken up the tune, chaos breaks out again. This time the baritone solo sings the recitative to Beethoven's words: "Friends, not these sounds. Let us sing something more fully pleasing." Then begins Beethoven's setting of Schiller's "Ode to Joy." The predominant feeling is universality. In the variations on the tune, he introduces a "Turkish march" in the style of popular French Revolutionary celebrations of the time. The central part is a sublime choral section speaking of the Fatherhood of God and His people kneeling before Him. In the following double fugue he combines this with the original melody, surely Beethoven's vision of the possibility of man's union with the Godhead and God with man? The final section, only interrupted by the beautiful solo quartet and later the choir's gentle affirmation of "Alle Menschen werden Brüder" (all men will become brothers), proceeds in a headlong rush of jubilation.

It was difficult and daring to attempt to bring his listeners back to earth after the first three movements. Only Beethoven could or would have attempted it. And the very human imperfections of the finale are perhaps half-consciously allowed by the composer and are more than balanced by the sublimity of the other movements. This whole symphony, written by a master so deaf he had to be turned towards the audience at its first performance because he couldn't hear the applause, will always stand beside the best works of Homer, Shakespeare, and Michelangelo in the esteem of the world, as the miracle of art that it is.

An die Freude

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere
anstimmen, und freudenvollere!

Freude, schöner Götterfunken,
Tochter aus Elysium,
wir betreten Feuertrunken
Himmlische, dein Heiligthum!
Deine Zauber binden wieder,
was die Mode streng getheilt;
alle Menschen werden Brüder,
wo dein sanfter Flügel weilt.

Wem der grosse Wurf gelungen,
eines Freundes Freund zu sein,
wer ein holdes Weib errungen,
mische seinen Jubel ein!
Ja, wer auch nur eine Seele
sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
weinend sich aus diesem Bund!

Freude trinken alle Wesen
an den Brüsten der Natur;
Alle Guten, alle Bösen
folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
und der Cherub steht vor Gott.

Froh, wie seine Sonnen fliegen
durch des Himmels prächt'gen Plan,
laufet, Brüder, eure Bahn,
freudig, wie ein Held zum Siegen.

Seid umschlugen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder! über'm Sternenzelt
muss ein lieber Vater wohnen.

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'n Sternenzelt!
Ueber Sternen muss er wohnen.

Ode to Joy

O friends, no more these sounds continue,
Let us raise a song of sympathy, of gladness,
O Joy let us praise thee!

Praise her, praise, oh praise to joy,
the God descended Daughter of Elysium,
Ray of mirth and rapture blended,
Goddess, to thy shrine we come.
By thy magic is united
what stern Custom parted wide,
All mankind are brothers plighted
where thy gentle wings abide.

Ye to whom the boon is measur'd
Friend to be of faithful friend,
Who a wife has won and treasur'd
To our strain your voices lend.
Yea, if any hold in keeping
Only one heart all his own,
Let him join us, or else weeping,
Steal from out our midst, unknown.

Draughts of joy, from cup o'erflowing,
Bounteous Nature freely gives
Grace to just and unjust shewing,
Blessing ev'ry thing that lives.
Wine she gave to us, and kisses,
Loyal friend on life's steep road,
E'en the worm can feel life's blisses,
And the Seraph dwells with God.

Glad as his suns, the suns His will sent plying,
Through the vast abyss of space,
Brothers, run your joyous race,
Herolike to conquest flying.

O ye millions, I embrace ye!
Here's a joyful kiss for all!
Brothers, o'er yon starry sphere
Sure there dwells a loving Father.

O ye millions kneel before Him,
World, dost feel thy Maker near?
Seek Him o'er yon starry sphere,
O're the stars enthron'd, adore Him!

ISU SYMPHONY PERSONNEL

Violins

John Cramer, Concertmaster
Andrew Erlich, Principal second

Beat Benninger
Becky Britten
Jerry Brown
Linda Coates
Helene Davitz
Joyce Gutschlag
Erwin Korov
Elspeth Lumsden
Pam Meyer
Gayle Norem
Greg Oakley
Larry Park
Deb Pederson
Donna Poole
Llewlyn Preece
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

Harp

Lindsay Halpern

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

COMMUNITY-UNIVERSITY ORATORIO CHOIR—SPRING 1977

I Soprano

Sylvia Anderson*
Louise Andrew*
Vickie Burton
Connie Conroy*
Susan Cooper
Vera Fulton*
Marcia Garmer*
Maggie Griffen
Cathy Guyton

Priscilla Harper*
Piper Henderson
Judy Hershberger*
Judy Hess*
Anita Keller
Sara Kinney
Rowena Koshinski*
Barbara Maier*
Eileen Malone
Cathy Mattingly

Barbara Mote*
Roberta Popara
Lore Price
Lou Ann Reichle
Donna Siemsen
Roberta St. John
Rita Story
Rose Erin Sullivan*
Sheila Wakefield*

I Soprano

Sylvia Bellows
 Ella Buth*
 Louise Cebula*
 Lisa Chan
 Mary Cralley*
 Mary DeRubis
 Esther Dunavin*
 Denise Ebdon
 Sarah Erwin
 Lynn Foreman
 Jean Gray
 Jane Hitchell*
 Carol Huslander
 Linda Lewis
 Cindy Liffick
 Eleanor Lloyd*
 Regina Manning
 Jody Meizelis*
 Wilma Miller*
 Marge Mosier*
 Dawn Nickel
 Marcia Nielson*
 Sandra Nielson
 Judith Poultney*
 Luella Procknow*
 Barb Short
 Kathy Siebenmann
 Rhonda Sunken
 Bonnie Tinsley*
 Gertrude Ward
 Georgia Watkins*
 Beth Wenger

I Alto

Cheryl Barth
 Margaret Downs*
 Kim Edel
 Regina Falker
 Kathy Faust*
 Ann Feeney
 Robin Gensert
 Diane Houser
 Lori Kallenbach

Mary Beth Kunde
 Jean Lange
 Diane McIntyre*
 Christa Mitzkat*
 Brenda Mueller
 Margaret Oglesby
 Lorene Olson
 Lynn Ellen Petersen
 Carol Puttcamp*
 Monica Rakow
 Lillian Ramsey*
 Linda Rasmussen
 Paula Evans*
 Marlise Riffel*
 Deborah Ryals
 Marjorie Smith
 Patricia Thomas
 Carol Trotter
 Cathy Tudor
 Tina Voelz
 Lenore Waltner
 Madge Williams*
 Billiejo Ann Wyman
 Patty Zosky

II Alto

Sarah Allen*
 Kathleen Albert
 Lisa Bittner*
 Pamela Bittner*
 Kathleen Brhel
 Elizabeth Croxville
 Bonnie Fletcher
 Mary Francis Freeman*
 Jo Ann Hartman*
 Carol Immel
 Louis Jett*
 Jane Kampe
 Catherine Miller
 Beverly Nichols
 Connie Phoenix
 Lola Rannabarger*
 Teri Savini
 Lisa Sienknecht

II Tenor

David Ashman
 Roy Austensen*
 James Baughman
 Robert Cox*
 Daniel Duzinkas
 Steve Estes
 Joel Gray
 Stephen Henclewski
 Rob Hines
 Darryl Manring*
 James Marlin
 William Packheiser
 Rodney Renfroe
 Terry Reutter
 Scott Stringer
 Charles Tyler*
 Victoria Sleevar
 Laurel Sodt
 Ann Sokan*
 Denise White
 Elizabeth Wright
 Donna Wissmiller

I Tenor

Michael Duffy*
 Frank Helme*
 David Gresta
 Bob Kiesler*
 Gregory Kunde
 John Newson
 Herb Nottlemann
 James Schimerlik
 Eugene Sutton*
 Richard Teegarden
 William Volker
 John White

I Bass (Baritones)

David Brate
 William Buss
 Randy Crow
 Shayne Daughterity
 Ed Edwards
 John Foley
 Robert Gresley*
 Douglas Kriete
 David Little
 Edward McCullough*
 William Miller*
 Thomas Nance
 Boyd Nichols*
 Randall Roland
 Dave Sajnaj
 James Schuartzburg
 David Speer
 Don Studebaker*
 Frank Titus
 Alan Troline
 Louis Washington
 Gregory Winston
 James Zieche
 Steven Zivilik

II Bass (Basses)

Steven Brown
 David Colvin
 Don Ferris
 Geoffrey Gould
 Paul Jung
 Bruce Lorie*
 Tim McGuire
 David Newby
 Kurt Pattison
 Richard Tomic
 Victor Wiley
 Jack Schroeder*
 Gayle Thomas*

*denotes Community Member

The ISU Symphony Orchestra will be performing with the Community-University Oratorio Choir at 2 p.m. on Sunday, May 1, 1977 in the University Union Auditorium. The program will be:

Serenade to Music by Vaughan Williams (Madrigals)

Mass in A-flat by Schubert (Community-University Oratorio Choir).