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10-27-1976

## Ensemble Concerts: Symphony Orchestra, October 27, 1976

Julian Dawson Conductor

Bernard Eichen Violonist

Ko Iwasaki Cello

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### Recommended Citation

Dawson, Julian Conductor; Eichen, Bernard Violonist; and Iwasaki, Ko Cello, "Ensemble Concerts: Symphony Orchestra, October 27, 1976" (1976). *School of Music Programs*. 5707.  
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**ILLINOIS STATE UNIVERSITY  
SYMPHONY ORCHESTRA  
JULIAN DAWSON, conductor  
BERNARD EICHEN, violinist  
KO IWASAKI, cellist**

**PROGRAM**

Symphony No. 32 in G  
(Overture in the Italian Style)

Mozart

Mozart's Symphony No. 32 was written in Salzburg in 1779, during a rather discontented period in the composer's life. In 1777 he had left Salzburg for Munich, Mannheim and Paris in hopes of bettering his music and extending his opportunities. The sojourn was a failure, and in 1778 Mozart returned to Salzburg. That summer, along with Symphony No. 32, he composed the "Paris" symphony.

The "symphony" itself, though a three-movement work played without a break between movements, is in fact in the style of the older Italian opera overtures. Mozart used a much larger orchestra than he had in previous works; adding flutes, horns, trumpets, and tympani to the usual string and woodwind sections. The resulting work is very elegant and typically Mozartean in flavor. The intention for the piece may have been to use it as an overture to the singspiel *Zaide*. This intention is indeed secondary, for Symphony No. 32 survives as an unusual example of Mozart's superlative musicality.

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University Union Auditorium  
Wednesday Evening  
October 27, 1976  
8:00 p.m.

Allegro

Andante

Andante—Vivace non troppo

Composed in the summer of 1887 at Hofstetten, the Double Concerto was the fourth concerto and the last orchestral work Brahms was to create. It was premiered in the Fall of that same year, was conducted by the composer, and received a “wintry” reception from the audience as well as the performers.

Brahms heartily disagreed with his public on the intent of a concerto. Brahms felt the concerto to be a combination of unequal forces sounding together rather than simply a medium for solistic virtuosity; in addition, the give and take between soloist and orchestra should also be an intellectual one. The Double Concerto was written during a transitional period in music history in which extreme Romanticism gave way to new forms of expression. The two soloists greatly increase the amount of variational possibilities, but Brahms limits the showmanship tendencies of the soloists. On this point Brahms was highly criticized for composing “modern music.”

## INTERMISSION-15 MINUTES

Suite: The Firebird

Stravinsky

The Firebird

Variations on the Firebird

The Dance of the Princesses

The Infernal Dance of King Kastchei

Berceuse and Finale

Stravinsky received the commission for *The Firebird* in 1909, when he was 27. He was indeed flattered with the task of composition but not completely delighted with the subject matter. *The Firebird* was among the first of Stravinsky's compositions and is an interesting blend of the present and the future. He used new harmonies that brought about changes in tonal centers and experimented with new rhythms that produced an unusual rhythmic drive.

The firebird itself is a bird of brilliant feathers, familiar in many Russian folktales. The scenario for the ballet mixes several folktales, bringing together the firebird and the evil magician Kastchei, another familiar character. The story is about Prince Ivan, a simple hunter who stumbles into the eerie garden of the evil magician. Ivan falls in love with a beautiful princess held captive by the monster Kastchei and rescues her with the strange power given him by the magical bird of fire.

The traditional elements that never left Stravinsky's compositions were the Russian characteristics which were the results of his childhood and the added influences of his mentor, Timsy-Korsakov.

Pictures at an Exhibition

Mussorgsky-Ravel

Promenade (Introduction)

Gnomes

Promenade

The Old Castle

Tuileries

Byrdlo (The Ox-Cart)  
 Promenade  
 Ballet of Chicks in their shells  
 Samuel Goldenberg and Schmuyle (Two Polish Jews)  
 The Market Place at Limoges  
 Catacombs  
 The Hut on Fowl's Legs  
 The Great Gate to Kiev

Originally, *Pictures at an Exhibition* was conceived as a piano suite in memoriam to the artist Victor Hartmann. Hartmann's tragically early death in 1873 inspired Mussorgsky to capture in music what the painter had envisioned on canvas. From the memorial exhibition in 1874 of Hartmann's drawings and watercolors, Mussorgsky took ten subjects for the Piano Suite. The Suite in its turn enticed Maurice Ravel to orchestrate the pieces in 1923, and that is the familiar version which is played today.

Mussorgsky was another Russian composer directly influenced by his background. Many of his melodies come directly from folksongs. But unlike Stravinsky, who explored the technical possibilities of music, Mussorgsky wanted realism. He attempted to dramatize the natural characteristics of each subject, rather than show his emotions. *Pictures at an Exhibition* is Mussorgsky's first successful attempt to change the established German system of tonality and harmony. This tradition, deeply established even in Mozart's time, held its strength even up to and beyond such composers as Brahms. Perhaps it was necessary that outsiders such as Mussorgsky and Stravinsky change the system, rather than the Germans who had helped to establish it.

### FUTURE ILLINOIS STATE UNIVERSITY SYMPHONY DATES:

Friday, November 19, 1976

Overture: Bartholomew Fair	Iain Hamilton
Four Sea Interludes (Peter Grimes)	Britten
Dancers, from the Three-Cornered Hat	De Falla
Symphony No. 6 (Pathetique)	Tschaikowsky

Wednesday, February 2, 1977

Overture: Beatrice and Benedict	Berlioz
Sinfonia Concertante	Mozart
Concerto, played by the winner of Student Concerto Competition	
Symphony No. 5	Shostakovich

Saturday, April 16, 1977

Sonata pian e forte	Gabrielli
Concerto for two pianos	Mozart
Symphony No. 9 in D Minor	Beethoven

As well as these concerts, the Orchestra will be appearing throughout the year in Opera, and Oratorio.

ALL CONCERTS ARE AT 8:00 P.M. IN THE UNIVERSITY UNION AUDITORIUM.

# ILLINOIS STATE UNIVERSITY SYMPHONY ORCHESTRA PERSONNEL

## **Violins**

First Stand First  
John Cramer, Concert Master  
Llewellyn Preece

First Stand Second  
Jerry Brown, Principal  
Andrew Erlich

Beat Benninger  
Rebecca Brittin  
Linda Coates  
Helene Davitz  
Irwin Korov  
Elspeth Lunsden  
Deborah Maclin  
Pamela Meyer  
Joyce Gutschlag  
Greg Oakley  
Larry Park  
Debra Pederson  
Cecelia Roth  
Wanita Smith  
Carol Waldvogel  
Liz Westerlund  
Laurie Wilson  
Paula Whitehart

## **Violas**

John McDonald, Principal  
Linda Morris

Kathleen Dooley  
Ellen Folta  
Carla Koehler  
Linda Langellier  
Larry Pilon

## **Cellos**

Isaac Spellman, Principal  
Martin Hanson

Susan Allan  
Dan Bunce  
Shep Crumrine  
Barbara Edwards  
Laurie Howe  
Richard Needham  
Monica Overmier

## **Basses**

Peter Guy, Principal  
Philip Murphy

Debra Buchanan  
Craig Jones  
Mary Leitschuh  
Lorraine Quigg

## **Harp**

Lindsey Halpern

## **Flutes**

Carol Neuleib, Co-Principal  
Kari Neuleib, Co-Principal  
Val Van Alen  
Nancy Allan (Piccolo)  
Anne Fitch

## **Oboes**

Debbie Barford, Co-Principal  
Marvin Carlton, Co-Principal  
Merry Stover (English Horn)  
Kim Morrison

## **Clarinets**

Melinda Matthews, Co-Principal  
Mary Ann Campbell, Co-Principal  
Dan Romano  
David Bean

## **Bassoons**

Grant Gillett, Principal  
Lynnette Pearson

## **Horns**

Tim Swenson, Principal  
Caron Jancik  
Robin Schoonhoven  
Joellen Edwards  
Mark Swan

## **Trumpets**

Kirby Reece, Co-Principal  
Rick Rowell, Co-Principal  
Cindy Scaruffi, Co-Principal  
Wes Woolard  
Pam Wells  
Jim Stombres

## **Trombones**

Branden Mason  
Joe Kaul

## **Bass Trombone**

Jim Bermann

## **Tuba**

Andy Carlson

## **Percussion**

Ted Parge  
Walter Parks  
Tim Morrow  
Darryl One  
Ron Engel  
Craig Mason

## **Orchestra Manager**

Marvin Carlton

## **Librarians**

Peter Guy  
Carol Waldvogel

## **Assistant Conductor**

Darryl One

The Illinois State University Symphony String Section utilizes rotating seating. Players behind the first deck of each section change seats systematically every concert and are listed alphabetically in the roster above.