

Illinois State University

ISU ReD: Research and eData

School of Music Programs

Music

3-1-1976

Ensemble Concerts: Symphony Orchestra, March 1, 1976

Julian Dawson Conductor

Tom Wang Cello Soloist

Follow this and additional works at: <https://ir.library.illinoisstate.edu/somp>



Part of the [Music Performance Commons](#)

Recommended Citation

Dawson, Julian Conductor and Wang, Tom Cello Soloist, "Ensemble Concerts: Symphony Orchestra, March 1, 1976" (1976). *School of Music Programs*. 5634.

<https://ir.library.illinoisstate.edu/somp/5634>

This Performance Program is brought to you for free and open access by the Music at ISU ReD: Research and eData. It has been accepted for inclusion in School of Music Programs by an authorized administrator of ISU ReD: Research and eData. For more information, please contact ISUReD@ilstu.edu.

ILLINOIS STATE UNIVERSITY SYMPHONY ORCHESTRA

JULIAN DAWSON, Conductor
TOM WANG, Cello Soloist

PROGRAM

Finlandia	Sibelius
Sinfonia Concertante in E minor, Opus 138	Prokofiev
Andante	
Allegro giusto	
Andante con moto	

INTERMISSION

Symphony No. 8 in F major, Opus 93	Beethoven
Allegro vivace e con brio	
Allegretto scherzando	
Tempo di Minuetto	
Allegro vivace	

University Union Auditorium
Monday Evening
March 1, 1976
8:00 p.m.

PROGRAM NOTES

The *Sinfonia Concertante* in E minor was completed in December of 1951 and performed by Rostropovich in Moscow in February, 1952. It had a mixed reception, some critics objecting to what they felt was unnecessarily harsh orchestration in some parts of the work and to what they described as its disjointed form.

The *Sinfonia Concertante* is a touchingly beautiful work, in the mood of the music Brahms wrote for clarinet toward the end of his life. The composition as a whole is sad, but with a sadness in which there is nothing depressing.

In the first movement the lyricism which Prokofiev had always insisted was the essential basis of his music, and which he had sometimes forced in his younger days in obedience to the irresponsible demands of critics, flows in a pure, uncomplicated stream of haunting melody. The Andante, always such a congenial tempo for him, sets the pace for the entire work. In contradiction to almost everything he had written to date, the andante mood persists throughout the concerto, which probably accounts for the critics' uneasiness about the form; the first and last movements are marked Andante, and even though the middle movement is marked *Allegro giusto*, a large part of it remains in andante tempo and mood. This leads to the composer's use of rubato in the broadest as well as most literal sense. Prokofiev accounts for the second movement's largely andante tempo in *Allegro giusto* by introducing a decidedly allegro tempo into which into much of the Andante *con moto* near the end.

The work is perhaps unique for Prokofiev, as it is restful and spacious and gives a sense of leisurely development, especially in the middle movement, which contrasts strongly with the occasional hectic cramming of ideas into a space scarcely big enough to hold them.

The cello part is very difficult as well as varied and rewarding and provides the cellist with an opportunity to prove his mastery of the instrument.

At its first performance, Beethoven's Eighth Symphony suffered from a comparison with the Seventh, which was played earlier in the same programme, and it has still not attained the universal popularity of the Seventh, despite the composer's own comment that it is a better work.

The Eighth Symphony is essentially concentrated, almost elliptical in its structure, and as such demands a more sophisticated response from the listener than any other symphony in the series. It has been referred to as witty. Certainly two of the essentials of wit, namely brevity and unusual treatment of the familiar, characterize the first movement.

The main motive, which forms the basis of the development, is not heard again in the exposition. At the point of recapitulation Beethoven regularizes the phrase structure by using antecedent and consequent in the normal way. A similar transformation is applied to

the tonality of the second subject on its return. The twelve-bar statement of the opening has its influence on the development, the first part of which is made up of twelve-bar sections, combining the main motive with an octave figure derived from the closing bars of the exposition. The second part uses the main motive and syncopated chords in a buildup of tremendous power, resolving in the fortissimo recapitulation, which thus becomes the climax of the whole movement.

The coda in its original form is thirty-four bars shorter. Beethoven expanded it, possibly after its first performance, to include material from the second group as well as the first. By so doing he undoubtedly achieved a better overall balance in the movement. In the following Allegretto scherzando the end comes with abruptness after the strong subdominant emphasis in the coda. This second movement is supposed to be a tribute to Mälzel, the inventor of the metronome. It is in sonata form without development. Beethoven compensates for the lack of development by varying the opening material on its restatement. The distinctive flavor of the movement is largely due to the orchestration.

The third movement is not so much a reversion to the eighteenth-century minuet as a reflection upon it. The orchestration and the character of the melodic line is a result of Beethoven's maturity as a composer. The form is very detailed. He returns to the opening of the minuet in the subdominant, followed by its restatement in the tonic and recalls the identical procedure as applied to the second subject in the recapitulation of the first movement.

The final movement is one of Beethoven's gigantic creations. It is a perfectly unified structure. The fantastic energy and clamor of the finale blind one to the fact that Beethoven is using the standard Mozart/Haydn classical orchestra, not even augmented by extra horns.

Symphony Orchestra Personnel

1st Violin

Andrew Erlich#

Erwin Korov
Elspeth Lumsden
Pamela Meyer
Llewellen Preece
Cecelia Roth
Hwei Ming Twu
Carol Waldvogel

2nd Violin

Gregory Oakley

Helene Davitz
Alison Holste
Larry Park
Debra Pederson
Wanita Smith
Paula Whitehart

Viola

John McDonald

Ellen Folta
Linda Largellier
Linda Morris
Sandy Robinson

Cello

Martin Hanson

Dan Bunce
Dale Edwards
Laurie Howe
Richard Needham
Monica Overmier

Bassoon

Grant Gillett*
Loretta Sweet*

Bass

Peter Guy

Ken Haebich
Carol Jansen
Melanie Jenkin
Craig Jones
Mary Leitschuh
Philip Murphy
Lorraine Quigg

Flute

Carol Neuleib*
Judith Ross*

Anne Fitch
Diane Meador
Kari Neuleib
Kathy Townsend

Oboe

Marvin Carlton*
Beth Christensen

Alexis Gray
Kim Morrison
Patty Seino

Clarinet

David Dineff*
Wayne Montag*

Mary Ann Campbell
Ricardo Mariani

French Horns

Rodger Burnett*
Tim Swenson*

Joellen Edwards
Caron Jancik
Robin Schoonhoven

Trumpet

Kirby Reese*
Wes Woolard*

Cathy Godar
Cindy Scaruffi

Trombone

Jim Bermann
Brandon Mason

Tuba

John Swenson

Tympani

Jose Alicea

Percussion

Tom Hensold
Darryl One

Librarians

Marvin Carlton
Peter Guy

Concert Manager

Wayne Montag

Set-Up

Ricardo Mariani

*Denotes Co-Principal
Denotes Section Leader
#Denotes Concert Master