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Ensemble Concerts: Symphony Orchestra Concert, December 13, 1973

Arthur Corra Conductor

Philip Hillstrom Horn

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college of fine arts
illinois state university



Symphony Orchestra Concert

Arthur Corra, Conductor

Philip Hillstrom, Horn

Momentum Jubilo (world premiere)

Roque Cordero

Symphony No. 41 in C Major, K. 551 ("Jupiter")

Mozart

Allegro vivace

Andante cantabile

Menuetto: Allegretto

Molto Allegro

Horn Concerto No. 1, Opus 11

R. Strauss

Allegro

Andante

Allegro; Rondo: Allegro

Philip Hillstrom, horn

INTERMISSION

A Hero's Life, Opus 40

R. Strauss

The Hero

The Hero's Adversaries

The Hero's Companion (Won-Mo Kim, violin)

The Hero's Battlefield

The Hero's Mission of Peace

The Hero's Escape from the World

University Auditorium

Thursday Evening

December 13, 1973

8:00 p.m.

PROGRAM NOTES

The fanfare **MOMENTUM JUBILO** (a moment of joy) is dedicated to Dr. Arthur Corra and the Illinois State University Symphony Orchestra. It was written especially to create a festive mood for this first concert of the ISU Symphony Orchestra in the new University Auditorium. Dr. Cordero conceived the work to demonstrate the sonic splendor of the Auditorium; he spent a good deal of time in the Auditorium even before construction was completed. The work is scored for multiple brass—both on the stage and in the auditorium—percussion and some stringed instruments.

Sometime in June of 1788 Mozart began work on a symphony, now commonly listed as his 39th (K. 543 in E-flat), the first really large-scale composition to occupy his attention since the completion of the opera **Don Giovanni** nine months earlier. By August 10, his creative efforts had produced not just the lyric 39th Symphony, but the darkly passionate 40th (K. 550 in G Minor) and the greatest of them all, the 41st (K. 551 in C Major), later given the subtitle "Jupiter" by a publisher.

One of the most phenomenal child prodigies ever known, Mozart grew up wise in the ways of music but naive in the ways of his fellow men. The young composer was too proud to endure the humiliating servitude imposed on him by his employer, the Archbishop of Salzburg, yet he lacked the hard-boiled aggressiveness that might have won him a steady source of income as composer, performer, and teacher in Vienna, where he spent his last ten years. To make matters more difficult for himself, he married Constanze Weber scarcely a year after breaking ties with the Salzburg Court and his father, thus taking on further responsibilities he was far from able to assume. Mozart had the misfortune to be living at a time when the old feudal system of court patronage for musicians was breaking down and there was nothing else to adequately take its place as a means of earning a living. The vast music publishing and concert hall enterprises to which we are accustomed today were at the very beginnings of their development in Vienna, and such fees as a composer could earn from concert performances and publication of his works were for the most part small in amount and irregular in payment.

The really singular feature of Mozart's **Jupiter Symphony** is the change in gravity from the first movement to the last. The symphonic composers of Mozart's time, and most of those who worked in succeeding generations, placed most of their weighty musical material in the first movement and a succeeding slow movement, allowing the minuet (or scherzo) to represent a tapering off, with the final movement not much more than quick, noisy, often joyous confirmation of the basic tonal center. With the **Jupiter Symphony** the procedure is quite different. The virile opening movement serves much as a prelude. The exquisite slow movement which follows is a tender song. The easy-going **Minuet** performs the function of an intermezzo leading at last to the titanic finale whose contrapuntal **bravura** is unequalled in the entire orchestral literature (with **A Hero's Life** by Strauss running a close second in that category).

Of its five distinct thematic fragments, the most prominent is the opening C-D-F-E motive, one which Mozart used in at least half a dozen previous works. The first two and the last two of these five thematic fragments are combined respectively as sonata-form elements, with the third fragment serving as a transition from one group to the other. Thus the finale as a whole is not a fugue but a sonata form employing in the most intensive fashion fugal and canonic techniques in the exposition, development and recapitulation of its thematic material. All this culminates in an incredible 20-bar coda wherein all five themes are presented simultaneously bringing the Symphony to a dazzling close.

Richard Strauss' father, Franz, was principal hornist of the Bavarian Royal Opera House in Munich. (He was also a composer, he performed on the viola and guitar, and he conducted an amateur orchestra.) Thus Richard Strauss grew up well aware of the horn's potential and when he began to compose, he wrote a number of works for it as a solo or obbligato instrument. In 1882, when he was scarcely 18 years old and a student at the University of Munich, Richard began composing a concerto for horn and orchestra. He completed it early in 1883.

There is no evidence that father Strauss ever performed the work in public; the first performance was given in Meiningen in 1885. The three movements of the work are well integrated. The third movement quotes thematic material from both of the previous movements. Much of the thematic material outlines basic triads. There are no pauses between movements. The light orchestral accompaniment is reminiscent of Mendelssohn. Although almost all of Strauss' subsequent works have prominent virtuosic parts for horns, he did not write a second concerto until 60 years after completing the first.

No works in the entire literature cause the program annotator so much trouble as do the tone poems of Richard Strauss, and **A Hero's Life**, which is the seventh and last of the series, is the most troublesome of all. One never knows whether one should be restrained and cryptic about these pieces as Strauss' official apologists have done. One usually ends up, of course, going all the way.

The scores of Strauss' tone poems contain no descriptive notes, but such notes have been provided in each case by close friends of the composer. Strauss never sanctioned these notes, but he never disavowed them. And it is difficult to believe that any of them could have been written without his assistance. Critics have accused Strauss of writing works which are based on the most definite of episodes and then mystifying his listeners by telling them that he prefers not to give them clues to the episodes but to let them "crack the nut" as best they can. All the while, these critics continue, he is giving clue after clue to his personal friends, until at length sufficient information is gathered to reconstruct the story that Strauss had worked on.

Strauss' publicly expressed viewpoint was that the anxious search on the part of the audience for the corresponding passages in the music and the "program," the guessing as to the significance of various motives or themes, the distraction of following a train of thought exterior to the music, are destructive to the musical enjoyment.

At any rate, a common experience is that the first thing grasped in listening to one of these complex works is the general line of the musical expression. The descriptive, literary and picturesque allusions do not take their natural place in the whole scheme until the music becomes familiar, and then they often seem quite unimportant.

Shortly after **A Hero's Life** was finished, in December 1898, a bewilderingly elaborate commentary on it was published by Wilhelm Klatte, who had been assistant to Strauss in the direction of the Weimar Opera, and who, three years earlier, had published Strauss' first biography. Klatte's notes seem heavy-going, it has been suggested that they are even funnier than the parody on them in H. L. Mencken's **Book of Burlesques**, but they seem accurate and complete.

Here, then, is a brief summary of Klatte's notes. It is difficult, if not impossible, to follow them completely on a first hearing of this work. By way of general introduction it should be said that **A Hero's Life** is in six movement-like sections which follow one another without pause. The first is "The Hero", the second "The Hero's Adversaries," the third "The Hero's Companion," the fourth "The Hero's Battlefield," the fifth "The Hero's Mission of Peace," and the last "The Hero's Escape from the World". The hero is Richard Strauss himself, as the music unblushingly tells us in one highly significant passage.

1. **The Hero:** Without introduction, the principal theme, sixteen measures long, is announced by horns, violas, and cellos, which are joined in the eighth measure by the violins:

No. 1.

(a) (b)

Violins. (d)

(c)

This is meant to convey an idea of the hero *in toto*. The attributes of a genial nature, emotional and vibratory (a, b, and d) are his fundamental characteristics. His step is haughty and firm (c), and his will indomitable (e).

Next comes a series of melodic motives, closely related to one another, which refer to various sides of the hero's character: richness of fantasy (a), warmth and elasticity of feeling (b), allied with lightness of movement (c) whose tendency is always toward buoyancy, thus imparting an effect of "inflexible and well-directed determination instead of low-spirited or sullen obstinacy."

No. 2.
First Violins, Flute, Clarinet.

(a)

(b) Second Violins, Oboe.

(c)

Violas, Eng. Horn.

(d)

Detailed description: This musical score consists of five staves. The top staff is for First Violins, Flute, and Clarinet, with a melodic line labeled (a). The second staff is for Second Violins and Oboe, with a melodic line labeled (b). The third staff is for Violas and English Horn, with a melodic line labeled (c). The bottom two staves are for the lower strings, with a melodic line labeled (d). The music is in a key with two sharps (D major) and a 3/4 time signature. It features complex rhythmic patterns and dynamic markings such as 'ff' and 'fz'.

With rich contrapuntal inventiveness these several motives are interwoven and brought into manifold and complex relationships with each other in a vivid description of the hero—his strength, his aims, and his nobility of character. A pompous climax is reached as the motive 1a appears in the trumpets, trombones, and tubas.

II. **The Hero's Adversaries:** The hero is oppressed and persecuted by his fellow men—the great mass of mankind, to whom is wanting not only the power to be great but also the ability to handle greatness. "They are consumed with avarice and love of personal gain, and all which extends beyond their own narrow sphere is made the mark for their poisonous, corroding criticism":

No. 3
Flute.

Detailed description: This is a single-staff musical score for Flute. It is in a key with one flat (B-flat major) and a 3/4 time signature. The melody is characterized by eighth-note patterns and rests, with various accidentals (sharps and flats) throughout.

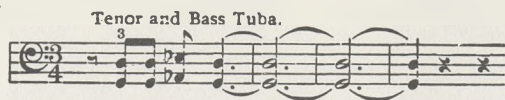
No. 4 a and b
Oboe.

Oboe.

Detailed description: This musical score consists of two staves for Oboe. The top staff is labeled 'No. 4 a and b' and features a melodic line with triplets and slurs. The bottom staff is labeled 'Oboe.' and features a more rhythmic, eighth-note pattern with slurs. Both staves are in a key with one flat (B-flat major) and a 3/4 time signature.

"The soil in which these sluggish and vindictive natures have their roots is depicted by the following motive:

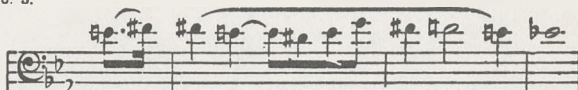
No. 4c.



a barren foundation from which nothing good can spring."

Against these onslaughts of adversaries the hero is well-nigh powerless. As an indication of his righteous indignation and perplexity, his nearly-exhausted courage, the motive 1a comes to the fore again but in a different guise. A timid, writhing figure is joined to it; these two motives with the gloomy and apprehensive syncopated accompaniment in the horns and bassoons, reveals the hero's temporary confusion and agitation:

No. 5.

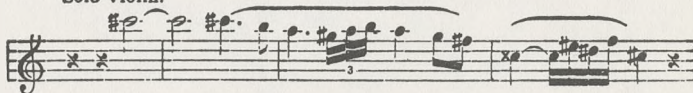


Only after severe trials (involving motives 1a, 3 and 4) does the hero finally succeed in shaking off his adversaries through exercise of his indomitable will power (2d and 1a). Scarcely has this victory been attained when a new situation—love—is encountered.

III. The Hero's Companion:

No. 6.

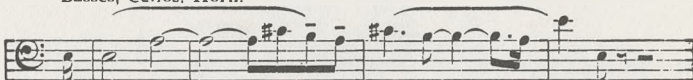
Solo Violin.



The loved one at first meets the advances of the hero (2d) with a repulse:

No. 7.

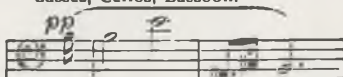
Basses, Cellos, Horn.



At first languishingly, and then coquetish or angry, she eludes him until he approaches humbly:

No. 8.

Basses, Cellos, Bassoon.



He is rewarded with assurances of affection. There ensues a ravishing love duet, in which motives 6 and 8 are developed. To these is added a new motive, first stated by the oboe:

No. 9a.

Oboe.



A melody in the violins crowns the development of this scene:

No. 9b.

Violins.



and at last the happy union is achieved. Suddenly another diversion is encountered:
 iv. **The Hero's Battlefield:** A crash of trumpets from behind the scenes marks the call to arms:

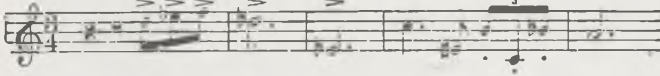
No. 10.



After a second sounding of the warlike fanfare, his zeal is kindled by a reminiscence of his love (6).
 The enemy advances:

No. 11.

Trumpet.



and he gives forth a haughty challenge:

No. 12.

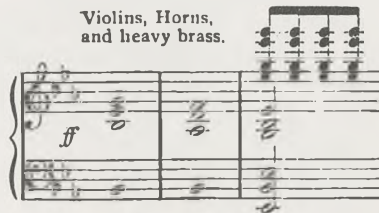
Flutes.



The battle commences. The enemy (11) confronts the hero, whose presence is indicated by the opening theme (motives 1a and 1c), while amidst the wildest clash of arms and the noise and confusion of the conflict always shines forth the inspiring vision of the beloved one (6). With unweakening energy the hero endures until at last the enemy is vanquished:

No. 13.

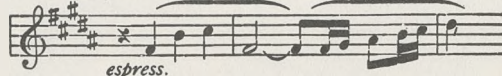
Violins, Horns,
and heavy brass.



The proud first theme now reappears, to which the love motive (9a) is added, and after mounting to a climax of dazzling splendor (in which motives 6, 2a and 2c are also used) there is a broad, exultant song of victory, which begins:

No. 14.

Violins, Oboe.



The hero's song of victory eventuates in a somewhat startling quotation of the principal motives from *Don Juan*, Strauss' first mature work, the one in which his individuality first manifests itself. There is a brief pause and then a return to motive 4c, the empty fifth suggesting spiritual barrenness and intellectual vacuity. The next motive:



suggests shocked surprise and anger. In other words, the hero, Richard Strauss, having won his battle with himself and the old-fashioned traditionalism in which he had been educated, and having given the world the first genuinely Straussian work, finds the world doesn't care much, and he is angry. However, he proceeds on his creative path, as the next movement indicates.

V. **The Hero's Mission of Peace:** Motive 2c is the fundamental substance for this section, one which depicts the gradual expansion of the spiritual sense—the growth and maturing of the soul. The composer makes use of a succession of reminiscences from his own previous works, weaving into a luxurious contrapuntal fabric various thematic materials from his *Don Juan*, *Macbeth*, *Death and Transfiguration*, *Till Eulenspiegel's Merry Pranks*, *Thus Spake Zarathustra*, *Don Quixote*, and his music-drama *Guntram*, and his most important songs.

VI. **The Hero's Escape from the World:** Once again the hero's glance wanders. Has his spiritual growth now attained its consummation? The world stands cold and indifferent, as before (4a). Attempts to divert his thoughts (15) are ineffectual; the motive of defiance and anger (1e) gains the upper hand for a time, but soon this wave of passion subsides into a condition of resignation (1a). The calm which was formerly his only in fleeting moments is now permanent:



The rustling of nature which surrounds him reminds him of the old times of combat (motive 11—trumpets). The happy hours he has enjoyed pass before him (motive 6 in the solo violin, and 9b); and amid these memories his soul takes flight.

In solemn strides the principal theme (1a) rises majestically in the trumpets to a climax; the work concludes with a mighty chord reiterated by the wind instruments.

Philip Hillstrom

Hornist, and former member of the University of Oregon Woodwind Quintet, Mr. Hillstrom has done recordings and television shows with that group. He has studied with Douglas Campbell and Dale Clevenger and is a clinician and soloist with school music groups and community orchestras.

Won-Mo Kim

Formerly Artist-Professor at the University of Wisconsin and Indiana University, Dr. Won-Mo Kim was awarded the Albert Spaulding Prize by Charles Munch at the Berkshire Music Festival, Tanglewood. He has appeared with orchestras, in solo recitals, and on national radio and television in the United States and the Far East.

Roque Cordero

Panamanian composer and conductor, Roque Cordero joined the ISU faculty in 1972, having formerly been director of the National Institute of Music in Panama and conductor and artistic director of the National Orchestra of Panama. He has lectured extensively in South America and the United States and has appeared as guest conductor in Argentina, Brazil, Chile and Colombia. His works, some of which have won international prizes, have been performed by leading orchestras in the U.S., South America and Europe.

Symphony Orchestra Personnel

1st Violin

Won-Mo Kim
Bang-Hee Lee
Frank Schwarzwaldner
Deborah Perry
Joan Svoboda
Deborah Metskas
Martha Barker
Terryl Jares
Jung Min Wooh
Joung Sook Noh

2nd Violin

Ae-Sil Kim
Pamela Combs
Hye Young Chung
Beth Palma
Gregg Oakley
Barbara Fiechtl
LuAnn Holstine
Mary Lynn Krueger
Alison Holste

Viola

Karen Dickelman
Chris Reichert
Lynn Hirschauer
Susan Nelligan
Helen Zamie
Kim Chao
Michael Traver

Cello

Peter Garfield
Young Ju Lee
Darilyn Manring
David Reece
Laura Kubiak
Kathy Watson

Bass

Pam Burd
Michael Johannesen
Barry Fletcher
Debra Buchanan
Scott Kreger
Carol Jansen
Sue Kasanov
Holly Hertel
Steve Hayes
George Gillham

Flute

Janet MacMillan
Kathy Kallas
Carol Bean
Becky Meyer
Gaye Stucki
Sue Reiland

Piccolo

Nancy Widmer

Oboe

Patricia Seino
Jan Lohs
Beth Christiansen

English Horn

Marvin Carlton

Clarinet

Wayne Montag
Margaret Meyer

E-Flat Clarinet

Betty Nixon

Bass Clarinet

Joyce Kreml

Bassoon

Terry Grush
Suzann Howe
Grant Gillett

Contrabassoon

Mary Dalziel

Horn

Peter Johnson
Robert Knight
Rodger Burnett
William Lawyer
Susan Foster
Tim Swenson
Jeanette Koetz
Stan Reiml
Linda Allison

Trumpet

David Golden
James Cassens
John Turnbull

E-Flat Trumpet

Robert Fund
Gregg Neuleib

Trombone

David Kotowski
Michael Fischer
Mark Victor

Tenor Tuba

Gary Morgan

Tuba

Edward Firth

Timpani

Philip Henry

Percussion

Thomas Hensold
Alan Isaacson
Ted Parge
Ron Engel

Harp

Mary Jane Rupert
Ann Eisfeller

Librarian

Marvin Carlton

Stage

David Kotowski