

5-22-1959

## Eastern Illinois Symphony Orchestra, Spring 1959

Earl Boyd  
*Eastern Illinois University*

Follow this and additional works at: [http://thekeep.eiu.edu/earl\\_boyd\\_programs](http://thekeep.eiu.edu/earl_boyd_programs)



Part of the [Music Commons](#)

---

### Recommended Citation

Boyd, Earl, "Eastern Illinois Symphony Orchestra, Spring 1959" (1959). *Music Programs*. 8.  
[http://thekeep.eiu.edu/earl\\_boyd\\_programs/8](http://thekeep.eiu.edu/earl_boyd_programs/8)

This Book is brought to you for free and open access by the The Earl Boyd Collection at The Keep. It has been accepted for inclusion in Music Programs by an authorized administrator of The Keep. For more information, please contact [tabruns@eiu.edu](mailto:tabruns@eiu.edu).

THE DEPARTMENT OF MUSIC  
OF  
EASTERN ILLINOIS UNIVERSITY

PRESENTS THE

*Eastern Illinois Symphony  
Orchestra*

EARL BOYD, Conductor

FEATURING

CATHERINE SMITH, Pianist

In

*Spring Concert*

★ ★ ★

WEDNESDAY, MAY 18, 1960

8:00 P. M.

FINE ARTS THEATER

SUNDAY, MAY 22, 1960

4:00 P. M.

CHARLESTON, ILLINOIS

## Personnel

### Violin

Donald Todd  
 Carolyn Anfinson  
 Sarah Crane  
 Joan Kindt  
 David Reed  
 Ruth Thornton  
 Darrel Trimble  
 Marilyn Dvorak  
 Margaret Kamman  
 Rita Millis  
 James Robertson  
 Phyllis Downs  
 Alan Adamson  
 Marilyn Foote  
 Beverly Merritt  
 Glenda Ramsey  
 Suellen Lindsay  
 Arlyn Roberts  
 Larry Weaver  
 Beverly Brant  
 Pat Saunders  
 David Summers

### Viola

Genevra Dvorak  
 Anne Riegel  
 Barbara Mense  
 Lois Williams  
 Donna Haddock  
 Judy Michel  
 Raymond Olmstead  
 Lowell Thomas  
 Linda Yeane

### Cello

Charlotte Baker  
 William Sunderman  
 William Pierce  
 Ruth Riegel  
 Jack Rogers  
 Ronald Robbins  
 Larry Maffett  
 Dolores Budde  
 Sandra Bailey  
 Sandra Swinford

### Bass

Jane Freeman  
 Jerry Stivers  
 John Johnson  
 Larry Barnfield  
 Roger Maulding  
 Karol Baugh

### Flute

John Zachow  
 Alice Swickard  
 Barbara Webb  
 Eleanor Hutson

### Oboe

Dennis Figura  
 Duane Wickiser  
 Robert Hills  
 Marcia Kay

### Clarinet

Charles Ellis  
 James French  
 Robert Juriga  
 Richard Boland

### Bass Clarinet

Richard Boland

### Bassoon

Larry Mettler  
 Marjorie Arnold  
 Sandra Rocca

### French Horn

Marilyn Stilgebauer  
 Robert Guenzler  
 Shirley Tull  
 Virginia Hutchings  
 James Heacock

### Trumpet

George Westcott  
 Charles Spoonamore  
 Russell Pence  
 Robert Souza

### Trombone

Tom Fowler  
 Larry Oseland  
 Paul MacAchran

### Tuba

Paul Rainey

### Percussion

Cal Stockman  
 Judith Pruemmer  
 John Reid  
 John Harrer

## Officers

### Librarian and Property

Manager .....	Robert Juriga
President .....	Robert Hills
Vice President .....	James French
Secretary .....	Shirley Tull

## PROGAM

Symphony No. 3 in E-Flat, op. 55 (Eroica) ----- Beethoven

Allegro con Brio

Adagio Assai

Allegro Vivace

Beethoven's Symphony No. 3 in E Flat, op. 55 was given the name of Eroica by its composer, who very well knew what he was about. It is a masterpiece of epochal significance, heroic in both character and dimensions, and it has become one of the greatest favorites among the popular works of the symphonic repertory.

First heard in 1805, this was music such as none had heard before, vast in conception, revolutionary in many aspects, aggressively self-assertive in all. Just as the French Revolution had ended the old regime of kings, at least in the sense of divine right, and had introduced a new, dynamic, political order, so the Eroica was a new order of music. It was a symbol in musical art both of the freedom of man then believed to have begun, and of the new romantic freedom of artistic expression.

—Cyrus Durgin

## INTERMISSION

Procession of the Sardar, from

'Caucasian Sketches' ----- Ippolitov-Ivanov

Michael Ippolitov-Ivanov (1859-1935) was a distinguished Russian writer and composer. He studied composition with Rimsky-Korsakov, and was appointed Conductor of the concerts given by the Imperial Russian Musical Society at Tiflis, the seat of the government in the province of Transcaucasia. During his official stay at Tiflis, he became interested in the music of the Caucasus, particularly that of the Georgians; he began an intensive study of their exotic music, and transcribed many of the strangely elusive melodies, all of which were included in his book, 'National Songs of the Georgians'.

Themes from Caucasian Sketches were taken from his book on Georgian music; this suite is a favorite on radio and concert programs. The 'Procession of the Sardar' pictures the Sardar, chief magistrate of the Georgian villages, proceeding majestically through a village, serenaded by strange instruments.

Rhapsody in Blue, for Piano and Orchestra ----- Gershwin

Catherine Smith, Pianist

It was while George Gershwin was putting the finishing touches on the score of "Sweet Little Devil" back in 1923, just prior to its Boston opening, that Paul Whiteman asked him to compose "something" for his epoch-making concert of symphonic jazz at Aeolian Hall on Lincoln's birthday in 1924. Here indeed was a challenge. Gershwin originally thought of doing a conventional "blues" and letting it go at that, but he realized that something more important was at stake and set to work with a purpose. He decided to aim what he wrote at a misconception regarding the inflexibility of jazz rhythms. He worked the composition out in his mind and in three weeks turned out Rhapsody in Blue.

The famous Whiteman concert which gave the Rhapsody to the world is now a matter of history. The concert itself proved conclusively that genius and artistry existed and flourished in Tin Pan Alley. The Rhapsody proved to be the cornerstone of what has now become a type of music thoroughly divorced from European influence and formalism, and magnificently American. It was scored for orchestra by Ferde Grofe.

The piano soloist is Dr. Catherine Smith, associate professor of music at Eastern Illinois University. Miss Smith has won wide acclaim for her keyboard artistry and musical sensitivity.