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Eastern Illinois Symphony Orchestra, Spring 1956

Earl Boyd
Eastern Illinois University

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THE DEPARTMENT OF MUSIC
of
EASTERN ILLINOIS STATE COLLEGE
presents the
EASTERN ILLINOIS SYMPHONY ORCHESTRA
EARL W. BOYD, Conductor
in
SPRING CONCERT
Sunday, May 20, 1956
3:00 P. M.
Lantz Gymnasium
Charleston, Illinois
PROGRAM

Concerta in D Major for flute ..................... Mozart (1756-1791)

Timothy Miller, flutist

Andante Ma Non Troppo

Allegro

This year commemorates the hundredth anniversary of the birth of Mozart. Mozart was the first great composer to give impetus to the composition of wind instrumental concerti and chamber ensembles. The flute concerto in D Major is one of the most famous instrumental concertos in all orchestral literature. Mr. Miller is a senior music major from Lawrenceville, Illinois.

Overture Egmont ................................. Beethoven (1770-1827)

This spirited, colorful and dramatic music was inspired by the drama of the same name, written by the German poet Goethe, and published in 1788. The play deals with the political and religious struggles of the Spanish and the Dutch for sovereignty in Holland, with Egmont, leader of the Protestant Dutch people, as the tragic neutral figure. He is a curiously ineffectual hero, yet his leadership does ultimately bring about the triumph of his cause after he himself dies for it. The overture is in no sense “program music,” but it is neither too difficult nor too fanciful to hear, in the opening bars, the cry of the oppressed, and the answering crushing power of oppression. A sustained and poignant note, in the united voices of the orchestra, is contrasted with heavy and vehement chorus. Stronger protesting voices are lifted; mightier utterances crush them down. A growing agitation, that might symbolize the mutterings of an angered people, takes form and mounts to a climax of terrific power.

Voi Lo Sapete from Cavalleria Rusticana ........ Mascagni (1863-)

The Laughing Song from Der Fledermaus .... Strauss (1825-1899)

Margery Malkson, Soprano

Santuzza, in love with Turridu, is distraught because Turridu has been enticed from her by Lola. This great aria is sung by Santuzza to her mother as she reveals that she has discovered that Lola and Turridu love one another.

An exclusive party at Prince Orlofsky’s is in full swing. Count Eisenstein feels sure that he can recognize in one of the guests his wife’s maid Adele, but Prince Orlofsky and the rest laugh at him for his curious mistake and Adele sings a delightful soubrette song, in whose laughing refrain she is able to make fun of her employer to her heart’s content. Miss Malkson is a senior music major from Eau Claire, Wisconsin.
INTERMISSION

Symphony No. 8 in B Minor ...................... Schubert (1797-1828)
Allegro Moderato
Andante Con Moto

The “Unfinished” Symphony dates from 1822, in the latter part of which year it was begun by Schubert. It was destined never to be completed, and to lie, ignored and forgotten, until 1865. From that year, when, long after the death of the composer, it was first performed, it has never ceased to enthral every listener. Few symphonies in the concert repertoire now approach it in the universality of its appeal; no other, perhaps, has the singular directness of contact with the innermost places of the human soul invariably achieved by this exquisitely beautiful music. It is, as a symphony in conventional form, incomplete; for there are but two movements instead of the usual four. In this sense only is it unfinished. Schubert himself, having said in these two movements all that even he, with his almost inexhaustible flow of melodious expression, could say, gave up the task of adding two more movements. When you have heard the “Unfinished” several times, you will not wonder that even genius could not add anything to them.

Rumanian Rhapsody No. 1 .......................... Enesco (1881-)

This Rhapsody, which is a free improvisation on several Rumanian folk melodies, opens with a very gypsy-like tune, suggested by clarinet and oboe, and soon taken up in a rousing statement by the entire orchestra. In this light vein the music unfolds, in turn rhapsodic and spirited, but mostly the latter, right up to its rousing end.
OFFICERS

Business Manager and Librarian .................................................... Glen Fair
President ............................................................................................ Martha Guyer
Vice President ................................................................................... Timothy Miller
Secretary ............................................................................................ Alice Jayne Morris

PERSONNEL

VIOLIN
  John Canfield
  Carolyn Anfinson
  W. B. Church
  James Murphy
  Ralph Coleman
  Velva Osborne
  Patricia Dvorak
  Anne Reesor
  Paco Rojas
  Roymarion Crist
  Sarah Crane
  June Canfield
  Susan Iknayan
  Esther Kline
  Sue Edwards
  Phyllis Goodman
  Marian Tracy
  Janis Baker
  Gene Haney
  Suzanne Pence
  Judith Payne
  Betty Hunt

VIOLA
  Genevra Dvorak
  David Walter
  Joseph Ceo
  Sara Robinson
  Mark Gregory
  Darrell Trimble

VIOLONCELLO
  Ernest Stover
  Carolyn Haney
  Margaret Sullivan
  Patricia Carr
  Ruth Riegel
  William Sunderman
  Trecy Kennedy
  Joyce Wamsley
  William Buch
  Bernard Moretto
  Gloria Funk

CONTRABASS
  Jane Freeman
  Maretta Warner
  Mary Ann Bridges
  Robert Beals
  Jerry Stivers
  Richard Hensley

FLUTE
  Timothy Miller
  Alice Jayne Morris (piccolo)
  Phyllis Jett

OBOE
  Norma Olmstead Stuart
  Philip Murphy
  Larry Heien

CLARINET
  Ronald Miethe
  James Brooks
  Arlin Rice
  John Hopper

BASSOON
  Juanita Jennings
  Carol Prince

FRENCH HORN
  Ben Weber
  Shirley Crow
  Martha Guyer
  Wanda Knowles
  Sarah Duzan

TRUMPET
  Don Lewellen
  Michael Ferrari

TROMBONE
  Everett Hardy
  Donald Woods
  Paul MacAchran

TUBA
  Richard Shoulders

PERCUSSION
  Glen Fair
  Phyllis Goodman