

5-23-1954

## Eastern Illinois Symphony Orchestra, Spring 1954

Earl Boyd  
*Eastern Illinois University*

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EASTERN ILLINOIS STATE COLLEGE  
DEPARTMENT OF MUSIC

presents the

**EASTERN ILLINOIS SYMPHONY ORCHESTRA**

**Robert Warner, Conductor**

**Soloist**

**Earl Boyd, Clarinetist**



AUDITORIUM  
LANTZ GYMNASIUM  
SUNDAY, MAY 23, 1954  
AT 4:00 P. M.

# PROGRAM

Rosamunde Overture ----- Frantz Schubert

The Overture to "Rosamunde" was actually written for a melodrama, "The Magic Harp," presented in the Vienna Theater in 1820. The erroneous title printed in the original publication of 1827 has been preserved to this day. Actually, no overture was ever written for "Rosamunde."

The fact that "The Magic Harp" was a failure was due to a poor libretto rather than Schubert's music. The Vienna *Conservationsblatt* of August 29, 1820 praised the work: "... what a pity that Schubert's wonderfully beautiful music has not found a worthier subject. . . . In the present work the overture begins with an uncommonly lovely andante, which is delicately scored and merges into a quick allegro whose theme is taken from the melodrama in Act I. . . . We think, too, that the overture has greater merit as a composition pure and simple than as a connection with this melodrama, and might as well be played before an opera as before a fairy-tale." Although the Leipzig *Allegmeine Musikalische Zeitung* found the music lacking in technical resource, too long, ineffective, and fatiguing with harsh harmonic progressions and redundant orchestration, it saved words of praise for the opening section.

The Rosamunde Overture is considered today one of the finest works of its type. The andante, featuring broad, lyric melody in colorful modulations, introduces the busy, rollicking allegro movement which eventually climaxes in an impressive coda. The work presents freshness and spontaneity conceived in a carefully balanced formal structure.

Concerto No. 1, Op. 73, in F Minor ----- Carl Maria von Weber

Allegro moderato

Adagio ma non troppo

Allegro

Earl Boyd, Clarinetist

The clarinet was the last of the basic woodwind instruments to be developed. During the seventeenth century, its direct ancestor, the *chalumeau* was a small keyless cylindrical pipe played with a single reed. The metamorphosis into the clarinet occurred between c. 1690 and 1720 when Johann Christian Denner and his son added finger and speaker keys. The small reed used in these early clarinets made the tone resemble that of an oboe, and they were usually employed as substitutes for that more venerable woodwind in their sporadic appearances in eighteenth century orchestras. It is only at the end of the century that the clarinet attained its important position among orchestral instruments. Contemporaneous reports indicate that the shrill tone had been mellowed and that constant mechanical improvements had produced considerable facility.

Of the major composers, Mozart was the first to write for the clarinet. He included the instrument in three late symphonies (1783 and 1788), a wind and piano quintet (1784), and a quintet for clarinet and strings (1789). His greatest contribution was the superb clarinet concert of 1791.

It is not surprising that Weber (1786-1826), who considered himself a follower of Mozart, decided to emulate his illustrious predecessor. Immediate stimulation to write for the clarinet was found in a friendship formed in 1811 with the great clarinetist, Heinrich Baermann of Munich. In that same year, he wrote his concertino and the two concertos for Baermann. The excellence of the performing artist was matched only by Weber's ingenious writing, for he showed a thorough understanding of the technical possibilities and tonal qualities of the instrument. The "Concerto in F Minor" exploits the sombre color of the low register, the radiance of the high, the subtle shadings of the instrument, the richness of its lyric melody, and the brilliance of its facile technic. It remains to this day as one of the finest concertos in the literature of the clarinet.

## INTERMISSION

### Good Friday Music from "Parsifal" ----- Richard Wagner

Alfred Einstein refers to "Parsifal" as "a mixture of the deepest mystery of the Catholic church and the most sophisticated theater," a mixture which he finds repulsive. To him, it symbolized Wagner's profession of faith in "a horrible dramatic phantasmagoria." Yet, he admits that Wagner's musical technique and his symbolical and psychological force is at its peak. Some have referred to it as "the musical masterpiece of all time" and have found moments which seem to have "supernatural inspiration." The conflict is actually in the drama itself and in the legitimate question of whether such a work for the stage is actually pious or profane. The combination of ritual, legend, drama, magic, and religious mysticism is, to say the least, curious; but it is also powerful. Some have found in it deep religious significance.

The legend is based on the mystical powers of the Holy Grail and the lance that pierced the side of Jesus. The Good Friday Music occurs near the end of the opera when Parsifal looks about him and observes the peace and loveliness of fields and hills. " 'It is the spell of Good Friday,' answers Gurnemanz, recalling the ancient legend that on this day the earth, nourished by sacred dews, puts forth in freshness and unequalled loveliness its tribute of flowers and trees to the Saviour. The orchestra casts a spell of indescribable beauty in this music. The half remembered winter of suffering and inquietude, the softness and solace and promissings of spring—these are of the texture of this music." (O'Connell)

Wagner attempted to maintain a religious atmosphere in his final music drama. The first performance in 1882 was called "The Consecration of the stage"; and the work, at Wagner's request, was performed only at Bayreuth until its controversial New York opening on Christmas Eve of 1903. Europeans, bound by copyright restrictions, heard the work only in the composer's theater until the copyright expired in 1913.

### Valse Triste ----- Jean Sibelius

"Valse Triste" was written early in 1903 as part of the incidental music to Jaernefelt's drama, **Kuolema** (Death). The scene which it serves is a fantasy. A young man watching beside the bedside of his dying mother falls asleep. In his dream, she appears to dance to the strains of distant music. At the end, she answers a knock on the door and finds herself looking into the face of Death. The macabre quality is minimized for the pathetic and mystical; and the music, written for muted strings and a few winds, features dark colors and restless harmonies. Although its extreme popularity has made it cheap in the eyes of some, its basic sombre charm still attracts many listeners. It is interesting that, although it might have brought the composer greater royalties than his other works combined, he sold it with the remainder of the suite for about \$25.

### Jamaican Rumba ----- Arthur Benjamin

Arthur Benjamin, a contemporary born in 1893, is a native of Sydney, Australia. His "Jamaican Rumba" is formed wholly from a playful tune with a sprightly countermelody frolicking over the busy accompaniment of the syncopated rumba rhythm.

### The Emperor Waltzes ----- Johann Strauss

"There is no music for orchestra more directly and universally appealing or less in need of explanation, discussion, or analysis than the music of Johann Strauss." (O'Connell).

## Orchestra Personnel

Robert Warner ----- Conductor  
 Earl Boyd ----- Assistant in Woodwinds  
 George Westcott ----- Assistant in Brass and Percussion

### Violins

Anfinson, Carolyn  
 Concertmistress  
  
 Cohen, Sol  
 Murphy, James  
 Church, W. B.  
 Kaplan, Max  
 Lake, George  
 Rojas, Juan Francisco  
 Iknayan, Susan  
 Bower, Arthur  
 Heacock, Carmen  
 Rennert, Claudia  
 Tracy, Marian  
 Reesor, Anne  
 Key, Carolyn  
 Baker, Janis  
 Jennings, Glen

### Violas

Dvorak, Genevra  
 Mezo, Pat  
 Stanley, Patsy  
 Roberts, Helen  
 Kelley, Chenault  
 Guyer, Martha

### Cellos

Stover, Ernest  
 Sullivan, Margaret  
 Morrison, Sue  
 Riegel, Ruth  
 Starr, Jerry  
 Carr, Pat  
 Kennedy, Beatrice  
 Sullivan, Margo

### Basses

Warner, Maretta  
 Freeman, Jane  
 Newbold, Harlan  
 Beals, Robert  
 Robinson, Robert  
 Bridges, Mary Ann

### Flutes

DePew, Elizabeth  
 Miller, Timothy

### Oboes

Olmstead, Norma  
 May, Lon

### Clarinets

Mellott, George  
 Brooks, James  
 Bayless, Mary  
 Morgan, Gloria

### Bassoons

Jennings, Juanita  
 Boyd, Earl  
 Prince, Carol

### French Horns

Decker, Donnie  
 Decker, Barbara  
 Westcott, George  
 Henderson, Obid

### Trumpets

Black, Ted  
 Lewellen, Don

### Trombones

Hardy, Everett  
 Judy, Max  
 Wood, Donald

### Timpani

Fair, Glen Dale

### Percussion

Stump, Maurice

## OFFICERS

James Murphy ----- Librarian and Business Manager  
 Patsy Stanley ----- President  
 Helen Mae Roberts ----- Vice-President  
 James Brooks ----- Secretary