5-22-1959

Eastern Illinois Symphony Orchestra, Spring 1959

Earl Boyd
Eastern Illinois University

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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
Sarah Crane
Joan Kindt
David Reed
Ruth Thornton
Darrel Trimble
Marilyn Foote
Beverly Merritt
Glenda Ramsey
Suellen Lindsay
Arlyn Roberds
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 Yeaney

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
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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.