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## The Illinois State University Symphony Orchestra

Robert Oppelt Conductor  
*Illinois State University*

Donald Armstrong Conductor

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The Illinois State University

Department of Music

presents

*The Illinois State University  
Symphony Orchestra*

Robert Oppelt, Conductor

*The Treble Choir*

Donald Armstrong, Conductor

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Wednesday, December 11, 1968

8:15 o'clock

Capen Auditorium

## NOTES

Magnificat is one of the basic antiphons of the Blessed Virgin Mary to be sung at Vespers. It also appears in the Anglican Liturgy at evening prayer. The text is from Luke 1:46-55 and is Mary's response to the angelic annunciation of her impending motherhood.

Nicola Porpora (1686-1767) is primarily famous as a composer of opera. This composition is historically significant since it is one of the earliest works written specifically for female voices. It was composed for and initially performed by the girl inmates of the Ospedale degli Incurabili, a hospital and orphanage in Venice. Porpora was music instructor at that institution from 1726 to 1739.

## TEXT

1. Magnificat anima mea Dominum  
My soul doth magnify the Lord.
2. Et exultavit, spiritus meus in Deo salutari meo exultavit.  
And my spirit rejoices in God my Savior  
  
quia respexit humilitatem ancillae.  
Because he has regarded the loveliness of his handmaid.  
  
Ecce enim ex hoc beatam me dicent, beatam me dicent omnes generationes.  
(For behold, henceforth all generations shall call me blessed.)  
  
Quia fecit mihi magna; Qui potens est, et sanctum nomen ejus.  
Because he who is mighty has done great things for me, and holy is his name.
3. Et misericordia ejus a progenie in progenies timen tibus eum.  
And his mercy is from generation to generation toward those who fear him.
4. Fecit potentiam in brachio suo, dispersit superbos, superbos mente cordis,  
cordis sui.  
He has shown might with his arm; he has scattered the proud in the conceit of  
their heart.  
  
Deposuit, deposuit potentes de sede, et exaltavit, exaltavit humiles.  
He has put down the mighty from their thrones and has exalted the lowly.  
  
Esurientes implevit bonis et divites dimisit in anes, in anes.  
The hungry he has filled with good things and the rich he has sent away empty.  
  
Suscepit Israel, puerum, puerum suum, recordatus misericordiae suae;  
He has given help to Israel his servant, mindful of his mercy.  
  
Sicut locutus est ad patres nostros, ad patres nostros Abraham et semini ejus,  
in saecula.  
As he promised our fathers, toward Abraham and his descendants forever.
5. Gloria Patri et Filio et Spiritui Sancto, Gloria, Gloria.  
Glory be to the Father, and to the Son, and to the Holy Spirit.
6. Sicut erat in principio et nunc et nunc et semper nunc et semper et in saecula  
saeculorum, Amen.  
As it was in the beginning, is now and ever shall be world without end.

Die Natali consists of variations on Christmas Carols. The early Chorale Prelude was developed in the 16th Century by Sweelinck, further advanced by Buxtehude in the 17th Century and brought to final refinement by Bach, and later by Brahms. The Chorale Prelude, consisting of variations for organ upon a chorale tune, was performed as part of the Protestant service. On occasion the congregation sang the hymn while the organ embellished the tune. Barber's treatment of such familiar hymns as "O Come, O Come, Emanuel!" and "Silent Night" is a splendid feat of orchestration. To sustain musical interest the hymns recur in various orchestrations. "O Come, Emanuel", for example, appears in five different dressings. Occasionally the embellishment is so complete that the hymn itself is not heard--only an outline of the tune. "We Three Kings" receives three settings, each cast in new harmony intended to suggest the geographical areas which were the homes of the kings. This hymn appears first in the Bass Clarinet, then in the Bassoon and finally in the Tuba. Meanwhile, above these melodies the English Horn performs in embellished style reminiscent of the Middle East. Later the Oboe sings its expressive song in florid Arabian style. After an extended setting of "God Rest You Merry Gentlemen", "Oh Come, Emanuel!" is again varied in a pizzicato section for strings followed by a fugal setting for strings beneath the simple chorale played by the solo trombone. A joyous setting of "Joy to the World" precedes the final treatment of "Silent Night" which ends the composition. Barber has used in this work the fullest resources of the orchestral palette: Celeste, Harp, Gong, Bells, Xylophone.

The Nutcracker Suite (Casse-Noisette) is adapted from the score to a ballet. The ballet scenario was based on Dumas' adaptation of E. T. A. Hoffmann's story, The Nutcracker and the Mouse King. A girl receives as a Christmas gift a nutcracker. She dreams it is a prince leading the toys to battle against the mice. The Prince conducts the girl to Jam Mountain in Arabia where she is greeted by the Sugarplum Fairy and entertained with games and dances.

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Next Orchestra Concert: March 26, 1969

## PROGRAM

Concerto Grosso, Op. 6, No. 8 . . . . . Archangelo Corelli  
(1653-1713)

Fatto per notte di natale  
Vivace-Grave  
Allegro  
Adagio-Allegro-Adagio  
Vivace  
Allegro-Pastorale  
Greg Thompson, violin  
William Fritz, violin  
Vianne Carey, cello

Magnificat . . . . . Nicola Porpora  
(1686-1767)

1. Magnificat anima mea
2. Et exsultavit
3. Et misericordia
4. Fecit potentiam
5. Gloria Patri
6. Sicut erat

## INTERMISSION

Die Natali . . . . . Samuel Barber  
(1910- )

Chorale Preludes for Christmas

Nutcracker Suite, Op. 71 . . . . . Peter Tschaikovsky  
(1840-1893)

- I. Overture miniature
- II. Dances Caracteristiques
  - a) Marche
  - b) Danse de la Fée-Dragée
  - c) Danse russe trepak
  - d) Danse Arabe
  - e) Danse Chinoise
  - f) Danse des Mirlitons
- III. Valse des Fleurs

The Illinois State University Orchestra

Robert Oppelt, Conductor

Student Orchestra Committee

Greg Thompson, Chairman      Sandie Baile  
Merle Lundstrom                  Jan Varney  
Greg Brozenec

Personnel

Violin I

Greg Thompson,  
    Concertmaster  
Bill Fritz  
Annette Newquist  
Sister Mary Sheila Nolan  
Janalyn Lindley  
Virginia Carr

Violin II

Leslie Bertagnolli  
Nancy Reimers  
Ann Halk  
Linda Small  
Shirley Wallo  
Nancy Turner  
Constance Kozubek

Viola

Larry Sorenson  
Jan Varney  
David Hawkins  
Julia Anderson

Cello

Jean Merce  
Vianne Carey  
Stephen Anderson  
Darilyn Manning  
Howard Rye  
David Jackson

Bass

James Hamilton  
Edward Krolick  
Grace Sexton

Flute

Sandra Baile  
Alice Johnson  
Kim Upton  
Catherine Cornman

Oboe

Jacalyn Jones  
Linda Hanson

English Horn

Joanne Wagoner

Clarinet

James Ramey  
Bruce Mack  
Tom Makeever

Bass Clarinet

Bruce Mack

Bassoon

Greg Brozenec  
Suzanne Otto

Horn

Dave Barford  
George York  
Carol O'Hare  
Don Peterson

Trumpet

Merle Lundstrom  
Jim Fitzpatrick  
Spencer Gore

Trombone

Don Jeanes  
Sam Herring  
Mark Tubbs

Tuba

Mark Rutherford

Timpani

Randy Deckwerth

Percussion

Larry Snider  
Robert Gill  
Jean Stenberg

Celeste and Harpsichord

Linda Kloptowsky

Harp

Joyce Rosenfield

Librarians

Greg Thompson  
Jan Varney