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The Illinois State University Symphony Orchestra

Robert Oppelt Conductor
Illinois State University

Joseph Gatwood Violin

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Recommended Citation

Oppelt, Robert Conductor and Gatwood, Joseph Violin, "The Illinois State University Symphony Orchestra" (1969). *School of Music Programs*. 3522.
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The Illinois State University

Department of Music

presents

*The Illinois State University
Symphony Orchestra*

Robert Oppelt, Conductor

Joseph Gatwood, violin

Wednesday, March 26, 1969

8:15 o'clock

Capen Auditorium

NOTES

I. Overture to Coriolan

The overture was probably introduced at a subscription concert in Vienna in March, 1807. The main theme, in strings, portrays the hero, Coriolanus. The gentler traits of his personality are described in a secondary subject, a beautiful melody for strings. Stress of a hero's life is then dramatically unfolded in the development, while the hero's death is depicted in the coda.

II. Symphony No. 92 in G (Oxford)

The Symphony No. 92 in G major is called the Oxford because it was first performed at Oxford University in July of 1791, when an honorary degree was conferred on Haydn. But the symphony was not written for this occasion. The one Haydn actually wrote (it has never been identified) proved too difficult for performance and an earlier work he had written for Paris in or about 1788 was substituted. For his two visits to London, in 1791 and 1794, Haydn wrote two sets of six symphonies each--the London or Salomon Symphonies, the "Salomon," of course, referring to the impresario who had commissioned them. They are the crown of Haydn's symphonic output, among the greatest symphonies produced before Beethoven. Here Haydn takes a giant step in advancing both the structure and the style of symphonic writing. His instrumentation is richer and more varied, and so is his melodic and harmonic material. The elaboration of thematic subjects is more imaginative than heretofore, and at times even daring. These symphonies, moreover, are filled with a maturity of thought and wisdom of experience we do not often encounter in earlier Haydn symphonies.

III. Poème for violin and orchestra

Ernest Chausson, composer, was born in Paris, France, Jan. 20, 1855, and died in Limay, France, June 10, 1899. He was trained for the law, and did not receive formal instruction in music until his twenty-fifth year, when he entered the Paris Conservatory. Dissatisfied with the strict regimen at the Conservatory and with its emphasis on tradition, he left it to study privately with Franck. But recognition did not come until the end of his life, with the premiere of his symphony in B-flat, in 1891. His reputation was subsequently enhanced by two masterworks: Concerto for Piano, Violin, and String Quartet, and the Poem for violin and orchestra. He was at the height of his creative powers and on the eve of winning acceptance as one of France's major composers when he met his fatal end by losing control on a bicycle. Chausson belonged to the French Romantic school which brought to music a sensitive feeling for beauty of sound, and an emotional reserve. With Chausson, as with Franck, these qualities were often combined with a touch of melancholy, and sometimes of mysticism. The delicacy and refinement of his style led some critics to regard him as a forerunner of Impressionism.

IV. Introduction and Rondo Capriccioso

This work was introduced in Paris by Pablo de Sarasate on April 4, 1867. The theme of the introduction is a slow, somewhat melancholy melody for solo violin. A forceful chord brings on the Rondo capriccioso section. After three measures, the solo violin presents the main theme; the solo instrument is also responsible for introducing the subsidiary subject. After some virtuoso passages, and a return of the first main theme, a new idea is stated loudly by the orchestra, and repeated by the violin. All this material is then discoursed upon, often with brilliant embellishments by the violin.

V. El Salon Mexico (1936)

Aaron Copland (born Brooklyn, N.Y., 1900) is one of the most important contemporary American composers. In the autumn of 1932, he visited Mexico and conceived the idea of writing a piece based on Mexican themes. From the very beginning the composition was connected in Copland's mind with a popular dance hall in Mexico City called Sal6n M6xico. "All that I could hope to do was to reflect the Mexico of the tourists, and that is why I thought of the 'Sal6n M6xico', because in that 'hot spot', one felt, in a very natural and unaffected way, a close contact with the Mexican people. It wasn't the music that I heard, but the spirit that I felt there, which attracted me. Something of that spirit is what I hope to have put into my music."

Joseph Gatwood, soloist

Joseph Gatwood, violinist, was born in Richmond, Kentucky in 1947. He began study of the violin at the age of seven and studied under Dr. Oppelt for seven and a half years. He is presently a scholarship student at the Juilliard School of Music in New York City where he has studied with Ivan Galamian and Paul Mekanowitzky since 1965. He has also attended Mr. Galamian's summer school, the Meadowmount School of Music, where he has a teaching fellowship. Mr. Gatwood has made numerous appearances as recitalist and as soloist with orchestras; most recently he entered the Houston Symphony Young Artists Competition and won a televised appearance with that orchestra.

PROGRAM

- Overture to Coriolan, Op. 62 Ludwig Van Beethoven
1770-1827
- Symphony No. 92 in G (Oxford) Franz Joseph Haydn
1732-1809
- Adagio-allegro spiritoso
Adagio
Menuetto (allegrett)
Presto

Intermission

- Po6me for violin and orchestra Ernest Chausson
1855-1899
- Introduction and Rondo Capriccioso Camille St. S6ens
Mr. Gatwood
1835-1921
- El Salon Mexico (1936). Aaron Copland
1900-

Next orchestra concert: May 11th at 4 o'clock. Student concerto winners and guest composer Merrill Ellis performing his "Kaleidoscope" for Electronic tape and orchestra.

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

William Fritz,
 Concertmaster
Brenda Yarbrough
Greg Thompson
Virginia Carr
Annette Newquist
Nancy Reimers
Ann Halk

Violin II

Sister Mary Nolan,
 Principal
Jan Lindley
Linda Small
Kay Morris
Nancy Turner
Shirley Wallo
Constance Kozubek

Viola

Larry Sorenson
Jan Varney
Julia Anderson
Lawrence Kinney

Cello

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

Bass

James Hamilton
Edward Krolick
Grace Sexton
Nathan Kahn

Flute

Alice Johnson
Kim Upton
Catherine Cornman
Gayle Allison

Oboe

Jacalyn Jones
Joanne Wagoner

English Horn

Joanne Wagoner

Clarinet

James Ramey
Bruce Mack
Tom Makeever
Cindy Mueller

Bass Clarinet

Bruce Mack

Bassoon

Greg Brozenec
Suzanne Otto

Contra Bassoon

Judy Pellegrinio

Horn

Dave Barford
George York
Carol O'Hare

Trumpet

Merle Lundstrom
Jim Fitzpatrick
Steve Imig

Trombone

Don Jeanes
Sam Herring
Mark Tubbs

Tuba

Mark Rutherford

Timpani

Randy Deckwerth

Percussion

Larry Snider
Mary Novy
Gordon Warren

Piano

Betsy Dillon

Harp

Joyce Rosenfield

Librarian

Jim Ramey