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## The Illinois State University Symphony Orchestra

Robert Oppelt Conductor  
*Illinois State University*

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The Illinois State University

Department of Music

presents

*The Illinois State University  
Symphony Orchestra*

Robert Oppelt, Conductor

Merrill Ellis, Composer

David Barford, Horn

William Fritz, Violin

Larry Sorenson, Viola

Dolores Ivanchich, Soprano

Sunday, May 11, 1969

4:00 p.m.

Capen Auditorium

PROGRAM

Caccata and Ritornelli . . . . . Claudio Monteverdi  
 from the opera Orfeo (1607) . . . . . 1567-1643  
 arr. & orchestrated by Maurice Peress

Concerto in G minor, Op. 26 . . . . . Max Bruch  
 Allegro Moderato . . . . . 1838-1920  
 William Fritz, violin

Concerto for Horn, Op. 11 . . . . . Richard Strauss  
 Allegro . . . . . 1864-1949  
 David Barford, horn

Oedoen Partos (In Memoriam) 1946 . . . . . Oedoen Partos  
 for viola and strings . . . . . 1907-  
 Larry Sorenson, viola

Intermission

Kaleidoscope . . . . . Merrill Ellis  
 for orchestra and electronic instruments . . . . . 1916-

Slavovetsian Dances . . . . . Alexander Borodine  
 from Prince Igor . . . . . 1833-1887  
 orchestrated by Rimsky-Korsakoff  
 and Liadow

The Illinois State University Orchestra

Robert Oppelt, Conductor

Student Orchestra Committee

Greg Thompson, Chairman      Sandie Thompson  
 Merle Lundstrom                  Jan Varney

Personnel

<p>Violin I</p> <p>Greg Thompson, Concertmaster</p> <p>William Fritz</p> <p>Brenda Yarbrough</p> <p>Virginia Carr</p> <p>Annette Newquist</p> <p>Nancy Reimers</p> <p>Ann Halk</p>	<p>Bass</p> <p>James Hamilton</p> <p>Edward Krolick</p> <p>Grace Sexton</p>	<p>Horn</p> <p>Dave Barford</p> <p>George York</p> <p>Carol O'Hare</p> <p>Don Peterson*</p>
<p>Violin II</p> <p>Sister Mary Nolan, Principal</p> <p>Jan Lindley</p> <p>Linda Small</p> <p>Miriam Oppelt</p> <p>Nancy Turner</p> <p>Shirley Wallo</p> <p>Constance Kozubek</p>	<p>Flute</p> <p>Sandie Thompson</p> <p>Alice Johnson</p> <p>Kim Upton</p> <p>Catherine Connman</p>	<p>Trumpet</p> <p>Merle Lundstrom</p> <p>Jim Fitzpatrick</p> <p>Steve Imig</p>
<p>Viola</p> <p>Larry Sorenson</p> <p>Jan Varney</p> <p>Julia Anderson</p> <p>Lawrence Kinney*</p>	<p>Oboe</p> <p>Jacalyn Jones</p> <p>Joanne Wagoner</p>	<p>Trombone</p> <p>Don Jeanes</p> <p>Sam Herring</p> <p>Mark Tubbs</p>
<p>Cello</p> <p>Vianne Carey</p> <p>Jean Merce</p> <p>Stephen Anderson</p> <p>Darilyn Manning</p> <p>David Jackson</p> <p>Harriet Williams</p>	<p>English Horn</p> <p>Joanne Wagoner</p>	<p>Tuba</p> <p>Mike Rutherford</p>
<p>Clarinet</p> <p>Bruce Mack</p> <p>Tom Makeever</p> <p>Cindy Mueller</p>	<p>Bass Clarinet</p> <p>Bruce Mack</p>	<p>Timpani</p> <p>Randy Deckwerth</p>
<p>Bassoon</p> <p>Ellen Schramm*</p> <p>Suzanne Otto</p>	<p>Percussion</p> <p>Larry Snider</p> <p>Mary Novy</p> <p>Gordon Warren</p> <p>Robert Gill</p>	<p>Harp</p> <p>Joyce Rosenfield</p>
<p>Librarian</p> <p>Jim Ramey</p>		

\*Faculty

## NOTES

- I. Toccatà and Ritornelli from the opera Orfeo by Claudio Monteverdi and arranged and orchestrated by Maurice Peress. The opera Orfeo is the first opera in music history and also the first example of music being scored for an orchestra of specific instruments. Monteverdi carefully noted the number and type of instruments he required. Although actual orchestration was yet very rare--each performance had the music readapted for those instruments available--we find here a unique guide for the recreation of the instrumental ensemble which Monteverdi used in 1608. Over forty instruments were listed including clavicembali (harpsichords, contrabassi, viole da braccio) arm violas, harp, Violini Piccoli alla Francese (the early violin), Chitaroni (precursor of the guitar), Regale (small reed organ, Organi di Legno (organ with wooden glue pipes), flue, Flautino (a tiny recorder), Cornetti (fingered pipe with cup mouth piece), Clarino (high solo trumpet), and three trumpets with transposing mutes. Mr. Peress has attempted to approximate and magnify the sound of the original scoring to recreate for today's symphony audiences the glorious music of a pioneer of his time, who forged the Baroque style almost single handedly out of the instrumental and vocal idioms of the late Renaissance.
  
- II. Student Soloists  
The three soloists appearing on this program were chosen through competition before faculty committees. William Fritz, violinist, is a freshman from Alton, Illinois. David Barford, French hornist, is a freshman from Normal, Illinois. Larry Sorenson, violist, is a graduate student from Spokane, Washington.
  
- III. Kaleidoscope is for orchestra and electronic instruments played live. It is largely aleatory, with the result that the work becomes a "conductor's" piece, for the conductor will create out of this work any shape that he wishes. The first written out section is like an exposition which presents all of the materials. From that point on, the conductor cues sections of the orchestra or solo players as indicated in the instructions. Merrill Ellis is a teacher of Composition and Director of Electronic Music Composition, Director of the Electronic Music Composition Laboratory at North Texas State University, Denton, Texas. Mr. Ellis has presented many lecture demonstrations at college and university campuses, and has published extensive articles on electronic music. Kaleidoscope received three performances by Texas and Mississippi orchestras during 1968.
  
- IV. Polovetsian Dances from Prince Igor. The story of Prince Igor concerns a war between the Russians and Tartars in the eleventh century. Prince Igor and his son Vladimir are captured by the Polovetsi warriors. Being of royal blood, they are held as honored captives. The Polovetsi leader arranges a festival in their honor, in which the warriors and young maidens perform their colorful Polovetsian Dances which occur at the end of Act Two.