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Robert Oppelt Conductor

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ILLINOIS STATE UNIVERSITY
THE COLLEGE OF FINE ARTS
DEPARTMENT OF MUSIC

presents



*The Illinois State University
Symphony Orchestra*

Robert Oppelt, Conductor

*In a concert of
Contemporary Music*

3rd Concert, 1970-71 season

March 24, 1971

Stroud Auditorium

8:15 o'clock

PROGRAM

Symphony No. 5, Op. 47 (1937)

Dmitri Shostakovich
(b. 1906)

Moderato
Allegretto
Largo
Allegro non troppo

Shostakovich's fifth symphony provided the happy ending to one of the most widely discussed musical scandals of the twentieth century. The composer's career began, about 1926, showing great promise. His first symphony and some other early works had been well received, but his second and third symphonies were less well thought of both in Russia and elsewhere, while his ballets, **The Nose**, **The Golden Age**, and **The Bolt** brought sharply adverse criticism in the Soviet press because of their "modern texture".

After the first performance of Shostakovich's opera, **Lady Macbeth of the Mzensk District**, in January 1934, the storm really broke. Pravda published an article by a high official (unsigned), condemning the opera on every ground. He was accused of avoiding singable and recognizable melodies, of being cacophonous (noisy) and extremely dissonant.

The composer's restoration to grace came with the first performance of the fifth symphony at a concert in Leningrad in 1937. According to M. D. Calvocoressi, this work bore the title, **A Soviet Composer's Reply to Just Criticism** and according to others, it is dedicated to the twentieth anniversary of the Russian Revolution. At all events, the first performance was an enormous success. Professional critics, fellow-composers, wrote glowing reviews extolling the power of the new symphony. Shostakovich was vindicated.

INTERMISSION

TANGENTS, (Symphony No. 7) (1970)

Will Gay Bottje
(b. 1925)

For Orchestra and Tape

Tangents, Symphony No. 7, for Orchestra and Tape is written for and dedicated to Robert Oppelt and the Illinois State University Orchestra. Will Bottje is Professor of Theory and Composition and director of electronic music at Southern Illinois University. He earned the Doctor of Musical Arts degree from the Eastman School of Music and has done special study in electronic music at the University of Utrecht in 1962-63, computer music at NYU in 1966. He is a prolific composer of works in traditional style as well as in the electronic media. Among his electronic works are: Etudes for Wind Quintet and Tape; Six Monochromes; Variation for Percussion and Tape. Dr. Bottje, besides being a well-known lecturer in the field of electronic music, is an accomplished flutist.

Tangents is scored for a conventional orchestration with somewhat augmented percussion, grand piano and the electronic tape with two speakers placed on either side of the orchestra. The part played by the tape is never meant to predominate as a solo part, but rather its function is in the role of another instrument in the orchestra. However, from a technical consideration, the tape dominates the performance in that the timing of the orchestra must always be synchronized with the tape speed. This is done by means of a stopwatch which allows the conductor to follow the timings which appear throughout the score. Dr. Bottje requires the players to perform many unusual sounds, some produced with

the mouth by humming or fricative effects, others produced by playing an instrument in an unconventional manner: bowing behind the bridge, blowing into head-joint of the flute while the little finger is withdrawn from the cylinder to produce a glissando, or plucking and rubbing piano strings. Nowhere in the work however, are sounds created merely for effect! They are all scored as primary ingredients of the texture. There are also here elements of "aleatory" style (chance) when various choirs are instructed to play certain types of figures within loosely defined style and for a specific time period. However, in contrast to the "free" style, much of the work is scored with conventional notation and ensemble requirements. The three tape segments are described in their relation to the sounds being played by the orchestra. The first contains sounds duplicating the orchestra at various junctures. In the second segment orchestra and tape produce similar sounds while during the third segment the format of sounds takes a sudden change, becoming now percussive and bombastic. As a medium of expression, Tangents seems to offer the listener the best of the two areas of contemporary compositional style—traditional and electronic.

De Natura Sonoris (1968)

Krzysztof Penderecki
(b. 1933)

Krzysztof Penderecki, born in Cracow in 1933, has established himself, with Witold Lutoslawski, as leader in the extraordinary flowering of Polish contemporary music which has taken place since the Gomulka regime took over in 1956.

De natura sonoris (On the Nature of Sound) received its first American performance in March, 1968 by the Buffalo Symphony, Lukas Foss, Conductor. At this concert by the Illinois State University Orchestra, the juxtaposition of the works of Penderecki and Bottje should serve to point up a dramatic contrast in the styles of these two composers. It is apparent that Penderecki, in contrast to Bottje, uses avant-garde techniques largely for effect. He is concerned mostly with clusters of sound as expressed by various groups of instruments. Instruments are usually scored in groups for various sections. Penderecki most often sounds in clusters of quarter-tones or half-tones. For this reason, he usually stipulates the exact number of strings required in each section.

Penderecki made his first impact in 1959 at the Competition of Young Composers in Cracow where he won the first three prizes. He soon became world famous through the success of the powerful **St. Luke Passion** and the highly successful **Threnody to the Victims of Hiroshima** which in 1961 was given a distinction by the Tribune Internationale des Compositeurs UNESCO in Paris. Penderecki's sounds and the way he notates them are full of practical solutions—solutions which the earlier masterminds (Boulez and Stockhausen) would find too simple. A listing of the effects heard in this work may be of interest:

- highest and lowest note on an instrument
- bowed behind bridge of stringed instrument
- quarter and half-tone clusters
- glissandi (sliding effect)
- slow and fast vibrato
- rapidly repeated notes without rhythm
- staggered accented entrances
- ponticello (strings play on bridge)
- piano strings struck and plucked
- ricochet bowing (rebounding)
- rapidly plucked strings (alla gitara)

The work is scored for enlarged orchestra: piccolo, 4 flutes (two doubling piccolo), 3 oboes, English horn, 2 clarinets, bass clarinet, 2 alto Saxophones, 3 bassoons, contrabassoon, 6 horns, 4 trumpets, 3 trombones, tuba, piano, harmonium, flexatone, augmented percussion, and strings.

ILLINOIS STATE UNIVERSITY SYMPHONY

Robert Oppelt, Conductor

Student Orchestra Committee

Jan Varney
Richard Barnet

Denise Klang
Gerry Romack

Nathan Kahn
Sue Lewis

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Joonho Kim
Frank Schwartzwalder
Gerald Romack
Kathy Fraser
William Fritz
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Judy Klockzim
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Richard Johnson
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James March
Pam Burd
Edna Vogelsang
Sue Kasanov
Greg Hawkins
Holle Brian

Bassoon

Sue Kaehlert
Beth Brabant
Steve Asleson

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Jan Lindley
Virginia Carr
Nancy Goldstone
Dorothy Lindstrom
Karen Lundeen
Valente Purpura
Rita Koretke
Deidre Early

Flute

Denise Klang
Cathy Cornman
Rena Marchiorello
Kathy Kallas

Contra-Bassoon

Donna Hoffman

French Horn

Steve Vance
Pat Volk
Mike Saul
Kristi Gerke
Steve Larson
Ann Gardner

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Karen Dickelman
Christine Reichert
Cathy Cleland
Lynn Hirschauer
Marcia Fauble
Julie Anderson

Oboe

Ronald Friedrich
Donna Tsupros
Jon Gilliland

Trumpet

Dave Golden
Robert Fund
Terry Flanagan
David Pearce

English Horn

Pam Call

Trombone

David Phillips
* Gary Sudano
Mark Tauber

Cello

Anita Bullard, Principal
Annette Sachtleben
Gail Makeever
Jeane Foster
Darilyn Manring
Sue Lewis
Alice Wheeler
Eleanor Allen
Robert Fritz

Clarinet

Diane Roesler
Margaret Meyer

Tuba

Richard Barnet

Timpani

Manuel Rivera-Cepeda

E♭ Clarinet

Betty Nixon

Percussion

Jeff Robinson
Bruce Nelson
Robert Fritz
Sue Kasanov
Joel Hawkinson
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Bass Clarinet

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Saxophone

Tom Blount
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