

Illinois State University

ISU ReD: Research and eData

School of Music Programs

Music

9-26-1974

Ensemble Concerts: Symphony Orchestra, September 26, 1974

Arthur Corra Conductor

Ko Iwasaki Cellist

Follow this and additional works at: <https://ir.library.illinoisstate.edu/somp>



Part of the [Music Performance Commons](#)

Recommended Citation

Corra, Arthur Conductor and Iwasaki, Ko Cellist, "Ensemble Concerts: Symphony Orchestra, September 26, 1974" (1974). *School of Music Programs*. 5413.

<https://ir.library.illinoisstate.edu/somp/5413>

This Performance Program is brought to you for free and open access by the Music at ISU ReD: Research and eData. It has been accepted for inclusion in School of Music Programs by an authorized administrator of ISU ReD: Research and eData. For more information, please contact ISUReD@ilstu.edu.

Illinois State University
SYMPHONY ORCHESTRA
ARTHUR CORRA, Conductor
KO IWASAKI, Cellist

Momentum Jubilo Roque Cordero

Serenade to Music Ralph Vaughan Williams
Illinois State University Madrigal Singers
John Ferrell, Director

Charles Crain	Brett Gibbs	Jeffery Keen	Terry Leverett
Mary Detloff	Ray Hippe	Robert Knight	Rosalind Onyun
Brenda Everett	Chris Iftner	Kathleen Kopp	David Reece
Regina Falker	Linda Johnson	Gregory Kunde	Kathy Tribbey

*Three Places in New England Charles Ives
The "St. Gauden's" in Boston Common
Putnam's Camp, Redding, Connecticut
The Housatonic at Stockbridge
in observance of the 100th anniversary of Ives' birth,
October 20, 1874

INTERMISSION

Cello Concerto in B Minor, Op. 104 Antonin Dvorak
Allegro
Adagio ma non troppo
Finale: Allegro moderato

University Auditorium
Thursday Evening
September 26, 1974
8:00 pm

*As part of the celebration of our country's bicentennial the Illinois State University Symphony Orchestra will include at least one work by an American composer on each concert of the 1974-75, 1975-76, and 1976-77 seasons.

Symphony Orchestra Personnel

Violin I	Flute	Tuba
Taik Ju Lee	*Carol Neuleib	Ed Firth
Deborah Perry	*Judith Ross	
Terry Jares	Kathleen Townsend	
Hwei Twu	Rebecca Meyer	Timpani
Martha Barker		Philip Henry
Greg Oakley	Piccolo	
MaryBeth Pfannerstill	Nancy Widmer	Percussion
Sonya Sauder		Ted Parge
	Oboe	Tom Hensold
Violin II	*Marvin Carlton	Jose Alecia
Frank Schwarzwald	*Jan Lohs	Ron Engel
Deborah Selin	Beth Christensen	
Elizabeth Westerlund	Patricia Seino	Harp
Wanita Smith		Steven Hartman
Pamela Combs	English horn	
Cecelia Roth	Patricia Seino	Piano
Marilee Appleby		Douglas Weeks
Debra Pederson	Clarinet	Additional brass for Cordero
Deborah Koehn	*Barry Kolman	James Defranco
Huu Pham	*Wayne Montag	Mike Domico
	Ricardo Mariani	Greg Kemp
		Jon Lerner
Viola		Robert Hinthorne
Linda Langellier	Bassoon	Phil Evelsizer
Michael Traver	*Mary Dalziel	
Helen Zamie	*Joyce Hitchcock	Horn
Larry Spence	Patricia Bills	Richard Weyrich
Jennie Frey	Grant Gillett	Michelle Oberwise
		James Williams
Cello	Contrabassoon	
Peter Garfield	Suzann Howe	Librarian
Daniel Bunce		Debra Buchanan
Tom Wang	Horn	Hwei Twu
Lissa Myhre	*Rodger Burnett	
David Reece	Richard Weyrich	Set-up
Sue Allen	*Tim Swenson	David Kotowski
Kathy Watson	Stanley Reimel	Frank Schwarzwald
Bass	Trumpet	
Debra Buchanan	*David Golden	
Carol Jansen	*Rob Fund	
Peter Guy	James Cassens	
Philip Murphy		
Steven Hayes	Trombone	
Thomas Fatten	*Michael Haynes	
George Gillham	*David Kotowski	
	James Berman	

*co-principals

Ko Iwasaki, internationally acclaimed cellist, joined the faculty of the Illinois State University Music Department last month. Born in 1944 in Tokyo, Japan, Mr. Iwasaki began his musical studies with Hideo Saito in Tokyo. After graduating with special honors from the Toho Conservatory, he was awarded a Fulbright grant to study with Leonard Rose at the Juillard School in New York. He did further private study with Pablo Casals in Puerto Rico. In 1970, Mr. Iwasaki won the Bronze Medal in the Tchaikovsky Competition in Moscow. He also won the Munich International Competition, the Vienna International Competition, and the International Casals Competition in Budapest. Since then he has appeared widely in the United States and Europe in solo recitals and with major orchestras.

Momentum Jubilo was written by Roque Cordero, composer and member of the Music Department faculty of Illinois State University, in 1973 to create a festive mood for the opening of a new concert season and to demonstrate the acoustic splendor of the University Union Auditorium. It is scored for multiple brass—both on the stage and in the auditorium—percussion, violins, and violas. The work is dedicated to Arthur Corra and the ISU Symphony Orchestra, which performed the world premiere in December, 1973, at its first concert in the then-new Auditorium. We are pleased to present it again, signalling not only the opening of another season of concerts by the ISU Symphony Orchestra but also hailing Dr. Cordero for his two most recent achievements: winning the 1974 Koussevitzky International Recording Award for the outstanding commercial recording of a work by a contemporary composer, given for the recording of his *Violin Concerto* which was released by Columbia Records earlier this year; being presented by the government of his native Panama a medal for his outstanding contributions and international accomplishments as a composer, conductor, and teacher. On May 1, 1975, the ISU Symphony Orchestra will play the world premiere of a major new work composed by Dr. Cordero this past summer.

Vaughan Williams (1872-1958) composed the *Serenade to Music* in 1938, dedicating it to the British conductor Sir Henry Wood on the occasion of his fiftieth anniversary as a conductor. Among Wood's many contributions was his advocacy of new music, giving premiere performances of works by a wide variety of composers and introducing the works of others to British audiences. In 1944, the year of his death, he celebrated his fiftieth season as conductor of the London Promenade Concerts.

For a text Vaughan Williams selected portions of Act V, Scene 1 of Shakespeare's *The Merchant of Venice*. He set it for sixteen solo voices and orchestra, making no effort to have the individual voices represent the characters who speak the lines in the play.

How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears. Soft stillness and the night
Become the touches of sweet harmony.
Look how the floor of heaven
Is thick inlaid with patines of bright gold.
There's not the smallest orb that thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls,
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

Come, ho! and wake Diana with a hymn,
With sweetest touches pierce your mistress' ear,

And draw her home with music.

I am never merry when I hear sweet music
The reason is, your spirits are attentive.
The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus;
Let no such man be trusted.

...
Music! Hark!

It is your music. . . of the house

Methinks it sounds much sweeter than by day

Silence bestows that virtue on it. . .

...
How many things by season seasoned are

To their right praise and true perfection
Peace, hol the moon sleeps with Endymion
and would not be awaked!

Soft stillness and the night
Become the touches of sweet harmony

Charles Ives was born in Danbury, Connecticut, in October, 1874, the son of the town bandmaster. His earliest musical training came from his father, who transmitted to his son a delight in experimenting with sound. Later he studied music at Yale University, where the work was rigorous but conservative. After graduation, Ives decided against embarking on a professional musical career. Fearing that economic pressures might destroy his independence as a composer, he entered the field of life insurance and eventually founded a multi-million dollar agency, in which he remained active until 1930. Music for him was an "after office hours" activity. The few works of his that were published during his lifetime ("to clean house," as he put it) were published entirely at his own expense. Even when he distributed them free of charge, the works failed to stir interest except among a handful of friends, and his music remained largely unknown for many years.

During his years of activity as a composer (roughly 1895-1921), he was unaware of what was being done by the leading European composers. It is amazing, therefore, to discover virtually every musical innovation of the 20th century in Ives' work. He used two or more tonalities, meters, and even tempi simultaneously, as well as quarter-tones, dissonant counterpoint, tone clusters, distortions of popular and Romantic music, strange sonorities and unusual instrumental techniques, atonality, and even serial technique. His major works include four symphonies, two string quartets, four violin sonatas, two piano sonatas, almost 200 songs, and many orchestral, chamber, piano, and choral works.

As so many of Ives' larger works, the orchestral "set" (his term for "suite") *Three Places in New England* was composed over a rather long period of time (1903-1914). Each of its three movements portrays a New England Scene: 1) *The "St. Gaudens" in Boston Common*, a Civil War monument by the American sculptor Augustus St. Gaudens depicting a group of marching Black soldiers; 2) *Putnam's Camp*, representing a child's impression of a Fourth of July picnic at a Revolutionary War memorial park near Redding, Connecticut, the site of General Israel Putnam's winter quarters in 1778-79; 3) *The Housatonic at Stockbridge*, inspired by a poem of Robert Underwood Johnson describing the course of this river in Massachusetts. Each movement is supplied with a lengthy "program" in the score. For the first, subtitled *Col. Shaw and His Colored Regiment*, a piece of Whitmanesque blank verse is given, presumably written by Ives himself. It begins

Moving—marching—Faces of souls!
Marked with generations of pain,
Part - freers of Destiny,
Slowly, restlessly—swaying us on with you
Towards other Freedom! . . .

Ives' music embodies the spiritual exaltation of this text. Its opening measures establish the solemn mood of a slow march, underlined by an ostinato in the basses. The opening chord is characteristically bitonal (two minor triads a tritone apart), while the piano and flute softly play a three-note motive (descending minor third and return) that is varied and developed throughout the movement.

The instrumental writing is extraordinarily brilliant as well as inordinately difficult. Throughout, there are fragments of familiar Civil War songs—*Marching Through Georgia* and *The Battle Cry of Freedom*. As the march attains its climax, the entire orchestra blares forth a harshly dissonant chord, ceasing suddenly to disclose an imitation of muffled drums in the piano. The conventional plagal cadence at the end is softly overlaid with reminiscence, in piano and viola, in another key, of the three-note motto of the opening. This visionary blend of the extremely strange with the familiar gives Ives' music much of its uniqueness.

As a young boy, Ives heard two village bands march into Danbury from opposite directions, playing two different marches, each in a different tempo. The resultant clash of harmonies and rhythms as they approached and passed each other intrigued him for many years. This episode is incorporated into the second movement of this work.

Dazzling orchestral effects and exuberant wit evoke a child's Fourth of July. Melodies reminiscent of marching tunes and patriotic songs mingle helter-skelter, among them *The British Grenadiers* and even a snippet of *Semper Fidelis!* In the central section of the movement Ives sets the two rhythmically independent marches going at the same time, one in the strings and woodwinds, the other, in a 4:3 tempo relationship with the first, played by the brass, percussion, piano, bassoon, and half of the violas. The tempo gradually increases and the two groups coalesce, culminating in a wild *melée* that is to be played "as fast as possible." The movement ends impudently on a raucous bitonal chord, with a trumpet blowing a fanfare in still another key.

The third movement recalls a walk which Ives took with his wife near Stockbridge. Ives wrote, "We walked in the meadows along the River and heard the distant singing from the Church across the River. The mist had not entirely left the river bed, and the colors, the running water, the banks and trees were something that one would always remember." That memory was fortified when Ives read Johnson's poem.

The composer portrays the river's swelling current by constant *crescendo* and increasing texture and motion. Rippling figures provide a background to a warmly lyrical folk-like melody first hinted at in the horns then emerging broadly in the violins. A tremendous climax is attained by a pile-up of intensely dissonant sound, to which the piano contributes a tone cluster consisting of almost all the black keys of the upper half of the keyboard, played with both forearms. (Indeed, the piano part had become so complex by the midpoint of the movement that Ives calls for an extra player for the remainder.) This wave of sound abruptly stops, leaving only a soft echo of the opening motive in the strings. The music dies away on an unresolved dissonant chord.

Dvorak's *Concerto for Cello and Orchestra* was written while the composer was in the United States. He came here in October, 1892, to assume the directorship of the National Conservatory of Music in New York. For three years he remained at his post, teaching composition to many students. Although in America he enjoyed the greatest successes of his career, Dvorak felt the continual pangs of homesickness, and in 1895, he declined the offer of another handsome contract with the Conservatory and sailed for home. This feeling of nostalgia pervades the *Cello Concerto*. The work contains no American-inspired thematic material; its flavor is Bohemian throughout.

The *Concerto* is in three movements. The first movement is a unique sonata form. Dvorak reaches back to the Classic period by utilizing a double exposition—one for the orchestra alone and a second one, half again longer, for the soloist. The development concerns itself with only the first theme and explores a wide variety of tonalities. Suddenly, the development is cut short by a roll in the timpani and goes directly to the recapitulation. However, instead of the first theme, Dvorak presents the second theme, in B Major. The closing theme (based on the first theme) follows, as it did in the exposition, and then there is a very brief coda. What he has done is "short-circuit" the development and recapitulation; indeed the development, recapitulation, and coda together are barely as long as the soloist's exposition. The diffuseness of the improvisatory opening is brought to a convincing, well-knit conclusion by the very power and surprise of the "short-circuitry."

The second movement, which exudes a feeling of quiet reserve, is rich in thematic material. The central section is based on one of Dvorak's songs, "Leave Me Alone." There is a brief cadenza for the soloist.

The final movement, rondo, is march-like, falling somewhere between stately and lively. There are occasional traces of Bohemian folk dance influence. The movement in Dvorak's own words, "closes gradually *diminuendo*—like a breath—with reminiscences of the first and second movement; the solo dies away to a *pianissimo*, then there is a *crescendo*, and the last measures are taken up by the orchestra, ending stormily."

Repertoire: 1974-75 Season

September 26, Thursday

Cordero: Momentum Jubilo
Vaughan Williams: Serenade to Music
Madrigal Singers
*Ives: Three Places in New England
Dvorak: Cello Concerto in B Minor, Op. 104
Ko Iwasaki, soloist

November 1-2, Friday-Saturday

Verdi: La Traviata

December 8, Sunday

Vaughan Williams: Benedicite
Handel: Messiah
Oratorio Chorus

December 12, Thursday

*Barber: Essay No. 2
Schoenberg: Five Pieces, Op. 16
Beethoven: Violin Concerto in D Major, Op. 61
Won Mo Kim, soloist

February 12, Wednesday

J.S. Bach: Clavier Concert
or Mozart: Clarinet Concerto
*Copland: Lincoln Portrait or Appalachian Spring
Stravinsky: Petrushka (original 1911 version)

March 6, Thursday

*Hale Smith: Contours
student concertii
Stravinsky: Symphony of Psalms
Concert Choir

April 4-5, Friday-Saturday

Bernstein: West Side Story

Tentative: April 11-12, Friday-Saturday

Mozart: Così fan tutte

April 26, Saturday

Showcase '75

May 1, Thursday

Haydn: Symphony No. 93
*Schuman: New England Triptych
Cordero: world premiere of new work

May 4, Sunday

Brahms: A German Requiem

* As part of the celebration of our country's bicentennial, the Illinois State University Symphony Orchestra will include at least one work by an American composer on each concert of the 1974-75, 1975-76, and 1976-77 seasons.