

Illinois State University

ISU ReD: Research and eData

School of Music Programs

Music

11-15-1975

Ensemble Concerts: Symphony Orchestra, November 15, 1975

Julian Dawson Conductor

Tong-Il Han Piano

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



Part of the [Music Performance Commons](#)

Recommended Citation

Dawson, Julian Conductor and Han, Tong-Il Piano, "Ensemble Concerts: Symphony Orchestra, November 15, 1975" (1975). *School of Music Programs*. 5591.

<https://ir.library.illinoisstate.edu/somp/5591>

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**

**JULIAN DAWSON, Conductor
TONG-IL HAN, Pianist**

Symphony No. 34 in C Major, K. 338

Mozart

Allegro vivace
Andante di molto
Finale: Allegro vivace

Concerto in F Major

Gershwin

Allegro
Andante con moto
Allegro con brio

INTERMISSION

Concerto No. 3 in D Minor, Opus 30

Rachmaninoff

Allegro
Intermezzo: Adagio
Finale: Allegro

University Union Auditorium
Saturday Evening
November 15, 1975
8:00 p.m.

PROGRAM NOTES

The year 1780 marks a fresh stage in the development of Mozart's creative genius. The C major Symphony represents a brisk stride forward in creative power and expression, and it is the earliest of Mozart's symphonies to achieve any degree of permanence as far as concert practice goes.

The work was finished on August 29, 1790, and is scored for two oboes, two bassoons, two horns, two trumpets, tympani and strings. The first movement, in sonata form, opens in the clear tonality of C major. Its principal theme is firm and tense. There exist two sturdy chords on strong beats followed by active energy. To heighten the tension, Mozart follows with a variant of the opening in the sub-dominant key and the *piano* passages that follow continue the same trend. The second theme is a descending phrase which is somewhat chromatic. No repetition of the exposition is indicated. The development is mainly concerned with the four even quarter notes of the third bar of the main theme, to which the strings supply a background of excited triplet figures. The development is short and the recapitulation is somewhat intensified. There are no repeats, and the movement as a whole is built in the manner of an overture.

The Andante di molto (F Major, 2/4) is scored for strings and bassoon. The main theme is presented as a subject and answered by the two violins and by the divided violas. There follows a second subject not very highly contrasted due to the homogenous orchestration. The entire movement does not contain a development section, and has the general form: AB, AB.

The symphony contains no minuet. Mozart began one, a year later, which is thought to have been intended for this piece but discarded it.

The finale, marked Allegro vivace and in 6/8 meter, contains the principal theme, a lively jig tune and continues for some time. The second subject is in G but offers little contrast. Although the movement is written in sonata form, with the exposition marked to be repeated, there is no elaborate development, the recapitulation is regular, and there is no elaborate coda.

Gershwin's "Concerto in F" is in sonata form but never follows the traditional patterns of the classical form. The structure is free, and the materials are presented in an unconventional manner.

The opening of the first movement consists of eight measures of mood setting and atmosphere building as a Charleston motive is shared between woodwinds and kettledrum. Then three ideas emerge. The first is racy, given to the bassoon before the full orchestra takes over; the second is a wistful melody in the piano; and the third is a slow sensual waltz for the strings with a filigree treatment by the piano.

In the second movement, an extended song, with the shimmering haze of a Debussy melody, is heard in muted trumpet set against harmonies of three clarinets. When this sensitive and mysterious introduction ends, a jazzy idea is presented by the piano against brisk rhythms in the strings. The second subject is presented with great detail. A transition in the solo violin leads to a piano cadenza which suggests the germ of a new melody. The movement concludes with the return of the muted trumpet with which it began.

The finale is in sharp contrast, erupting like a firecracker, with an outburst of rhythms and orchestral color. Principal themes from the preceeding two

JULIAN DAWSON

Conductor and pianist Julian Dawson has already achieved a distinguished career. He has been the conductor of the BBC Scottish Symphony Orchestra, the Scottish National Orchestra, and the Glasgow Chamber Orchestra. As a solo pianist, Julian Dawson has specialized in the works of Beethoven. Recently he performed a complete cycle of Beethoven Sonatas. The reception of this cycle lead to his later doing a complete Schubert Sonata Cycle.

TONG-IL HAN

Tong-Il Han, internationally known pianist, joined the Music Department faculty in September, 1971, coming from Indiana University at Bloomington, Indiana, where he was artist in residence. Mr. Han was born in Korea and at the age of 11 came to the United States to study at the Julliard School of Music, New York, N.Y., where he earned bachelor and master of science degrees. In 1965 he won the International Leventritt Award when the judges included Leonard Bernstein, Rudolf Serkin and George Szell. Mr. Han has performed with major orchestras and in solo recitals throughout North America, Europe and the Far East. Recently he has completed several European Tours.

*Symphony Orchestra Personnel

1st Violin

Terryl Jares#

Sharon Artrip
Andrew Erlich
Elsbeth Lumsden
Larry Park
Debra Pederson
Llewellen Preece
Cecelia Roth
Hwei Ming Twu
Carol Waldvogel

2nd Violin

Elizabeth Westerlund+

Pamela Combs
Helen Davitz
Erwin Korov
Pamela Meyer
Gregory Oakley
Julianne Russo
Wanita Smith
Paula Whitehart

Viola

John McDonald+

Ellen Folta
Linda Langellier
Linda Morris
Sandy Robinson

Cello

Martin Hanson+

Dan Bruce
Janice Gedney
Laurie Howe
Lissa Myhre
Richard Needham
Monica Overmier
Dottie Rusk
Tom Wang

Bass

Steve Hayes+

Peter Guy
Ken Haebich
Carol Jansen
Melanie Jenkin
Craig Jones
Mary Leitschuh
Philip Murphy
Lorraine Quigg

Flute

Becky Meyer*
Carol Neuleib*
Judith Ross*

Anne Fitch
Diane Meador
Kari Neuleib
Kathy Townsend

Piccolo

Diane Meador

Oboe

Marvin Carlton*
Beth Christensen*
Jan Lohs*

Alexis Gray
Kim Morrison
Patty Seino

English Horn

Patty Seino

Clarinet

David Dineff*
Wayne Montag*

Mary Ann Campbell
Ricardo Mariani

Bass Clarinet

Kathleen Hoerner

Bassoon

Mary Dalziel*
Grant Gillett*

French Horns

Rodger Burnett*
Tim Swenson*

Joellen Edwards

Carol Janick
Robin Schoonhoven

Trumpet

Kirby Reese*
Wes Woolard*

Cathy Godar

Cindy Scaruffi

Trombone

Jim Bermann
Brandon Mason
Richard Rosene

Tuba

John Swenson

Timpani

Jose Alicea

Percussion

Ron Engel
Tom Hensold
Darryl One

Librarians

Marvin Carlton
Peter Guy

Concert Manager

Wayne Montag

Set-Up

Ricardo Mariani

*Denotes Co-Principal
+Denotes Section Leader
#Denotes Concert Master

*With Members of the ISU faculty assisting in Gershwin's "Concerto in F"

movements are recalled but often changed in details. A climax is reached in the strings of the second theme of the first movement, and the Concerto ends with a brief coda.

Rachmaninoff's Concertos are by far the best-known works of the composer. They do not contain his best music, but they present his ideas in the most exciting form, and this accounts for their popularity.

The Third Concerto was given its first performance in New York in 1909. It is a masterpiece of conciseness and is in the customary three movements—the second and third being coupled.

The opening bars of the first movement provide the key of the entire Concerto. Above and below a syncopated figure in the upper and middle strings, the clarinets, bassoons, cellos and basses establish a basic rhythm. This is later to assume tremendous importance. The soloist enters on the second beat of the third bar, playing a simple theme which might seem to have its roots in Russian folk music. For the most part it centers around the note D, and for a while the orchestra continues the accompaniment until gradually they take over the tune, sometimes in groups and other times as solo instruments. Later in the movement there is a brief piano cadenza leading to an orchestral "tutti." This follows with the piano's opening theme in the bassoons and lower strings, but the woodwinds soon lead to new material, while the original theme continues in counterpoint below. The music gradually rises to a climax, and a new theme emerges during the process. At length, after a reference to the second subject, the movement comes to a sudden and unexpected conclusion.

The Intermezzo of this Concerto is extremely sad music. The main theme is stated immediately by the strings and completed by the woodwinds. The form is theme and variations with an *allegro* interlude. Immediately after its opening phrase the piano gives two versions of the main theme to establish its identity firmly in the minds of the listener. The recapitulation of the theme is given in an orchestral "tutti" which reaches the depths of despair. As the melody sinks deep into the orchestra the piano suddenly bursts in with a violent interruption. A rush of octaves, followed by three separated chords from piano and orchestra, leads directly into the Finale.

The main theme of the Finale is announced by the piano and is a kind of wild dance motive, but the theme is never given to the orchestra. Suddenly, an unexpected return to the piano's opening theme from the first movement is heard, which leads to a high pitch of excitement. Soon, the lower strings return to the piano's opening theme from the first movement. The finale's main theme soon appears, and the orchestra, later joined by the piano, work up to a sweeping climax.

In a brilliant percussive passage with the piano, the music works up to a state of near frenzy, and a downward sweep of octaves on the piano leads to the coda. The Concerto swings to a climax of majesty and power, thus bringing it to a magnificent ending.

Program notes by Wayne Montag