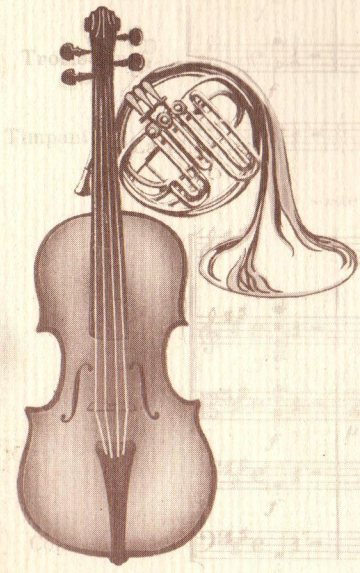




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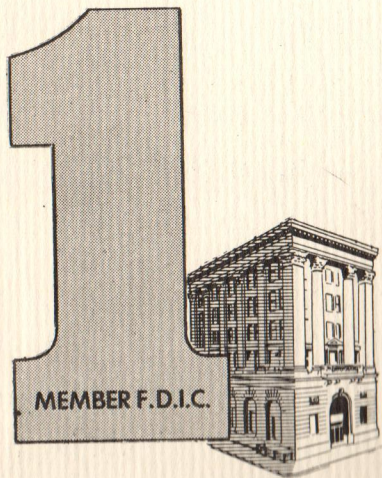


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Thursday, October 20 1960
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The Champaign-Urbana Civic Symphony Orchestra

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A SYMPHONY ORCHESTRA FOR CHAMPAIGN-URBANA

On Feb. 13, 1960 the Secretary of Illinois signed the incorporation papers for the Champaign-Urbana Civic Symphony Orchestra under the "General Not For Profit Corporation Act." Under the articles of incorporation it states that the purpose of the corporation is "to provide cultural and educational musical concerts for the general public in and around the area of Champaign and Urbana, Illinois."

This was far from the beginning of the story. For a long time many people in the area had voiced a desire for such an orchestra, but the problems associated with forming one seemed overwhelming. There were many factors to be considered. A symphony orchestra requires above everything else a good conductor. The logical man to approach for this job was Bernard Goodman, conductor of the University of Illinois orchestra and a member of the Walden String Quartet. Yes, he would be interested, but with certain reservations. His enthusiasm gave confidence to tackle the next question—where to hold the concerts? Duane Branigan, director of the University School of Music, offered his support and helped solve the problem by arranging for the use of Smith Music Hall for the first season's concerts. Now there remained the question of where rehearsals could be held. Fortunately, Unit 4 School District generously offered the use of the music wing of Champaign High School for this purpose.

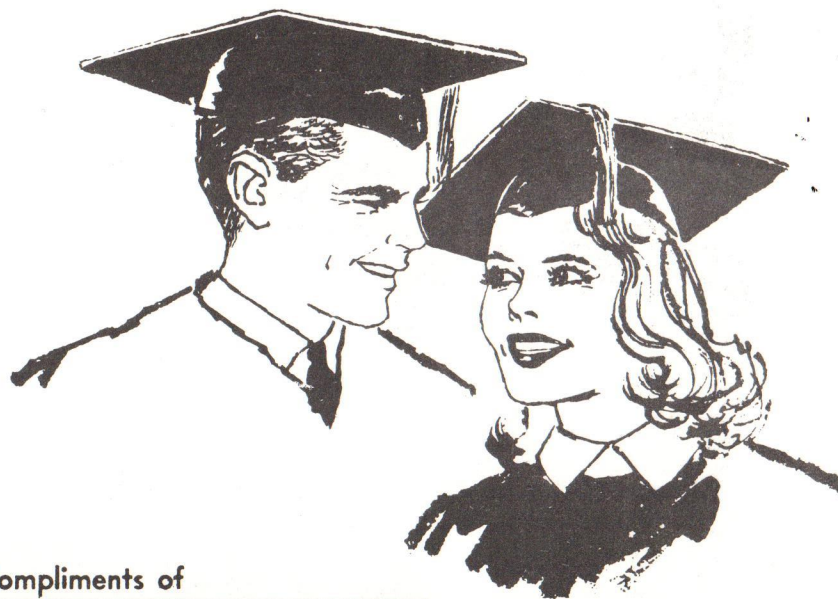
Champaign-Urbana is unusual in that it has the necessary professional music talent to make up the personnel of a fine orchestra. This is the number one problem of most symphonies; in this community, it is the least of the hurdles. Thus, with the four main factors out of the way—Conductor, Concert hall, rehearsal facilities and talent, the way was clear for an organization to arrange the business matters associated with such an undertaking.

From the outset the founders felt that all members of the orchestra should receive some remuneration for attending rehearsals as well as playing the concerts. A modest fee was arrived at and with this as a basis a tentative budget was made up for two concerts.

A SYMPHONY ORCHESTRA FOR CHAMPAIGN-URBANA Cont.

All that remained to do was raise the money! How would the community respond? It did not take the founders long to find out for they first visited Colonel Anderson of the Magnavox Company which has always sponsored the Fort Wayne Symphony Orchestra. Col. Anderson presented our request to his main office. At the same time Mr. H. I. Gelvin had been approached and he indicated great interest in the undertaking. With generous donations from both these directions there was no doubt that the remainder of the budget would be forthcoming as soon as the public was informed of the project. On May 24 the first official meeting of the Board of the Orchestra met and mapped plans for meeting the budget and arranging the concerts. Many people volunteered their services in many ways to make the orchestra a success. There is no doubt that the Champaign-Urbana Civic Symphony will become a self-sustaining musical organization amply supported by an appreciative community.

W. J. Roberts

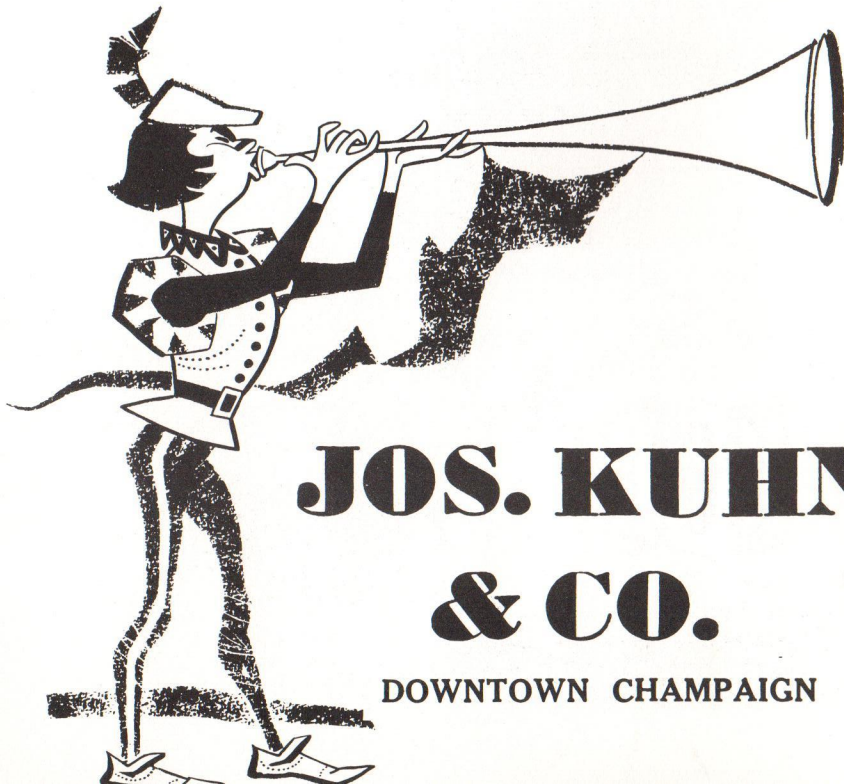


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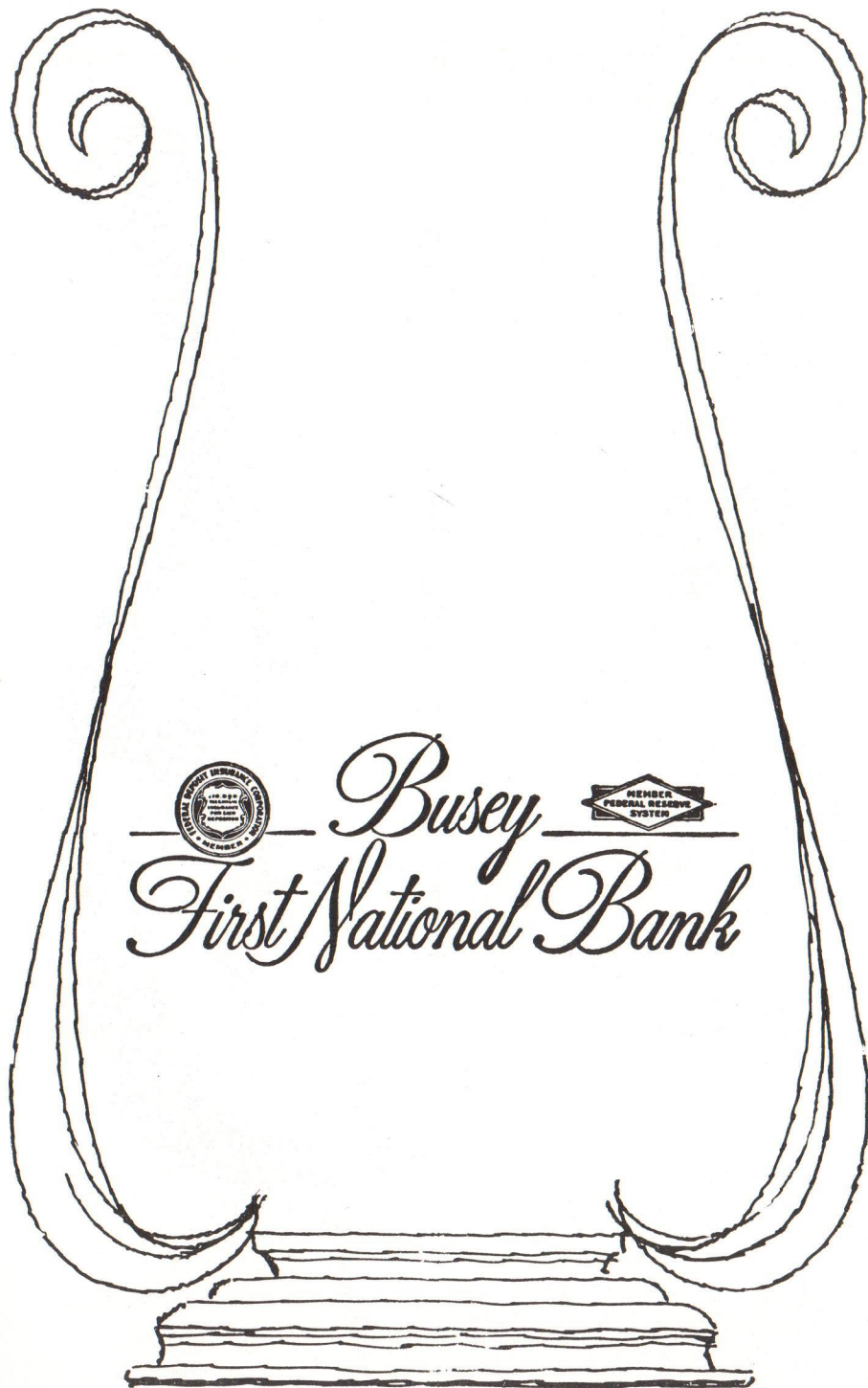
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 Uni Thomas
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The Champaign-Urbana Civic Symphony Orchestra



THEODORE LETTVIN
Guest Artist

The impressive career of the brilliant American pianist Theodore Lettvin shows fulfillment of a prediction made by the late Frederick Stock when the artist made his orchestral bow at the age of twelve with the Chicago Symphony under that Maestro's baton, that he would have a great future on the concert stage.

A graduate of the Curtis Institute of Music in Philadelphia, where Mr. Lettvin studied with Rudolf Serkin, he has received many national awards, including the Naumberg and Michaels Memorial Awards. In the summer of 1952, following an extensive European tour, he gained international honor when he was named a laureate of the Queen Elisabeth of Belgium International Music Competition.

The current season finds Theodore Lettvin busy on two continents; first another European tour in the fall including his London debut, and then a return to the concert stages of the U. S. and Canada, featuring appearances with the orchestras of Cleveland, Pittsburgh and Baltimore—as well as with the debut of the Champaign-Urbana Civic Symphony Orchestra.

Bernard Goodman received his academic training at Western Reserve University and the Cleveland Institute of Music. He taught instrumental music in the Cleveland Public Schools, and was a first violinist with the Cleveland Symphony Orchestra from 1936-1946. He has been violinist with the Walden String Quartet since its organization in 1934.

Mr. Goodman has been artist-in-residence and assistant professor at Cornell University, 1946-47, and professor of music at the University of Illinois since 1947.

In 1950 Mr. Goodman was appointed conductor of the University of Illinois Symphony. Under his leadership the University of Illinois Symphony Orchestra has become known as one of the outstanding student orchestras in America.

Mr. Goodman was awarded a Kulas Grant for advanced study with George Szell, distinguished conductor of the Cleveland Orchestra in 1959-60. Mr. Goodman appeared as guest conductor of the Cleveland Orchestra in February of 1960.

In his role as conductor of the University of Illinois Symphony, and as a member of the Walden String Quartet, Bernard Goodman has received International critical acclaim as a musician and as a conductor.



BERNARD GOODMAN
Conductor

The Symphony wishes to thank the Urbana Senior High School students for their services this evening.

BERNARD GOODMAN
CONDUCTOR

Assisting Artist

THEODORE LETTVIN
PIANO

FIRST PROGRAM

Overture "A Roman Carnival," Op. 9 *Hector Berlioz*

Concerto No. 5 for Piano and Orchestra in E flat major,
Op. 73 (Emperor) *Ludwig van Beethoven*
Allegro
Adagio un poco mosso
Rondo, allegro

INTERMISSION

Two Nocturnes *Claude Debussy*
Clouds
Festivals

Suite from the Ballet "The Firebird" *Igor Stravinsky*
Introduction and Dance of the Firebird
Round of the Princesses
Infernal Dance of King Kastchei
Berceuse
Finale

(played without pause)

NOTE: The next concert by the Champaign-Urbana Civic Symphony Orchestra will be given in Smith Music Hall on Thursday evening, May 4, 1961. The guest artist will be Mischa Mischakoff, internationally famous Concertmaster of the N.B.C. Symphony Orchestra under Arturo Toscanini. An all-Russian program will feature the Fifth Symphony and the Violin Concerto by Tschaiakowsky. Everyone is most cordially invited to attend.

Grateful acknowledgment is hereby made to Dr. David Dodds Henry, President of the University of Illinois, and to Professor Duane Branigan, Director of the School of Music for making available the facilities of Smith Music Hall for tonight's performance.



PROGRAM NOTES

BERLIOZ

ROMAN CARNIVAL OVERTURE

The *Roman Carnival Overture* had a rather curious history. Berlioz originally conceived it as an Introduction to the second act of his unsuccessful opera *Benvenuto Cellini* which had been produced at Paris in 1838. Interestingly enough, the Overture was not written until 1843, five years after the Paris failure. It was first performed as an independent piece at a concert of Berlioz's compositions in 1844.

The thematic material of the Overture is drawn from the Carnival scene of the second act of *Benvenuto* in which the Italian dance, *Saltarello*, plays an important role. After an Introduction suggesting the *Saltarello* theme and the so-called "love" theme (scored for English horn) of *Benvenuto's* first act aria, the main movement begins with an allegro announcement of the dance theme.

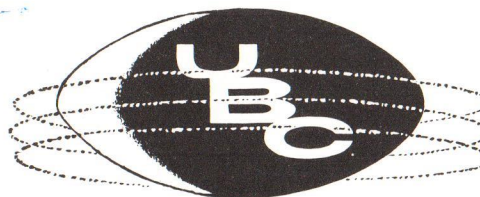
Although the score does not require the large and elaborate orchestra associated with certain of Berlioz's more grandiose works, it nevertheless exhibits the unique brilliance and coloristic characteristics associated with the composer who was one of the great innovators in the imaginative treatment of instrumental tone color.



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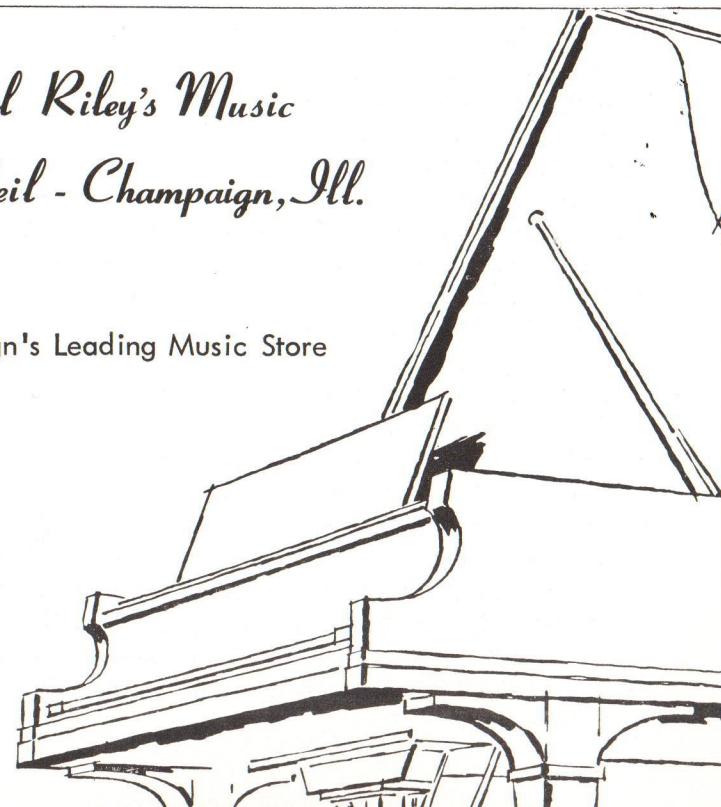
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program notes cont.

BEETHOVEN EMPEROR CONCERTO

As an artist of strong republican convictions, Beethoven would undoubtedly have resented the post-facto appellation "Emperor" for his fifth and last piano concerto. His resentment, resulting from Napoleon's defection from republican ideals, must have been intensified during the composition of the Concerto in 1809; the Battle of Wagram, not far from Vienna, was then in progress. The composer's own words tell us of the distraction resulting from the sounds of the battle:

We have passed through a great deal of misery. . . . Since May 4 I have brought into the world little that is connected; only here and there a fragment. . . . What a disturbing wild life around me; nothing but drums, cannon, men [and] misery of all sorts.

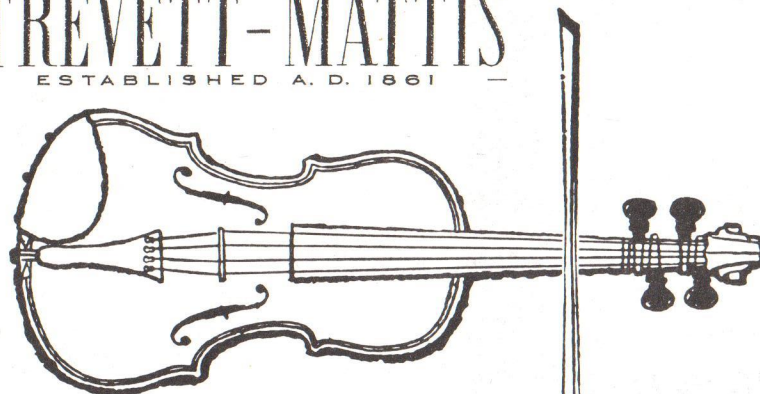
In spite of these disturbing events the concerto was completed shortly afterwards and had its first performance in Leipzig, probably in 1810. The first Vienna performance, in 1812 (with Karl Czerny, Beethoven's friend and pupil as soloist), was not a complete success. It was unfortunately produced in competition with three tableaux representing pictures by Raphael, Poussin and Troyes as described by Goethe in his *Elective Affinities*. A contemporary letter expressed the result as follows: "The pictures offered a glorious treat . . . a new concerto by Beethoven failed." The inclusion of the tableaux is explained by the fact that the concert was arranged for "the benefit of the Society of Noble Ladies for Charity." But this could not have been the only reason for the lack of success of the work. As reported in a periodical of the time, "Beethoven never writes for the multitude; he demands understanding and feeling, and, because of the intentional difficulties, he can receive these only at the hands of the connoisseurs, a majority of whom is not to be found on such occasions."

The first movement, like that of the fourth concerto, introduces the piano at the very outset and therefore differs from the earlier principle of the long orchestral exposition of themes. Another important structural innovation is the substitution of a developed coda in place of the usual solo cadenza and brief coda.

The second movement is based upon two main themes, one a serene melody for muted violins, the other, deliberate and meditative, for the piano. The movement closes with thematic suggestions of the brilliant rondo type Finale into which it moves without pause.

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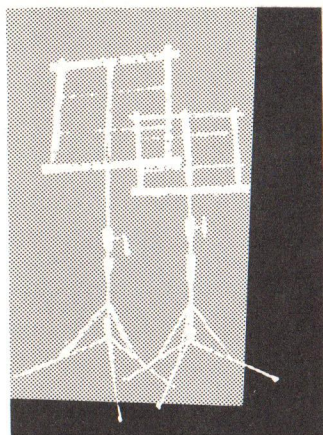


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program notes cont.

DEBUSSY

CLOUDS, FESTIVALS

In 1896 Debussy wrote to his friend the violinist Eugene Ysaye about a set of three pieces for violin and orchestra entitled *Nocturnes*. The original concept in that form did not come to fruition. The first two movements of the present version had their première performance at a Lamoureux Concert in Paris, December 9, 1900. The third movement, *Sirens*, which required a chorus of women's voices, was not included, as is the case this evening.

Debussy himself wrote as follows:

The title 'Nocturnes' is intended to have a more general, and, above all, a more decorative meaning. We . . . are not concerned with the form of the Nocturne, but with everything that this word includes in the form of diversified impression and special lights.

'Clouds'—The unchanging aspect of the sky, and the slow, solemn movement of the clouds, dissolving in gray tints, lightly touched with white.

'Festivals'—The restless dancing rhythm of the atmosphere, interspersed with sudden flashes of light. There is also an incidental procession (a dazzling imaginary vision) passing through and mingling with the aerial reverie; but the background of uninterrupted festival is persistent, with its blending of music and luminous dust participating in the universal rhythm of all things.

Between these two movements there is a striking contrast of impression, the one "gay and changing" as Debussy describes it, the other colorful and animated. Melody, harmony, rhythm, and orchestration, all combine to heighten the impression of luminosity, achieved by musical means that parallel the conflict of color in impressionist painting.

FIREBIRD SUITE

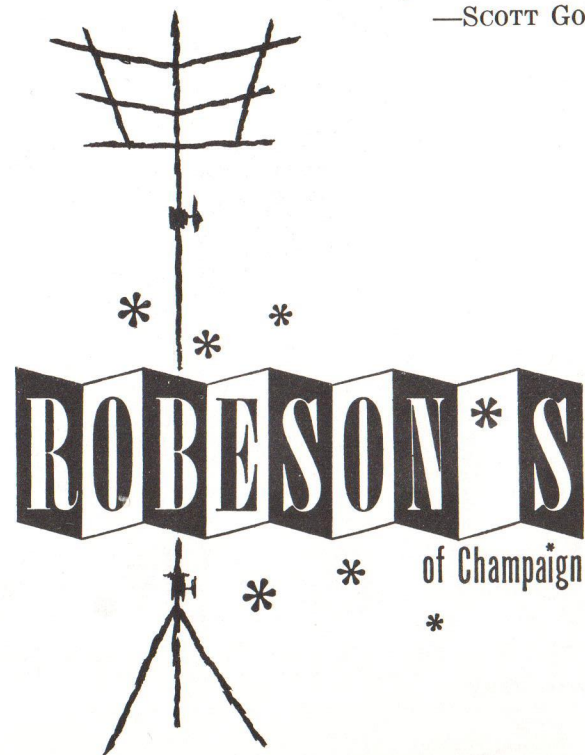
STRAVINSKY

The Russian fairy tale which is the basis of the plot of the *Firebird* was suggested to the great impresario Diaghileff by his choreographer Fokine. Diaghileff had been searching for a new ballet to be produced in the Paris season of 1910. The musical score was first entrusted to Anatol Liadov who, however, was dilatory the point where another composer had to be approached; Stravinsky, then a young composer with the success of *Fireworks* behind him, was selected.

The score was completed at St. Petersburg in May, 1910, and the ballet itself performed at the Paris Opéra on June 25th of the same year. The *Firebird* was originally scored for a very large orchestra. In 1919 Stravinsky, realizing the limitations placed upon performance by this, rescored the work as a Suite for an orchestra of normal size. In the process of recasting, some rearrangements of the musical material were made. The present order omits portions entitled "The Enchanted Garden," "The Supplications of the Firebird," and "The Princess Playing with the Golden Apples." Two other movements were added: the "Berceuse" and the "Finale."

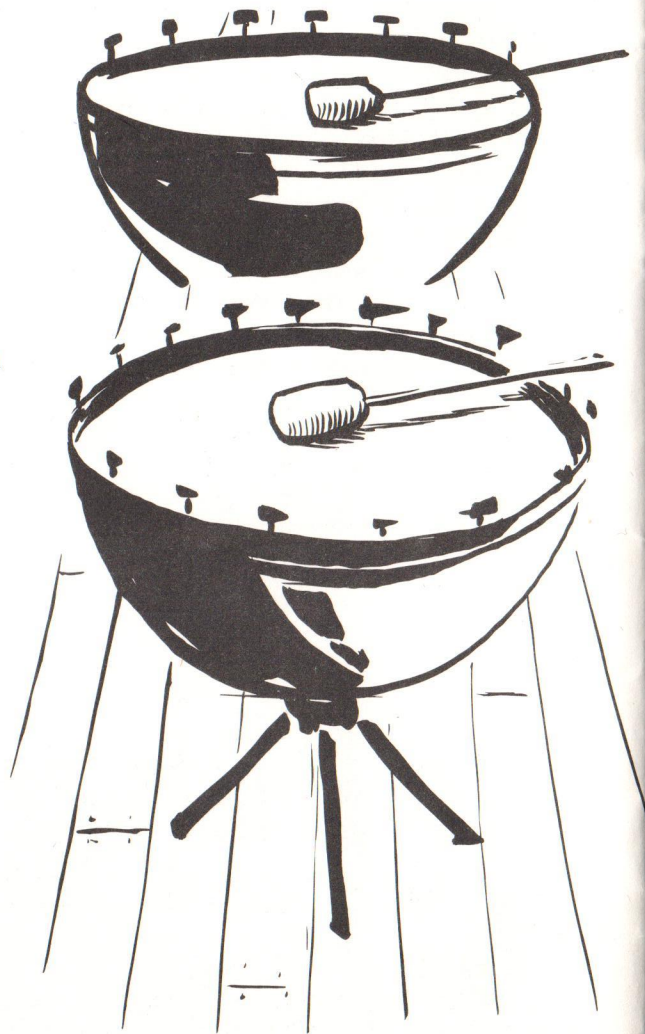
In this early ballet the influence of the Russian Nationalist school is still in evidence, partly through the scoring, and partly in the folksong flavor of the music itself. The "Round of the Princesses" and the "Finale" both incorporate actual folksongs.

—SCOTT GOLDTHWAITE.



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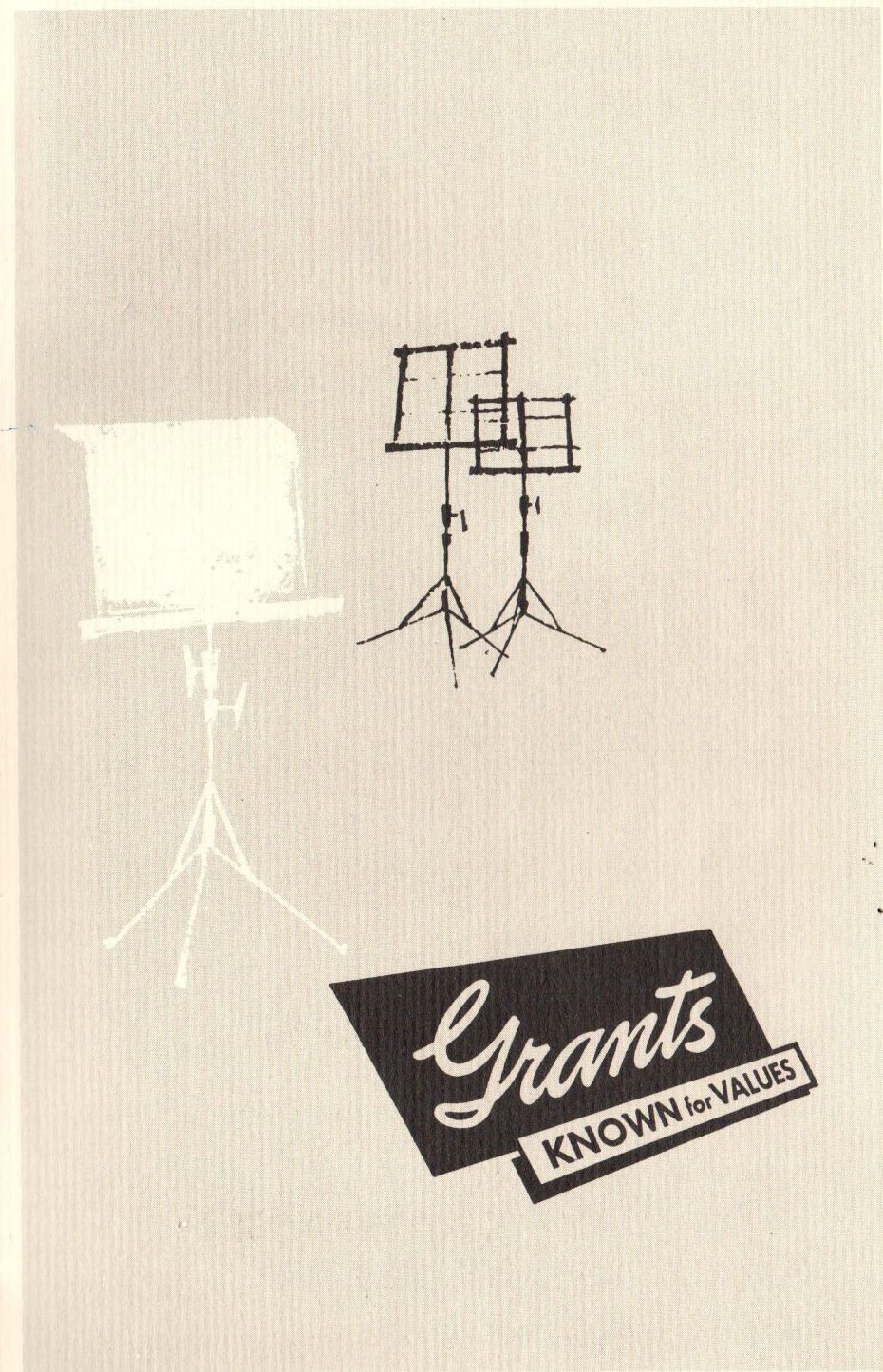
During the past year, it has been noticed by various individuals and groups in the Champaign-Urbana area that there is an urgent need in this community for a symphony orchestra of professional calibre. There has been an increased desire on the part of many of our people to hear good orchestral music.

To fill the need for good music, to encourage and stimulate interest in music and musical activities in both the young and old, and to engage in other types of community effort devoted to the furtherance of good music, to this end we have pledged ourselves.

Whatever success your Civic Symphony will achieve in this community over the years to come...the countless hours of musical pleasure for all...the stimulation of interest in good music among our young people...the development of local artists...as well as the recognition it will bring to Champaign-Urbana...are possible because individuals from all walks of life will have given so unselfishly of their time, service and money.

A handwritten signature in cursive script that reads "John Dimond".

John Dimond
President



A logo consisting of a dark, tilted rectangular box. Inside the box, the word "Grants" is written in a large, white, cursive font. Below it, the words "KNOWN for VALUES" are written in a smaller, white, sans-serif font.