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1973 - 1974 SEASON

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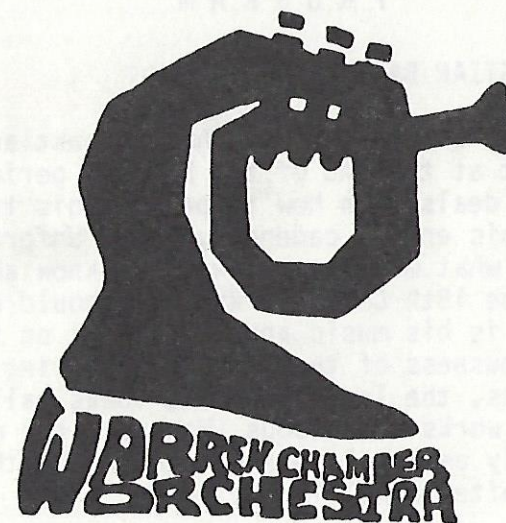
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In Concert

at the

Avalon Inn

SUNDAY, FEBRUARY 3, 1974

3:15 P.M.

Programs are provided through the courtesy of
THE WARREN MUSIC CENTRE

P R O G R A M

JOHANN SEBASTIAN BACH (1685-1750)

Much has been written about Johann Sebastian Bach, the monument at the end of the Baroque period. Most of the copy deals with how to perform his trills, his turns, his ending cadences, etc. Unfortunately, that is not what most people want to know about this genius of the 18th Century. What we should concern ourselves with is his music and its effect on the listener. The continuousness of the line, the driving and insinuating rhythms, the lovely melodic ideas, all combine to make his works infectuous. However, the music is also terribly cerebral, making demands on the listener that he is often unwilling to meet.

Concentration is the key to successful listening, and enjoyment of Bach. His musical phrases are quite similar from measure to measure, dealing with subtle changes rather than gross contrasts to develop materials. If one is unaware of this attitude in the composer, lazy listening habits will force an audience to miss the glorious quality in this Concerto. Scored for the ultimate minimum to achieve the ultimate maximum, Bach makes great use of contrasts in coloration between the solo violin, the flute, and the harpsichord. Against this solo group, he pits a sparse, pure color of a string orchestra. With such limitations, notice how he achieves a wide range and variety of effects, both melodic, rhythmic, and harmonic. No wonder, then, that this musician has remained popular in modern orchestral programs while many of his contemporaries (many of them more famous in the 18th Century than Bach) have faded into oblivion.

Brandenburg Concerto No. 5 in D Major (1717-23)

Ivan Roman Romanenko, Violin

Raymond DeMattia, Flute

James Bonn, Harpsichord

Allegro

Affettuoso

Allegro

FRANZ JOSEPH HAYDN (1732-1809)

Concertos have long been a popular staple in our concert programming here in Warren. Not only do they present a gifted artist in a solo role, they also present the composer in a light different from any other style of composition (symphonies, sonatas, etc.). A few seasons ago, we presented the Haydn Symphony Number 88 in G Major. It was received with hearty applause, due in great measure to the delightful style of this gifted 18th Century master. In today's concerto, we present another side of the composer as he embarks on a new road into the rococo style as it emerges from the baroque. Elements of this style include a turn toward a homophonic, rather than contrapuntal style, an elegance of melodic line, and a highly embellished and ornamented style in general.

Judging from the many harpsichord kits available on sale in magazines today, the instrument must be going through an enormous renaissance. After the heavy popularity of the piano over the past 150 years, the harpsichord offers a welcome change to contemporary ears. Its plucked strings (a mechanism of strings and jacks which pluck them will be explained and demonstrated by Mr. Bonn during his performance), its multiple keyboards, and its coupled pedals, allow for changing effects. Modern harpsichord builders have instruments that can be manipulated to sound like a lute, guitar, etc. In my experience, I have never heard a finer instrument than this one, which was hand made by Mr. Bonn.

Harpsichord Concerto in G Major (c.1772)

James Bonn, Harpsichord

Allegro

Adagio Cantabile

Rondo: Presto

I N T E R M I S S I O N

GIUSEPPE DOMENICO SCARLATTI (1685-1757)

Three Sonatas

James Bonn, Harpsichord

C Major, K. 133

E Major, K. 380

A Major, K. 113

BELA BARTOK (1881-1945)

When the musical history of this period is written, writers will most likely afford the place of honor to Bela Bartok, one of our greatest minds, musicians, and composers. Born in 1881, he lived through one of our greatest periods of musical upheaval, creating music with melodic beauty, rhythmic drive and force, and a coloration never matched by other artists of his time. One is always impressed with his sincerity, his absolute dedication to his craft, and his determination to provide his listeners with the truth that music and art are capable of speaking.

Today's work, the Divertimento for String Orchestra (1939) is a wonderful example of this man's ability to get more effects from a string body than were thought possible before. While it is, at times, forbidding and hard to grasp, it is always tuneful and rhythmically interesting. It is serious stuff, and yet, in the final movement, Bartok inserts a humorous folk-like dance melody, as if to set off the final coda by placing the listener off balance. Pizzicato effects, slurred lines, close and dissonant lines keep the listener excited and elated, while the melodic invention and rhythmic drive move the work along at a sometimes dizzying pace. One would think that a master musician like Bartok would have been afforded the accolades he deserved during his lifetime, but the opposite is unfortunately the case. Like Mozart, at his death, Bartok was almost destitute, just on the brink of international acclaim and monetary fortune that escaped him in most of his life.

Divertimento for Spring Orchestra (1939)

Allegro non troppo

Molto adagio

Allegro assai

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WARREN CHAMBER ORCHESTRA

Dr. George Zack, Conductor

Violin I

Ivan Romanenko,

Concertmaster

Eugene Lenny

Anthony Casbero

Charles Lepusky

Joseph Polito

Raymond Spagnola

Violin II

Sally Maloy,

Principal

David Myford

Glenn Phillips

Raymond Wright

Constance Blodgett

Pete Killinen

Viola

Florence Ohlberg

Elizabeth Jones

Diane Anastasiades

Cello

Moshe Amitay,

Principal

William Wharton

Bernhard Kuhne

Linda Wharton

Bass

John Murcko,

Principal

Richard Howenstine

Peter Duca

Viola

Kay Slocum,

Principal

James Dunlap

Shaler Moskovitz

Librarian

Kerry Zack

Orchestra Contractor

George Garstick

Our featured soloist, James Bonn, is presently an Associate Professor of Music at the University of Kentucky. He has performed as piano and harpsichord recitalist and has performed more than twenty different concertos. Highlights of his career include two Town Hall recitals in New York and concerto appearances with Antal Dorati and Arthur Fiedler. On February 14 and 15 of this year he will perform the Rachmaninoff Second Piano Concerto with Dr. Zack and the Lexington Philharmonic.