



The Warren Symphony Orchestra
In Concert

at the

W. D. PACKARD MUSIC HALL

SUNDAY, FEBRUARY 9, 1969
3:30 P. M.

Programs are provided through the courtesy of
THE WARREN MUSIC CENTRE

P R O G R A M

SUITE FOR STRING ORCHESTRA *Henry Purcell*
 From the opera, "*Dido and Aeneas*" 1659-1695

Overture
 The Triumphant Dance
 Chorus: With Drooping Wings
 The Witches' Dance
 Sailors' Hornpipe

All three composers featured on today's program met a tragic and early death. Purcell died at the age of 36 in 1695 shortly after he completed the opera, *Dido and Aeneas* (1689). In his short life, he established himself as the ranking composer in all of England and, had he lived, surely he would have changed the course of events in English music. This suite, taken from his most popular work, is, like the opera, for strings alone. It is full of refreshing melodies and inventive harmonies and rhythmic patterns. Of special note are the harmonic changes in the slow movements where Purcell examines the new tonality just emerging in his lifetime juxtaposed with the older modality of the past.

SYMPHONIE CONCERTANTE in E FLAT, K. 364 . . . *W. A. Mozart*
 For Solo violin and viola 1756-1791

Allegro Maestoso
 Andante
 Presto

The Symphonie Concertante can be rightly called a double concerto modeled after the earlier concerto grosso of the earlier 17th and 18th centuries. It pits two solo instruments against each other and against the orchestra. Mozart was fond of the idea of a multiple concerto and wrote several of them. The most famous are the work on today's program, the concerto for flute and harp, the concerto for two pianos (No. 10), and the Symphonie Concertante for oboe, clarinet, bassoon, and French horn. Using a classically restrictive orchestra (two oboes, two horns, and strings), Mozart constantly changes his forces around the soloists. First the violas, cellos, and basses accompany the viola, then the violins accompany the solo violin. Then he reverses the colors and adds the oboes, making the most of his limited forces and getting as much as possible from each color. Careful to work out each detail, Mozart writes out the cadenzas of both the first and second movements for the soloists. Of special note is the second movement, one of Mozart's most beautiful works, filled with haunting melodies and creating a mood that is hard to forget.

RICHARD MASSMANN, *Violin*

Richard Massmann is associate professor of music at Kent State University where he directs the University Orchestra and is violinist with the Faculty String Quartet. An experienced adjudicator and clinician, he has conducted and taught violin at the National Music Camp, Interlochen, Michigan, and the New England Music Camp in Oakland, Maine. Mr. Massmann is the present concertmaster of the Warren Symphony.

RAYMOND MONTONI, *Viola*

Mr. Montoni has appeared throughout the United States as a soloist, chamber music performer, conductor and string clinician. He is currently an Associate Professor of music at Kent State University where his activities include teaching violin and viola, coaching chamber music, and teaching classes in string pedagogy. He is the violist in the Kent String Quartet, in residence at Kent State.

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

SYMPHONY NO. 5 in B FLAT MAJOR *Franz Schubert*
1797-1828

Allegro
Andante Con Moto
Allegro Vivace
Allegro Molto

History has recorded a special place for Franz Schubert. He is perhaps the best known melodist in all music. Tunes seem to pour from his pen without end, often weakening his formal structure by omitting development practices and inserting new melodies instead. Perhaps his most famous early work for orchestra is the Symphony No. 5, written when Schubert was only nineteen! Written for chamber forces (one flute, two oboes, two bassoons, two horns, and strings) it was intended for performance in a small chamber, perhaps to be performed in Schubert's home. The slow second movement is a masterpiece of melodic invention coupled with a genius' insight into harmonic change and chromatic writing that was to come later in the nineteenth century.

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