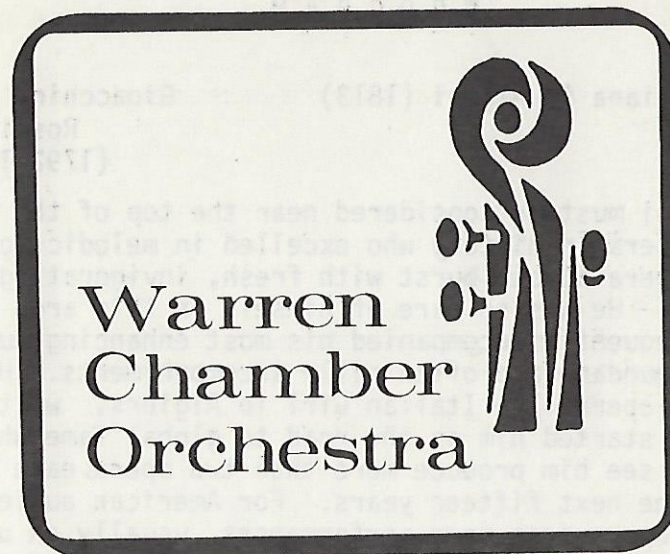


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In Concert

at the

Avalon Inn

SUNDAY, MAY 18, 1975

3:15 P.M.

Programs are provided through the courtesy of
THE WARREN MUSIC CENTRE

P R O G R A M

L'Italiana in Algeri (1813)

Gioacchino Antonio
Rossini
(1792-1868)

Rossini must be considered near the top of the list of composers in history who excelled in melodic concepts. His opera almost burst with fresh, invigorating melodic lines. He was so sure of himself in this area that he frequently accompanied his most enhancing tunes with mundane and often silly accompaniments. His early opera, The Italian Girl in Algiers, written in 1813, started him on the road to global fame which would see him produce more than two operas each year for the next fifteen years. For American audiences, this opera sees rare performances, usually on university campuses for academic use only. It is filled with gay and witty music, but is built around a plot not in keeping with today's mechanized and sophisticated world.

The opera's fame lives, however, through its brilliant overture. A masterpiece of orchestration, it is a perfect concert overture, filled with drama, spirit, and charm. Disarmingly opening with a pizzacatto section in the strings, it soon is disrupted by a brash forte by the full orchestra. This idea of great contrast prevails throughout the work, testing every section of the orchestra with its brilliant and most difficult passage work. One of the secrets of Rossini's success, however, was to write brilliantly for the orchestra in such a way that the final result sounds almost simplistic. Under the skin of these delightful melodic turns lies a highway of treacherous curves and twists that has led many an orchestra to the brink of disaster!

Concerto No. 3, K.447
in E Flat for French Horn

Wolfgang Amadeus
Mozart
(1756-1791)

Allegro
Romanza-Larghetto
Allegro (Rondo)
William Slocum, Soloist

Mozart wrote four concertoes for the French horn. They make up a great percentage of the horn literature heard by most music lovers the world over. There are various reasons for their popularity, but the most frequently stated is their perfect balance between technical demands on the soloist and sublime melodic content. Coupled with Mozart's genius for displaying and developing a theme, these four works allow the horn to dominate the texture with its color, power, and lyric ability.

The concerto in E flat major, K. 447, numbered as the third in the series of four, is one of the most beautiful. Like all the rest, its first movement is in sonata form, its second movement is a romanza, and the third, a rondo a la chasse. This last movement form is filled with characteristic hunting horn calls, fanfares, and signals. The orchestration for this work is sparse, calling for strings, two clarinets and two bassoons. It was composed in 1783 after Mozart met and befriended a horn virtuoso of his day, Ignaz Leutgeb.

Mozart's friendship with Leutgeb was not without its humorous asides. The most famous musical incident is coupled with today's concerto, for in the margin of the original score, Mozart wrote "W.A. Mozart took pity on Leutgeb, ass, ox, and fool, in Vienna on March 27, 1783." No matter what the relationship, it is certain that the man was an exquisite horn soloist, for these works take the measure of every technical and musical element of every player. While listening to today's superb artist, keep in mind that these concerti were written for a valveless horn, the Waldhorn, making all pitch changes through manipulation of the lips rather than through mechanical methods like modern valves.

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

Lullaby, op. Post.

George Gershwin
(1898-1937)

At George Gershwin's untimely death at the age of 39, the world still had not reconciled the man's multi-faceted genius. He was shunned by Tin Pan Alley, popular music, and classical areas, even though he excelled in them all. His only flaw, according to his detractors was his inability to be brilliant in just one of the three areas of musical composition. Now, of course, we realize too late what a renaissance man he was and have restored him to his rightful place as one of America's outstanding composers.

This Lullaby was discovered after Gershwin's death by Ira Gershwin who immediately set to work getting parts ready for publication. In its original form, for string quartet, it found a small but interested audience. In its present form for string orchestra with added double bass, it has reached an ever-expanding audience. For the many Gershwin followers in our audience, prepare to add another beautiful dimension to this already beloved composer.

Concerto No. 1 in C Major,
op. 15 for Piano

Ludwig Van Beethoven
(1770-1827)

Allegro con brio

Largo

Rondo: Allegro scherzando

Barbara Nissman, Soloist

History is always playing tricks on us. Today's piano concerto, listed as Beethoven's First Concerto, was actually his second in the genre. The so-called "second" was actually composed before this great work in C, but by a publication error, history records it as number one. Nevertheless, it is a work of great freshness and originality, combining the historical past of Haydn and Mozart into a forward-looking formal design that would change for all time the process of concerto-writing. This concerto was first performed by Beethoven himself in 1795, when he was a 25 year old concert pianist.

The work itself bears many similarities to the Mozart formulae laid down in his more than twenty concerti for the same instrument. There are substantial differences, however, for Beethoven moves through remote keys, explores short thematic fragments, and expands on the piano's role as a solo instrument. The interplay between orchestra and soloist is fast, provocative, and often playful. In short, it is a young masterpiece by a composer who, at 25, was already feeling his rightful place in the history of musical development.

Pay particular attention to the middle movement, a tender, flowing Largo, carried mostly by the piano. It is interesting to note how a composer who has the piano as a performing instrument, treats the beast when working out music for it as a composer. Beethoven always demands the ultimate from his piano works, often forcing the most cantabile or song-like qualities from what is usually considered to be a forceful and percussive instrument. The last movement, a spirited allegro scherzando, shows the boisterous Beethoven at his puckish best.

SOLOISTS

WILLIAM SLOCUM is a professor of music at Youngstown State University and a veteran member of the Warren Chamber Orchestra. He is well known in the area as conductor of the Dana School of Music Orchestra and the Packard Band.

BARBARA NISSMAN comes to us today from two performances last week with the Boston Pops Orchestra. A Philadelphia resident, she has appeared with Eugene Ormandy and the Philadelphia Orchestra, and has toured extensively in Europe. She is a graduate of the University of Michigan. Ms. Nissman's appearance with our orchestra is made possible by a grant from the Ohio Arts Council.

WARREN CHAMBER ORCHESTRA
Dr. George J. Zack, Conductor

VIOLIN I

Ivan Romanenko
Concertmaster
Carmen Romanenko
Eugene Lenny
Anthony Casbero
Allen Mele
Raymond Spagnola

VIOLIN II

Salley Maloy
Principal
Glenn Phillips
Michael Dolovey
Raymond Wright
Pete Killinen
Pat Lenny

VIOLA

Kay Slocum
Principal
Shaler Moskovitz
Florence Ohlberg
Elizabeth Jones
Diane Anastasiades
Charles Lepusky

CELLO

Moshe Amitay
Principal
James Meyers
Linda Wharton
Bernhard Kuhne

CONTRACTOR

George Garstick

BASS

Richard Howenstine
Principal
Susan Yeager

FLUTE

Walter Mayhall
Principal
Ben Lehto

OBOE

Kathy Dick
Principal
Barbara Carbone

BASSOON

Donald Byo
Principal
Richard Yeager

CLARINET

Albert Caldrone
Principal
Russell Girt

FRENCH HORN

William Slocum
Principal
William Rasey

TRUMPET

Esotto Pellegrini
Principal
Robert Fleming

TIMPANI

David Ready
Principal

LIBRARIAN - Kerry Zack

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