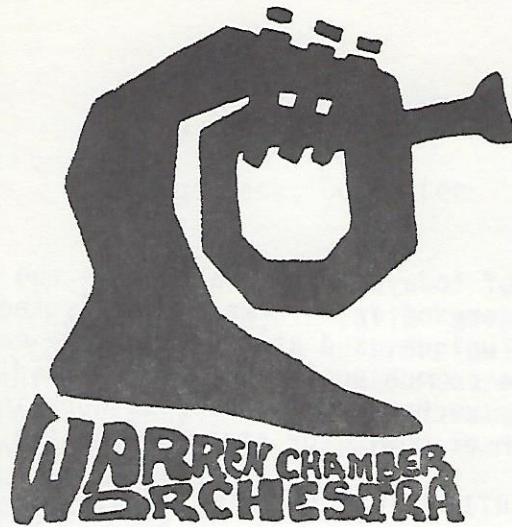




In Concert

at the

Avalon Inn

SUNDAY, NOVEMBER 8, 1970

3:15 P. M.

Programs are provided through the courtesy of
THE WARREN MUSIC CENTRE

P R O G R A M

All of today's works fall under the same category of free forms. Each is therefore unique, and at the same time each has a common quality: They are individually each composer's finest work in the genre of music for string orchestra.

DIVERTIMENTO IN D MAJOR, K. 136

Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Andante
Allegro

At the tender age of 16 (1772), Mozart completed three divertimenti. These works were originally entertainment pieces and were written in a light vein. Although the D Major work is an early one, its style and elegance mark it as a masterpiece. The first movement is almost a violin concerto due to the demands it puts on the upper string sections. The second movement is a charming, aria-like andante that could fit easily into any Eighteenth Century opera. The last movement returns us to the boisterous, youthful Mozart as he again makes great demands on the technical skills of the violins of the orchestra. Its internal balance of parts, its economy of means, and its clarity of form mark this as one of Mozart's finest examples of the diminutive forms that were so popular in the Eighteenth Century.

FANTASIA ON A THEME BY THOMAS TALLIS
Ralph Vaughan Williams
(1872-1958)

Ralph Vaughan Williams is considered by many music critics to be England's greatest Twentieth Century composer. It is natural, then, for Williams to have turned to another great English master, Thomas Tallis (1505-1585) for the melodic source material for this composition. The work is for two orchestras, one a double string quartet plus double bass, the other, the larger orchestra with solo quartet. By deploying his forces in this manner, the composer can get many antiphonal effects from his unequal forces and come together for giant tutti passages. Although it borrows from Sixteenth Century melodic sources, it must be considered a Twentieth Century masterwork. Written in 1910, it is Williams' first major orchestral work. With its massive sonorities, its strong but unexaggerated harmonic idiom, it fully explores the strength and simplicity of Tallis' theme.

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

AIR FROM THE THIRD ORCHESTRAL SUITE
Johann Sebastian Bach
(1685-1750)

The Air is the second movement of the Third Orchestral Suite, written sometime during the master's stay in Leipzig (1723-1750). It is one of his most lyric works, often programmed in transcription for solo violin as the "Air on a G String". It is in two parts, each repeated. Each part is

dominated by two melodic factors: a highly organized and simple melody in the upper part, and a continuous bass line in the part below. This polarity of voices is a trademark of the baroque period. The bass line is so characteristic of the master's work that it has come to be called Bach's "Walking Bass". Most individual movements in multi-movement forms cannot stand alone without the context of the other movements, but the Air not only stands alone as a completely satisfying work, it has become more popular than the Suite itself.

SERENADE, OPUS 48

Peter Tchaikovsky
(1840-1893)

Andante-Allegro

Moderato

Elegy

Finale, Andante-Allegro

Of Tchaikovsky, Stravinsky once said "He was the most Russian of us all!" He might have added that he was also the most typical and perhaps the best of all the nationalistic composers writing in the last half of the Nineteenth Century. Most of his works reflect a certain moodiness, even a pessimism, that has earned him the adjective "somber" in critical circles. The Serenade, written around 1880, must be considered a very happy exception to this rule. Perhaps it is due to the fact that all the principal tunes are cast in major keys. The writing in all movements is lighter than most Tchaikovsky, but lovers of this master's music will detect his style in every measure. Composed for strings alone, it is a cross between a string quartet and a symphony, perfectly suited to the makeup of the Warren Chamber Orchestra.

WARREN CHAMBER ORCHESTRA

George Zack, Conductor

Violin I

Richard Massmann,
Concertmaster
Ruthabeth Marsh
Eugene Lenny
Anthony Casbero
Karen Dempsey
Andrea Bircsak

Viola

David Kearns,
Principal
Jane Massmann
Dewitt Asher
Robert Thellman

Cello

Moshe Amitay,
Principal
Raymond Marsh
Jane Thellman
Bernard Kuhne

Violin II

Sally Maloy,
Principal
Raymond Spagnola
Woodrow Leung
David Myford
Raymond Wright
Dorie Dunwoody

Bass

Anthony Leonardi,
Principal
Richard Howenstine

Contractor

George Garstick

The music for this concert was lent to the Warren Chamber Orchestra through the courtesy of the Edwin A. Fleisher Music Collection, The Free Library of Philadelphia.

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1970 - 1971 SEASON

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The Trumbull Art Guild's Gillmer House Art Center will be open following this afternoon's concert, featuring a display of the works of Michigan artist James Ross. Gillmer House is located at 720 Mahoning Avenue, in downtown Warren.