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1974 - 1975 SEASON

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In Concert

at the

Avalon Inn

SUNDAY, FEBRUARY 23, 1975

3:15 P.M.

Programs are provided through the courtesy of
THE WARREN MUSIC CENTRE

P R O G R A M

Sonata for Trumpet and Strings

HENRY PURCELL
(1659-1695)

Allegro

Adagio

Allegro

Charles Way, Soloist

The music of Henry Purcell (1659-1695) has held a popular place in the repertoire of church music and opera (his Dido and Aeneas is still considered by many to be the finest example of English opera in music history). It is altogether unfortunate, and undeserved, however, to rank him as merely a composer of vocal music. His instrumental symphonies and ritornelli of his odes and stage works contain some of his most characteristic and expressive music.

Today's opening work, The Sonata for Trumpet and Strings, is thought to be part of the last ode called "The Light of the World" written in 1694. The three movement work contains phrases that show Purcell's great understanding of the trumpet's potential. He was well acquainted with the great trumpet virtuoso Mathias Shore (d. 1700) who, as a King's Sargent Trumpeter, did much to advance the technique and scope of the instrument. Note how freely the trumpet participates in the thematic development in the first and third movements (traditionally the trumpet was omitted in the slower middle movement).

Suite for Flute and Strings

GEORG PHILIPP
TELEMANN
(1681-1767)

Overture (Lento-Allegro-Lento)

Les Plaisirs (Presto)

Air 'a L'Italien (Lento)

Menuet I (Moderato)

Menuet II (Moderato)

Rejouissance (Presto)

Passepied I (Allegro)

Passepied II (Allegro)

Polonaise (Moderato)

Wally Mayhall, Soloist

Georg Philipp Telemann (1681-1767) was perhaps the most prolific composer in history. This honor is doubly meaningful when one realizes how consistently high in quality these thousands of works are. His complete catalog contains 12 cycles of cantatas for the church year, 44 Passions, oratorios, other church music, 40 operas, 600 French overtures (suites for orchestra), concertos, chamber music, and great quantities of music for harpsichord and organ! He was a friend of J. S. Bach, who, along with such other great names as Handel and Beethoven, admired his skill and musicianship greatly.

The Suite in A Minor for Flute and Strings is perhaps his most frequently performed orchestrated piece. It is a series of dances, each of a different type or style, and each demonstrating great variation in flute style, harmony, or string writing. Some of the movements are sparsely scored for solo flute and continuo while others are for full orchestra and solo. This rapidly changing style from movement to movement shows off our soloist and tests every aspect of flute technique from tone production to pyrotechnical display.

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

Concerto in D Major for Trumpet

GIUSEPPE TARTINI
(1692-1770)

Allegro

Andante

Allegro Grazioso

Charles Way, Soloist

We owe much to Giuseppe Tartini (1692-1770) for the development of the modern concerto form. In his lifetime (which spans almost the entire baroque tradition), he is credited with writing over 100 violin concertos, symphonies, solo sonatas, trio sonatas, and church music. His most famous work is probably The Devil's Trill Sonata for violin, but after hearing today's concerto, one will certainly wonder why Tartini isn't given more modern performances.

This three movement concerto in D Major is a tour de force for both trumpet and orchestra alike. As a master violinist, Tartini was constantly expanding the demands of violin technique in his works. The requirements of the accompaniment build a great deal of added excitement into the concerto.

The trumpet freely takes part in the thematic ideas of the piece with breath-taking scales and great displays of technique throughout. Unlike the Purcell Sonata, the trumpet is the principal focus of the beautiful slow middle movement. The third movement is a playful game of follow the leader, with the solo and accompaniment frequently exchanging material.

Symphony No. 83 "La Poule"
in B^b

FRANZ JOSEPH
HAYDN

Allegro Spiritoso
Andante
Menuet-Allegretto
Finale-Vivace

When The Warren Chamber Orchestra performed The Symphony No. 88 (G Major) a few seasons ago, it met such success that future performances of other Haydn Symphonies were immediately planned. Today's performance of The 83rd Symphony, La Poule, will surely meet the same reception of the earlier performance.

When a work gets a "title" like La Poule, or The Hen, it is immediately questioned whether the composer had chickens in mind or if a poet in the audience took license and attached the title to the work on his own. In this work, it seems highly appropriate to let our audience decide on the effectiveness of the title, for the appearance of the dotted-rhythm in the first movement does seem to suggest a feathered friend of one kind or another.

The symphony, one of six so-called Paris Symphonies, was written by Haydn on a commission by the Concert de la Loge Olympique in Paris. The six are numbered from 82 to 87 and are considered among the finest of his 104 (!) symphonies. They contain 3 titled symphonies, No. 82 L'Ours (The Bear) of 1786, No. 83, La Poule (The Hen), and No. 85, La Reine de France (The Queen of France) of 1786. Today's work is one of the most dramatic of the 104, opening on a brash Allegro Spiritoso (without the usual slow introduction) and containing one of the finest slow movements Haydn ever wrote. The menuet contains the peasant-like Haydn stylistic turns we heard in the 88th Symphony, and the last movement is a breath-taking vivace in an unusual meter setting of 12/8.

SOLOIST

Charles Way received his Bachelor of Music degree from the University of Michigan in 1971. In 1973, he received his Master of Music degree from Youngstown State University. Since that time he has been on the faculty of Youngstown State University as an instructor of music, and in 1971 became assistant first trumpet with the Youngstown Symphony.

SOLOIST

Walter Mayhall received his Bachelor of Music degree from the Cleveland Institute of Music. He has played with the Kansas City and Cleveland Orchestras, and has been on the faculty of Youngstown State University since 1961. He is a charter member of the Warren Chamber Orchestra, and has taught for many years at the Cleveland Music School Settlement.

WARREN CHAMBER ORCHESTRA Dr. George J. Zack, Conductor

VIOLIN I

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

VIOLIN II

Charles Lepusky
Principal
Glenn Phillips
Raymond Wright
Michael Dolovey
Constance Blodgett
Pete Killinen

VIOLA

Kay Slocum
Principal
Shaler Moskovitz
Elizabeth Jones
Florence Ohlberg
Diane Anastasiades

CONTRACTOR

George Garstick

CELLO

Moshe Amitay
Principal
James Meyers
Bernhard Kuhne
Linda Wharton

BASS

John Murcko
Principal
Richard Howenstine
Anthony Leonardi

FLUTE

Walter Mayhall

OBOE

Kathy Dick
Barbara Carbone

BASSOON

Donald Byo
Richard Yeager

FRENCH HORN

William Slocum
William Rasey

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