

The Martini Martin Arts Foundation

presents



In Concert

at the

Avalon Inn

SUNDAY, MAY 9, 1971

3:15 P.M.

P R O G R A M

ANCIENT AIRS AND DANCES FOR LUTE (1917)

- SUITE No. ONE Ottorino Respighi
 I. Balleto di "Il Conte Orlando" (1879-1936)
 II. Gagliarda
 III. Villanella
 IV. Passo Mezzo e Mascherada

Ottorino Respighi (1879-1936) is best known for his three Italianate tone poems for large orchestra, The Pines of Rome, The Fountains of Rome, and Roman Festivals. His nine operas, of which La Fiamma was the most successful, were fairly popular in his lifetime, although they are rarely heard today. He is also well-known for his excellent transcriptions of older music into modern notation. The best of these works are editions of Vitali and Monteverdi. Through this interest in music of the past, Respighi decided to set several airs and dances (originally written for solo lute) into modern orchestral transcriptions. The result of his work is compiled in three suites—Suite No. One for Chamber Orchestra, which will be heard today, Suite No. Two for Large Orchestra, and Suite No. Three for String Orchestra, performed at these concerts during the 1969-70 series. All the original dances and airs were taken from an edition of lute music by the musicologist Oscar Chilesotti (1848-1916). The movements of the first suite are Balleto di Il Conte Orlando (originally by Simone Molinaro, 1565- ?), Gagliarda (originally by Vincenzo Galilei, c.1533-c. 1599, father of the famous astronomer, Galileo Galilei), a Villanella and a Passo Mezzo e Mascherada, both by anonymous early seventeenth century Italian composers. Respighi carefully retains the melodic lines and basic harmonic structure of the original lute works, enlarging upon them through a brilliant orchestration which is perhaps his greatest talent. The final

movement, with its often changing moods and meters, provides a brilliant climax to this lovely transcription.

SIEGFRIED IDYLL (1870)

Richard Wagner
(1813-1883)

The Siegfried Idyll, a charming love poem, was written by Richard Wagner (1813-1883) to celebrate two important events in his family life. It was to be a surprise birthday tribute to his new wife, Cosima, plus a song in commemoration of his son's birth, Siegfried Helferich (born June 6, 1869). For those who know something about the life of Wagner, it should come as no surprise that his wedding to Cosima took place in 1870. Wagner conducted the world premiere himself on Christmas Day (the day after Cosima's birthday), 1870, with an orchestra of fifteen players (seven strings, a flute, an oboe, two clarinets, a bassoon, two horns, and a trumpet) distributed along the stairway to his villa. Later, in the published edition, the score was enlarged to include about 35 musicians, but the woodwind parts remained the same size as the original. Its original title, "Bird-Song and Orange Sunrise", was inspired by the scene in Wagner's room when he was told of his son's birth. The sun was just rising, and caused a firey glow on his orange wallpaper. The opening theme of this work is also found in several places in his four-work music drama cycle, Der Ring des Nibelungen. Although Wagner wrote only seven works for orchestra alone, this gem ranks as one of the most successful works of its kind in the nineteenth century. Of the work, Ernest Newman, Wagner's best biographer says: "In the Siegfried Idyll he has only to think of the child whose coming meant so much to him, and all the fountains of human tenderness are unsealed; this is not an individual father musing over his child's cradle, but all nature crooning a song of love for

its little ones. It is an intensification of every emotion he has to express that makes each of his characters, like Shakespeare's, seem the epitome of that particular phase of human nature."

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

EIGHT INSTRUMENTAL MINIATURES (1962)

for fifteen players

Igor Stravinsky
(1883-1971)

- I. Andantino
- II. Vivace
- III. Lento
- IV. Allegretto
- V. Moderato, Alla Breve
- VI. Tempo di Marcia
- VII. Larghetto
- VIII. Tempo di Tango

In 1962, at the suggestion of Robert Craft, Igor Stravinsky (1883-1971) orchestrated his "Cinq Doigts" (literally, "five-fingers"), exercises for piano, for a small orchestra of fifteen players (pairs of flutes, oboes, clarinets, bassoons, a French horn, and pairs of violins, violas, and cellos). These short piano pieces were intended to exercise the fingers of the right hand, according to Stravinsky, by "confining each finger to a single note; or, in other words, to limit myself, compositionally, to a five-note row, or scale." They were originally written in 1920-21, exactly during the time when Arnold Schoenberg was formulating his system of composition called the "Twelve-Note (or Tone) System". In their present form, these little miniatures are marvels of clarity and style, achieved through an economy of means. In addition to the smaller orchestra, the melodies are extremely simple, accompanied by very simple harmonies and melodic counterpoint. The last movement, "tempo di tango", ends the work on a delightful note, a

movement Stravinsky called his "Tijuana Blues". Although each work is very short (the entire work takes less than seven minutes to perform) each has a character all its own, and through the reduced orchestra size, each line can be easily followed as it is developed and enlarged.

LINCOLN PORTRAIT (1942)

For Narrator and Orchestra

Aaron Copland
(1900)

It is impossible to say exactly what makes Aaron Copland (1900) such an "American" sounding composer. His music is certainly very personal (no one acquainted with music would hear his works and attribute them to any other composer!), and yet it contains many national and international characteristics at the same time. One of the primary reasons for his identification as an "American" composer must be his extensive exposure on mass media. His works are often programmed on television and radio broadcasts of concerts, and his ballets and movie music scores are continually programmed in concert and recital halls all over the world. In addition, it is difficult to find a modern western movie or television series music soundtrack that doesn't make use of his music or of similar formulae originally used by Copland! Still, it must be more than sheer exposure that makes us take to his music so readily. There is an ease with which Americans take to his music with its country rhythms, its folk songs intertwined in his serious compositions, and its "wide open" harmonies. There is something about America that finds its musical metaphor in the imagination of Copland's fertile mind. Today's work, The Lincoln Portrait, is a natural for Copland—the words of one of our most revered presidents accompanied, supported, and punctuated by the music of one of our nation's most revered composers. In this work, we hear familiar folktunes and rhythms, hymns, and harmonies that are

distinctly ours, and yet while it is "American" in spirit, it is at the same time, universal and international.

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ROBERT CONRAD, our narrator today, is Vice President and Program Manager of WCLV-FM, a Fine Arts radio station in Cleveland.

He started in radio at the age of fourteen in Kankakee, Illinois, at station WKAN. He attended Northwestern University, and before coming to Cleveland he was Program Manager for WFMT in Detroit. In 1963 he and an unnamed partner founded WCLV-FM.

Mr. Conrad has appeared as commentator and producer of Cleveland Orchestra concerts, and has appeared with the orchestra narrating "Peter and the Wolf" at Blossom Music Center. He lives in Cleveland with his wife and three children.

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THE MARTINI MARTIN ARTS FOUNDATION

The Martini Martin Arts Foundation has been established under the terms of the will of Marie Neal Martin as a trust fund and is being administered by the Second National Bank of Warren as trustee.

The Martini Martin Arts Foundation provides that at least one program will be presented annually and that the program will alternate between a speaker and a musical program. The programs are to continue as long as they fulfill a need in the Community. The people of Trumbull County may attend free of charge.

Mrs. Marie Neal Martin, for approximately 40 years prior to her death, was publisher of the weekly Western Reserve Democrat and was active in many civic projects in the community.

WARREN CHAMBER ORCHESTRA

GEORGE ZACK, Conductor

VIOLIN I

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

VIOLIN II

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

VIOLA

David E. Kearns,
Principal
Jane Massmann
Dewitt Asher
Robert Thellman

CELLO

Moshe Amitay, Principal
Raymond Marsh
Jane Thellman
Bernhard G. Kuhne

BASS

Anthony Leonardi,
Principal
Richard Howenstine

HARP

Dorothy Henschen

FLUTE

Walter Mayhall, Principal
Ben Lehto

OBOE

Loyal Mould, Principal
Barbara Carbone

CLARINET

Albert Caldron, Principal
Russell Girt

BASSOON

Donald W. Byo, Principal
Sarah McCaughtry

HORN

William Rasey, Principal
Larry Miller

TRUMPET

Esotto Pellegrini, Principal
Robert Fleming

TROMBONE

George A. Garstick

PERCUSSION

Joseph Parlink

TIMPANI

David Ready

CONTRACTOR

George A. Garstick

LIBRARIAN

Kerry Zack

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