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1972-1973 SEASON

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SUNDAY, NOVEMBER 5, 1972

3:15 P.M.

Programs are provided through the courtesy

THE WARREN MUSIC CENTRE

P R O G R A M

GEORGE PHILIPP TELEMANN (1681-1767)

George Frederick Handel, the great 18th Century composer said of George Philipp Telemann, "He can write an eight voice canon faster than I can write my name." This great compliment was paid to Telemann not merely to reward his speed, but his craftsmanship and musical ability. Counterpoint (2 or more different horizontal lines of music moving at the same time) was only one of his technical mainstays. He was born March 14, 1681 and died June 25, 1767, which covers the creative careers of Bach, Handel, Mozart, Haydn and the great keyboard masters of 18th Century France. Today's work, a suite of various dances popular at the time, incorporates innovative melodic and harmonic excursions into combinations never tried before. The opening overture is in the French style, using dotted rhythms in the form of Maestoso-Allegro-Lento. The second movement, a Rondo, makes use of charming trills and rhythmic surprises. The Gavotte, the third movement, is a French dance, in a lively 4/4 time, starting on the traditional third beat of the opening bar. It also incorporates a surprise rhythmic stop that catches the unwary listener off guard. The fourth movement, a Courante, is a "running dance," unusually set in 6/4 rather than the traditional 3/4 or 3/8 time. Still, this meter setting breaks down into two fast 3/4 sections which make up the 6/4 meter. Because of its meter, it is more normally thought of as the French type of Courante rather than the older Italian model. The following movement, a Rigaudon, is a Provencal dance, set in presto tempo and characterized by alternating loud and soft passages. The sixth movement, a lively Forlane or Forlana, is in 6/8 meter and makes use of a charming "echo" effect between solo players and full orchestra. The echo has the effect of repeating what has come before, a technique highly regarded in the 17th and 18th centuries. The final movement, a Menuett and Trio, follows the traditional form of "A" repeated, "B" repeated, "C" repeated, "D" repeated followed by a complete return of "A" and "B" without

repeats. In the "C" and "D" sections, the continuo part thins out to return with the reprise of "A" and "B".

Suite Number One in A Minor

Overture (Maestoso-Allegro-Lento)

Rondo

Gavotte

Courante

Rigaudon

Forlane (Forlana)

Menuett

VINCENT PERSICHETTI (1915 -)

Vincent Persichetti wrote this Introit for Strings as a commission for James Funkhouser who gave it to the Youth Symphony of Kansas City for its premier performance. Persichetti was composer in residence at the Julliard School of Music and has written a great deal of music for new combinations of instruments. Band is a favorite medium for his pen since it contains so many different colors of instruments. His music is characterized by an innate dynamism, a vitality in each single tone, a natural motion forward, and a strong emphasis on new colors based on new combinations of tones. Properly, the "Introit" is music at the beginning of the Mass, but Persichetti here merely retains the form for an Introit, opening with melodic material, moving to new material, then returning to the original theme, or antiphon. The last antiphon makes use of violin harmonics setting off the final section of this short, but moving work.

Introit for Strings, Op. 96

JOHANN SEBASTIAN BACH (1685-1750)

Many works by Johann Sebastian Bach have been transcribed (re-set) for performing groups other than those specified by the composer. In fact in Bach's day, transcription was an acceptable musical practice in

which Bach himself was often engaged. Eugene Ormandy, the superb musical director of the Philadelphia Orchestra, has frequently re-set works for strings, enabling his rich ensemble to be featured in works written for other groups. These 3 chorale preludes, perhaps the most famous ones by Bach, have long been a favorite with audiences over the world. Each is a setting of a different mood, style, and tempo. In all their variability, they are all a perfect manifestation of the well-known Bach style.

Three Chorale Preludes

Jesu, Joy of Man's Desiring
O Man Thy Grievous Sin Bemoan
In Thee Is Joy

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

FELIX MENDELSSOHN BARTHOLDY (1809-1847)

Felix Mendelssohn (properly Mendelssohn-Bartholdy) was perhaps history's most gifted musical prodigy. Showing exceptional talents in composition, piano, and conducting as a boy, his natural abilities rivaled those of the young Mozart. He was born February 3, 1809 and died November 4, 1847. The Symphony No. 11 in F for string orchestra on today's concert is a remarkable example of Mendelssohn's evolving personal musical language. In it can be heard the master's most famous "A Mid-Summer Night's Dream" being born, a dream-like, fairy light movement of high technical virtuosity that is to mark later works by Mendelssohn. Written in 1823 when he was 14, the work is one of 12 early symphonies, eleven of them for string orchestra. It was only during the 150th anniversary of his birth that they received their first modern performance. These works belong to a great number of works that were forgotten, to be re-discovered after World War II in the Berlin State Library. The first movement opens mysteriously with a formless Adagio, after which the Allegro-Molto bursts forth with a more characteristic

beat. The second movement is a delightful Swiss folk tune, set almost note-for-note by the composer. In the original version, Mendelssohn scored its last return with a Turkish setting adding timpani, cymbal, and triangle to the string orchestra. The third movement, a long, drawn-out Adagio, is almost Beethovenesque, profound for such a 14 year old! The Menuetto is a lively, short dance filled with the usual contrast of Menuetto (lively), Trio (lyrical), Menuetto. The finale, a boisterous Allegro-Molto, is filled with remarkable counterpoint, presenting two fugue-like themes in Bach-like glory. Here Mendelssohn's early training with Carl Friedrich Zeltu and his insistence on counterpoint study comes to function without becoming dry of erudite.

Sinfonie in F (Number 11)

Adagio-Allegro Molto
Scherzo-Commodo Schweizerlied
Adagio
Menuetto
Allegro Molto

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WARREN CHAMBER ORCHESTRA George J. Zack, Conductor

Violin I	Viola
Ruthabeth Marsh	Kay Slocum
Concertmaster	Principal
Robert Tregler	Florence Ohlberg
Eugene Lenny	DeWitt Asher
Anthony Casbero	James Dunlap
Karen Dempsey	Diane Anastasiades
Joseph Polito	Charles Lepusky
Violin II	Cello
Sally Maloy	Moshe Amitay
Principal	Principal
Raymond Spagnola	Raymond Marsh
Glenn Phillips	Linda Wharton
Raymond Wright	Bernhard Kuhne
David Myford	
Constance Blodgett	Bass
	John Murcko
Contractor	Principal
George Garstick	Richard Howenstine

Librarian - Kerry Zack