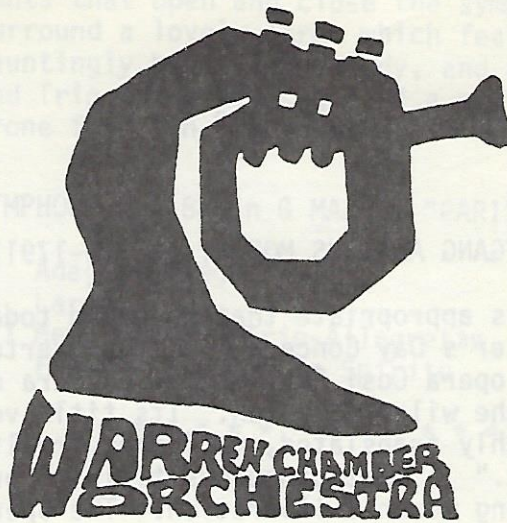




In Concert

at the

Avalon Inn

SUNDAY, MAY 14, 1972

3:15 P.M.

Programs are provided through the courtesy of
THE WARREN MUSIC CENTRE

P R O G R A M

WOLFGANG AMADEUS MOZART (1756-1791)

It is appropriate that we begin today's Mother's Day Concert with the Overture to the opera *Così fan Tutti*, an opera devoted to the wiles of women. Its title, very roughly translated, is "Women are like that." A most dangerous title to program during women's liberation! The opera deals with plots and counter-plots involving the frailty of women and their infidelity. To go into further detail here would take more room than all the program notes together! The Overture makes use of the principal theme of the opera both in the slow introduction and at the end of the allegro section. The theme is made up of five notes to which the title words, "Women are like that," are sung. The most distinctive feature of the overture is the use of solo woodwind lines recurring throughout the allegro section.

OVERTURE to the Opera COSÌ FAN TUTTI

According to Einstein, Mozart favored the viola over the violin. However, at his father's insistence, the young Mozart mastered the violin in order to facilitate his writing for orchestra. Mozart wrote five concerti for violin during his 19th year. The last three concerti find the composer perfecting the delicate balance between soloist and orchestra. Themes are actively developed, and the orchestra assists, fights, and duplicates the solo

line. With all the technical features of the solo part, Mozart never resorts to technique for its own sake, preferring instead to subordinate virtuosity to the overall form of the piece. Still, the work requires of its soloist technical proficiency of the highest order. Of special note is the second movement, Andante Cantabile, perhaps one of the master's finest slow movements. The final movement, surprisingly, ends quietly after the last repetition of the rondo theme.

VIOLIN CONCERTO IN D MAJOR, NO. 4, K

Vincent Fritelli, Soloist

Mr. Fritelli is concertmaster of the Akron Symphony and Professor of Violin at the Firestone Conservatory of Akron University.

I Allegro

II Andante Cantabile

III Rondeau-Andante Grazioso

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

ARTHUR HONEGGER (1892-1955)

Arthur Honegger is given his first appearance at these concerts with the performance of the Pastorale D-Ete (Summer Pastoral). The composer is better known for his composition, Pacific 231, a work based on the actual sounds of a French locomotive with the numbers 231 (after the wheel ratio). After its first performance in 1924, the composer found himself thrown into world-wide headlines. French by birth, Honegger found much inspiration in his travels through the land of his

parents, Switzerland. The Pastorale D'Ete was composed in the summer of 1920, recreating the composer's impressions of an early August morning in the Swiss Alps. Its undulating quiet introduction in the strings sets off the lovely french horn solo, a theme that will return throughout the short work. In four parts, it opens with a section marked "calme", then moves through a transitional section marked "animez, mais tres peu" to its second principal section marked "vif et gai". The final section is a return of the "calme" mood of the opening.

PASTORALE D'ETE

FRANZ JOSEPH HAYDN (1732-1809)

If we were to feature a symphony by Haydn on every concert here at Warren, it would take us over 34 years to complete his symphonic works! Today's selection, the 88th Symphony, the so-called Paris Symphony, is perhaps one of the most famous of his grand works. Like the famous "Surprise" symphony, this work, too, contains quick turns of phrase, unexpected forte passages, and unequal phrase lengths. In fact, Haydn was a master of the abrupt, the refreshing, and the unexpected. His imagination was never checked, and as conductor of his own orchestra in the employ of Prince Esterhazy, he was able to experiment. Even Haydn recognized this as a boon to his compositions: "I not only had the encouragement of constant approval, but as a conductor of an orchestra I could make experiments, observe what produced an effect and what weakened it, and was in a position to improve, alter, and make additions or omissions, and be as bold

as I pleased." The two boisterous movements that open and close the symphony surround a lovely largo which features a hauntingly beautiful melody, and a minuet and Trio which makes use of a stylized drone found in bagpipes.

SYMPHONY NO. 88 in G MAJOR, "PARIS"

- I Adagio-Allegro
- II Largo
- III Menuetto and Trio-Allegretto
- IV Finale-Allegro Con Spirito

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WARREN CHAMBER ORCHESTRA
George J. Zack, Conductor

Violin I	Flute
Richard Massmann,	Ray DeMattia,
Concertmaster	Principal
Ruthabeth Marsh	Ben Lehto
Eugene Lenny	
Anthony Casbero	Oboe
Karen Dempsey	Loyal Mould,
Joseph Polito	Principal
	Barbara Carbone
Violin II	Bassoon
Sally Maloy,	Frank Wangler,
Principal	Principal
Raymond Spagnola	Sarah Taipale
Glenn Phillips	
Raymond Wright	Clarinet
David Myford	Albert Caldron,
Constance Blodgett	Principal
	Russell Girt
Viola	Horn
Dewitt Asher,	William Rasey,
Principal	Principal
Jane Massmann	Larry Miller
Diane Anastasiades	
Marcus H. Beard, Jr.	Trumpet
Florence Ohlberg	Esotto Pellegrini,
Charles Lepusky	Principal
	Robert Fleming
Cello	Timpani
Moshe Amitay,	David Ready
Principal	
Raymond Marsh	Orchestra Contractor
Ronald McCreery	George Garstick
Bernhard Kuhne	
Bass	Librarian
Anthony Leonardi,	Kerry Zack
Principal	
Richard Howenstine	
John Zigel	

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