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Programs are provided through the courtesy of

THE WARREN MUSIC CENTRE

Warren Chamber Orchestra



In concert at the Avalon Inn
Sunday, October 26, 1975 at 3:15 p.m.

PROGRAM

OVERTURE TO CORIOLAN,
Op. 62 in C Minor

LUDWIG VAN BEETHOVEN
(1770-1827)

VIOLIN CONCERTO,
Op. 61 in D Major

LUDWIG VAN BEETHOVEN

Allegro, ma non troppo
Larghetto
Rondo

Irving Ilmer, Violin

INTERMISSION

SYMPHONY NUMBER 4,
Op. 60 in B-Flat Major

LUDWIG VAN BEETHOVEN

Adagio; Allegro vivace
Adagio
Allegro vivace
Allegro ma non troppo

IRVING ILMER SOLOIST & CONCERTMASTER

Soloist in the Beethoven' Violin Concerto, Op. 61 in D Major will be Irving Ilmer, concertmaster of the Lexington Philharmonic Orchestra.

Mr. Ilmer joins the Warren Chamber Orchestra as concertmaster this season.

Born into a family of long musical tradition, Mr. Ilmer left his native Vienna at an early age and came to the United States. As a teenager, he made his debut in Chicago as assistant artist to the late Metropolitan Opera star, Grace Moore. From 1946 to 1952, he played with the Chicago Symphony.

He has pursued a varied career in both violin and viola. He has been active as a chamber music artist with the Concord Trio, has toured the world with the Fine Arts Quartet, and has participated in films and television. Since 1971, he has been associated with the University of Kentucky School of Music as a full professor.

A devoted and dedicated musical artist, Mr. Ilmer spends an average of four to six hours in daily musical practice.

MEMBERS OF THE ORCHESTRA

Dr. George J. Zack, Conductor

VIOLIN I

Irving Ilmer
Concertmaster
Kay Slocum
Ass't Concertmaster
Eugene Lenny
Anthony Casbero
Raymond Spagnola
Joseph Polito
Pat Lenny

VIOLIN II

Sally Maloy
Principal
Raymond Wright
Glenn Phillips
Pete Killinen
Josephine Kryzan
Constance Blodgett

VIOLA

Kay Slocum
Principal
Shaler Moskovitz
Ass't Principal
Elizabeth Jones
Florence Ohlberg
Diane Anastasiades
Charles Lepusky

CELLO

Moshe Amitay
Principal
James Meyers
Michael Gelfand
Bernhard Kuhne

BASS

Richard Howenstine
Principal
Susan Yeager
Robert Leibold

FLUTE

Norman Kobal
Principal
Ben Lehto

OBOE

Kathy Dick
Principal
Barbara Carbone

BASSOON

Donald W. Byo
Principal
Richard Yeager

CLARINET

Albert Caldron
Principal
Russell Girt

HORN

William Slocum
Principal
William Rasey

TRUMPET

Esotto Pellegrini
Principal
Robert Fleming

TIMPANI

David Ready
Principal

CONTRACTOR

George Garstick

LIBRARIAN
Kerry Zack

Preface to the PROGRAM NOTES

"It is a fairly common practice among orchestras to focus attention on a single composer's work for a concert. Usually this is done to celebrate his anniversary (birth or death), but occasionally it is done to concentrate attention on the stylistic elements of a man's work. Today's program concentrates on three works of unbelievable stylistic quality. Each work, in its own way, shows a facet of Beethoven's genius that is unique, while at the same time, each shows how a man's artistic efforts are bound together by that elusive element in art called style."

George J. Zack
Conductor

Dr. Zack is beginning his eighth season as conductor of the Warren Chamber Orchestra and his fourth season as conductor of the Lexington Philharmonic.

PROGRAM

OVERTURE TO CORIOLAN, Op. 62 in C Minor

Ludwig van Beethoven
(1770-1828)

The overture to Coriolan (Op. 62) was written in 1807, and first performed in December of that year. Based on a tragedy by Heinrich Joseph von Collin, not the Shakespearian tragedy by the same title, the work opens with fourteen measures of the most awesome and somber chords ever set to paper by Beethoven. Unlike the hero in the Eroica Symphony (No. 3), this hero is a destructive one.

Its brooding and moody spirit pervades the entire work, ending in a quiet, almost opposite manner than its beginning. For patrons used to those "lion's paw" endings usually associated with this master of the symphonic form, the three quiet pizzicato unison "c's" will come as a new experience. Programatically, the symbol of the opening unison "c's" that begin the overture fortissimo are now spent at the end of the work.

The Overture is being given its Warren premiere today and acts as a perfect foil for the masterpiece for the violin, the Concerto in D, op. 61. These two works were both presented to the publisher at the same time and share considerable stylistic qualities of orchestration and melodic and harmonic materials.

VIOLIN CONCERTO Op. 61 in D Major

Ludwig van Beethoven

Allegro, ma non troppo
Larghetto
Rondo

Irving Ilmer, Violin

Beethoven began the study of the violin and viola at a very early age. The Concerto we hear today proves how well he mastered his understanding of the instrument's potential. Called "the most perfect violin concerto in the literature" by numerous musicologists and critics, it has long been an established monument in the standard repertoire of every great violinist. The cadenzas in this concerto were left to the discretion of the performer. Mr. Ilmer will use cadenzas by Joachim and Kreisler for his performance today.

Seldom in concerto literature can one find the balance between technical demands and artistic depth found here. The opening movement is in a classical sonata design with a double exposition, where orchestra and soloist participate equally in the work at hand.

NOTES

...prepared by George J. Zack, Conductor

The second movement must be regarded as one of music's highest achievements. It is a daring, yet successful attempt to bring off a set of variations under the most severe musical restrictions. In all the variations, the mode remains major and the time signature remains constant. Under this kind of restriction, Beethoven finds the most profound freedom of expression.

The finale is made of less sturdy stuff, but is spritely and effervescent. It is as if Beethoven wished to round off the introspective earlier movements with a dance in simple rondo form.

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

SYMPHONY NUMBER 4 Op. 60 in B-Flat Major

Ludwig van Beethoven

Adagio: Allegro vivace
Adagio
Allegro vivace
Allegro ma non troppo

Seldom will you hear a more brilliant work in symphonic form as this Fourth Symphony. From its awesome introduction, filled with anticipation, to its triumphant finale, the work fairly sparkles with energy. It, like the other two works on today's program, were written in Beethoven's most creative and prolific period. With all its splendor and brilliance, this symphony is one of the least performed of the nine, perhaps owing to its extreme difficulty.

The melodic fluidity of Beethoven's genius is reflected perfectly in the Adagio, and we catch glimpses of the most profound and intimate aspects of this master's personality. Here we see the gentle man whose outward gruff exterior belies the existence of such a sensitive soul.

The third movement, a tumultuous scherzo, moves at breakneck speed, as if anxious to be done with it. The trio, however, takes a more relaxed pace, moving smoothly back to the scherzo theme. The trio returns a second time, only to have the fury of the opening mood close the movement.

The finale is filled with such technical demands on the strings and woodwinds that it hardly seems capable of giving birth to the smooth melodic lines found throughout the movement. It's frenzied activity places it in the category of a perpetual motion piece, bringing the symphony to a close in a blaze of technical virtuosity.

ORCHESTRA PROFILES

Patrons of the Warren Chamber Orchestra have come to feel they know many members of the orchestra personally because of the intimacy and informality of the concerts. For this reason, it was decided to include brief biographical sketches of several members in each program this year. A normal sequence would be to start with the principals. However, the logical sequence in this case seemed to be to first introduce some of the charter members and those with the most familiar faces to the patrons.

GLENN PHILLIPS VIOLIN

A retired public school music teacher, Mr. Phillips has been with the Warren Chamber Orchestra since it started.

Mr. Phillips taught music in the Lake County Schools from 1928-1938. He taught in the McDonald Schools from 1938 until his retirement in 1969.

He received his B.M. degree from Dana's Musical Institute; B.S., Kent State University; and Master of Education from Westminster College. He is a member of the Youngstown Symphony and the Greenville Symphony.

Mr. Phillips served as President of District V, Ohio Music Education Assoc., 1952; served as clinician on orchestras at the State O.M.E.A. convention; received a 25-year membership award. His bands and orchestras received many "Superior" ratings in district and state competitions.

Retirement has brought time to pursue his hobbies of bowling, golf, collecting antiques and refinishing antique furniture. The Phillipses have two children.

RICHARD HOWENSTINE BASS

A resident of Alliance and music instructor in the Salem schools, Mr. Howenstine was a charter member of the orchestra.

He has been a member of the Youngstown Symphony for 15 years. A music education graduate of Mt. Union College, he has also been a member of the Kenley Orchestra, Wooster College Orchestra, Mt. Union College Orchestra, and the Canton Symphony.

Mr. Howenstine plays a little on all instruments, gives private lessons, and tunes pianos. His hobbies include bee keeping and farming. He is the father of seven children.

BERNHARD G. KUHNE (BEN) CELLO

Mr. Kuhne is a ten-year member of the Warren Chamber Orchestra and is a string quartet member of both the Akron and Canton Symphony Orchestras.

He was a member of the Mansfield Symphony and played with various other string quartets and chamber groups.

Mr. Kuhne lives in Cuyahoga Falls and is employed by Metropolitan Investments Co. in Akron as an accountant. He is also a self-employed building manager. His hobbies are photography and fishing.

ESOTTO PELLEGRINI TRUMPET

A Youngstown resident and music faculty member of Youngstown State University, Mr. Pellegrini has had a ten-year association with the Warren Chamber Orchestra. His teaching also includes private music lessons.

Mr. Pellegrini is well-known to area music lovers through his participation in the Youngstown Symphony Orchestra, Kenley Orchestra and Packard Band. He received his B.M. at the Cincinnati Conservatory of Music; B.S., Youngstown State University; and Master of Music, Kent State University.

He is a former member of the U.S. Air Force Band.

The father of four, Mr. Pellegrini lists reading and sports cars as his hobbies.

SALLY A. MALOY VIOLIN

In addition to the violin, Mrs. Maloy plays piano and the viola. She received her training at Chataqua, Stephens College, Eastman School of Music and Kent State University and has studied under Dr. Charles H. Lowry, Hortense and Mischa Mischakoff, Millard Taylor and Bernard Goldschmidt.

The mother of two, Mrs. Maloy is also a member of the Erie Philharmonic, Greenville Symphony and Kenley Players orchestras. A ten-year chamber orchestra member, she is a former member of the Youngstown Symphony and guest member of the Akron Symphony.

All orchestra members were asked their occupation and employer. Mrs. Maloy answered "housewife" and "Mr. John D. Maloy". Perhaps this quip explains why patrons have heard Dr. Zack tease her, including an orchestral rendition of Happy Birthday midway through a concert last season.

BEN LEHTO FLUTE

A ten-year veteran of the Warren Chamber Orchestra, Mr. Lehto has been a member of the Kenley Orchestra for 19 years and the Packard Band for 21 years.

He is a music teacher in the Niles City Schools and gives private lessons. In addition to the flute, he plays the piccolo, saxophone and clarinet.

Mr. Lehto received his bachelor of music degree from Dana's Musical Institute and B.S. in education from Kent State University.

His special interests include fishing, boating, travel and reading. A resident of Warren, Mr. Lehto is the father of two boys.

GEORGE A. GARSTICK CONTRACTOR

George A. Garstick, contractor for the Warren Chamber Orchestra, was a charter member and organizer of the orchestra.

Mr. Garstick is a trombonist but also plays the bass trumpet and euphonium.

A graduate of Curtis Institute of Music, Philadelphia and National Orchestral Association, New York City, he has been a member of the Goldeman Band, NYC; Ballet Russe DeMonte Carlo Orchestra, NYC; National Symphony Orchestra, Washington, D.C.; Ballet Theatre Orchestra, NYC; Radio City Music Hall Orchestra; Baltimore Symphony Orchestra; Hurok Symphony Orchestra, NYC; substituted in the New York Philharmonic, N.B.C. Symphony and Cleveland Orchestras. A former faculty member of the Peabody Conservatory of Music, he is manager-contractor of the Packard Band and Kenley Orchestra.

A Warren resident, Mr. Garstick is a deputy clerk in the Treasurer's office and gives private lessons. He enjoys travel and photography.

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