

Wilkes-Barre Philharmonic Orchestra

FERDINAND LIVA, *Conductor*

CHAMBER MUSIC PROGRAM

WEDNESDAY, DECEMBER 3, 1969

8:30 P.M.

WILKES COLLEGE CENTER FOR THE PERFORMING ARTS

WILKES COLLEGE ARCHIVES
Eugene Shedden Fancy Library
Program

CONCERTO GROSSO *from the violin sonatas of Arcangelo Corelli*
arranged for String Orchestra by John Barbirolli (1653-1713)

Grave - Adagio - Giga - Sarabanda - Finale

Corelli was a leader in a school of Italian composers and performers that helped establish both the technique and style of violin playing. As a composer he was among the first to develop the structure of the sonata and the concerto grosso, to realize a purely instrumental style of writing liberated from choral or vocal techniques. Particularly noteworthy is his beautiful writing of slow movements for the violin — teaching the violin the art of singing. In all the slow movements of later violin sonatas we can perceive that a lesson has been learned from Corelli's lyric writing.

Several interesting orchestral works have been arranged from Corelli's music. From his volume of sonatas for violin and figured bass, Opus 5, Enrique Arbos arranged a suite for strings, and John Barbirolli this concerto grosso.

ST. PAUL'S SUITE for String Orchestra, Op. 29, No. 2 *Gustav Holst*
(1874-1934)

Jig - Ostinato - Intermezzo - Finale

This delightful music was written in 1913 for the school orchestra of St. Paul's Girls' School in Hammersmith, of which Holst was musical director.

English folksong influence is felt strongly in this music. Occasionally actual folk themes are quoted; most often, however, the music derives only its rhythmic impetus and its clarity and simplicity from folk tunes. The opening jig has an exotic flavor because of its modal writing, while the second movement has the character of a perpetual motion. A beautiful cantabile dominates the third section, though it is frequently interrupted by English dance rhythms. In the finale, two English songs are quoted: "Dargason" is repeated 30 times with various harmonic and rhythmic variations, and "Greensleeves" appears as a contrapuntal melody.

BRANDENBURG CONCERTO No. 5 in D Major *Johann Sebastian Bach*
for solo harpsichord, flute, violin and strings (1685-1750)

Allegro - Affettuoso - Allegro

Soloists: Fred Tallaksen, Jr., Flute; William Barbini, violin
and Gordon Roberts, harpsichord

In 1719 Christian Ludwig, Margrave of Brandenburg, commissioned Bach to write music for his own orchestra and to add to his private collection of concerto music. Bach completed the group of six concerti grossi in 1721 and presented them to his benefactor "humbly," asking him not to judge "their imperfections too harshly," but rather to find in them "the profound respect and very humble allegiance which they seek to convey." The Margrave obviously did not appreciate the wealth of originality that marked these works. In the catalogue of his collection, discovered many years later, the name of Bach did not appear at all, and it is believed that the concertos were disposed of for about ten cents apiece.

In the 5th concerto the solo harpsichord assumes such importance that the work almost has the appearance of a harpsichord concerto. Perhaps nothing more notable for this keyboard instrument can be found in Baroque music than the rhapsodic cadenza of the first movement. With the rest of the orchestra silent, the solo instrument embarks upon an exalted monologue.

(OVER)

INTERMISSION

BLADES OF GRASS for English Horn and Strings *Romeo Cascarino*
(1922-)

Soloist: Fred Capps

Romeo Cascarino was born in Philadelphia. In 1945 he was the winner of the Gershwin Memorial Contest with his composition "Spring Pastoral" for orchestra. He was awarded a Guggenheim Fellowship in 1948 and a renewal in 1949. He is now head of the Theory Department at Combs College of Music, where he received an honorary doctorate in 1960.

His notable compositions include *Bambi*, a ballet performed by the Philadelphia Orchestra in 1952; *Pygmalion*, performed by the Philadelphia Civic Ballet and by the Royal Philharmonic Orchestra of London, with Ferdinand Liva conducting; *The Acadian Land*, a sonata for bassoon and piano, which has been recorded on Columbia; and a three-act opera, *Cross and Crown*, recently performed in Philadelphia.

Blades of Grass has had almost one hundred performances throughout the country since its composition in 1945. It displays a lyrical beauty characteristic of all Cascarino's works and has become a standard contemporary item in the all-too-scant repertoire of the English Horn. The poem "Grass" by Carl Sandburg inspired the composition.

HORN CONCERTO No. 4 in Eb Major, K.V. 495 *Amadeus Wolfgang Mozart*
(1756-1791)

Allegro moderato

Romanza Andante

Rondo: Allegro vivace

Soloist: Douglas Hill

Mozart wrote the 1st, 2nd and 4th of his horn concertos, and perhaps the 3rd as well, for the Salzburg horn player Ignaz Leitzgeb, or Leutgeb. There is much evidence that Leitzgeb was the perpetual butt of Mozart's good-natured jokes: the autograph score of No. 2 (K. 417) reads, "W. A. Mozart took pity on Leitzgeb" on the date of composition; while the soloist's part in No. 1 (K. 412) is interspersed with such marginalia by the composer as *Corraggio — respira un poco! — avanti, avanti! — hahaha — ah maledetto —* and, at the end, *finisci? grazie al cielo! basta, basta!* And the manuscript fragment of this last concerto is written in a gay variety of blue, red, green, and black inks, to confuse the poor performer.

Whatever Mozart's estimate of the capacities of Leitzgeb, the concertos are certainly virtuoso pieces. Though written for the Waldhorn, or "natural" horn, valves not having yet been invented, they constitute an exacting test even for a player on the modern instrument. The horn is most itself and reveals its true genius in its capacity to sing and to sing with a warm, rich tone, as in the lyric poetry of the *romanza*. The finale is a brilliant *rondo a la chasse*, with hunting fanfare and signals, and tunes in a gay popular vein.

SINFONIETTA for String Orchestra *Paul White*
(1895-)

Allegro

Andante

Allegro

Paul White was born in Bangor, Maine, and studied at the New England Conservatory. For a number of years he played first violin in the Cincinnati Symphony before becoming a teacher at the Eastman School in Rochester.

He is best known for *The Voyage of the Mayflower* (1935) and for his orchestral suite, *Five Miniatures* (1934). In this *sinfonietta* for string orchestra or string quartet, the *allegro* movement, which ends on the dominant, flows immediately into the *Andante*, the cadence resolving with the beginning of the slow movement.

On Tuesday, December 9, Radio Station WYZZ (92.9 on the FM dial) will broadcast in stereo the entire Philharmonic concert starting at 10 p.m.

A special program of light music will be televised in color over Channel 16 on Sunday, December 21 at 7:00 p.m.