

MUSIC OF THE MOZART PERIOD

presented by

THE LOS ALAMOS SINFONIETTA

John O. Winks, directing

Tuesday, October 14, 1952, 8:30 P.M.

The Little Theater of the High School

PERSONNEL

Violins

Donald Grimm
Rollie Heltman
Elizabeth Northrup
Rosemary O'Conner
Ottis Rechard
Lois Swint
Harold Weaver
Walter Weber

Violas

Marjorie Allbee
Richard Caverley
Arthur Coffinberry
Robert Richtmyer

Cellos

Franklin Branin
Marjorie Jacobsen
Eric Jette

Bass

Harold Fishbine

Timpani

Richard Money

Business Manager

Irving Tannenbaum

Librarian

Ernest Kalmus

Program notes by Ernest Kalmus

INTERMISSION

Concerto Grosso, No. 8
("Christmas Concerto")

Archangelo Corelli
(1653-1713)

The score of this work, first published in 1712, eloquently testifies to Corelli's reputation as one of the ranking composers of his time. Originally, Corelli implied the use of two keyboard instruments, the parts for which in later editions were transcribed to "basso continuo". Here is again contrasted, as in Mozart's and Geminiani's later compositions, the "concertino" as the solo group with the "Concerto Grosso", the rest of the orchestra. Corelli's style is in every way representative of the classical Italian violin music. In spite of being straightforward and simple, it is very expressive and beautifully melodious. With Corelli ends the long chain of composers who throughout the entire 17th century excelled in writing solo and trio sonatas, as well as orchestral works. His contemporaries spoke of him as the true creator of the "Concerti Grossi". Corelli composed in Rome as early as 1680, many years before the fame of the great J. S. Bach began to rise. He also was a noted performer and master of the violin. Handel was an ardent admirer of Corelli's art of composition and was undoubtedly influenced by him. It is interesting that Corelli's pupil, Geminiani, transcribed for string orchestra some of his master's violin sonatas. Probably best known among the several movements of the Christmas Concerto is the gentle "Pastoral".

Soloists: Harold Weaver, Lois Swint, Eric Jette

Eine Kleine Nachtmusik
(Serenade for Strings, K. 525)

Wolfgang Amadeus Mozart
(1756-1791)

In the last part of the 18th century it was still as customary as it had been in the 16th for a lover to bring the tribute of a musical performance to his beloved. Frequently, musicians were hired, and the tribute took the form of a nocturnal serenade. Written in the same year, 1787, that he composed his famous opera "Don Giovanni", the composer called this little musical gem "Eine kleine Nachtmusik", and listed it in his autograph catalog for "two violini, viola and Bassi", which places the work among his serenades and divertimentos. In a letter to his friends the composer has jokingly explained how this music should be played. The movements are: Allegro, Romanza Andante, Menuetto Allegro, and Rondo Allegro.

PROGRAM

Concerto Grosso in G minor

Francesco Geminiani (1667-1762)

Composer, musicologist and a renowned violin virtuoso, Geminiani studied harmony and counterpoint with another great Italian master, A. Scarlatti, while preparing himself for his career as concert violinist under the expert guidance of A. Corelli. During his long and successful life he composed many violin and cello sonatas, trios, concerti grossi, as well as pieces for the harpsichord. He also contributed to the progress of musical theory by writing several treatises on harmony. His "Art of Playing on the Violin" currently being republished, is considered to be his most important work in the field of teaching. Geminiani's style, progressively developed toward more modern expression, strongly influenced his contemporaries and successors. The concerto grosso which we are to hear this evening consists of 3 movements: Largamente-Allegro, Adagio Cantabile, and Allegro Deciso.

Andante

Giuseppe Tartini (1692-1770)

Tartini's brilliant showpiece for the violin, the "Devil's Trill" Sonata, has remained a favorite in the concert repertory of many famous violinists. This composer-virtuoso, equally famous as musicologist, theoretician, and one of the greatest violin players of his time, continued in his works the musical and artistic tradition of the 17th century. Significantly, Tartini's contemporaries honored him with the title "Maestro delle Nationi", a distinction which he truly deserved for his contributions to the technical development of modern violin playing. Tonight's Andante is a transcription from one of his sonatas.

Serenata Notturna
For Strings and Timpani, K. 239

Wolfgang Amadeus Mozart
(1756-1791)

For this Serenade, one of Mozart's most enchanting works, we are indebted to an unknown local event at Salzburg, Austria, for which he composed it during the year 1776. Going back to the already obsolete technique of the "Concerto Grosso", Mozart opposes a solo group of two violins, viola and double bass to a small orchestra of strings, with the added peculiarity of kettledrums. He draws from this combination surprising effects of color and expression. The work is in three movements: Marcia, Menuetto, and Rondo Allegretto.

Soloists: Walter Weber, Lois Swint, Robert Richtmyer, Harold Fishbine