

A SUMMER CONCERT

presented by

THE LOS ALAMOS COMMUNITY ORCHESTRA

Frank W. Pinkerton, directing

Thursday, July 28, 1955, 8:15 P.M.

Civic Auditorium

PROGRAM

Prelude and Fugue for Orchestra in D Minor George Frederick Handel
 Allegro
 Andante
 Allegro

This work, transcribed for orchestra by the late Hans Kindler, conductor of the Washington Symphony, was written originally for the organ, and with tonight's transcription, Kindler accomplished the serviceable task of adapting two generally unknown pieces of Handel's music by scoring the work for modern instrumentation. He has preserved the clear-cut classical style of the great master himself. Like those other well-known arrangements of seventeenth and eighteenth century music by Leopold Stokowski and others, the work exemplifies once again the present musical trend to utilize the tonal splendor of the modern orchestra for a revival of the older forms of composition. By means of skillful orchestration on a large scale, Hans Kindler has tried with considerable success to recreate the unique characteristics of the organ tone. Thus another "forgotten" masterpiece of the past has again been preserved for listening. The Prelude opens with a grave but powerful introduction, the development of which during the course of several variations finally leads to an impressive climax. In the Fugue, which follows, two oboes present the principal theme which is taken up by combinations of various other instruments. At the end of the Fugue the introductory Prelude motif returns once more.

Symphony No. 5, in B Flat Minor Franz Schubert
 Allegro
 Andante con Molto
 Minuetto - Allegro Molto
 Allegro Vivace

Schubert's gay and charming Fifth Symphony is written in a lyric vein. It is perhaps the most popular of his early orchestral works. There are definite echoes of Mozart in it, but none of the dramatic features of his Fourth, the so-called "Tragic Symphony", nor does one find the somber harmonies of the "Unfinished" or the great C Major Symphony. In the first movement, the main theme enters after four measures of introduction. One of the best known movements of this Symphony is the Andante which is richly harmonious and of genuine captivating simplicity. Its beautiful theme song, worthy of Mozart himself, is not likely to be forgotten by any lover of Schubert's music. A sprightly Minuetto in C minor, suggestive of Mozart's famous Symphony in the same key, follows the Andante. The Finale starts with a lively scale tune in the violins, while the contrasting second theme maintains its lilting quality. This last spirited Allegro movement leads to a cheerful and straightforward finish.

INTERMISSION

PROGRAM

Concerto for Trumpet (E flat) and Orchestra

Franz Joseph Haydn

In 1796 Haydn wrote a concerto for the "Keyed Trumpet", a newly invented brass instrument with five keys along its tube. This work is perhaps Haydn's masterpiece in the concerto form, illustrating all of the technical improvements of the new instrument which Haydn himself, for want of a better term, called "Clarino". The concerto is predominantly diatonic, although there are chromatic passages even in the deeper register of the instrument. Characteristic of the new invention, from the point of composition, is the fact that one looks in vain for the usual triad melodies. Great demands are made on the nimbleness of the trumpet, and in the fast movements runs of sixteenth notes are not unusual. The orchestral texture is extremely rich and carefully worked out, particularly with respect to the middle harmonic voices. Haydn's work has now been adapted for the modern valve trumpet and has remained a concert favorite ever since. Whatever has been said in these notes about the charm and gracefulness of Schubert's work, applies equally to Haydn's concerto; a piece most pleasant to listen to and highly rewarding for the soloist. It is in three movements, of which the second once again captivates the listener with the haunting beauty of its main theme.

Our soloist tonight is no stranger to audiences on the Hill. An expert trumpeter and artist in his own right, James Whitlow has been connected with the musical life of this community as a former member of the High School Music Department's teaching staff, and is at present instructor in brass at the University of New Mexico.

Egmont Overture, Op. 84

Ludvig van Beethoven

This composition is one of nine numbers, written as incidental music to Goethe's dramatic play of the same name. The work is designed to set the emotional background of the plot and concentrates upon the historical significance of Goethe's tragedy and its human context. It is, in effect, a symphonic poem in three sections, representing in turn oppression, conflict and victory. The mood of the first part is definitely suggested by the opening measures in the key of F minor. The main theme is a clear expression of the gathering discontent of the Dutch people, enslaved by the Spanish Duke of Alba, which finally breaks out in open revolt against tyranny under Egmont's leadership. In the final section the opening measures represent the ultimate triumph of liberty. At the close we hear a terrific fanfare of brass, and between crashes of the full orchestra, the shrill voice of the piccolo builds to a climax such as no composer had written up to that time.

PERSONNEL

Violins

E. M. Avara, Jr.
Ruth Carter
Janet Eagleton
Harold M. Friedman
Elizabeth Graves
Emil Nordhaus
Betty Northrop
Rosemary O'Connor
Elnor Ragan
Ottis W. Rechard
Frederick L. Vook
Nima Ward
Walter Weber
Mason R. Yearian

Clarinets

Richard J. Bard
Bob Fraga
Joseph Fritz

Bassoons

Elizabeth Shuldt
James Thornton

French Horns

George Coffinberry
S. P. Marsh
William Wright

Violas

A. S. Coffinberry
Nancy Koontz
Carol Malmberg
Catherine Tisinger
John W. Ward

Trumpets

Arno P. Roensch
Weldon Newman

Trombone

Don T. Cromer

Cellos

Leonce Evans
Beverly Feld
Robert Noth
Marjorie Jacobsen
Allan Malmberg

Timpani

Richard K. Money

String Basses

Ernest Anderson
Hermond Lacey

Flutes

William C. Dunn
Eloma Nelis

Oboes

William Fischer
Branson Smith

Associate Conductor
Concert Master

Ernest Kalmus
Walter Weber

Program notes by Ernest Kalmus