

The Symphony and Choral Society of Cheyenne

Presents

THE ORCHESTRA



REX YOCUM

Conductor

•JOHN McINERNEY

Pianist

THE WESTERN ARTS TRIO

(University of Wyoming)

MONDAY, NOVEMBER 23, 1970

8:15 P.M.

EAST HIGH SCHOOL AUDITORIUM

The Program

National Anthem

Symphony No. 5 in C Minor Ludwig van Beethoven

I	Allegro con Brio	III	Allegro
II	Andante con moto	IV	Allegro

This year, 1970, marks the 200th Anniversary of the birth of Ludwig van Beethoven. The Fifth Symphony is certainly a fitting tribute to be performed for such a celebration. Here is the potent and concentrated and ultimate distillation of the genius that was Beethoven. This Symphony is compounded of all that was the essential man and the essential music. Incredibly condensed and powerful, the forces that moved this strange and wonderful man are here focused upon and welded into one superb structure.

This music lay gestating in the mind of Beethoven for many years. His papers reveal the nascent idea as early as 1800. It was conducted by Beethoven in its first performance at the Theater an der Wien, Thursday, December 22, 1808.

Many things have been found in the Fifth Symphony - the summons of Fate, martial celebrations, etc. - but whatever Beethoven did or did not intend to say to us in this tonal revelation, there is one trait that the C Minor Symphony has beyond every other, that is the quality of epic valour. This is music filled with the greatness of the indomitable human soul. Listening to it, one knows that the inward ear of Beethoven had almost caught the lost word which, could man but find it, would make him the master of the hosts of Fate and of all the universe.

First Movement Piano Concerto in D Minor Johann Sebastian Bach

Bach was the first composer to write concertos for the piano (or strictly speaking, the ancestor of the piano: the Clavichord and the Harpsichord of Cembalo) and orchestra. There are seven such Concertos in existence; the D minor being one of the finest. This piece was composed during the period in which Bach worked at Leipsig - around 1729-36, for "Cembalo, strings and continuo". It was probably composed for one of the musical societies (Collegium Musicum) supported by the students of the local University.

The solo instrument in Bach's concertos is a glorified obbligato to the whole rather than the brilliant display of instrumental prowess, set off against a colorful orchestral background, to which we are accustomed in modern works for piano and orchestra. In Bach's day the soloist in a harpsichord concerto sat in the midst of a small group of strings, from a dozen to perhaps eighteen, with the leader of the orchestra presiding at a second harpsichord and filling in at the "Tutti" with an accompaniment improvised from the figured bass or "Continuo". To modern ears, the string parts are quite sufficient unto themselves, and a second keyboard instrument in the ensemble is felt unnecessary.

JOHN McINERNEY, Pianist

Youth Artist Competition Winner, 1970

INTERMISSION

Triple Concerto in C Major, Op. 56 Ludwig van Beethoven

This is the only concerto for this combination (piano, violin, cello, and orchestra) by a great composer. It was performed only once in Beethoven's lifetime, and has been rarely played since, down to the present day.

This concerto belongs in the category of "an aesthetic feast of melodic and harmonic beauty". It is neither music of the heart nor of the senses, but it is an outstanding work of art, a feat of imagination and technique. Its high quality lies almost entirely in its splendid formal proportions, in the mastery with which Beethoven overcame one of the knottiest of problems - how to write a piano-trio concerto at all.

Every type of composition offers its own special problems to the composer, but the piano-trio concerto offers two which are nearly insoluble. The first is that of the scale involved: Each main theme must be stated four times - once by the orchestra and once by each of the three instruments in turn or the work will not be a genuine triple concerto; and in consequence the form of the normal concerto's first movement must be greatly enlarged - yet without becoming overloaded. Obviously, the use of expansively lyrical

or passionate themes would result in a structure so vast as to be unmanageable; hence the terse, dry, formal nature of Beethoven's thematic material, which is revealed as a stroke of genius in the context. The second problem is that of texture: of balancing the tone-qualities of the three instruments against each other and against the orchestra. The chief snag, of course, is the deep, dark toned cello, which is in danger of being inaudible. Beethoven took the only course - the drastic one of bringing the cello up out of the depths, by writing most of the time for its powerful top string, as though it were a viola conversing on equal terms with the violin. Moreover, he cleverly over-insured the success of this procedure by actually 'starring' the cellist, making him take the lead with practically every statement of each of the main themes.

"It is a virtuoso concerto for each of the three solo instruments with the orchestra sharing in the rich thematic material and compulsive rhythms," to quote cellist David Tomatz.

WESTERN ARTS TRIO (University of Wyoming)

ABOUT OUR GUEST ARTISTS

John McInerney, the 16 year old son of Mr. and Mrs. John T. McInerney, is a Junior at East High School. John began playing at Heinline School of Music while in pre-school. He studied at Heinline through the 5th grade. In 6th grade, he studied with Mr. William Slocum at the University of Wyoming. Since that time, he has studied piano under Dr. Rita Hutcherson at the University of Northern Colorado, Greeley, Colorado.

In 1968 he won a scholarship to Rocky Ridge Music Camp at Estes Park, Colorado. In 1969, John won the Wyoming Music Teachers' Association Junior Class Competition and in 1970, the Cheyenne Symphony and Choral Society Youth Auditions. John has accompanied for the Symphony and Choral groups and was accompanist for the East High School Concert Choir and the production of "West Side Story".

John is playing with the Symphony Orchestra at this time as he was injured in the spring and was unable to play at the Orchestra Young Artist Concert for Competition Winners in April of 1970.

The Western Arts Trio is composed of artist - teachers in residence at the University of Wyoming. In this year of the 200th Anniversary of the birth of Ludwig van Beethoven, they are performing the Triple Concerto in several concerts around the Rocky Mountain area.

The members of the Western Arts Trio are:

Richard Ferrin, violinist, who has been a member of the Chicago Symphony Orchestra, principal violinist of the Seattle Symphony and a member of the University of Washington String Quartet. He was a member of the Jascha Heifetz Master Class in Violin, 1966-67, and has studied with William Primrose. In 1957, Mr. Ferrin was the recipient of the Sibelius Award granted by the Finlandia Foundation and in 1962 he toured the Soviet Union studying Russian pedagogy of the violin.

David Tomatz, cellist, has performed throughout the United States as a soloist, recitalist and in chamber music groups. He has served as principal cellist in several orchestras and is currently the conductor of the University of Wyoming Symphony. On a recent sabbatical in Europe, Mr. Tomatz studied extensively with Pierre Fournier in Switzerland and performed with the Cologne Chamber Orchestra in Germany. David Tomatz performs on a superb Carlo Tononi cello, 1730.

Werner Rose, Pianist, since joining the University of Wyoming faculty in 1966, has become an active artist heard throughout the Rocky Mountain area. While teaching at Yale University, he studied with Beveridge Webster in New York and performed extensively in the Eastern States. A recent critical review credited Rose with "great sensitivity for the lyrical aspects and consummate command of the technical passages."

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Ann Bennett
Martin Bernstein
Lisbeth Nelson
Anne Phelan
Robert Mathews
Dorothy Schwartz
Greg Snow
Melba Thrasher
Judi Van Rensselaer
Alvin Wade
Jack Wallace
Andrea Wilson

Second Violin

David Wilson,
Section Leader
Dorothy Ausink
Claire Barta
Marcia Case
Ann Lackey
Daniel Meschter
Mary Shiba
Frances Smith
Patti Solis
Shirley Todd
Judy Treber
Valeria Weaver

Viola

Anthony Perrella,
Section Leader
Martha Christensen
Randy Kurtz
Marguerite LeMaster
Linda Muggenburg
Wayne Muggenburg
Constance Wallace
Billie Wilson

Orchestra Coordinator

William St. Clair

Cello

Margery Metzger,
Section Leader
Ray Edens
Paula Lindsey
Phillip Metzger
Judy Miller
Keith Siggard
Lester Thrasher
Joe Venneman
Charles Williams

Bass

Debbie Albert
Joseph Corrigan
Craig Kahler
Dean Skinner

Flute

Marty Lightle
Grayce Lucas
Sarah Wacker
Piccolo
Phillip Metzger

Oboe

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