casper civic symphony

first subscription concert

1970-71 season
edmund marty - musical director
october 18, 1970
casper, wyoming

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about our guest artists



WESTERN ARTS TRIO UNIVERSITY OF WYOMING'S TRIO IN RESIDENCE

Richard Ferrin, violinist, has been a member of the Chicago Symphony Orchestra, principal violist 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, 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. "His brilliant tone soared."—Chicago Tribune

David Tomatz, cellist, has performed throughout the United States as 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, Tomatz studied extensively with Pierre Fournier in Switzerland and performed with the Cologne Chamber Orchestra in Germany. Tomatiz performs on a superb Carlo Tononi cello, 1730.

Werner Rose, pianist, since joining the University of Wyoming Music 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 consumate command of the technical passages."

casper civic symphony

Edmund Marty, conductor

with

Western Arts Trio

1	
Overture CORIOLAN, Op. 62	Beethoven
II	
SYMPHONY NO. 1 in C, Op. 21	Beethoven
(1) Adagio molto-Allegro Con Brio	
(2) Andante cantabile con moto	
(3) Allegro molto e vivace	
(4) Adagio-Allegro molto e vivace	
Intermission	
m	
TRIPLE CONCERTO, Op. 56	Beethoven
(1) Allegro	
(2) Largo	
(3) Rondo alla Polacca	
Werner Rose, pianist; Richard Ferrin, violinist;	
David Tomatz, 'cellist	AN 100 100 1.00

Today's Civic Symphony concert will be broadcast one week from today at 5 P.M. on KAWY stereo radio at 94.5 F.M.

Beethoven, Ludvig Von (1770-1827)

"A titan wrestling with the Gods", is the way Wagner described Beethoven, whose two hundredth birthday is being celebrated all over the world this year. Leaving a musical heritage unequalled in any age, the life of this genius is a cross section of the whole history of music. He wrote in every medium, including symphony, concerto, overture, sonata, and his Missa Solemnis is one of the masterpieces of sacred music. All of this tremendous output was accomplished in the face of cruel hardships and excruciating frustrations. He rebelled against social as well as musical conventions, glorified in personal liberty, and dispised the aristocracy although he was dependent upon its patronage.

Born in Bonn, December 15, 1770. Beethoven showed an extraordinary musical talent at an early age. His father was quick to exploit his ability and brought to an end his general education when he was just eleven years old. In spite of this, he continued to develop musically at an astonishing rate and was made assistant court organist at fourteen. Two years later, he visited Vienna, where he met some of the musical greats of the day, including Mozart who probably gave him a few lessons in composition.

Five years later he returned to Vienna to make his home permanently, and he soon became very popular as a piano virtuoso. He was kept busy giving recitals until deafness brought an end to this facet of his career. However, his compositions continued to pour forth, score after score, until we are left breathless at his productivity. To scan his sketch books is to marvel still more that Beethoven was able to create such a wealth of material in one short life time. Every measure of every composition was worked and reworked until he found just the right combination of notes. We can listen to many codas of the Fifth Symphony, for instance, and feel that any one of them would be satisfactory. Then we hear his final choice and realize that that one, and that one alone is truly perfect.

And as he agonized over every note in life, so did he with every breath in dying. Complications following pneumonia left him in a weakened condition, and for three months he was locked in a fierce struggle with death. When it finally overtook him, he is said to have met it with a defiantly clenched fist. So, peace finally came to his tortured soul, but he lives still in the music he bequeathed to posterity.

Coriolanus Overture, Opus 62

This overture was not meant to be a prelude to the Shakespeare tragedy, but to a drama by the German writer, Heinrich von Collin. After a few introductory chords, the violins state the main theme depicting the restlessness as well as the heroism of Coriolanus. His softer, gentler qualities are presented in the second theme, a lovely melody also played by the strings. The agitated development tells of the storm and stress of a hero's life, while the majestic coda speaks of his death. The overture ends with a restatement of the first theme, fading away even as does the last breath of the hero.

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Casper, Wyoming

Triple Concerto in C major.

This concerto for violin, cello, piano and orchestra is closer, stylistically to Beethoven's first three piano concertos than it is to his later ones. Structurally, it suggests the concerto grosso, which traditionally plays a small group of instruments against a larger body. The two main themes of the first movement appear in the introduction by the orchestra before they are developed by the three solo instruments. The second movement features a simple melody played by the cello with piano accompaniment. After the development, the final movement follows without a break. Lively melodies are high-lighted by a polonaise-like tune, again presented by the cello, and the concerto ends on a light hearted note.

Symphony no. 1, opus 21, in C major.

Many critics feel that Beethoven's first symphony is definitely reminiscent of Mozart. However, it also is a vigorous proclamation of a young, emerging composer, intent upon placing his own stamp on his chosen art. The first movement opens with a slow introduction followed by the two main themes. In their development, Beethoven broke with tradition, using a freer fantasia form, while the coda is more brilliant and elaborate than was customary. The second, slow movement also shows Mozart's influence but again has a more elaborate coda. In the third movement, Beethoven broke with tradition completely, turning the minuet into a rollicking scherzo—his individual contribution to symphonic literature. The finale begins with a musical joke worthy of Papa Haydn, when an ascending scale is transformed into the first theme. The second theme has a dance-like quality and after the development of these melodies and a coda, the symphony ends with march-like scales and chords which create a conventional finish.

Music performed on this concert is on loan to the Casper Civic Symphony Association through the courtesy of the Edwin A. Fleisher Music Collection, the Free Library of Philadelphia.

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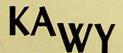
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This demonstration will be given November 6th and 7th. Tickets will be on sale shortly.

The Symphony Guild recently presented several record albums to the public library. They include the repertoire of this season's symphony concerts and are available to the public at no rental fee. It is hoped that many of our audience will avail themselves of this service before concerts so they can become familiar with the selections to be played.

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