



## PROGRAM NOTES

Sinfonia in B-flat major . . . . . JOHANN CHRISTIAN BACH  
(1735-1782)

Johann Christian Bach, the youngest son of Johann Sebastian Bach studied clavier with his brother, Emanuel, in Berlin, counterpoint with Padre Martini, and in 1760 was appointed organist in the cathedral in Milan, Italy.

Later in London, John Bach, as he was called, rose quickly in the musical firmament until 1767 when he became Music Master to Her Majesty, the Queen.

Some forty sinfonias, including those used as overtures to a dozen operas, are exuberant in the corner movements. This joyous work in B-flat major is enhanced by exquisite solo writing for the oboe in the second movement.

Divertissements, Op. 5 . . . . . GISELHER KLEBE  
(1925- )

Giselher Klebe, who was born at Mannheim, Germany, in 1925, is one of the few important names to have risen from the ashes of German culture after World War II. Josef Rufer and Boris Blacher were his principal teachers, and so it is natural that his music gravitated to dodecaphonic technique. His special gift has been to weld elements of both Schönberg and Webern to classical concepts of form.

The Divertissements of this program was first performed at the Darmstadt Festival in the summer of 1949, while Mr. Klebe was on the staff of Radio Berlin.

Meditation and Processional, for Viola and Orchestra . . . ERNEST BLOCH  
(1880-1959)

The long melodic lines of Bloch's style lend themselves to strings, and it was for them that Bloch scored a majority of his major works (*Schelomo*, five String Quartets, two Concerti Grossi, the two violin Sonatas, etc.)

In this line, the rich sonority of the viola inspired several important works which rank among the finest yet conceived in this field. The early Suite for viola (1919) is an accepted masterpiece. Bloch added another work in his *Suite hébraïque*, for viola and orchestra, première in 1953.

It was at about this time that Bloch received a commission for a new work for viola and piano. The result was the "Meditation and Processional," which was later orchestrated by Francis Tursi.

Concerto da camera, for Flute, English Horn, and Strings . . . ARTHUR HONEGGER  
(1892-1955)

This work was completed in 1949, six years before Honegger's death in 1955, on a commission from the great American patron of chamber music, Elizabeth Sprague Coolidge.

As with other chamber orchestra works, this is relaxed and idyllic. The first movement sets the mood of the work with two themes, one tender and the other prankish. The two movements echo this pattern with a lyrical set of variations and a final dance movement.

The Lark Ascending—A Romance for Violin  
and Orchestra . . . . . RALPH VAUGHAN WILLIAMS  
(1872-1958)

Embellishment, such as exists in this work, is rare in the compositions of Ralph Vaughan Williams. The title is taken from a poem by George Meredith which begins:

He rises and begins to round  
He drops the silver chain of sound  
Of many links without a break  
In chirrup, whistle, slur and shake.

Kadha-Hi-Haku . . . . . KAZUO FUKUSHIMA  
(1930- )

(Commissioned for the Chicago Little Symphony)

Kazuo Fukushima, who was born in Tokyo in 1930, studied the music of the Koh drama in his youth, and it is therefore not surprising that some of its austerity and stark beauty have permeated his compositions. It has marked him as one of the most intrinsically "Japanese" among Japan's young *avant garde* composers, while making him one of the few composers to be published in Europe and America as well as in his native land.

A Kadha is a form of ancient Buddhist poem, usually of a metaphysical nature, having to do with paradox. Mr. Fukushima has used the term for several works, just as Mozart used terms like "Mass" or "Anthem." The second and third movements of "Hi-Haku" are elaborated versions of the first—what our Baroque called "Doubles." Thus, all things being the same, all are necessarily different; and all things which are different are usually the same.

Sinfonia breve da camera No. 1 . . . . . D. E. INGHELBRECHT  
(1880- )

Desire Emile Enghelbrecht is best known as a conductor and author. His book on conducting (published in English as *The Conductor's World*) is a gem in its field, while his recordings include several classic versions of music by Debussy and Ravel. His compositions have rarely been heard outside of his native France, although he was as devoted to composition as to conducting.

The Sinfonia Breve No. 1 was begun in 1928, and completed in 1930. The contrapuntal first movement is nicely balanced by the lively *gigue-finale*. A point of interest is the piquant color of the Oboe d'amour, used in the Pastorale.

*Chicago Little Symphony Personnel*

*Violin*

Oscar Chausow, *Concertmaster*  
Dorothy Diggs  
Marjorie Lin  
Rosemary Malocsay  
Lynne Richter  
Dr. Robert Snyder  
Doris Preucil

*Viola*

Francis Bundra, *Principal*  
Clifford Richter

*Violoncello*

Harold Cruthirds, *Principal*  
Melinda Dalley

*Bass*

Ringwalt Warner

*Flute*

Gary Sigurdson

*Oboe*

Don Jaeger

*Clarinet*

Ronald Reuben

*Bassoon*

Artemus Edwards

*Horn*

Nolan Miller

*Trumpet*

Ray Lichtenwalter

*Trombone*

Mitchell Ross

*Harp*

Taka Kling

*Percussion*

Richard Wildermuth

# MAY FESTIVAL

MAY 6, 7, 8, 9, 1965

THE PHILADELPHIA ORCHESTRA AT ALL CONCERTS

## PROGRAMS

**THURSDAY, MAY 6, 8:30 P.M.**

**EUGENE ORMANDY, Conductor**  
**LEONTYNE PRICE, Soprano**

### PROGRAM

Overture to *Der Freischutz* . . . . . WEBER  
Symphony No. 4 in B-flat major,  
Op. 60 . . . . . BEETHOVEN  
Concert aria, "Della mia fiamma . . . . . MOZART  
"Ernani involami" from *Ernani* . . . . . VERDI  
LEONTYNE PRICE  
Suite from "The Firebird" . . . . . STRAVINSKY

**FRIDAY, MAY 7, 8:30 P.M.**

**THOR JOHNSON, Conductor**  
**THE UNIVERSITY CHORAL UNION**  
**YOUTH CHORUS**  
**JANICE HARSANYI, Soprano**  
**MAUREEN FORRESTER, Contralto**  
**MURRAY DICKIE, Tenor**  
**ANSHEL BRUSILOW, Violin**  
**JOSEPH de PASQUALE, Viola**

### PROGRAM

Overture to *Il Seraglio* . . . . . MOZART  
Spring Symphony—for Chorus, Soprano,  
Contralto, Tenor, and Youth Chorus . . . . . BRITTEN  
UNIVERSITY CHORAL UNION, YOUTH CHORUS,  
and SOLOISTS  
Sinfonia Concertante in E-flat major for  
Violin and Viola, K. 364 . . . . . MOZART

**SATURDAY, MAY 8, 2:30 P.M.**

**WILLIAM SMITH, Conductor**  
**SAMUEL MAYES, Violoncello**

### PROGRAM

Suite from the opera *Alcina* . . . . . HANDEL  
"Schelomo"—Hebrew Rhapsody for  
Violoncello and Orchestra . . . . . BLOCH  
SAMUEL MAYES  
Symphony No. 8 in G major, Op. 88 . . . . . DVOŘÁK

**SATURDAY, MAY 8, 8:30 P.M.**

**EUGENE ORMANDY, Conductor**  
**CESARE SIEPI, Bass-Baritone**

### PROGRAM

Symphony No. 30 in D major, K. 202 . . . . . MOZART  
Concert aria, "Per questa bella mano" . . . . . MOZART  
Es ist genug . . . . . MENDELSSOHN  
La Procession . . . . . FRANCK  
Three Don Quichotte Songs . . . . . RAVEL  
CESARE SIEPI  
Pastorale . . . . . STRAVINSKY  
Pictures at an Exhibition . . . . . MOUSSORGSKY-RAVEL

**SUNDAY, MAY 9, 2:30 P.M.**

**THOR JOHNSON, Conductor**  
**THE UNIVERSITY CHORAL UNION**  
**YOUTH CHORUS**  
**MAUREEN FORRESTER, Contralto**  
**MURRAY DICKIE, Tenor**

### PROGRAM

Les Amants magnifiques . . . . . JOLIVET  
Poeme de l'amour et de la mer . . . . . CHAUSSON  
MAUREEN FORRESTER  
Te Deum . . . . . BERLIOZ  
UNIVERSITY CHORAL UNION, YOUTH CHORUS,  
and MURRAY DICKIE

**SUNDAY, MAY 9, 8:30 P.M.**

**EUGENE ORMANDY, Conductor**  
**SVIATOSLAV RICHTER, Pianist**

### PROGRAM

Overture to *Egmont* . . . . . BEETHOVEN  
Concerto in A minor, Op. 16, for Piano  
and Orchestra . . . . . GRIEG  
SVIATOSLAV RICHTER  
Symphony No. 5, Op. 47 . . . . . SHOSTAKOVICH

Tickets available at: \$4.50—\$4.00—\$3.50—\$3.00—\$2.50 and \$1.50

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### HILL AUDITORIUM

ROBERT MERRILL, *Baritone* . . . . . Friday, March 12  
NATIONAL BALLET OF CANADA . . . . . Saturday, April 3  
MARIAN ANDERSON, *Contralto* . . . . . Wednesday, April 14

Tickets: \$4.50—\$4.00—\$3.50—\$3.00—\$2.25—\$1.50

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For tickets and information, address  
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