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Arkansas Symphony Orchestra

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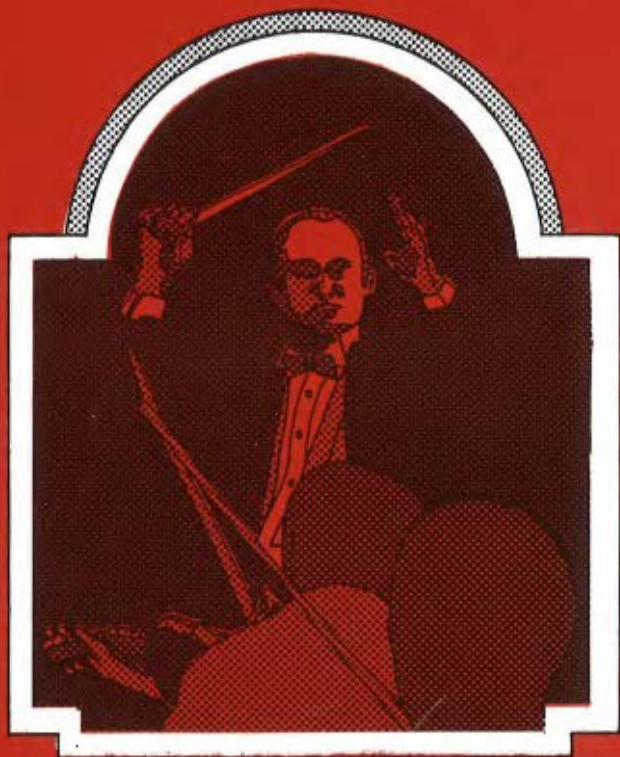


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**arkansas orchestra
society**

THE ARKANSAS SYMPHONY ORCHESTRA

Francis McBeth, conductor

with The UALR Concert Choir
and The UALR University Chorus

Ned DeJournett, director
Richard Emery, director

April 9, 1973 8:00 p.m. Mitchell Hall, Ouachita Baptist University

April 10, 1973 8:15 p.m. Robinson Auditorium

PROGRAM

PRELUDE TO ACT III OF LOHENGRIN	WAGNER
ADAGIO FOR STRINGS	BARBER
THE CHERUBIC HYMN	HANSON

INTERMISSION

SYMPHONY NO. 5 IN E MINOR	TCHAIKOVSKY
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Andante, Allegro con anima
Andante cantabile con alcuna licenza
Valse: Allegro moderato
Finale: Andante maestoso, Allegro vivace

PROGRAM NOTES

BY Jerry McSpadden

RICHARD WAGNER (1813-1883): PRELUDE TO ACT III OF "LOHENGRIN"

This is one of Wagner's shortest and most brilliant orchestral introductions for an operatic scene. It has become a favorite operatic excerpt in the concert hall. It occurs in the opera just before Lohengrin, the strange, powerful knight whom Elsa has loved and wed, and Elsa herself, are escorted to the nuptial chamber. It begins with an absolutely exuberant passage for most of the orchestra. A more lyric middle section, which is based on the music sung by Elsa in her dramatic scene with Ortrud in Act II, contains lively passages for woodwinds. The final section expresses the supreme happiness which is to be revealed in the following scene of the opera. The opera had its premiere performance at Weimar on August 28, 1850 under the conductorship of Franz Liszt.

SAMUEL BARBER (1910---): ADAGIO FOR STRING ORCHESTRA, opus 11

Samuel Barber, born in West Chester, Penn., wrote his first music at the age of seven. He entered the Curtis Institute of Music when he was 13. He graduated in 1932, and three years later was awarded the Prix de Rome, after which he studied for two years at the American Academy in Rome. He has won two successive Pulitzer Prizes, and has been widely performed. His works include many songs, piano works, orchestral compositions, etc. He has also written several operas.

The "Adagio" performed here was composed in 1936 as the slow movement of a string quartet in B Minor. The first performance by string orchestra was for a broadcast of the NBC Symphony under the direction of A. Toscanini in November, 1938.

The entire work is based on a single theme, which is unusually restricted in its intervallic structure. The theme, made up entirely of seconds and thirds, and twisting around itself, is heard first in the first violin section. The violas enter in imitation, followed by the other voices, until an extremely emotional climax is reached in the very high strings. Following a dramatic climax, a very tranquil section brings the piece to a close.

HOWARD HANSON (1896---): THE CHERUBIC HYMN for chorus & orchestra, opus 37

Howard Hanson's setting of "The Cherubic Hymn" was composed in 1949 and dedicated to his mother. It is a dramatic setting of part of the Liturgy of St. John Chrysostom (died in 407 A.D.) which is used in the Greek and Russian Orthodox ser-

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vices. The music is at times ethereal, at times solemn, and (as the text demands) at times ecstatically triumphant. The text used by Dr. Hanson is an English translation of the liturgy by Stephen A. Hurlbut:

"It is meet and right to hymn Thee, to bless Thee, to praise Thee, to give thanks unto Thee and to worship Thee in all places of Thy dominion. For Thou art God ineffable, inconceivable, incomprehensible, eternally existing and eternally the same, Thou and Thine only begotten Son and Thy Holy Spirit. For Thou out of nothingness didst call us into being, and when we had fallen away Thou didst raise us up again, and didst not cease doing all things for us until Thou broughtest us up to heaven, and didst bestow upon us Thy kingdom which is to come. For all these things we give thanks to Thee and to Thine only begotten Son and Thy Holy Spirit, for all Thy benefits known, for all unknown, for Thine open and secret favors bestowed upon us. And we tender thanks unto Thee for this ministry of worship which Thou hast vouchsafed to accept at our hands, although there stand before Thee thousands of archangels and ten thousands of angels, the Cherubim and the six-winged Seraphim full of eyes, soaring aloft on their wings, singing the triumphal hymn, crying, calling aloud, and saying: Holy, Holy Holy, Heaven and earth are full of Thy glory. Hosanna!"

PETER ILYITCH TCHAIKOVSKY (1840-1893):

**Symphony No. 5
In E Minor, opus 64**

This symphony has grown to be one of Tchaikovsky's favorite works among the concert-going public of today, although it was not received well when it was first written. Tchaikovsky himself was at first displeased with it; and many critics over the years have taken the opportunity to lambast the structural weaknesses and the frankly sentimental character of the thematic material.

The symphony is unified by an idea which is set forth at the very beginning of the first movement. This "motto" of the introduction recurs several times in transformed fashion during the course of the symphony. Some commentators have suggested that this is another of Tchaikovsky's "fate" themes, although the composer himself did not provide any extra-musical interpretation for any of this symphony.

After the bold introduction based on the theme already mentioned, the first movement proper gets under way with a lively tune supposedly based on a Polish folk-melody in 6/8 time. The secondary theme is a lyric melody which is not used at all in the development. The development section consists of material taken from the first principal theme and some of the transitional themes.

The second movement, in D Major, begins with one of the best known themes in music literature. It is heard as a French horn solo. Two other lyric themes are followed by an appearance of the "fate" motif of the introduction. The lyrical melodies are again heard in new dress. The motto theme appears once more before the movement closes in an especially expressive pianissimo.

The third movement, a Waltz rather than the usual Scherzo, is based on a Florentine street song. The movement of the waltz is interrupted several times by fitful outbursts, and the motto theme appears ominously in the low woodwinds.

The finale begins with the motto theme played at a stately tempo in the major mode. An exciting allegro theme begins the movement-proper, which, after the introduction of yet another theme and a development section, makes a dramatic cadence in B Major. The end is not yet. A full coda, opening with the motto-theme played slowly and building in speed and intensity to a blazing climax, is yet to follow.

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Margaret Lucas

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Betty Mulchy
Wilma Wellhausen
Carla Lebedeff
Nancy Arnold
Alex Nisbet
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Basses

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Skippy Griffin
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1972-73 Symphony Schedule

Tuesday, April 10, 1973
Robinson Auditorium

Monday, May 14, 1973
Pops Concert
Governor's Mansion

This concert is presented with the assistance of grants-in-aid awarded by the National Foundation of the Arts, through the Arkansas State Arts and Humanities Council.

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