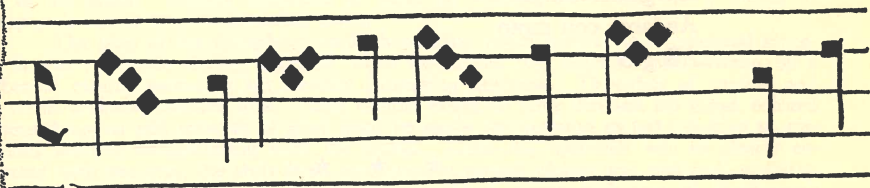




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ELEVENTH SEASON

1970-1971

Alma Symphony Orchestra

JACK W. BOWMAN

CONDUCTOR

Fall Concert

Sunday, November 22, 1970 — Dow Auditorium

4:00 P.M.



PROGRAM

Symphony No. 5 in C minor Ludwig van Beethoven
(1770-1827)

Allegro con brio
Andante con moto
Allegro

★ ★ ★

Fantaisie Theme et Variations Andre Wormser
(1851-1926)

Charlene Zwerk, trumpet soloist

Newsreel In Five Shots William Schuman
(1910-)

1. Horse-Race
2. Fashion Show
3. Tribal Dance
4. Monkeys at the Zoo
5. Parade

Selections from "Oliver" Lionel Bart
(Contemporary)

GUEST SOLOIST

Charlene Zwerk is a senior music major with a concentration in trumpet. A native of Reese, Michigan, Miss Zwerk has attended Interlochen Arts Academy. She has been a member of the Alma Symphony Orchestra and Kiltie Band for four years. Presently, she is section leader for the trumpet section.

SYMPHONY No. 5 IN C MINOR, OP. 67

Although many different opinions have been advanced as to the identity of the contrasting components in the C minor Symphony, all agree that it is a moral contest, moving from abject despair and helplessness through prayerful truce to savage defiance and victory.

Beethoven allowed the germinal ideas of the C minor Symphony to simmer long in his mind. Motives for three movements were sketched as early as 1800 and 1801, though the finishing touches were not applied to the symphony until March, 1808. In the interim the ideas underwent constant rejection and revision. By his own admission, the creative process was always an arduous one of trial and error that droned on in his head. Years would go by before he jotted down an idea that had taken root and vegetated in his brain. Acutely conscious of what he wanted, he waited for a theme to develop as if out of its own inherited traits.

The plan of the Symphony took shape after much mental and emotional struggle. It was composed during a period when Beethoven had been severely shaken by a number of events, including his steadily increasing deafness. Thoughts of suicide and early death probably assailed him. Then themes began to filter through his mind, colored by these thoughts and seizures of grief until he made the decision to fight destiny to victory and achieve reconciliation with the world. Since the musician was so closely coordinated with the man, the shift from emotional to artistic planes was real and complete.

The first movement of the Symphony No. 5 opens with one of Beethoven's most widely recognized themes—three eighth notes followed by a half note sustained by a fermata. It is thought that Beethoven originally conceived the rhythmic motto as symbolic of "Fate knocking at the door". From these four notes the entire first movement is derived, and the same rhythmic figure crops up repeatedly in the following movements. The melancholy and sedate second movement contains another popular theme, this time in the form of a song. The symphony ends in a triumphant proclamation, a C major finale.

★ ★ ★

FANTAISIE THEME ET VARIATIONS

Andre Wormser, a French composer, studied at the Paris Conservatoire with Marmontel (piano) and Bazin (theory). In 1872 he won first prize in a piano competition at the Conservatoire; in 1875 he won the Grand Prix de Rome with his cantata "Clytemnestre." Although he wrote in many mediums, we best remember him today for his pantomime or wordless opera "L'Enfant Prodigue."

The Fantaisie Theme et Variations was written as a contest selection for the yearly Paris Conservatoire competition.

★ ★ ★

NEWSREEL

William Howard Schuman began his musical studies at the Malkin Conservatory of Music in New York. In 1933 he entered the Teachers College of Columbia University and during the summer of 1935 he attended the Mozarteum Academy in Salzburg. He began to spring into national prominence when his *American Festival Overture* was given by Koussevitzky and the Boston Symphony in 1939. Following that he composed many numbers which eventually won him two Guggenheim Fellowships. In 1945 he was appointed President of the Juilliard School of Music.

Newsreel is written in five movements. Each of the five movements of Newsreel is typical of Schuman's style. His music is characterized by great emotional tension, and rhythmic vivacity; the contrapuntal structures reach great complexity. In several of his works he employs explicit American melorhythms, but his general style is cosmopolitan in its thematic content and treatment.

★ ★ ★

OLIVER

Oliver is the musical version of Charles Dickens' *Oliver Twist*, the story of a young orphan boy who is riddled with trouble because of his innocence and his kind ways. After escaping from the basement of his master, a mortician, he makes his way to London only to become involved with a gang of young pick-pockets. Through a stroke of good luck he is taken in by a well-to-do family only to be kidnapped by the greedy pick-pockets. Later, with the help of the police, he is again united with the wealthy family who turn out to be his relatives.

Bart's musical selections dramatically follow the moods of the play. The agony and ecstasy of the young boy come to life through a musical tone painting.

PERSONNEL

Violin I

Fanny Harris, Concertmistress
Jane Reath
Leslie Bender
Ann Linabury
Susie Cook
Sandra Timmer
Warren Snyder
Phyllis Mortland

Violin II

Nancy Smith
Louann Breckenridge
Estelle Hahn
Phyllis Kapp
Ann Valkenier
Joyce Staddon
Barbara Cobb
Ethel Anderson
Marian Towsley

Viola

Sue Lamb
Sam Thorndike
Myron Starr
Karen Sinberg
Arecia Stephen

Cello

Dahlia Menken
Mary Christiansen
Betty Allison
Ann Snyder
Robert Graham

String Bass

James Anderson
Allan McLeod
Ruth Gobat
William Tolson
Allen Stevens

Piccolo

Marilyn Judd

Flute

Jan Grinage
Beth Forburger
Marilyn Judd

Oboe

Kathy Collins
Debbie Gonter

Clarinet

Arliene Lenz
Becky Bentzen

Bassoon

Peggy Eddy
Diane Green
Dave Naugle

French Horn

Dennis Hooper
Lynn Schram
Debbie Hook
Rick Townsend
Charlene Zwerk

Trumpet

John Richards
Jeff Kroeger
Fred Bartel

Trombone

Gary Zandt
Scot Richards
Tom Gray

Tuba

Jan Griffen

Tympani

Jean Nethery

Percussion

Jean Nethery
Harold Kruse
James Fargo
Charles Irmiter

Manager

Jeff Johnson

Quartermaster

Tom Gray

Librarians

Arliene Lenz
Rick Townsend