

HENDERSON STATE COLLEGE

Department of Music

presents

THE HENDERSON SYMPHONY ORCHESTRA

Newel Kay Brown, conductor

Sunday, April 27, 1969

Arkansas Hall

8:15 p.m.

ORCHESTRA PERSONNEL

I VIOLIN

Nancy Umiker,*
concert mistress
Jacquie Cooke
Shady Crawford
Eleanor Francis
Ted Francis
Dalene Baer

II VIOLIN

Doris Harris
Ernest Still
Louis Finger
Jerry Hargrove
Charles Meltabarger

VIOLA

Helen Lyon+
Douglass Kellner++
Margaret Marvin
Victor Wilder

CELLO

Alex Nisbet+
Elizabeth Mulchy
James Butler
Lucy Morrison

BASS

James Burgett
James Duffey

FLUTE

Myrna Brown
Marilyn Rauch++

OBOE

Keith Mangrum++

CLARINET

George Sparks
Ric Ridgeway

BASSOON

Kenneth Lindsay

HORN

Linda Bruner
Gary Atkins

TRUMPET

Ronald Baker
Walter Yeldell

TROMBONE

Lee Finch
Kurt Darden
Wally Mitchell
Nick Keelan
Robert Hurst

TUBA

Joe Shaw

TIMPANI

Stanley Rogers

PERCUSSION

Dexter Florence
Larry Garland
Sheila Moncus

*Henderson State College Faculty
+Ouachita Baptist University Faculty
++Ouachita Baptist University Student

PROGRAM

Piece for Piano and Orchestra (1965) Jimmy Tompkins
Linda Quertermous, piano

Music for Trumpet and Orchestra (1969)
First Performance Newel Kay Brown
*Robert Levy, trumpet

Alto Rhapsodie, Op. 53 Johannes Brahms
Henderson Male Choir, Jimmy Tompkins+, director
*Ann Priest Chotard, soloist

INTERMISSION

Concerto in G Minor, Op. 22 Camille Saint-Saëns
Andante sostenuto
Scherzando
Presto
Ann Barnwell Rye, piano

*Henderson State College Faculty
+Ouachita Baptist University Faculty

Program Notes

Piece for Piano and Orchestra was written in the fall of 1965 and was first performed by the Dallas Symphony Orchestra at North Texas State University in April, 1966.

The piece contains two themes, the first of which is presented by the piano after a short introduction; the second theme is first presented by the orchestra and is then echoed by the piano. The first theme returns briefly in the closing section and builds quickly to the climax.

Music for Trumpet and Orchestra was completed in February, 1969 and dedicated to Robert Levy. In this composition the composer seeks a balance between the soloist and orchestra, giving more stress to melodic line than to soloistic virtuosity. The composition is structured as follows: Introduction and first section in which the main theme is exposed and varied, a fast waltz section, then a highly rhythmic section accented by percussion and brass, and finally a transition passage leading to the return of the main theme. A romantic spirit prevails throughout.

The Rhapsody for Contralto, Male Chorus and Orchestra is a setting of three stanzas from Goeth's poem, Harzreise im Winter (Winter Journey over the Harz Mountains). It was composed in 1869, not long after the completion of the German Requiem, and was first performed in the following year. Goethe's poem is a typical manifestation of German romantic pessimism, for all that in the end a hopeful ray of Faith breaks through the gloom. The poem describes the melancholy induced in a young man by a reading of The Sorrows of Werther. The stanzas set by Brahms depict the unhappy youth wandering through the desolate, wintry landscape. The thickets close around him, and he can find no balm for the pain in his heart. Then in the final verse the poet prays that God will open the sufferer's eyes to the consolation of Divine Mercy.

Saint-Saëns once said of his facility in composition: "I produce music as an apple tree produces apples." The genesis of his Second Piano Concerto suggest that the simile was not untoward. It seems that Anton Rubinstein, recently arrived from Russia, said to him: "I haven't yet led an orchestra in Paris; arrange a concert for me so I'll have a chance to wave the baton." Whereupon, Saint-Saëns reports: "We asked when the Salle Pleyel would be free and had to wait three weeks. 'We have three weeks before us,' I told him. 'It's all right; I'll write a concerto for the occasion.' And I wrote the Concerto in G Minor, which was thus introduced under illustrious patronage." The composer was the soloist for the first performance on May 6, 1868.