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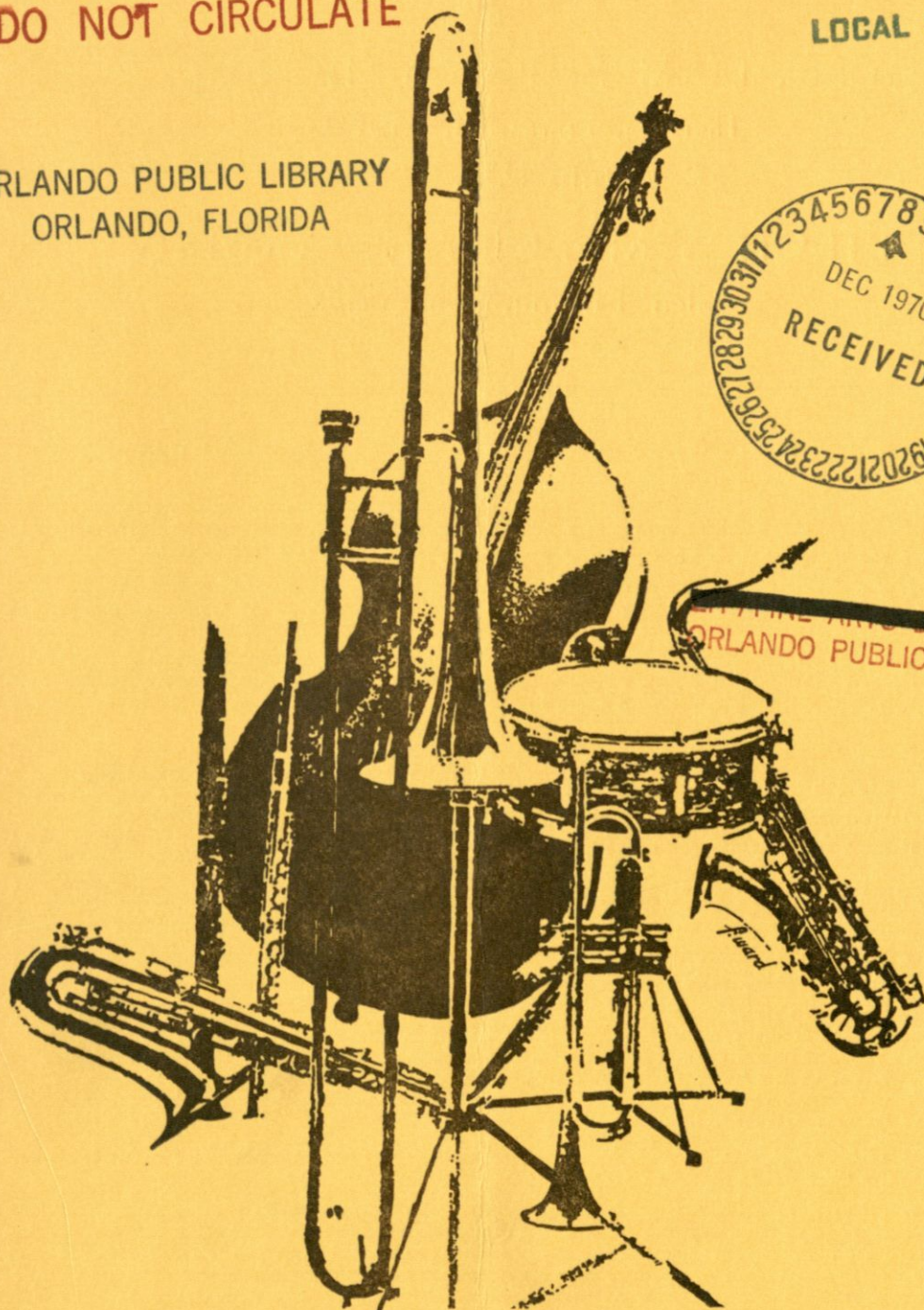
Central Florida Civic Music Association.

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CENTRAL FLORIDA CIVIC MUSIC ASSOCIATION
PRESENTS

ORLANDO MUNICIPAL AUDITORIUM

Thursday, February 13, 1969

8:15 P.M.

DETROIT SYMPHONY ORCHESTRA

Sixten Ehrling, Conductor

PROGRAM

Prelude to "Die Meistersinger Von Nurnberg" RICHARD WAGNER

The Prelude is a musical prophecy of the events which are to occur in the somewhat lengthy comic opera. The play tells of one Walter von Stolzing, who falls in love with the beautiful Eva Pogner. He seeks her hand as the prize in the contest of the Minnesingers Guild, which is headed by Hans Sachs, one of the genuinely lovable characters in all opera.

Before Walter wins the hand of the maiden fair by composing and singing the Prize Song, he has run afoul of the narrow prejudices of the Guild, as exemplified by the ludicrous figure of Beckmesser.

The "Meistersinger" Prelude stands alone as a concert piece and suffers little, if any, by being separated from the context of the opera. It is a complete and highly organized whole, with stirring climaxes and extraordinarily beautiful episodes.

Symphony No. 3 in F Major, Op. 90 JOHANNES BRAHMS

Movement I: F major; Allegro con brio.

Movement III. C minor; poco allegretto.

Movement II: C major; Andante.

Movement IV. F minor; allegro.

The Third Symphony was completed in the summer of 1883 in Wiesbaden.

It was first performed by the Vienna Philharmonic Orchestra on December 2, 1883.

First performance in the United States: New York, October 24, 1884, at a "Novelty Concert by Mr. Van der Stricken."

The content of the Symphony in F major is clearly emotional, clearly Romantic, but it is a Romanticism which, as Einstein points out, "rests upon his (Brahms') relation to the paradise lost of Classic music, and he makes no secret of it for anyone who has ears to hear." Indeed, for Tovey, Brahms' Symphony No. 3 is "in externals the most romantic and picturesque" of the four symphonies.

Yet, self-imposed classical balance and logic permeate the entire work, not just externally but in more technical and substantive ways as well.

For example, Brahms models his orchestra after the typical grouping of Mozart and Haydn: winds in pairs (except for the four horns), a pair of timpani, and the usual strings. Moreover, the composer never pushes any instrument too far (again, like Haydn and Mozart), always adhering to the classical canon of moderation. Notice, too, the employment of tempo indications as movement subtitles rather than the descriptive indications employed by his contemporaries.

The Third Symphony is also structurally classicistic, employing the traditional four-movement format. The opening movement, Allegro con brio un poco sostenuto, is in typical sonata allegro form, with exposition, development, and recapitulation. The Andante is an A-B-A structure that assimilates certain developmental features of sonata allegro form. The third movement substitutes the scherzo of Beethoven's later symphonies for a short lyrical movement of moderate tempo. The Finale, Allegro un poco sostenuto, is again in the conventional sonata allegro form, with a long coda at the end.

INTERMISSION

Fra Angelico, Opus 220

ALAN HOVHANNES

Born Somerville, Mass., 1911; now living in Seattle where he is composer-in-residence with the Seattle Symphony Orchestra.

Hovhannes composed his *Fra Angelico*, Fantasy for Orchestra, in Seattle and Lucerne, Switzerland, during the spring and summer of 1967. The work was commissioned by the Detroit Symphony Orchestra, and the score bears a dedication to the Detroit Symphony Orchestra.

The work was premiered by the Detroit Symphony Orchestra, Sixten Ehrling conducting, in March 1968.

Alan Hovhannes studied piano in Boston with Heinrich Gebhard and composition with Frederick Converse and Bohuslav Martinu. Quite early in his career he became fascinated with Indian and Oriental music as well as the melo-rhythmic patterns of his own Armenian heritage (his father was Armenian; his mother Scottish). Since that time he has concentrated on developing an art that is remarkably individualistic. His pieces are usually tranquil and contemplative and appear to be long, serene, exotic musical incantations. The best description of this was by a Japanese critic, who asserted that Hovhannes' compositions are "like Japanese scrolls. As they are rolled they reveal new images and the messages bit by bit."

Western classical music in comparison is like a photographic print.

The composer has described the work as follows:

The music is a tribute and thanksgiving offering to *Fra Angelico*, the early 15th century European artist who painted celestial musicians in the Eastern spirit. As in old China, Korea, and Japan artists painted celestial musicians descending from Heaven to earth, and in Florence *Fra Angelico* painted his visions of angels playing celestial strings. The vision inspired my use of trumpets, horns, and trombones in adoration cantorial music. In my music these strings become the voices of the celestial messengers.

Till Eulenspiegel, Opus 28

RICHARD STRAUSS

Strauss completed *Till Eulenspiegel* in May, 1895. The first performance took place at a Gurzenich concert in Cologne on November 5, 1895; Franz Wullner conducted.

The composer was persuaded by the Strauss scholar Wilhelm Mauke to write the guidelines in a score. Mauke re-wrote the description in the following capsule version.

"Once upon a time (violins) there was a prankish rogue (French horn theme followed by another featuring the clarinet), ever up to new tricks, named *Till Eulenspiegel*. Now he jumps on his horse and gallops into the midst of a crowd of market women (oboes and clarinets), overturning their wares with a prodigious clatter (timpani). Now he lights out with seven-league boots; now conceals himself in a mousehole. Disguised as a priest, he 'drips with unction and morals,' yet out of his robe peeps the scamp (a pious theme closing with glissandi strings as he rips off the garb). As a cavalier he makes love, at first in jest, but soon in earnest, and is rebuffed. He is furious, and swears vengeance on all mankind (loud exclamation in unison horns), but, meeting some 'philistines' he forgets his wrath and mocks them (peasant dance). At length his hoaxes fail. He is tried in a Court of Justice and is condemned to hang for his misdeeds (drum roll); but he still whistles defiantly as he ascends the ladder. Even on the scaffold he jests. Now he swings; now he gasps for air; a last convulsion (descending major seventh intervals in bassoons, horns, trombones, and tuba). *Till* is dead."

The Detroit Symphony Orchestra, founded in 1914, today consists of 103 members under the musical directorship of Sixten Ehrling. It is widely recognized as a front-rank symphonic ensemble, constantly expanding its concert activities and performing to more diverse audiences than ever before.

Sixten Ehrling was named Music Director and Conductor of the Detroit Symphony Orchestra in 1963. Before then, and since 1940, he had been associated with the Royal Opera in his native Sweden, becoming its chief conductor and music director in 1953. He also appeared frequently as guest conductor or pianist, sometimes directing from a keyboard, with other famous ensembles throughout Europe.

In addition to bringing a "dashing and vigorous image to the Detroit podium," to quote *Time* magazine, Mr. Ehrling has fast become a familiar figure to symphony audiences in this country. He has appeared as guest conductor with the orchestras of Boston, Chicago, Los Angeles, Cleveland, New York, Minneapolis, Pittsburgh, and Philadelphia, to name a few. Audiences in dozens of other U.S. cities have enthusiastically received him, too, during his tours with the Detroit Symphony.

The Steinway is the official piano of the Detroit Symphony Orchestra

Detroit Symphony Orchestra
Ford Auditorium
Detroit, Michigan 48226
Howard Harrington, General Manager

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1968 - 1969

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