

Mid-Columbia Symphony Society

Presents

Mid-Columbia

Symphony Orchestra

in a

Pops Program

For the past 70 years in an atmosphere of delightful informality the Boston Pops has played a two-month series of concerts in Symphony Hall under the direction of Arthur Fiedler.

Through radio and recording, the Pops Concerts, with their warmth, humor and informality have been enjoyed and applauded by music lovers everywhere.

Taking their cue from Boston, the Mid-Columbia Symphony Society is presenting their own pops concert, so that this audience can enjoy the delightful atmosphere which has given these programs such universal appeal.

KARL DIETRICH, Conductor

LOREN CRAWFORD, Assistant Conductor

LOREN CRAWFORD, Concertmaster

KENNEWICK CIVIC CENTER

THURSDAY, APRIL 27, 1961 — 8:00 P. M.

OVERTURE, ORPHEUS IN THE UNDERWORLD (1858)

Jacques Offenbach

(Born, Cologne 1819; Died, Paris 1880)

Jacques Offenbach was to the France of the eighteen hundreds what Richard Rogers and Oscar Hammerstein are to America today. With rise of a middle-class public in the nineteenth century light opera came into favor as a diverting entertainment based on appealing songs and dances, romantic plots, spectacular settings and lively humor. The first and the commanding figure in this field was Offenbach. A Rhemish Jew by birth, Offenbach took to the atmosphere of Paris with enthusiasm. When serious music failed to appeal to his ambitions he was able to 'cash in', so to speak, on his dream "To found a mutual society for the combating of boredom". And so the light opera was born. Offenbach has his counterparts in many countries: Germany, Franz von Suppe, (Poet and Peasant, Light Cavalry); Austria: Johann Strauss, the son, (Die Fledermaus, The Gypsy Baron); and last but certainly not least England's Gilbert and Sullivan. Offenbach produced over ninety works in his twenty-five years as a composer, his Tales of Hoffman was his last and most famous.

Offenbach's treatment of the myth of Orpheus and Eurydice differs from the well known version in that Orpheus is only glad to be rid of Eurydice, but because of public opinion he must make some effort to get her back and in effect, through the shenanigans of Jupiter manages to lose her and returns happily to the outer world to live happily with his new found Chloe.

BALLET EGYPTIEN

Luigini

(Born, Lyons, 1850; Died, Paris, 1906)

The Ballet Egyptien is probably the best-known composition of the French composer, Alexandre Clement Luigini. This purely concert piece is one of the many "popular classics" re-created by the Boston Pops Orchestra, which have become so beloved by "pops" fans. Luigini studied under Massart and Massenet, becoming a very successful conductor and teacher of music. While not of great stature, the colorful flavor of the Ballet Egyptien reflects the work of a composer who was capable of creating pleasant and delightful musical moments with his pen.

INTERMISSION

MANHATTAN CONCERTO for Accordion and Orchestra

Eugene Ettore

Allegro

Andante Cantabile

Allegro Vivo

The Manhattan Concerto was composed in 1952 by Eugene Ettore especially for his wife Amelia. Basically it is the usual classical grandiose style, giving plenty of color that loosens up the whole vocabulary, working around with a free use of harmony and rhythm. Mr. Ettore has written considerable literature for the accordion and has been chosen to compose the test piece for the coming World Contest which will be held in Italy in September. To date the Concerto has been performed on several occasions, however this is the Pacific Northwest premiere.

REFLECTIONS—Suite for Accordion and Orchestra

Andrew Walter

Andantino

Andante

Allegro

Composed by Andrew Walter, one of Sweden's most noted accordionists, the orchestration of this Suite is by Egon Kjerrman, who also directed its first performance in 1958.

In the first part the accordion introduces the opening theme which the orchestra echoes and after two cadenzas proceeds into an allegro waltz tempo.

In the second part there is considerable use of fourths, giving an oriental touch, interplayed with a slow theme introduced by the accordion and answered by the orchestra a fourth lower.

The third part makes use of flutes and clarinets in the middle interlude harmony with the accordion.

MISSISSIPPI SUITE

Ferde Grofe

1. "Father of Waters"
2. Huckleberry Finn
3. Old Creole Days
4. Mardi Gras

Ferde Grofe, a native New Yorker, has created many a sensitive and beautiful musical picture of unique American scenery. Of all the many American rivers none so fires the imagination as the mighty Mississippi and Grofe's Mississippi Suite creates for us one of the most popular of all orchestral pictures of the great river.

The Father of Waters is an impression in tone of the river itself, majestic and smooth flowing. Here in Huckleberry Finn the composer evokes the eternally boyish spirit of Mark Twain's scamp of a hero. Then the music established a romantic mood suggestive of moonlit Louisiana Gardens. The bustle, jollity and excitement of the great Mardi Gras is captured as the music plunges into the last richly colorful section.

Tonight's Artist

In performing with our orchestra this evening, Mr. Horace Lazzari will be realizing one of his goals, principally that of bringing about the recognition of the accordion as a concert instrument. This will be Mr. Lazzari's second appearance with an orchestra in the Northwest.

He began studying the accordion at a very early age and continued his studies in Vancouver, B. C. under Alf Carlson and Leonard Wilson, Fellow of the Trinity College of London, then in Toronto at the Toronto Conservatory of Music.

Mr. Lazzari is affiliated with the American Accordionists Association and the Accordion Teachers Guild, both of these organizations are continually striving to raise the standards of their instrument.

After coming to the United States twelve years ago, Mr. Lazzari played a number of concerts in British Columbia and the Pacific Northwest. He is presently engaged in teaching the accordion in Walla Walla.

ORCHESTRA PERSONNEL

FLUTES

June Argyle
Robert Edwards
Page Fogle
*Gertrude Huckleberry
John White
Wesley Yates

PICCOLO

Wesley Yates

OBOE

Linda Rogers
*Jean Sands

ENGLISH HORN

Jean Sands

CLARINET

*John Fitzpatrick
Richard Tew
Gerald Zuelow

*—Principals

†—Members of the Walla Walla Symphony

BASSOON

*Clarence Godbey
Edwin Biggs

BASS CLARINET

Edwin Biggs

FRENCH HORN

*Roger James
O. C. Schroeder
Mike Schroeder
John Young
Dewey White

TRUMPET

*Robert V. Myers
Robert Herbig
Larry Tew

TUBA

Ed Christopherson

TROMBONE

*Wilbert Bode
Ronald Langlo
John Ward

PERCUSSION

William Allen
R. F. Foster
William Roake
Edgar Smith, Jr.
Emerson Wells

CELLO

*Glen Gauche
John Adams
†Bruce Bailey
David Bradey
Marjorie Dragoo
Joyce Fillmore
Mary Goulet
Betty Hettinger

FIRST VIOLINS

Loren Crawford,
Concertmaster
Beatrice Axford
Sue Carter
Donna Endress
Assistant Concertmistress
Glenn Horn
Gordon Gibson
Marguerite Love
Delmar Mabee
Othelle Richter
Edith Tew

VIOLA

*Victor Sands
Mike Cannady
Robert Chisholm
Charlotte Diettrich
Patsy O'Donnell
Patricia Sanders
Nancy Smith

SECOND VIOLINS

*Virginia Kusler
Enid Alger
Roxanna Cook
Darlene Cooper
Evangeline Just
Dianne Lundgren
Sharron Simmonds
Irene Smith
George Watts
Judy Wahl

STRING BASS

*Sam Stassinus
John Henderson
Shirley Poff
Al Rosberg

PIANO-CELESTE

William Allen

HARPIST

Roxanna Cook

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