

THE HEMPSTEAD CLASSROOM TEACHERS ASSOCIATION

P R E S E N T S

The Hempstead High School

DEPARTMENT OF MUSIC
ANNUAL WINTER CONCERT

BENEFIT CLASSROOM TEACHERS ASSOCIATION SCHOLARSHIP FUND

FRIDAY EVENING, MARCH 14, at 8:15

HEMPSTEAD THEATRE
Fulton Avenue, Hempstead, New York
(between Washington and Main Streets)

FRANCO AUTORI

Associate Conductor of the *New York Philharmonic - Symphony Society*
Conducting the Hempstead High School Symphony Orchestra

LUTHER RICHMAN

Director of the *Cincinnati Conservatory of Music*
Conducting the Hempstead High School A Cappella Choir

EARL SLOCUM

Director of the Band of the *University of North Carolina*
Conducting the Hempstead High School Concert Band

WILLIAM NOWINSKI

First Violinist of the *New York Philharmonic - Symphony Society*
Violin Soloist with the Hempstead High School Symphony Orchestra

FREDERICK WILKINS

Solo Flutist with *Chatauqua Symphony, Howard Barlow Orchestra, and others*
Appearing as Flute Soloist; Robert Foster, Accompanist

The Hempstead High School Department of Music proudly brings to our school and to our community one of America's foremost symphony conductors, two concert artists distinguished in highest musical circles, and two of our country's greatest authorities and leaders in the world of Music Education.

Our school and our entire community share in expressing appreciation to these outstanding exponents of musical artistry for their interest in our young people and for their generosity in sharing their musicianship and wide experience, to further enrich the lives of the young people of Hempstead.

George C. Marshall, after listening to a beautiful concert said: "We have so much difficulty in convincing nations that we mean nothing but PEACE, perhaps MUSIC, the international language, can take a hand."

At the conclusion of an editorial in the New York Times we note: "If, as all people of good will like to believe, beneath the hard crust of authoritarian control, which conditions the mental processes of populations belonging to many nations that once had a way and a will of their own, there is a sense of what they have lost in values basically human . . . if MUSIC has the power — as we know it has — not only to soothe the savage breast but to inflame men to bold deeds and give lift to dragging feet of marching battalions, why not indulge the hope that MUSIC, armed with associations so potent, might produce an awakening which could transform torpid discontent into an instrument able to break up a crust which has proved impervious to less subtle influences?"

PROGRAM

PART I

CONCERTANTES QUARTETT Wolfgang A. Mozart (1756 - 1791)

for OBOE, CLARINET, BASSOON, HORN, and ORCHESTRA

OBOE: JOHN MURTHA

BASSOON: PETER PILL

CLARINET: CHARLES BYTHEWOOD

HORN: HENRY KAMMERER

Soloists coached by SIMON KOVAR, eminent bassoon authority

Allegro

First Movement: A *sinfonia concertante* is a work for several solo instruments and orchestra. It carries one general and fundamental idea i.e., the aligning of a solo block of sound against the larger orchestral sound (the orchestra here scored for two oboes, two horns and strings). Historically, the concertante served as an intermediary between the old concerto grosso and the new classical symphony.

The movement opens with a theme, which historians say, Mozart carried around with him a good part of his life. It is scored strongly for masses strings and leads to two subsidiary themes that display the delicacy of Mozart shading. The first of these is a conversation piece between oboe and two violin sections; the second, a lyrical dialog between violins. Two other melodies follow, of obvious melodic beauty, which are of paramount importance in the impressive and dignified development, these themes heard alternately in the solo unit and in the orchestra. The solo choir, returning as a unit, opens the development section with a fresh theme. Very soon, the clarinet detaches itself and sings an exceptionally beautiful phrase in minor. The orchestra moves in and echoes the theme with grave sweetness and then the oboe spins out a delicate *coloratura* motif. The orchestra is soon heard in a re-statement of the opening theme and the solo group rejoins the orchestra in the two sequels previously heard. These themes fulfilled their function as material for the ingenious and beautiful development, hence, the solo reeds move directly into a charmingly complicated discourse among themselves. An extended transitional passage leads to the closing section of the movement as we again hear the opening theme. Following, the soloists digress into a cadenza of their own, offering further opportunity to observe the characteristic individual beauty of tone of the solo instruments. A brief orchestral statement closes the movement.

Some musical authorities have ranked this work among Mozart's greatest scores, calling it a landmark in the history of both the symphony and the concerto. It is strange that this compelling and beautiful score was lost from 1778 to the early 1920s.

PROGRAM (Continued)

CONCERTO IN D MINOR **Henri Wieniawski (1835 - 1880)**
for VIOLIN and ORCHESTRA

WILLIAM NOWINSKI, Violin Soloist

First Movement: Allegro moderato
Second Movement: Romance: Andante non troppo
Third Movement: Allegro moderato (a la Zingara)

Wieniawski was one of the great violin virtuosos of the nineteenth century. Born in Poland, trained in Paris, Wieniawski toured Europe and America, achieving an international reputation equaled by few violinists. His violin works are part of every virtuoso's repertoire and his D minor Concerto continues a popular favorite.

First Movement: The orchestra begins the concerto with the main theme of this movement. This opening melody reflects the composer's elegant lyricism and sophisticated virtuoso temperament. The soloist enters on this theme, continues through the secondary melodies, and embarks on fanciful and scintillating virtuoso work. This work requires flawless technique, good taste and poised artistry — all of which are authentically exemplified in our distinguished soloist, Mr. Nowinski. After the solo violin ascends to a scale, trilling on each note, the orchestra breaks in with a grand interlude and the mood changes as the strings begin with a pizzicato passage. The 'cellos begin a tentative phrase which the clarinet extends into an unaccompanied solo. Note by note the clarinet descends into the Second Movement (with no break between movements).

Second Movement: Entitled "Romance", the andante begins with a soulful solo which has captivated audiences for generations. It is often detached from the concerto and played as a sweet and ingratiating concert encore. Written in 12-8 time, the feeling for sentiment is uppermost as the music unfolds in a tonal and melodic instrumental setting of unusual beauty. At the conclusion of this movement the solo violin is exploited in a brilliant cadenza which leads into the third movement, a la Zingara (Gypsy style).

Third Movement: This finale is written in grand virtuoso style. The fiery preamble climaxed by the cadenza hints at the main theme. The bassoons and horns set up a rapid pulsation and the solo violin presents the main theme, a capricious gypsy air. It is tricky, fiery, and fanciful, a bravura statement that has real spirit. It excited audiences in Wieniawski's time and still does in our time. Two contrasting episodes are spaced between statements of the main melody — the first suave and tranquil and the second a robust Hungarian melody, which the soloist renders in double-stops. After hearing both episodes twice, the movement ends — according to Wieniawski's instructions, "delivered brilliantly and with fire".

SYMPHONY No. 4 IN F MINOR **Peter I. Tchaikowsky (1840 - 1893)**

First Movement: Andante sostenuto; Moderato con anima
Second Movement: Andantino in modo di canzona
Third Movement: Scherzo: Pizzicato ostinato
Fourth Movement: Finale: Allegro con fuoco

First Movement: The introduction forecasts the spirit of the entire movement, when the horns and bassoons give out a bold, ominous figure. This brazen call is answered by vigorous chords in full orchestra and the introduction closes with strings gently leading into the first theme of the movement. The delicate motif appears first in the violins and 'cellos and progresses to bright, emotional planes with syncopated rhythm that gives vitality, motion and grace. The theme grows in emphasis when it is

PROGRAM (Continued)

presented in wood-winds and a strong, insistent string accompaniment gives it still more assertiveness. Gradually and competely, the character of the theme changes and we scarcely recognize it as the underlying thought in a swelling torrent of instrumental tone. There are fierce thrusts of sound from one section of the orchestra and another, driven by a powerful syncopated rhythm.

A pensive, new thought, presented by the clarinet, detaches itself from the great mass of tone and is repeated by the bassoon, half humorous, half pathetic. This new theme is moulded into tone once again by the clarinet and the bassoon. Lovely, mysterious, melody takes shape from this gentle song and it is showered with cascades of glittering notes as more melodies are created and move simultaneously. Presently the composer abandons this elaborate development and presents a solo for strings, with contrasting wood-wind, accompanied solely by the tympani. Suddenly out of this calm, comes one of the thrilling climaxes of the entire symphony, compounded from all the rhythmic and melodic elements thus far heard. This awe-inspiring episode reflects the warning call heard in the introduction, as trumpets put forth a tense pattern answered by veiled harmonies in the horns. The swift rhythm moves again and the basses urge the orchestra on. Emotional tension reaches a new height, as whirling masses of tone come from every instrument and the warning call of the trumpets and horns leaps defiantly above the combined might of a hundred instruments. The peaceful, pensive song of the wood-winds again returns, followed by a duet for strings and tympani. The mighty force of full orchestra is soon heard again, bursting into a flood of tone that is vigorous, strong and compelling.

Second Movement: The pulse of the music, underlying the voice of the oboe as the movement begins, is measured and slow. The oboe solo suggests a sweet lament, which gains in emphasis and sonority as stated in strings. The violas also present the strain, decorated by figures in violin and wood-wind. A more lively figure next appears, like a grotesque dance, being assigned to bassoon and clarinet. Presently the strings sing the tune, followed by the wood-winds in even gayer spirits. The melody and rhythm soon color the entire orchestra and a magnificent development of instrumental sonority achieves a splendid climax. This outburst of gay spirits is brief. The opening theme returns, illuminated by bright flashes from the flutes. The movement closes in serenity.

Third Movement: Tchaikowsky's marvelous dexterity in the use of scales, in the invention of syncopated rhythms, and his love for the tone of the plucked string, are given full play in this scherzo (pizzicato) movement. The sounds of rapidly plucked notes are kept moving like flying sparks, up and down the scale and up again! A moment of rest on the shining note of the oboe and another song of gay play is started, this time by the wood-winds. The brasses follow with a little subject that reminds one of children at play as toy soldiers, with even a miniature fanfare in the piccolo. The original pizzicato section soon returns, with more vigor and sparkle than ever, and the strings invite the brass and wood-winds to join in their revel. After this amusing outburst, the revelry passes, with a parting flicker of humor.

Fourth Movement: This overpowering movement offers a magnificent display of orchestral forces that is seldom equaled in symphonic literature. Every instrument of the orchestra is asked for its utmost in contrast, agility and sheer power. The entire orchestra bursts furiously into the movement, with strings and wood-winds rushing fiercely down long scales, while brasses and drums utter their boldest and the cymbals flash lance-like at the head of the giant concourse of sound. After this headlong rush of tone, the first theme is heard in flute, clarinet and bassoon, this theme is directly derived from a familiar old Russian folk-tune. We are led once more into the powerful utterance that opened the movement and then hear a new theme, a broad, mighty phrase that leads to a powerful climax. The folk-tune theme that was brusquely pushed aside re-enters and presents itself in various guise in oboe, in flute, in horns, in sonorous trombone and in mighty bass, back to the pensive wood-winds, and at length, all instruments converge to make a triumphant announcement of the passages that began the movement. The sad little theme again returns, in appearances that are gracious, suave, lyrical — ornamented by sparkling festoons from the flutes. The persistent theme is finally treated with gusty fanfares by the full orchestra. A few instruments slyly inject a recollection of the joyous music that began the movement — its meaning permeates the orchestra and the entire ensemble plunges deliriously into the fury of joy and exultation in which the movement was born.

— HEMPSTEAD HIGH SCHOOL SYMPHONY ORCHESTRA

PROGRAM (Continued)

PART II

HEAR MY SUPPLICATION Alexandre A. Arkhangelsky (1846 - 1925)

from THE PSALMS

Adapted by Max T. Krone

"Hear my supplication, O Lord, I cry unto Thee! Make haste unto me, O Lord, I pray!
Out of the depths I cry unto Thee, O Lord! Turn not Thine ear from me!
In Thy faithfulness answer me, hear me speedily, hear my cry!
In Thy faithfulness answer me Lord, I pray, O hear my cry!"

This musical setting has pathos and dynamic strength. It reflects the exuberance and exaltation of a people whose strength is born of faith and belief in deliverance. The steady solidity of the harmonic progressions of this music achieves an emotional climax of real intensity.

SERENADE Anton Arensky (1861 - 1906)

for A CAPPELLA CHOIR and VIOLONCELLO

English version by Henry G. Chapman

WALTER E. SCHMITT, Cellist

"From the golden, glowing mountains, evening shadows creep;
Cool the gentle breeze is blowing, sleep, my baby, sleep!
Soft the nightingale is singing, ere the night grow deep,
Tender music faintly singing; Sleep, my sweet one, sleep!
Angels there on high behold thee, faithful watch they keep;
Safely may the night enfold thee; Sleep, my loved one, sleep."

BUGLE SONG Tom Scott

for A CAPPELLA CHOIR and TRUMPET

(poem by Alfred Tenenyon)

LEGH BURNS, Trumpet

"The splendor falls on castle walls, And snowy summits old in story;
The long light shakes across the lakes, And the wild cataract leaps in glory.
Blow, bugle, blow, set the wild echoes flying,
Blow, bugle and answer echoes, dying, dying, dying.
O hark, o hark! how thin and clear, And thinner, clearer, farther going!
O sweet and far from cliff and scar The horns of Elfland sweetly blowing!
Blow, let us hear the purple glens replying:
Blow bugle, answer echoes, dying, dying, dying.
O love, they die, in you rich sky, They faint on hill or field or river,
Our echoes roll from soul to soul, And grow forever and forever.
Blow, bugle, blow, set the wild echoes flying!
And answer echoes, answer, dying, dying, dying."

BALLAD OF BROTHERHOOD Joseph Wagner

(poem by A. Freymborg)

LILY WADE, incidental Soprano Solo

"Leaves of grass, none of you shall ever pass into the dust or under snows,
Not while Whitman grows; Lilac bloom at your door, there is no room as
love and the living move inside, joining the hands of men who died.
Hermit thrush, do not hush your ecstasies, but follow the faith of the brooding night
In Lincoln's eyes and the coming night.
Fallen star of another world at war, go resound in the ground
Of all who march in earth's immemorial.
Open road, gather another human load of hopeful lands,
Where the golden gate opens wide to guide our fate,
Pioneers, O Pioneers, unite the race rounding the globe from tree to tree!
Thunder on, Democracy! Leaves of grass! Lilac bloom! Hermit thrush!
Fallen Star! Open Road! — Blowing the Horn of Liberty!"

— HEMPSTEAD HIGH SCHOOL A CAPPELLA CHOIR

PROGRAM (Continued)

PART III

MARCH: EL CABELLERO **Oliva Doti**

BALLET MUSIC from "FAUST" **Charles F. Gounod (1818 - 1893)**

arranged by Laurendeau

1. Waltz for the Entire Ballet 3. Solo Dance for Cleopatra 5. Solo Dance for Helen of Troy
2. Entry of the Nubian Slaves 4. Entry of the Trojan Maidens 6. Bacchanale and Entry of Phyrne

Gounod's "Faust" was musical favorite in all countries for years after its first production (1859), with its stirring scenes, melodiously gilded music, its romantic plot and its gay, lively ballet. The "Ballet Music" is often heard; but, in most modern productions of "Faust", the dancing may seem a bit trivial, unless we are strongly reminded of the important place the ballet held in the nineteenth century productions of the French opera. The lovely, lyrical melodies lend themselves admirably for instrumental concert performance, particularly exploiting the beauty of the wood-winds. The essential ballet rhythms are of interest and the tunefulness of the dances are fascinating — one fresh, lilting melody following another.

The ballet is in the last act of the opera — the scene a desolate, rocky height amid darkness and ghostly mists. Stray flashes of lightning are seen. The witches of the earth and demons of the underworld hold mad revels. The ballet here appears, when Mephistopheles summons forth shades of famous courtesans of antiquity, including Cleopatra, Helen of Troy, Lais and Phyrne.

CONCERTINO for FLUTE **Cecile Chaminade (1861 - 1942)**

FREDERICK WILKINS, Soloist

ROBERT FOSTER, Accompanist

Cecile Chaminade was a gifted French composer of salon pieces and ballet music. Many of her works, which are characterized by graceful outline and pleasant lyricism, still enjoy wide popularity. Ambroise Thomas wrote of her: "This is not a woman who composes, but a composer who happens to be a woman."

The charming Concertino, appearing in one movement, offers excellent means to exploit the beautiful colors of the flute tone as well as passages for brilliant technique. The work is completely melodious, revealing characteristic quality of the rich low tones of the flute as well as the more brilliant intermediate and upper registers of the instrument. At all times the Concertino reflects reserve, delicacy and an affectionate regard for the solo instrument as observed by the French.

JERICHO: A Rhapsody for Symphonic Band **Morton Gould (1913 -)**

1. Prologue 3. Chant 5. March and Battle 7. The Walls Come Tumblin' Down
2. Roll Call 4. Dance 6. Joshua's Trumpets 8. Hallelujah

Morton Gould is one of America's foremost creators of music and his works are performed by leading musical organizations throughout the country. In recent years, Mr. Gould has become interested in the musical potentialities of the symphonic band and has written a large number of important works for the band. The rhapsodic "Jericho" is unique and expressive with its programmatic character and strongly suggests the composer's skill and originality. Morton Gould is also well known as a conductor and likewise, possesses a keen interest in musical activities of young people. Mr. Gould will appear as guest conductor on one of our concerts in the near future.

— **HEMPSTEAD HIGH SCHOOL CONCERT BAND**

HYMN FINALE: GOD OF OUR FATHERS **Arranged by Joseph Maddy**

for Massed Choirs, Band and Fanfare Trumpets

This spirited processional hymn is one of the most universally sung of all hymns today

Thy love divine hath led us in the past,
In this free land by Thee our lot is cast;
Be Thou our Ruler, Guardian, Guide and Stay,
Thy word our law, Thy paths our chosen way.

From war's alarms, from deadly pestilence,
Be Thy strong arm our ever sure defense;
Thy true religion in our hearts increase,
Thy bounteous goodness nourish us in peace.

