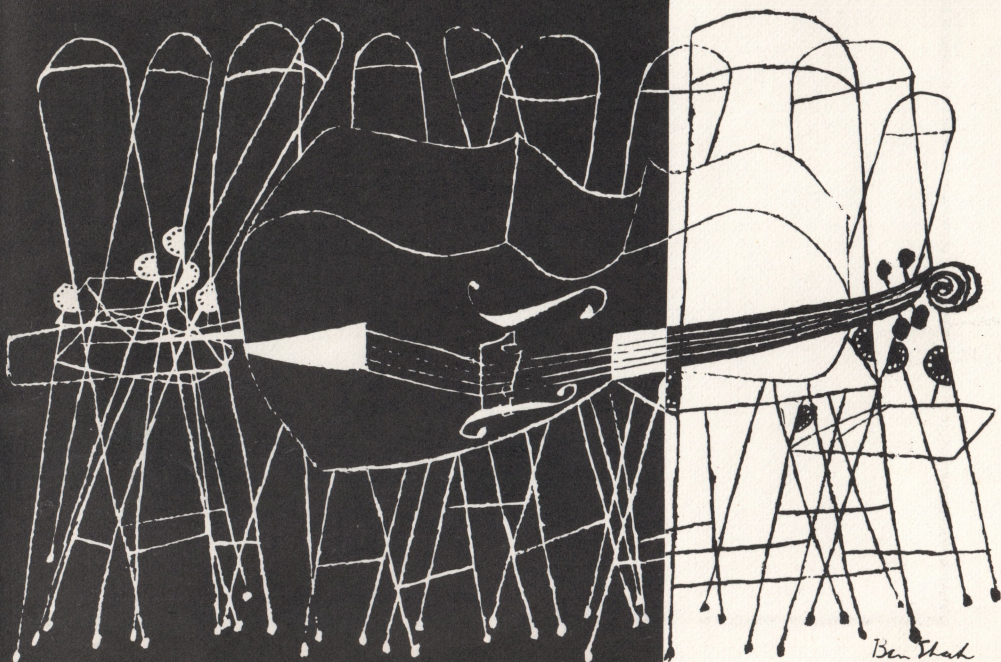


# *The Grand Rapids Symphony Orchestra*

FEBRUARY 7, 1975  
ALEXIS WEISSENBERG, Pianist  
Civic Auditorium, 8:30 p.m.



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MUSICAL CHAIRS, Ben Shahn  
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## *Tonight's Artist*



### **ALEXIS WEISSENBERG, pianist**

Few pianists have generated as much excitement and won such universal and thunderous acclaim as Alexis Weissenberg. Each year he circles the globe for appearances in Europe, Japan and North America. His regular concerts with the great orchestras of Berlin, Chicago, Boston, Paris, New York, Philadelphia, Cleveland; his recitals at the major festivals and in the music capitals and his extensive list of recordings from Bach to Bartok for Angel and RCA have made him one of the few classical superstars of the age.

His four month United States tour during 1974-75 season included recitals in the major cities and appearances with the Boston Symphony Orchestra in Boston and Carnegie Hall, the Cleveland Orchestra in Cleveland and Carnegie Hall, and with the orchestras of Pittsburgh, Minnesota and Detroit.

After a second film with the Berlin Philharmonic and Herbert von Karajan, he undertakes the recording of the complete Beethoven Concerti with the Berlin Philharmonic and von Karajan and is scheduled to portray Rachmaninoff in a full-length film biography of the pianist-composer's life.



# The Grand Rapids Symphony Orchestra

THEO ALCANTARA, Music Director and Conductor  
FORTY-SIXTH SEASON — 1974-1975

Sixth Program, Friday,  
February 7, 8:30 o'clock  
Civic Auditorium

CONDUCTOR: Theo Alcantara  
SOLOIST: Alexis Weissenberg, Pianist

## — P R O G R A M —

VAUGHAN WILLIAMS . . . . . *Fantasia on a Theme  
of Thomas Tallis*

DeVos Quartet

Kathleen Winkler, violin  
William Patterson, violin

George Woshakiwsky, viola  
Ross Harbaugh, cello

BRAHMS . . . . . *Symphony No. 4 in E minor Opus 98*

Allegro non troppo  
Andante moderato  
Allegro giocoso  
Allegro energico e passionato

[Intermission]

RACHMANINOFF . . . . . *Piano Concerto No. 3 for piano  
and Orchestra, Opus 30*

Allegro ma non tanto  
Adagio  
Alla breve

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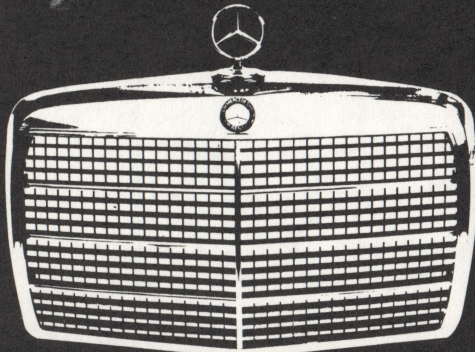
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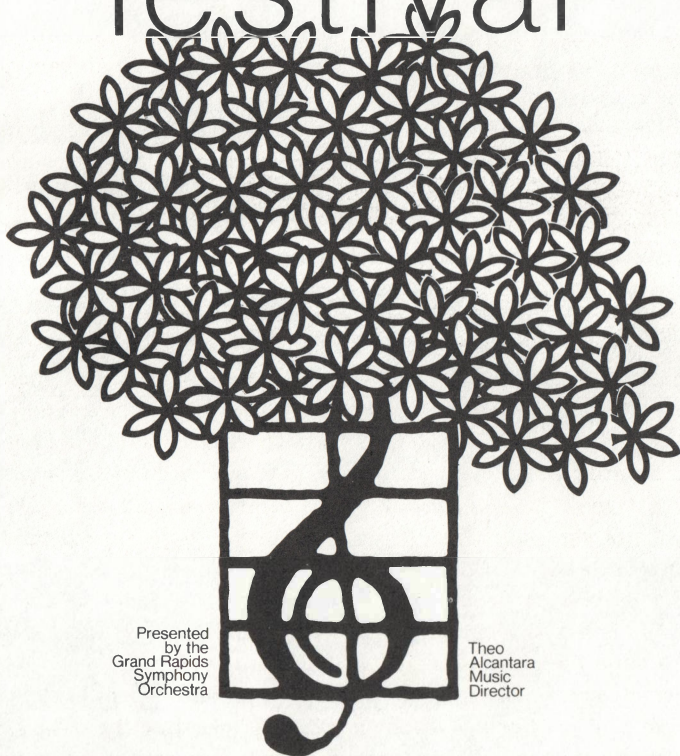
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# Program Notes

## FANTASIA ON A THEME OF THOMAS TALLIS

*Ralph Vaughan Williams 1872-1958*

The foremost English composer of our period is Ralph Vaughan Williams, whose productions include nine symphonies and other orchestral pieces, songs, operas, and a great many choral works. Amid all the variety of dimensions and forms, Vaughan William's music was constantly motivated from three main sources: English folk song, English hymnody, and English seventeenth-century literature. But the essential national quality of his music is deeper than any enumeration of influences can suggest; his works exemplify his own saying that "the composer must not shut himself up and think about art, he must live with his fellows and make his art an expression of the whole life of the community."

The *Fantasia on a Theme of Thomas Tallis* was composed in 1909 for double string orchestra and string quartet. One hears the antiphonal sonorities and the rich texture of ascetic triads in parallel motion within a modal framework that also characterized many of his later compositions.

Thomas Tallis (1505-1508) was one of the most important English composers to develop a nationalistic tendency in the church music of the sixteenth century. It is fitting that the great twentieth century English composer, Ralph Vaughan Williams should base this important and beautiful work on a theme of one of England's first identifiably English composers.

## SYMPHONY NO. 4 IN E MINOR, OP 98

*Johannes Brahms [1833-97]*

Brahms' Fourth Symphony was written in 1884-85 and received its first performance October 25, 1885. Although Brahms' position as titan among composers in the larger forms has undergone critical revision in recent years (the tendency being to rank him somewhat below Beethoven as a symphonist), not even his most ardent detractors deny the greatness of the Fourth Symphony. In it Brahms achieved a dramatic intensity which never seems labored, as in the First Symphony, and which is sustained without resorting to the superficial devices so frequently to be heard in his other works of a large scale.

The first movement opens with an immediate statement of the principal theme, which is linked by an eight-bar transitional passage to the subordinate theme. The exposition is brief, as is also the development section.

The second movement, marked *andante moderato*, opens with a four-bar introduction which, while it is wholly misleading in setting the scene for what is to follow, is one of Brahms' happiest inspirations. The movement proper is in E major, but the introduction is constructed on the dominant of the descending A minor scale, the result being that the somewhat modest tune of the principal theme is imbued with a more radiantly beautiful quality than is inherent in it.

The third movement is a rollicking, light-hearted affair which reveals Brahms in an uncharacteristic, and wholly delightful mood. The crowning achievement

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# Program Notes

(Continued from page 9)

of the work, however, is the finale. The musicologists no doubt will continue their interminable debate far into the next century as to whether the fourth movement is properly to be described as a *Chaconne* or *Passacaglia*—the difference between the two is largely a matter of opinion. Actually, the movement is a theme and variations—a form in which Brahms worked with superlative mastery and of which the finale is one of his most monumental achievements. There are, in all, 34 variations (though unmarked in the original score). The theme itself is but eight bars long, is almost diatonic in its “line”, and is first heard in a series of full chords, “one to the bar.” This theme becomes the bass over which Brahms proceeds to construct his variations. By subjecting this simple theme to a tremendously varied treatment, Brahms creates the illusion of constant freshness, yet sacrifices nothing in building to the final climax with its Olympian sweep.

## CONCERTO NO. 3 FOR PIANO AND ORCHESTRA, OPUS 30

*Sergei Rachmaninoff* [1873-1943]

Little is known about the composing of Rachmaninoff's third piano concerto except that he wrote it in 1908 in Russia, as he was preparing for a concert tour of America the next year. He was scheduled to play the new concerto with Walter Damrosch and the New York Symphony Orchestra. The performance—a premiere—took place in New York on November 28, 1909. The concerto was published the next year and was dedicated to another great pianist, Josef Hofmann.

Rachmaninoff was ever torn with indecision over whether to concentrate on being a concert pianist, a conductor or a composer. Moreover, while he is best remembered today as a composer for the piano, he abhorred writing for that instrument and is quoted as saying that he had more trouble writing for the piano than for the orchestra or voice. “I consider the piano to be lacking in those varieties of tone color in which I delight,” he disclosed.

That he had a passion for the infinite variety of tonal elegance and opulence that the modern orchestra provides is to be noted especially in the orchestral accompaniment for the D minor concerto. Rachmaninoff spares neither the pianist nor the orchestra in this composition. In fact he once publicly observed that the orchestra's part was “complicated.” While the piano is the solo instrument, Rachmaninoff in this work uses it more as an added orchestra voice than he does in his other piano concertos. Perhaps it is because of the genuinely symphonic character of the third concerto that it has not attained the popularity of the second; certainly the second is much more “singable”, yet the third is ingratiating as well as being monumental.

Rachmaninoff does not wait in the third concerto to introduce the solo instrument; it enters at the third measure in a typically broad Russian theme suggestive of the material used by several of the younger Russian composers of the present.





## Women's Committee

The Women's Committee met on February 6 in the home of Mrs. Chandler Cudlipp. Mr. Charles Buffham of the Music Department of Junior College was the guest speaker. He presented an exciting and informative lecture on this evening's symphony program.

Members of the Women's Committee are hard at work on their annual fund raising project. **SPRING BREAK**, a complete morning of entertainment for all ages, will include a continental breakfast, a Youth Symphony concert and a smashing style show of teen and adult fashions by Jacobson's East. This will all take place on Saturday, April 5, at Calvin College. Tickets will be available three weeks prior to the show at Jacobson's East, the Symphony Office, and from all members of the Women's Committee.

During the past month our members conducted a very successful ticket campaign for the Young People's Concerts. Special thanks for many hours of hard work goes to Co-chairmen Carolyn Wharton and Jane Cudlipp, and their team captains: Posie Bennett, Mary Agnes Carter, Jean Deike, Barbara Irwin, Edith Mc Carger, Agnes Mossman, Elynore Palmer, Stella Royce, Margaret Salhaney, Marian Ten Have, Sandy VerBeek and Linda Wilkes. Season tickets for this series are still available at the Symphony Office.

— *Mary Ann DeWitt*

### ...PLEASE!

This forty-sixth season of the Grand Rapids Symphony is considered to be its finest and is without a doubt its most expensive. We sincerely hope that season ticket holders will be able to attend all eight of the marvelous concerts of the '74-'75 season. If you cannot attend, please help us in the following way: You may make your unused tickets available to the Symphony Office by mailing them in our calling in your ticket location prior to the concert you must miss. We will in turn send you a receipt for the full single admission price of your unused tickets and you may deduct that amount from your income tax return as a contribution to the Grand Rapids Symphony Orchestra.

The Grand Rapids Symphony Society is committed to bringing you the finest artists and programs. The cost of excellence can be partially offset by allowing us to resell your unused tickets. . . Thank you!

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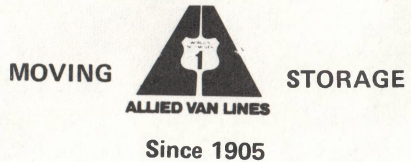


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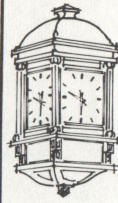
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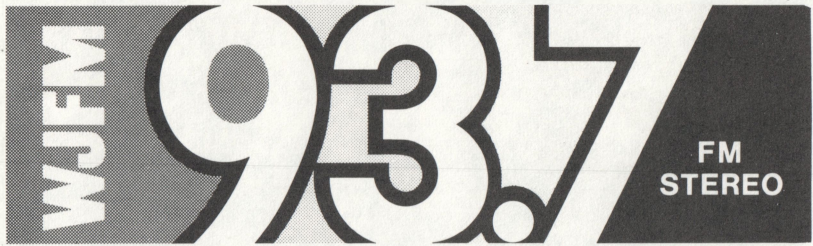




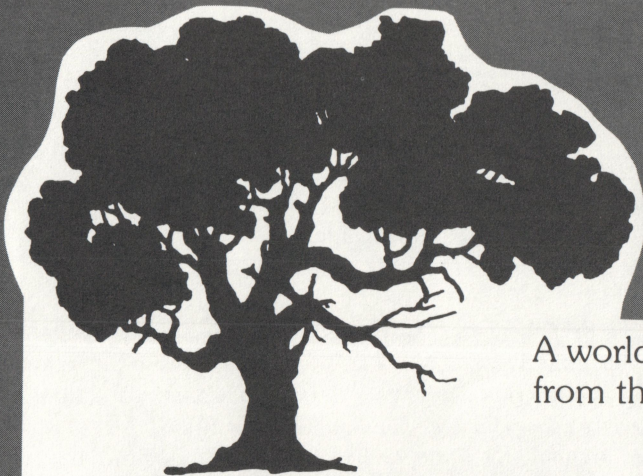
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# Next Concert

MARCH 14, 1975  
8:30 p.m., Civic Auditorium



## CHRISTIAN FERRAS "The Great French Violinist"

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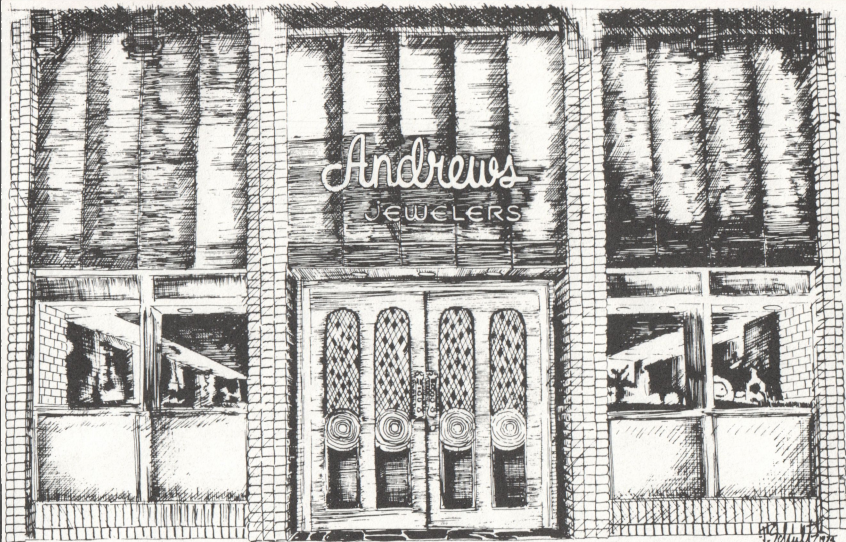
*"Ferras' legato passages spun out in long, honeyed strands of sound; his attack in the cadenza was as crisp as vellum. Throughout, he displayed a sweeping, rhythmic flair, a fluent, coolly lustrous tone."* — *Time Magazine*.

The career of dazzling French violinist Christian Ferras has been one of great distinction since he won First Prize at the Paris Conservatoire at the age of thirteen and went on to capture first prize at several international competitions, including the Marguerite Long-Jacques Thibaud Competition. Mr. Ferras performs regularly throughout the world and is an admired favorite at such festivals as Salzburg, Berlin, Prague, Edinburgh and Montreux. He is best known to America's public for his Grand Prix du Disque recordings with the Berlin Philharmonic under Herbert von Karajan.

In addition to Christian Ferras' performance of the Lalo *Symphonie Espagnole*, Maestro Alcantara has selected two brilliant favorites of the symphonic repertoire: Richard Strauss' *Don Juan* and the Moussorgsky-Ravel *Pictures at an Exhibition*.

Join us March 14 for a brilliant evening with the Grand Rapids Symphony.





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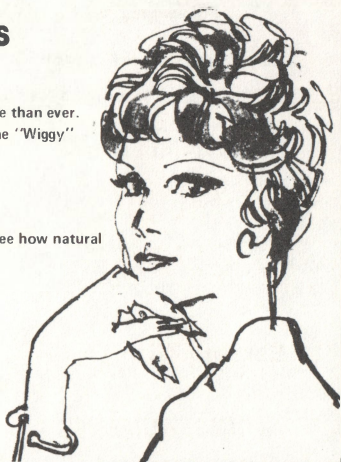
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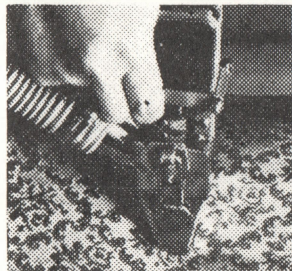
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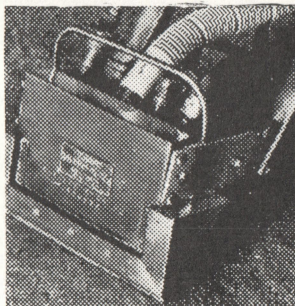
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Philip Greenberg and Dan Kovats, Assistant Conductors

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Kathleen Winkler  
Concertmaster  
William Patterson  
Associate Concertmaster  
Nick Zuppas  
Assistant Concertmaster  
Betty Monahan  
Assistant Concertmaster  
Louise Gunnerfeldt  
Susanne VanderStarre  
Donald D. Armstrong  
Georgiana Smith  
Marva Vandersall  
Dolores Klukoski  
James Vandersall  
Jean Manning  
Collette VandenBerg  
Ruth Lamper  
Ruth Sherwood

## Violin II

Joel Levin  
Principal  
Carol Gorton  
Lenore Boersma  
Jeff Kalenak  
David Wheeler  
Mary Veldkamp  
Roger White  
Cheryl Duthler  
Wilma Lancioni  
Roberto Sanchez  
Jean Dudicz  
Sue Williamson  
Claire Hillard  
Carol E. Cook

## Viola

George Woshakiwsky  
Principal  
Daniel Kovats  
Linda Brannen  
Elaina Ellis  
Denise Werkema  
Diane Lorch  
Carole Schwetz  
Lorraine Hedlund  
Eldred Martin  
Carol Wells

## Cello

Ross Harbaugh  
Principal  
Marjorie Smith  
Susan Alcantara  
Janet Neumann  
Stephen Eliason  
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Mark Lucas  
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Principal  
Cynthia Ruffer  
Kay Walvoord

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Kay Walvoord

## Clarinet

Paul Grischke  
Principal  
Reesa Gringorten  
Marc S. Smith

## Bass Clarinet

Marc Smith

## Bassoon

Martha Patterson  
Principal  
Charles King III  
John Burgess

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Chris Kent  
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Peter Spring, contra bass  
Bernice Mrozinski, piano

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