



1972-73 Season

# CHARLESTON SYMPHONY ORCHESTRA

March 20, at 8:00 P.M.

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All contributions to the fund are tax deductible.



# CHARLESTON SYMPHONY ORCHESTRA

**CHARLES SCHIFF**

Music Director and Conductor

SOLON MICHAELIDES, Guest Conductor

EDITH KARNEY SCHIFF, Assisting Artist

Tuesday, March 20, 1973, at eight o'clock

## PROGRAM

ROMAN CARNIVAL OVERTURE.....BERLIOZ

CONCERTO for PIANO and ORCHESTRA in C minor, No. 3, Opus 37.....BEETHOVEN

Alegro con brio

Largo

Rondo: Allegro

Edith Karney Schiff

## INTERMISSION

SYMPHONY No. 4, in A major, ("Italian"), Opus 90.....MENDELSSOHN

Allegro vivace

Andante con moto

Con moto moderato

Saltarello, Presto

TWO GREEK DANCES.....NICOS SKALKOTTAS

1. Epirotikos

2. Klephtikos

★ ★ ★

STEINWAY PIANO through courtesy of LONDEREE MUSIC COMPANY.

The use of tape recorders in the Municipal Auditorium is strictly prohibited.

## BIOGRAPHICAL NOTES

SOLON MICHAELIDES, guest conductor for this evening's concert, is both a composer and conductor, and one of the foremost personalities of Greek music. General director of the State Symphony Orchestra of Thessaloniki, Greece, he appears regularly as conductor in Salonica and Athens, and has appeared as guest conductor in France, Germany, Italy and Roumania.

Michaelides was born in Cyprus, and studied at the Trinity College of Music in London, at the Schola Cantorum and the Ecole Normale de Musique in Paris. He is a Commander of the Royal Order of Phoenix of Greece, an Hon. Fellow of Trinity College, and Hon. Member of the American Ethnomusicological Society.

The conductor is a contributor to the Grove's Dictionary of Music and Musicians, a member of the Executive Board of the International Folk Music Council, and of the Jury at various International Competitions.

Many of his symphonic works have been performed in London, Paris, Oslo, Munich, Strasbourg, Torino, Bucarest, Athens and Salonica.

EDITH KARNEY SCHIFF, pianist, is making her third appearance as guest soloist with the Charleston Symphony. She began performing in public at the age of ten, when she was invited by the Municipal Broadcasting System in Jerusalem, the city of her birth, to give two recital broadcasts. At sixteen she gave her formal debut recital in Tel Aviv's main concert hall, after which she came to New York to further her studies. She won a five-year scholarship to the Juilliard School of Music, and while there received private coaching in chamber music from three members of the famed Juilliard String Quartet, and graduated from the conservatory with the highest grade in performing.

Mrs. Schiff also won a scholarship to the Berkshire Music Center at Tanglewood, where she studied chamber music with first chair players of the Boston Symphony Orchestra, and with William Kroll of the Kroll String Quartet. At Tanglewood, she was selected several times to perform on the chamber music series.

In addition to numerous recitals and chamber music concerts in New York, Massachusetts, New Hampshire and West Virginia, Mrs. Schiff has performed as soloist with the Israel Radio Orchestra, the City Symphony Orchestra of New York, and the New Hampshire Music Festival Orchestra.

## Program Notes

by

Henry Wolf, Ph.D.

ROMAN CARNIVAL OVERTURE.....BERLIOZ

While Hector Berlioz composed in 1830 his masterpiece, the *Symphonie Fantastique*, just three years after the death of Beethoven, his musical idiom is far removed from the German master's even though Berlioz admired greatly the music of Beethoven and considered that he was carrying on in his vein. There are a few classical characteristics in the music of Berlioz, but only occasionally is there an attempt at classic forms. In general, his music captures the excesses that were so characteristic of the man. He was given to dramatizing his every action and expresses in his music this often turbulent life which he made more intense than perhaps was necessary. For example, he reports that he was unable to find a musical setting for two particularly banal lines of a cantata on Napoleon's death. Absent-mindedly, he fell into the Tiber while wandering in Rome. He was naturally alarmed but soon realized that getting wet was a minor inconvenience as the setting of the difficult lines had come to him during the immersion.

At the beginning of 1836, Berlioz was desperate for an income. He had behind him the *Symphonie Fantastique*, *Harold in Italy*, as the most imposing of his works but had no public. He gave concerts which were artistic successes but financial failures. Realizing that success at the Opera was necessary for widespread recognition, he worked on *Benvenuto Cellini* and engaged in journalism which he loathed but which proved a fortunate move. He helped polish an opera composed by the daughter of the owner of the powerful paper for which he worked and reviewed it



with appropriate commendation. The owner was influential at the opera which helped Berlioz gain a foothold in that institution. Fortunately, Berlioz was commissioned to compose a *Requiem Mass* for the innocent victims of an abortive assassination attempt on Louis-Philippe. This resulted in the *Grande Messe des morts* which was tremendously successful at its premiere bringing Berlioz recognition and fame. His opera, *Benvenuto Cellini*, hitherto unacceptable to the directors of the Opera was now mounted and given a premiere which proved to be a dismal failure. The overture was applauded but the rest of the opera was hissed. After a few performances, Berlioz realized that it was a failure which it has remained except for Germany where it occasionally is performed. Liszt had staged it at Weimar in 1851 and in a new three-act version it had been successful. Berlioz in 1844 cannily salvaged some of the most attractive melodies and made an overture which is all we know today in the concert hall of *Benvenuto Cellini* but this overture remains a popular favorite. It is replete with huge climaxes and is an excellent example of Berlioz's mastery of orchestration. Indeed, about the same time that he composed the overture, he published his *Treatise on Orchestration* still one of the important works in this difficult art.

#### PIANO CONCERTO NO. 3 IN C MINOR, OP. 37..... BEETHOVEN

The *Third Piano Concerto* belongs to the same period (1800) as the *First Symphony*. Since Beethoven had published in 1796 his first mature works, it is obvious that the concerto and symphony are still youthful efforts. The symphony is clearly imitative of Haydn, is tentative, reflects classicism, and thus is impersonal in comparison with what Beethoven would express in 1804 in the *Third Symphony*. The concerto has two works in the same form behind it and is more assertive and assured than the symphony, thus annoying the critics who so studiously place Beethoven's work in three convenient periods of development. The earlier concertos fall in the same stylistic category as the *First Symphony*. The *Third Concerto* was not performed publicly until 1803, the program also including the newly composed *Second Symphony*. Even this *Second Symphony*, although composed two years later than the *Third Concerto*, is still a classic work and is really Beethoven's summing up of this style in his symphonic output. It was the *Second Symphony* that won the attention of the audience and even the connoisseurs were probably unaware how much more subtle, personal, and expressive was the concerto.

This concerto among Beethoven's five piano concertos and one violin concerto is the only instance where he employs the minor mode. There is no sense of tragedy, however, as is so often present when minor tonalities are used. One thinks of Mozart's use of G minor and the sense of tragedy he expresses in that key. In the solo part there is a power and breadth nowhere apparent in either of the earlier concertos where the style is that of the harpsichord. The piano was just emerging as the preferred keyboard instrument and only in the first part of the last century did it replace the harpsichord. Likewise there is a great advance in the handling of the orchestra which here receives a true symphonic development and a range of expression not evident earlier.

The first movement has the longest orchestral tutti of any of the piano concertos before the piano finally makes its surprising entrance on three ascending C major scales. The main theme is a simple motive so typical of Beethoven's works, in this case the notes of the C-minor triad (C-E flat-G) which could scarcely be less complicated. After a descending scale to the original C, the lower G is sounded twice, returning to C thus making a theme beginning and ending on the same note, a motive of classic balance. This careful attention to balance of phrases and balance between piano and orchestra with dialogues continuing throughout is characteristic of Beethoven's style at this period of his development. Beethoven was soloist at the first performance and probably improvised the cadenza as was customary. Later, in 1809 he wrote out a cadenza which is usually played these days although such diverse pianists as Thalberg, Brahms, Leschetizky, Rachmominoff have written cadenzas in their particular styles. The ending of the first movement is similar in rhythm and even notes to the corresponding section in Mozart's great *C minor Piano Concerto*. Beethoven must have had the Mozart in his mind when he composed this coda. The second movement, the most extended of all the slow movements of the piano concertos, is a lyrical gem again typical of the long, song-like slow movements he was writing for his piano sonatas at this time, slow movements that are without parallel in the literature. He uses the tonality of E major (four sharps) which at first seems far removed from the C minor of three flats of the first movement. The G sharp, the opening note of the melody, is, of course, on his well-tempered instrument the same as A flat which is very much at home in the tonality of the first movement and in the beginning of the final movement becomes

the second key note of the main theme (G natural—A flat). This ties most logically the two final movements together. Haydn earlier had made a similar tonal change in his last piano sonata and had thereby startled his listeners. The finale is typical of Beethoven at his best in this rondo form. This is a notoriously difficult movement for the composer to compose successfully and many an otherwise fine work founders on this movement posing problems for the performers to solve. So often it becomes trite, empty, or bombastic. Here everything is in rollicking high spirits despite the minor tonality. After the cadenza which ends in ever expanding rising scale passages, the coda emerges innocently in C major bringing the concerto to a sparkling conclusion. This spot was performed with infinite grace and charm by the late, great Dame Myra Hess. It is the possibility of new insights into the little corners of master works that makes every performance an anticipation of new delights.

#### ITALIAN SYMPHONY..... MENDELSSOHN

Felix Mendelssohn was fortunate enough to have been born into a wealthy, cultivated family and had responded from earliest childhood to the intellectual and artistic values which were the family's way of life. His grandfather, Moses Mendelssohn, a distinguished philosopher had exerted a wide influence in intellectual circles and was known as "the modern Plato." Both Felix and his sister Fanny were child prodigies on the piano but were wisely not exploited by their parents. At an early age, Felix showed aptitude for composition, gained a command of its techniques, and was writing works at the age of seventeen. (Octet, incidental music to *The Midsummer Night's Dream*) which are still favorites. He travelled widely, enjoying in particular London where he was a great favorite both with audiences and in aristocratic circles. In 1830 when he was twenty-one, he had turned down a Chair of Music created expressly for him in the University of Berlin and instead embarked on the Grand Tour which took him as far south as Naples and which consumed over two years before he returned to Berlin, his home at the time. He had not been idle on this tour but was composing continually and performing everywhere both as pianist, organist, and as conductor. The leisurely manner in which he made his tour is a far cry from the modern rush and undoubtedly gave him ample opportunity to revel in the many glories between Berlin and Naples. It took him seven days to travel from Berlin to Weimar where he spent two weeks with Goethe and his family. Another three days were necessary to arrive at Munich. Thus the journey proceeded with many letters to attest to his enchantment with his progress southward. An entire volume exists of his *Letters from Italy and Switzerland*. Eventually he reached Rome where he spent almost a year. He methodically composed in the mornings and reserved the afternoons for wandering in the city. He explored the Borghese Gallery, the ancient ruins, the Vatican, and wrote "Each day is thus made memorable, and, as I take my time, each object becomes indelibly impressed upon me. . . when I have firmly imprinted an object on my mind, and each day a fresh one, twilight has usually arrived, and the day is over." Not only did the architectural and artistic sights engage him but he was intrigued by the gaiety of the Carnival, the monks in the streets, the peasants at work. He did not respond to the music of the Gregorian Chant which had been the sole music of our civilization for almost a thousand years. In reference to the music of the Holy Week services which was set to plain chant he wrote: "It does irritate me to hear such sacred and touching words sung to such insignificant dull music. . . . If at that period there was neither the feeling nor the capacity to write in a different style, at all events we have now the power to do so."

Having immersed himself thus completely in the life, sounds, sights of Italy, it is quite understandable that he should attempt to capture his impression in music as well as in his numerous sketches and water colors at which art he was highly proficient. The result in music is the so-called *Italian Symphony*, the second of his nature symphonies which nevertheless is usually numbered the fourth after the *Scotch*, numbered the third, which actually followed the *Italian* by eleven years. This is explained by the fact that the *Italian* was published posthumously, Mendelssohn having kept it for continual polishing. There were seven youthful symphonies which, however, are ignored in the official numbering. This is a work virtually without model, Mendelssohn striking off in new directions. His previous symphony had been modelled on the Mozartian plan and was classical in form and content. In the *Italian Symphony* he is not concerned with the classical contrast of two themes in the opening movement, a device invariably used by the mature Mozart, Haydn, and by Beethoven and Schubert in every instance. Instead, the buoyant opening motive dominates the movement, creating a mood of unflagging optimism. The slow movement is a typical "Song Without Words" which Mendelssohn was to exploit so successfully in piano works of that title which works are



invariably characterized by a pleasing melody. The third movement, the usual minuet in the classic form, is again song-like, followed by the finale, a gay, dance-like movement inspired by an Italian dance, the saltarello. This is a whirlwind of sound and is the movement that most clearly echoes Italy, although the other movements suggest the calm of an Italian summer day and the gentle aspects of the Italian country-side. Nothing suggests the many dramatic scenic wonders of the Dolomites, the Apennines, the Lake region.

## TWO GREEK DANCES.....SKALKOTTAS

Nicos Skalkottas (1904-1949) remains unknown to American audiences despite a respectable output that includes two ballets, thirty-six Greek Dances, three piano concertos, concertos for other instruments and combinations of instruments, four string quartets, other chamber music works, piano compositions, and a cycle of sixteen songs. Since everything with the exception of four Dances remains unpublished, his neglect is understandable. The young Nicos was fortunate to begin the study of music at an early age and to enter the Athens Conservatory at the age of nine with violin as his principal instrument. He was graduated at sixteen with a gold medal in violin and a scholarship which enabled him to go to Berlin to complete his training. First at the High School for Music and later at the Academy of Arts in Schoenberg's master composition class, he was able to study for five years. He remained in Germany for twelve years coming under the influence during that time of Kurt Weill (known to us for his ever-popular *Three Penny Opera*) and Philipp Jarnach. Understandably he was greatly influenced in his early works by the atonalism of Schoenberg but in later years developed his own personal style. His principal contribution to Greek music is his thirty-six Greek Dances which are excellently orchestrated. It is from these that his reputation stems as several have been performed in various countries and now two receive this Charleston premiere. Maestro Michaelides describes the Dances as follows:

These two dances are the most characteristic and attractive of the whole set of 36 Greek Dances by Nicos Skalkottas.

The Epirotikos, so named after the place of its origin, Epirus on the northwestern part of Greece, is a dance of heroic and majestic character.

The Klephtikos belongs to a special class of Greek folk-songs and dances called "Klephtic". During the Ottoman occupation of Greece, from the end of the 15th century down to the War of Independence, 1821—many people were abandoning their families and homes and going to live in the mountains from whence they carried on, for centuries, a continuous warfare against the conqueror. They were called by the Turks "Klephts" (bandits), and out of this their ballads, songs and dances were named "Klephtic". This is a very lively dance imbued with an irresistible rhythmical feeling.

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CHARLES SCHIFF, MUSIC DIRECTOR AND CONDUCTOR

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\*Ieva Zvargulis

### Violas

Josephine Zain, Principal  
Zoltan Bakoss  
Maurel Hunkins  
Sally C. Kaneshige  
Theodore Quast  
Russell Van Cleve  
Margaret Zuffall  
\*Jane Yates

### Celli

Walden Bass, Principal  
Avril Packard, Assistant  
Marilyn Rietz  
Margaret Gross  
Carolyn Kessinger  
Kathleen Lee  
Carol Quast  
Cynthia Stephens

### Basses

Robert D. Smith, Principal  
Robert Wortman  
Robert Brooks  
Corliss Parcell  
Richard Humphreys

### Flutes

June Warhafftig, Principal  
Walter Beckwith  
\*Andy Cunningham  
\*Diana Martin

### Piccolo

Walter Beckwith

### Oboes and English Horn

Ted. C. Heger, Principal  
Frederick Meyer

### Clarinets

Carol Stinson, Principal  
J. B. Cropley  
H. A. Spector

### Bassoons

Paul Nellen, Principal  
Anthony DeBruyn

### Horns

Suzanne Riggio, Principal  
Frank R. Miller, Assistant  
James M. McQuerrey  
John R. Jones  
Paul Riggio  
\*Anne Smithson

### Trumpets

Hamilton Morris, Principal  
Leslie Pell  
Mike Veres  
James Beane

### Trombones

Robert Burnside, Principal  
Jack P. Fletcher  
John H. Mead

### Tympani

Ronald Meadows

### Percussion

Robert M. Leighty  
Maurice White  
\*Scott Padon

\*Students in the Apprentice Program.  
J. B. Cropley, Librarian.

# **Charleston Symphony Orchestra**

**CHARLES SCHIFF**

**Music Director and Conductor**

## **Next Concert**

FANFARE for ORCHESTRA.....PAUL BEN-HAïM

JUBAL'S LYRE, from "JOSHUA".....HANDEL

ADDIO DEL PASSATO, from "La TRAVIATA".....VERDI

AIN'T IT A PRETTY NIGHT, from "SUSANNA".....CARLISLE FLOYD

\*JANET GILMER, soprano

PIANO CONCERTO in A minor, Op. 54.....SCHUMANN  
(1st mvt.)

\*\*CATHERINE ANNE FUS, soloist

SYMPHONY No. 2 in D major, Op. 73.....BRAHMS

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\*Winner in Open classification—Annual State Talent Auditions.

\*\*Winner in Amateur classification.

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## **CHARLESTON SYMPHONY ORCHESTRA AUCTION**

**Saturday, March 31—7:30 P.M. - 1:00 A.M.**

**Tag Galyean's Chevrolet Showroom—Broad & Washington Streets**

**WCHS Radio (580 on your dial) and Capitol Cablevision Channel 10**