



1972-73 Season

CHARLESTON SYMPHONY ORCHESTRA

March 20, at 8:00 P.M.

CHARLESTON SYMPHONY ORCHESTRA

BOARD OF DIRECTORS

1972-1973

Executive Committee:

Frederick O. Helm	President
Mrs. Eugene P. Collins	Vice President
Baxter C. Prescott	Secretary
William E. Wright, Jr.	Treasurer
Warren L. Cooper	Past President

H. Raymond Andrews, Jr.
Robert A. Bleidt
Mrs. W. Gaston Caperton, III
Robert M. Cowden
Peter Godfrey
Charles A. Gray, Ph.D.

George H. Greenwald
Mrs. Robert O. Hickman
Mrs. J. Marshall Holcomb
Mrs. L. C. Kaufman, Jr.
Carl H. Lehman
Robert E. Magnuson

Thomas B. McLeod
Miss Sophia P...
Derrill L. Pier...
Mrs. Thomas S. Riggs
James T. Sp... M.D.
Harold Walker



WOMEN'S COMMITTEE

BOARD OF DIRECTORS

Mrs. Robert O. Hickman	President
Mrs. Thomas S. Riggs	President Elect
Mrs. J. L. Mangus	Vice President
Mrs. Dale Pollart	Recording Secretary
Mrs. Stanley Silverstein	Corresponding Secretary
Mrs. Madge Orcutt	Treasurer
Mrs. J. Marshall Holcomb	Past President

COMMITTEE CHAIRMEN

Auction:
Mrs. W. Paul Elkin

Auditions:
Mrs. Harvey M. Davis
Mrs. Robert E. Witschey

Box Office:
Mrs. George W. Spangler
Mrs. George Yocke

Children's Concerts:
Mrs. George V. Hamrick
Mrs. Carl J. Roncaglione

Circulation:
Mrs. J. A. B. Holt

Concert Preview:
Mrs. Richard B. Walker
Mrs. J. L. Mangus

Fashion Show:
Mrs. J. Marshall Holcomb
Mrs. W. G. Caperton, III
Mrs. J. W. Bowles
Mrs. Mario Palumbo

Historian:
Mrs. Robert Hart

Hostess:
Mrs. O. F. Carroll, Jr.
Mrs. Frank Horn

House & Garden Tour:
Mrs. W. P. Thaw
Mrs. John F. Hall

Membership:
Mrs. Charles Weise
Mrs. William S. Baldwin

Newsletter:
Mrs. George S. Sharp

Office Help:
Mrs. James R. Tilson

Parliamentarian:
Mrs. Frances R. Hoffman

Pops Concert:
Mrs. James T. Hughes
Mrs. Robert E. Agsten

Publicity:
Mrs. Nelson

Scrapbook:
Mrs. William Rice

Special Projects:
Mrs. Frank Perutti

Student Enrichment:
Mrs. Alvin E. Weiser
Mrs. John C. Albert

Symphony Ball:
Mrs. James Painter
Mrs. Joe T. Hardee
Mrs. Winfield S. Fowler
Miss Roberta Lee Casto

Telephone:
Mrs. Richard Nolan

Tickets:
Mrs. Ralph J. Bean, Jr.
Mrs. R. Page Henley, Jr.

Mrs. Frances R. Hoffman, Executive Secretary
Symphony Office: Phone 342-1262
1104 Quarrier Street Rooms 215-216
P. O. Box 2292 (mailing address)
Charleston, West Virginia 25328

THE CHARLESTON SYMPHONY ORCHESTRA

expresses its deep appreciation to all the individuals and business firms listed, and to those whose names will appear in future programs. Their continued generosity and support make the concerts possible.

ENDOWERS OF CHAIRS



CONDUCTOR'S PODIUM

The Women's Committee of the
Charleston Symphony Orchestra

CHAIRS

AMHERST INDUSTRIES, INC.
THE CHARLESTON NATIONAL BANK
(Sponsoring BALL)
THE CHESAPEAKE & POTOMAC TELEPHONE
COMPANY OF WEST VIRGINIA
MR. WILLIAM MAXWELL DAVIS
THE DIAMOND
DIVERSIFIED MOUNTAINEER CORPORATION
KANAWHA BANKING & TRUST COMPANY
THE KANAWHA VALLEY BANK
MR. AND MRS. STANLEY LOEWENSTEIN
McJUNKIN CORPORATION
THE NATIONAL BANK OF COMMERCE
(Sponsoring SANDOR KONYA'S appearance)
MR. AND MRS. JOHN D. ROCKEFELLER, IV
STONE & THOMAS
UNION CARBIDE CORPORATION
Chemicals & Plastics Division
CECIL I. WALKER MACHINERY COMPANY
MR. AND MRS. RICHARD B. WALKER
MR. AND MRS. D. STEPHEN WALKER
WXIT RADIO AND
CAPITOL CABLEVISION CORPORATION
(Auction Time)

HALF-CHAIRS

MR. AND MRS. FRED A. BLOOMBERG
CABOT FOUNDATION, INC.
MR. AND MRS. W. GASTON CAPERTON, III
CARBON FUEL FOUNDATION, INC.
CAPITOL BUSINESS INTERIORS
CENTRAL DISTRIBUTING COMPANY
CHARLESTON FEDERAL SAVINGS & LOAN
ASSOCIATION
CHARLESTON HARDWARE COMPANY
DICKINSON PROPERTIES, INC.
FMC CORPORATION
Inorganic Chemicals Division
HOLIDAY INN'S CHARLESTON HOUSE
HOLIDAY INN NO. 1
THE KROGER COMPANY
MR. ROBERT E. LEVINE
MIDWEST CORPORATION &
CAPITOL RESTAURANT EQUIPMENT COMPANY
NEWSPAPER AGENCY CORPORATION
PERSINGERS INCORPORATED
SHONEY'S BIG BOY
MR. AND MRS. A. S. THOMAS, JR.
WEST VIRGINIA WATER COMPANY

Financial support has been given to the Orchestra by the late Mr. J. William Herscher. This fund was established in memory of his brother, Philip A. Herscher, and is administered through the Greater Kanawha Valley Foundation, Inc.

BENEFACTORS

H. B. AGSTEN & SONS, INC.
AMERICAN AIRLINES, INC.
MR. AND MRS. H. RAYMOND ANDREWS, JR.
BACHE & CO., INC.
BANK OF WEST VIRGINIA
BOHNERT'S FLOWERS
COHEN-RITE-AID DRUG COMPANY
MR. AND MRS. EUGENE P. COLLINS
COLUMBIA GAS OF WEST VIRGINIA, INC.
COMMERCIAL INSURANCE SERVICE, INC.
MR. AND MRS. WARREN L. COOPER
MR. AND MRS. J. B. CROPLEY
DR. AND MRS. D. E. CUNNINGHAM
MR. AND MRS. BRAXTON DAVENPORT
ELLIS AND ELLIS
EMPIRE FEDERAL SAVINGS & LOAN
ASSOCIATION
MR. AND MRS. W. H. ERWIN, JR.
DR. AND MRS. JOHN FOUNDAS
FRANKENBERGER'S

MR. AND MRS. GEORGE H. GREENWALD
HOOTEN EQUIPMENT COMPANY, INC.
HUMBLE OIL & REFINING COMPANY
MR. AND MRS. JAMES K. KESSLER
MR. AND MRS. SYDNEY M. KLEEMAN
MR. AND MRS. FRANK T. LITTON
MR. AND MRS. SAMUEL D. LOPIN
PATTERSON, BELL & CRANE COMPANY
C. E. SILLING & ASSOCIATES—ARCHITECTS
SMITH-HETZEL COMPANY, INC.
DR. AND MRS. JAMES T. SPENCER
MR. AND MRS. CHARLES B. STAGG
MR. AND MRS. HENRY D. TALLMAN
MRS. LEWIS C. TIERNEY
MR. AND MRS. S. C. VOORHEES
MR. AND MRS. HARRY A. WALLACE, JR.



PATRONS

ALLSTATE FOUNDATION, INC.
APPALACHIAN TIRE PRODUCTS, INC.
MR. AND MRS. E. C. ARMBRECHT, JR.
ASBESTOS & INSULATING COMPANY
MR. AND MRS. JAMES S. BEAUSEAU
BLENKO GLASS COMPANY, INC.
MR. AND MRS. CHARLES E. BOLL
DR. AND MRS. ARTHUR C. CHANDLER
THE CITY NATIONAL BANK OF CHARLESTON
MR. AND MRS. JAMES S. CONLEY
MR. AND MRS. W. E. COX
MRS. J. HORNOR DAVIS, II
MISS MARY LEWIS DICKINSON
THE REUBEN H. DONNELLEY CORPORATION
MR. AND MRS. HENRY ELDEN
MR. AND MRS. BAYARD F. ENNIS
ERNST & ERNST
MRS. RAY M. EVANS
FIRST FEDERAL SAVINGS & LOAN ASSOCIATION
OF RAVENSWOOD
HARRIS BROTHERS ROOFING CO.
FOOD HAVEN—BIG STAR SUPER MARKETS
MR. AND MRS. FREDERICK O. HELM
IBM CORPORATION
KANAWHA INSURANCE SERVICE, INC.
MR. AND MRS. LAWRENCE C. KAUFMAN, JR.
MR. AND MRS. CARL H. LEHMAN

LONDEREE MUSIC COMPANY
McDONOUGH-CAPERTON-SHEPHERD GOLDSMITH
MR. AND MRS. ROBERT E. MAGNIFON
MR. AND MRS. LEE K. MARMET
MONSANTO COMPANY
MR. AND MRS. THOMAS B. MOOREHEAD
MRS. HAROLD H. NEFF
DR. AND MRS. BENJAMIN NEWMAN
MR. AND MRS. MELVIN OGRIN
MR. AND MRS. DANIEL C. PACKARD
PEAT, MARWICK, MITCHELL & CO.
PECK'S, INC.
MR. AND MRS. BAXTER C. PRESIDENT
MRS. L. S. PRICE
DR. AND MRS. RICHARD RASHID
DR. AND MRS. CARL J. RONCAGLIONE
ROYAL CROWN COLA
SCHWABE-MAY
MR. JACK W. SEARS
MR. AND MRS. ROY B. SEARS
MR. AND MRS. JOHN A. SHANKLIN
MR. AND MRS. GEORGE S. SHARP
MR. AND MRS. LARRY SKEEN
HARVEY SHREVE FORD, INC.
VALLEY BELL DAIRY COMPANY, INC.
VIRGINIA WELDING SUPPLY COMPANY
MR. THOMAS WILKERSON
MR. AND MRS. WILLIAM E. WRIGHT, JR.

FRIENDS

DR. AND MRS. R. L. ANDERSON
MR. AND MRS. PHILIP ANGEL, SR.
B & B LOAN OFFICE, INC.
MR. AND MRS. W. A. BARRINGER
MR. AND MRS. RALPH J. BEAN, JR.
MR. AND MRS. ROBERT A. BLEIDT
MRS. BENJAMIN B. BROWN
MR. AND MRS. FRANK P. CERUTTI
MR. W. E. CHILTON, II
CITIES SERVICE OIL COMPANY
CUSTOM SQUIRE, INC.
DR. AND MRS. WILLIAM H. ELLSWOOD
EMBEES-MARGOLIS BROTHERS OF CHARLESTON
MR. AND MRS. CLYDE L. FERGUSON
MR. AND MRS. ROBERT R. HARPOLD
MR. AND MRS. ROBERT O. HICKMAN
MRS. F. W. HINELINE
MR. AND MRS. CHARLES S. HOFFMAN
JOE HOLLAND CHEVROLET COMPANY

IBM CORPORATION
MR. BERNARD JACOBSON
DR. AND MRS. HOMER JARRETT, JR.
DR. AND MRS. FRANKLIN JOHNSTON
TED KIEFFER & CO., INC.
MR. AND MRS. FRANKLIN W. KERN
MR. AND MRS. KENNETH L. KLEEMAN
MRS. NELSON LAKE
J. D. MOORE, INC.
NU WAY, INC.
MR. AND MRS. JOHN L. D. PAYNE
PFAFF & SMITH BUILDERS SUPPLY CO.
MR. AND MRS. THOMAS S. RIGGS
MR. AND MRS. E. JACKSON SHAVER, JR.
MRS. HARRY SILVERSTEIN
DR. AND MRS. ROBERT SIMPSON
TRIVILLIAN'S PHARMACY
WEST VIRGINIA COAL LAND CO.
AND KANAWHA COMPANY

The Charleston Symphony Orchestra Endowment Fund of the Greater Kanawha Valley Foundation, Inc. provides a means by which interested persons can contribute to the permanent support of the orchestra. Contributions to the Fund are investments in perpetuity and only the interest can be used by the orchestra for its annual financing.

Persons desiring to contribute to the Fund should make their checks payable to the Greater Kanawha Valley Foundation, Inc. for the Charleston Symphony Endowment Fund and send the check to the Symphony office, P.O. Box 2292, Charleston, W. Va. 25328.

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.

Charleston Symphony Orchestra Personnel

CHARLES SCHIFF, MUSIC DIRECTOR AND CONDUCTOR

Violins

John Lambros, Concertmaster
Nelle T. Wiant, Assistant
Irene W. Best, Principal 2nd
Christine Ahrendt
Karl Ahrendt
Yvonne Beckwith
Betsy Behnke
Fred A. Bloomberg
Joseph S. Felix
Patricia Hendricks
Cherie Johnson
Sheila L. Kelch
Alfred Lanegger
Tom McClung
Linda Magee
Sue Maxwell
Robert E. Miller
Melvin Ogrin
Sherman Schatz
Maureen Stephens
Carol Swift
Holly Thomas
Joan Tice
Betty Warner
Nancy Whear
*Rick Sears
*Ieva Zvargulis

Violas

Josephine Zain, Principal
Zoltan Bakoss
Maurel Hunkins
Sally C. Kaneshige
Theodore Quast
Russell Van Cleve
Margaret Zufall
*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 Warhottig, 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-HAIM

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

*Winner in Open classification—Annual State Talent Auditions.

**Winner in Amateur classification.

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