

w/ D'Archaescu

Claremont Symphony Orchestra

October 26, 1980
Bridges Hall of Music
Claremont, California



28th season
1980-81

PROGRAM

4:00 p.m. October 26, 1980

PIERRE D'ARCHAMBEAU, Violin
MARILYN MASON, Organ
JAMES FAHRINGER, Conductor

Roman Carnival Overture, Opus 9

Hector Berlioz
(1803-1869)

Berlioz' opera *Benvenuto Cellini* was first produced in September 1838. Material from a characteristic overture for full orchestra originally intended as an interlude in the opera was to become the "Roman Carnival" Overture in 1844.

1844 was also the year in which Berlioz' *Treatise of Modern Instrumentation and Orchestration*, a basic textbook for handling the Romantic orchestra, appeared. Berlioz' idea of the perfect orchestra included some 467 players. That particular concept has not taken hold, but many others espoused by Berlioz have influenced composers and arrangers ever since, notably the attention paid to the individual quality, color, and expressive value of the various instrumental families. Berlioz sought new effects from every instrument, and used hitherto unheard-of combinations of instruments within the orchestra. Listen for the long English horn solo, the use of several percussion instruments, and the chromatic scales in the woodwinds in today's overture as examples of Berlioz' unique orchestration.

Program notes by Barbara Rogers

Concerto No. 5 in A Minor, Opus 37 for Violin and Orchestra

Allegro non troppo
Adagio, Allegro con fuoco

Henri Vieuxtemps
(1820-1881)

PIERRE D'ARCHAMBEAU

HENRY VIEUXTEMPS (1820-1881) was one of the greatest violinists of all time. His numerous compositions are a valuable contribution to the violin literature. His influence as a teacher, both in the Eastern and Western hemispheres, has been enormous. He received praise from all his contemporaries, both as a composer and performer, and many of his compositions are still played everywhere.

In his "Journal des Debats", Hector Berlioz said about Vieuxtemps' Fifth Concerto:

"I must above all bring to your attention the beauty and skillful craft of his compositions. These are master works in which the melodic style is

always noble and dignified, and where the richest harmony is constantly outlined by an ingenious instrumentation of beautiful tonal colors.

He does not follow the habits of other composers who reproduce always the same pattern in all their works, and the new form of his magnificent concerto should attract more praise than scorn. All that appeared to me great and new and the ensemble is admirably combined to make the principal instrument radiate without its domination ever becoming oppressive. The orchestra "speaks" too with a rare eloquence."

My grand-father (1823-1899) who was a violinist, composer, organist, and pianist in Belgium, and who accompanied Vieuxtemps on one occasion, related to my father the following event he witnessed:

Vieuxtemps had come back to his native town, Verviers, Belgium, from a long concert tour in the U.S.A. during which he composed his fifth concerto, in which he introduced in the slow movement Gretry's Hymn, "Where can one be as well as in one's own family." He then appeared in a concert in Verviers to perform his new concerto. The hall was packed. Wreaths from all corporations of the town covered the front of the stage; a big one in the center from the town's workers.

When Vieuxtemps appeared, the audience went wild with applause. After a prolonged ovation, he spoke a few words, saying how moved he was with all these wreaths, and especially that big one from the workers. Then he spoke to them in wallon, saying "I am going to play a piece for you."

Accompanied by the local orchestra, he gave his first performance of this fifth concerto, which he wrote under the homesickness of his travel.

Program notes by Pierre d'Archambeau

INTERMISSION

Symphony No. 1 for Organ and Orchestra, Opus 42

Largo e maestoso, Allegro
Andante quasi allegretto (Pastorale)
Allegro assai

Alexandre Guilmant
(1837-1911)

MARILYN MASON

Alexandre Guilmant was a distinguished French teacher, musician, and composer. He first held the position of organist at the Church of Saint-Joseph in Boulogne at the age of fifteen, and then, following other church and academic appointments, was appointed organist of the church of the Trinité in Paris in 1871. There he founded the Schola Cantorum with Charles Bordes and Vincent d'Indy, and became professor of organ there and at the Paris Conservatoire. His music was composed primarily for the

organ and includes eight sonatas, twenty-five sets of pieces, and numerous separate compositions for church use. Among his most ambitious compositions are two symphonies for organ and orchestra, of which the first is being performed today.

The sound of the French organ school pervades the first symphony, and the orchestra and organ are treated as partners throughout the composition. In the introduction, in fact, musical material is exchanged. The allegro opens with a section for the organ pedals alone, with the primary theme then echoed by the full orchestra. The second lyrical theme is introduced first by the solo oboe, and the movement is continued to its logical conclusion. The second movement is a Pastorale that had its origins in the Pastoral Symphony, in Handel's "Messiah", or the Sinfonia opening the second section of the "Christmas Oratorio" by Bach. The finale is a brilliant movement demanding virtuoso solo playing of the soloist, and, as was the pattern in the first movement, the organ introduces the musical material for the opening statement, and the orchestra introduces the lyrical elements of the second musical subject.

Program notes by James Fahringer

ABOUT OUR SOLOISTS

Violinist **PIERRE D'ARCHAMBEAU** comes from a long line of musicians. His father, Ywan d'Archambeau, was the cellist of the celebrated Flonzaley Quartet which enjoyed an international reputation for more than twenty-five years. Pierre d'Archambeau gave his first violin recital in the United States at the age of nine. Winner of many prizes and competitions, Mr. d'Archambeau includes among them the Queen Elisabeth of Belgium Competition, the International Competition of Geneva, and the Medal of the Eugene Ysaye Foundation.

Because of his father's busy career, young d'Archambeau became well-acquainted with musical luminaries in New York, including Arturo Toscanini, John Barbirolli, Pablo Casals, Nadia Boulanger, and Fritz Kreisler, who bequeathed to him the famed Daniel Parker (1715) violin mentioned in Kreisler's biography by Lochner.

In his own right, Pierre d'Archambeau has enjoyed an international reputation both here and abroad, not only as a recitalist, but also as soloist with many symphony orchestras. He frequently features in his recitals the six Ysaye unaccompanied violin sonatas, the twenty-four caprices of Paganini, as well as the six Bach sonatas and partitas. His repertoire embraces more than fifty concerti.

DR. MARILYN MASON, one of the world's outstanding concert organists, is University Organist and chairman of the organ department at the University of Michigan, and she was a featured artist at this year's national convention of the American Guild of Organists in Minneapolis-St.

Paul this summer. She has been guest professor at Columbia University and also at Union Theological Seminary, where she earned the degree of Doctor of Sacred Music. The University of Michigan honored her in 1972 with the Distinguished Faculty Achievement Award. Marilyn Mason was the first American woman to play in Westminster Abbey, the first woman organist to play in Latin America, and the first American organist to play in Egypt. Numerous invitations have taken her to five continents: North and South America, Europe, Africa, and Australia. She has served as adjudicator at almost every major competition in the world, and has commissioned over thirty works by contemporary American composers, each dedicated to her and premiered by her.

ANNOUNCEMENT

Pierre D'Archambeau and Marilyn Mason will perform sonatas for violin and harpsichord by J. S. Bach and G. F. Handel in two different programs on Wednesday evening, October 29 and Friday evening, October 31 in Bridges Hall of Music at 8:15 p.m. on both evenings. They will feature the six sonatas of Bach, and six sonatas from Opus 1 by Handel; three sonatas from each composer on each program. These two recitals are sponsored jointly by Pomona College and the Claremont Symphony Association. There is no admission charge.

Mr. D'Archambeau and Dr. Mason will be repeating these recitals in New York in December at Carnegie Recital Hall, and while they are here in Claremont they are recording sonatas from the program for Orion Records.

ACKNOWLEDGMENTS

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The Orchestra wishes to thank Pomona College for the use of Bridges Hall of Music. Special thanks to the Claremont Jr. Women's Club for providing the ushers.

The Claremont Symphony is a member of the American Symphony Orchestra League, the Association of California Symphony Orchestras, and the Los Angeles County Symphony League.

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