

Howard Grant

Orchestra Manager

On July 16, Howard Grant, a native of Boston, Massachusetts, arrived in Fayetteville to assume his new duties as Orchestra Manager for the North Arkansas Symphony for 1979 - 80.

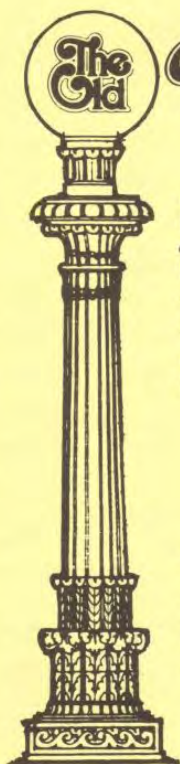
A graduate of Boston University School of Music, with majors in Percussion Performance and Music History/Literature, Mr. Grant studied percussion for ten years, including five years with Thomas Gauger of the Boston Symphony Orchestra.

He has performed with the Boston University Symphony, Opera and Repertory Orchestras, its Woodwind Ensemble, Contemporary Music Ensemble, and Collegium Musicum, as well as various outside work in the Boston area, and as a percussion instructor and part-time public school music teacher. While a member of the 1976 Boston University Symphony, he traveled to Berlin, where the orchestra distinguished itself by winning a silver medal at the Herbert Von Karajan International Youth Symphony Orchestra Competition. As a student he played under such well-known conductors as Arthur Fiedler, Joseph Silverstein, Jerome Rosen, Benton Hess, and Colin Davis, among others.

After completion of the requirements for the Bachelor of Music degree, Mr. Grant was employed by Dr. Gary Zeller, Administrator of the Boston University Tanglewood Institute as Orchestra Manager and Music Librarian. His work with the North Arkansas Symphony includes personnel, stage, financial and librarian activities for the North Arkansas Symphony, the "Adventures in Music" Orchestra, OUTREACH Ensembles, other Orchestra-related groups and individual players. He works directly with Campbell Johnson, NASO Music Director and Conductor, in coordinating all concert work, and assists Roy J. Nastasi, Assistant Conductor for special-appearance performance.

In addition to his duties as Orchestra Manager, Mr. Grant is an avid jogger and accomplished tennis player, finding a few spare moments on occasion to enjoy these pastimes.





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• PROGRAM •

North Arkansas Symphony Orchestra

Campbell Johnson, Music Director and Conductor
Roy J. Nastasi, Assistant Conductor

Thursday, October 11, 1979

8:00 p.m.

Siloam Springs Fine Arts Auditorium
Siloam Springs, Arkansas

Friday, October 12, 1979

8:00 p.m.

Barnhill Arena
Fayetteville, Arkansas

GUEST ARTIST • **Emanuel Ax**

Sibelius Symphony No. 1

— INTERMISSION —

Beethoven Piano Concerto No. 5 "Emperor"



*This program is presented by the North Arkansas
Symphony Society assisted in part by grants-in-aid from
the National Endowment for the Arts, through the
Office of the Arkansas Office of Arts and Humanities.*

*The Siloam Springs concert was made possible
through the combined sponsorship of
The First National Bank of Siloam Springs
and the United Way of Siloam Springs.*



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• GUEST ARTIST •



Emanuel Ax

"Extraordinary! A pianist with technique to burn!" So said the New York Times of Emanuel Ax, 29-year old pianist and RCA recording artist, who received the distinction of being honored twice in one year, in 1977, for two separate recordings, one a Beethoven and the other Dvorak. TIME Magazine named the all-Beethoven album as one of the 'five best recordings of the year', while Stereo Review proclaimed his recording of the Dvorak Quintet, performed with the Cleveland Quartet, to be the Record of the Year.

In addition to having won the First Rubinstein International Piano Competition in 1974, he captured his share of many other prizes, including the coveted Michaels' Award, presented by Young Concert Artists, and prizes in Warsaw's Chopin, Belgium's Queen Elisabeth and Lisbon's Vianna da Motta Competitions. Mr. Ax regularly performs with such orchestras as the New York Philharmonic, the Philadelphia Orchestra and the Symphonies of Chicago, Cleveland, Pittsburgh, Los Angeles, and St. Louis, as well as with the London Philharmonic and New Philharmonia Orchestras in England. He has toured Central and South America extensively, and has given European recitals in such noted music centers as Munich and Vienna, among others.

Performing exclusively for RCA, other albums featuring Emanuel Ax are an all Chopin recital, a sampler of works by Liszt and Chopin, and a recently released recital of the works of Maurice Ravel.

Mr. Ax appears through the courtesy of ICM Artists, Ltd.





Don't Miss Out!

The North Arkansas Symphony Guild of Fayetteville is having an **ORIENTAL RUG SHOW & SALE** at the Ramada Inn in Fayetteville.

On November 6th, the Guild is having a **HOLIDAY BOUTIQUE** at 705 Sunset Drive.

Don't miss any of these exciting events!



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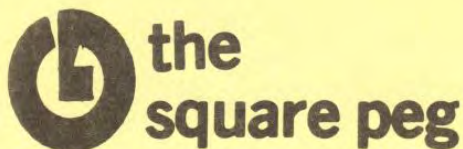
**"Music must take rank as the highest of the fine arts -
as one which, more than any other,
ministers to the human welfare."**

— Herbert Spencer

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Symphony No. 1 in E Minor, op. 39

Jean Sibelius
(1865 - 1957)

The Finnish composer, Jean Sibelius, though he lived well into the 20th century, is considered by many to be the last representative of 19th century nationalistic Romanticism. National consciousness permeated the European countries in their struggles to conquer or remain unconquered, and it was only natural that this consciousness should find its way into the arts. This movement encouraged the use of native folk tunes or styles, and provided the background for encouraging nations with no established tradition of art music to develop their own musical speech. The music of Sibelius represents Finland's nationalistic development.

The son of an Army surgeon, Sibelius was well-educated as a child and was sent to study law at the University of Helsinki. He quickly abandoned his legal studies for the Conservatory, and later continued his musical studies in Vienna with Robert Fuchs and Karl Goldmark. Returning to his native Finland, Sibelius taught for a few years at the Helsinki Conservatory, then retired to his beloved country home at Jarvenpaa near Helsinki to devote his life to composing. That he was able to do this is an indication of the esteem accorded to him by the Finns, in the gift of a life-time pension from the government.

Sibelius is regarded by his compatriots with the veneration which only so civilized, united and democratic a people, and perhaps only a small people, can accord to a creative artist of its own race. He is in the fullest sense of the term a musical patriot and has enriched Finnish music, both officially and spontaneously, with a large number of works likely to form part of Finland's national art treasures. (Blom, Eric, "Sibelius", **Grove's Dictionary of Music and Musicians**, v. 7, p. 772)

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• PROGRAM NOTES, cont'd. •

The Symphony No. 1 in E minor, is the first of seven written by Sibelius, and one of the most popular of all his works, though perhaps not as well-known as some of his tone poems, **viz., Finlandia and The Swan of Tuonela**. First performed in April 1899 under the composer's direction, this symphony has something of a "Russian sound" (Klaus, K.B., **The Romantic Period in Music**, p. 347). The somber introduction - solo clarinet accompanied by tympani - evokes images of bleak, snowy landscapes, and indeed, this sense of melancholy is one of the predominant characteristics of his style. Throughout the four movements of this symphony, one is struck by the modal, folk-like qualities of the melodies, the rather cold sound of the high woodwinds (especially evident in the first movement), and the use of short motives in a sort of mosaic fashion rather than elaborate themes, to the point of seeming somewhat abrupt and jagged at times (e.g., the fourth movement). The fourth movement recalls the soulful clarinet solo that introduced the first movement, only now it is heard in a more vigorous proclamation by the strings. The finale ends, like the first movement, with a dramatic roll of the tympani and two soft, **pizzicato** (plucked-string) chords.

The score calls for two each of flutes, oboes, clarinets, and bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, tympani, bass drum, cymbals, triangle, harp, and strings.



Concerto for Piano and Orchestra in E-Flat Major, op. 73 (Emperor)

Ludwig van Beethoven

(1770 - 1827)

The Concertos of Beethoven - five for piano, one for violin, and one triple concerto for piano, violin, and cello - were written within a span of fourteen years, 1795 - 1809. These fourteen years saw dramatic changes in Beethoven's physical and emotional condition, the most

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A BOUQUET FOR

MRS. TED TOM • Computer Consultant

MRS. JULIE RUDOLPH • Volunteer Office Assistant

• PROGRAM NOTES, cont'd. •

significant of which was the discovery that he had contracted a serious, debilitating disease - one which would result in his deafness, and ultimately, his death.

Beethoven himself had performed the solo part for the premier performances of his first four piano concertos. Having been trained from an early age as a pianist and violinist, this comes as no surprise, and in fact, his earliest triumphs in Vienna had been as a virtuoso performer. But by the time the Fifth Concerto was completed in 1809, Beethoven was probably totally deaf, and thereby unable to perform in public. Regarding his deafness, his helplessness and anger are apparent in this statement. "Ah, how could I possibly admit to an infirmity in the one sense that should have been more perfect in me than in others." (Machlis, **The Enjoyment of Music**, p. 244)

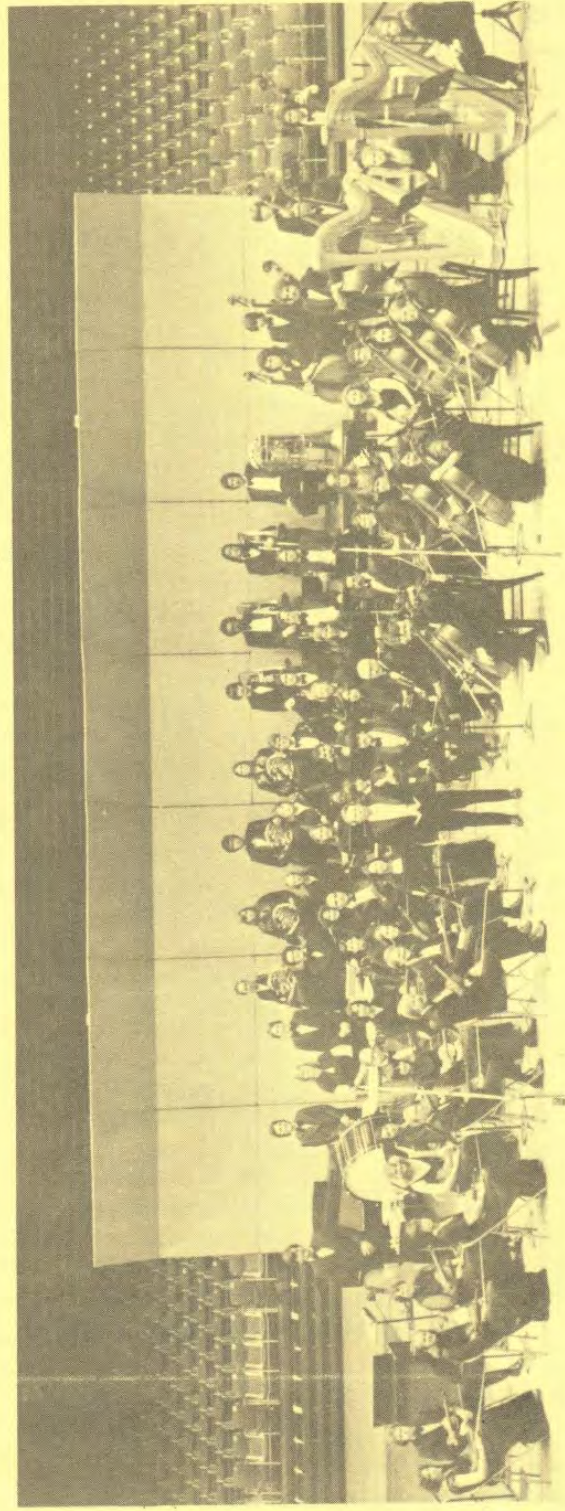
The Fifth Concerto, known also as the "Emperor" Concerto, is easily the most popular and most frequently performed of the piano concertos. Though completed in 1809 (the year following the monumental Fifth and Sixth Symphonies), its first public performance was not until 1811, in Leipzig. The origin of the "Emperor" designation is unclear; one source says it was applied because of the grandeur of the work, possibly by an early publisher or pianist. Another source reports the story of a French army officer, so impressed by the work that he declared it "an emperor among concertos". Regardless of the "Emperor" appellation, most musicians agree that it is truly a giant in the repertory. About its premier, the **Allgemeine Musik Zeitung** said "It is without a doubt one of the most original, imaginative, most effective, but also one of the most difficult of all existing concertos." (Downes, **The New York Philharmonic Guide to the Symphony**, p. 62)

In true Romantic fashion, the first movement begins by ignoring the traditional Classical form of the double exposition, i.e., the introduction of themes first by the orchestra, then by the solo instrument. Instead, the piano enters unconventionally in the second measure with a sweeping cadenza. Following two repetitions of this pattern, the introduction ends and the movement proper begins. The exhilarating Rondo finale follows the slow, lyrical second movement without a break, and with a fascinatingly simple and unusual melodic transition from B major to B-flat major, the dominant of the home key.

The Concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, tympani, strings, and solo piano.



The North Arkansas Symphony Orchestra





North Arkansas Symphony Orchestra

* Campbell Johnson, *Music Director and Conductor*
* Roy J. Nastasi, *Assistant Conductor*

(The North Arkansas Symphony uses rotation seating in the string sections, therefore string players are listed alphabetically.)

VIOLIN I

- * Richard Fuchs, Concert Master
- Trina Page, Assistant Concert Master
- Lane Allen
- Martha Cox
- Louis Frasca
- Debra Freeman
- Susan Herring
- Gail Kennedy
- Druska Salisbury
- Stephen Sims
- Meredith Wootton
- John Worrell

VIOLIN II

Mike Laine, Principal
Jane Archer
Paul Claybaker
Peter Claybaker
Harold Decker
Andrea Sue Hampton
Lynaire Hartsell
Mary Hirsch
Marquette McChristian
Anthony Skoney

VIOLA

- * Roy Nastasi, Principal
- Nelson Hernandez, Assistant Principal
- Alan Clack
- Jane Huffstetler
- Cheryl Pitts
- Kathryn Widder

CELLO

- * Stephen Gates, Principal
- Janet Edwards, Assistant Principal
- Frank Dees
- Paul Duell
- Marilyn Duquette
- Janet Gorrell
- Linda Hampton
- Celia Marr
- Sandy Sanders
- Stephen Siceluff
- Bruce Wallace

BASS

Carol Widder, Principal
Jerry Lane
Keith Sanders
John Widder

FLUTE and PICCOLO

- * Ron Miller, Principal
- Kathy Riegelman
- John Stubbs

OBOE and ENGLISH HORN

- Freely Goddard, Principal
- Martha Sutherland
- * Roger Widder

CLARINET and BASS CLARINET

Bonnie Hardiman, Principal
Oakley Pittman
Kay Faupel

BASSOON and CONTRA BASSOON

Gloria Hopkins, Principal
William Ricker
Vicki Searcy

HORNS

- * Timothy Thompson, Co-Principal
- David Franks, Co-Principal
- Liz Lester
- Brian Thomas
- David Gorham

TRUMPET and CORNET

Andy Hart, Principal
Glenn Gish
Gene Harp
Nick Adams

TROMBONE and BASS TROMBONE

Tom Pitts, Principal
Paul Rider
Joe Wilhelm

TUBA

Steve Cox

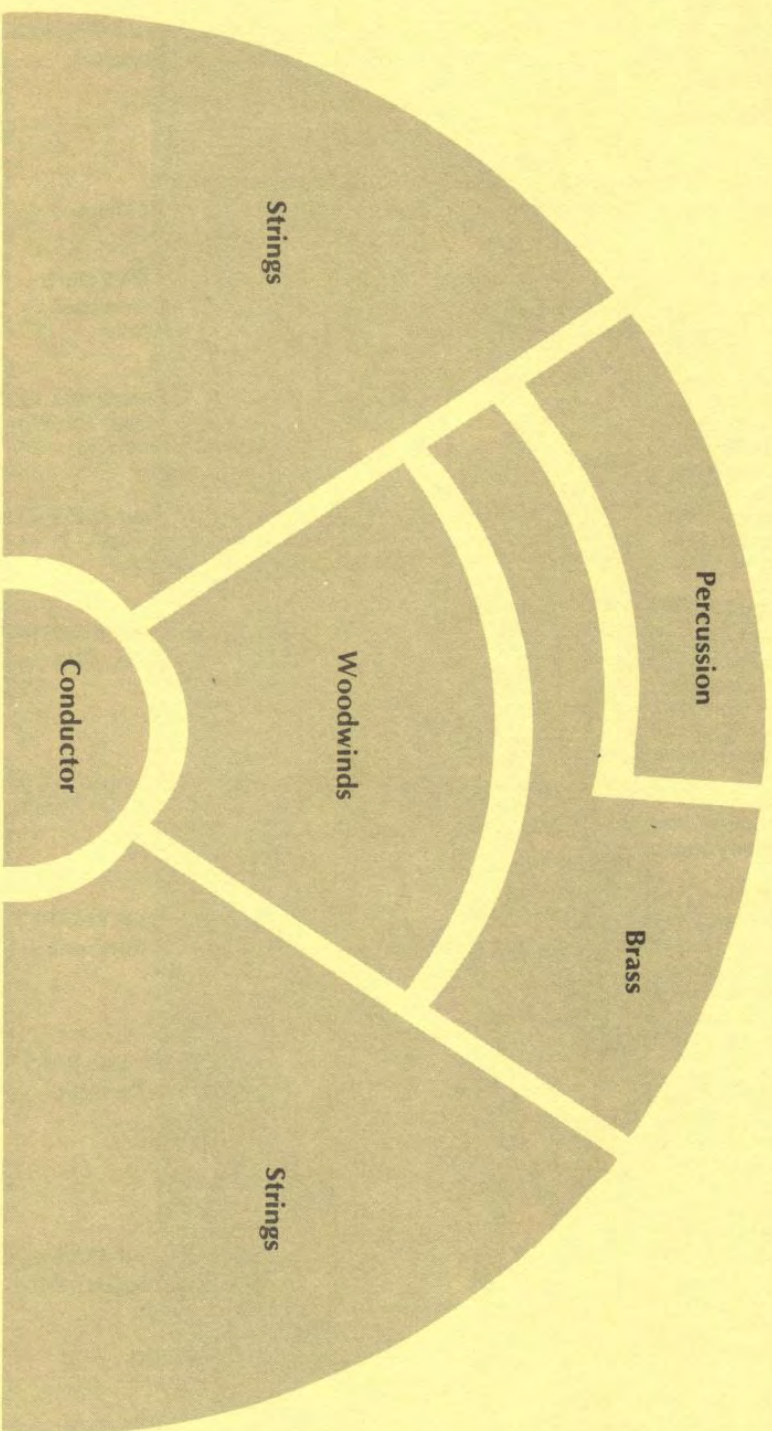
TYMPANI and PERCUSSION

Larry MacTaggart, Principal
Steven Zoch
Sid Simmons
Phillip Kropp

HARP

- * Chelcy Daniel, Principal
- Sue Pendergraft

* *Indicates University of Arkansas Faculty*



The Music Ensemble

**"Music is the
universal language of man."**

— Henry Wadsworth Longfellow