

Timothy Thompson

French Horn Player

With the North Arkansas Symphony's "Year of the French Horn" well underway for 1979-80, it is especially appropriate to turn the spotlight on Timothy Thompson, a native of Knoxville, Tennessee, who has joined the faculty of the University of Arkansas this year as French Horn and Horn Choir instructor and is appearing for the first time this evening with the North Arkansas Symphony Orchestra.

Mr. Thompson received his Master of Music Degree in Horn and Composition from the University of Wisconsin at Madison, after earning his Bachelor of Music in Horn from the University of North Carolina at Chapel Hill, and a college preparatory diploma from Walter Hines Page High School, Greensboro, North Carolina.

His principal teachers were Douglas Hill at the University of Wisconsin, and Jack Masarie, Boris Rybka, and Wayne Amick, all in North Carolina. The recipient of a number of scholarships and awards, Mr. Thompson was chosen, in 1974, to represent the University of North Carolina at Chapel Hill in solo performance with the North Carolina Symphony Orchestra. Recent solo performances include an appearance with the University of Wisconsin Symphony last April in an open rehearsal of his own **Concerto for Horn and Orchestra**, a work composed as his Master's Thesis. In May, he was a finalist in the International Heldenleben Horn Competition in Cleveland, Ohio. Married to Angela de Varona Thompson since July 5, 1979, Mr. Thompson, in addition to occasional appearances with the North Arkansas Symphony and his many duties as an instructor, enjoys backpacking, racketball, tennis, woodworking, photography and travel, whenever possible.





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• PROGRAM •

North Arkansas Symphony Orchestra

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

Thursday, December 6, 1979

8:00 p.m.

Arts Center of the Ozarks*
Springdale, Arkansas

Friday, December 13, 1979

8:00 p.m.

Barnhill Arena, UofA
Fayetteville, Arkansas

GUEST ARTIST • Paul Tobias

Ludwig van Beethoven Overture to **King Stephan,**
Hungary's First Benefactor, Op. 117

Paul Hindemith **Symphonic Metamorphosis on Themes**
by Carl Maria von Weber

- I. Allegro
- II. "Turandot": Scherzo
- III. Andantino
- IV. Marsch

— INTERMISSION —

Antonin Dvořák **Concerto for Violoncello and Orchestra, Op. 104**

- I. Allegro
- II. Adagio ma non troppo
- III. Finale: Allegro moderato



*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.*

* This concert is sponsored by the
Arts Center of the Ozarks.



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Paul Tobias

Cellist



Through appearances in Europe and this country, Paul Tobias has earned for himself the reputation as a "fired-up, brilliant cellist in the great romantic tradition", to quote the San Francisco Chronicle.

Born in Washington D.C., the cellist continues the tradition of a distinguished Russian family - his grandfather was concertmaster of the St. Petersburg Orchestra - and his American training includes the tutelage of Zara Nelsova, Claus Adam, and Leonard Rose at Julliard, and Margaret Rowell and Geger Piatigorsky on the West Coast.

His orchestral debut was in 1971 in Los Angeles under Michael Tilson Thomas. This concert led to immediate re-engagement in Los Angeles, this time with Zubin Mehta conducting the Los Angeles Philharmonic in the West Coast premiere of Hindemith's Cello Concerto. Subsequently offers began to pour in from leading orchestras across the United States. His sensational recital career also began in 1972, when the young artist made his New York debut which the New York Times dubbed a "Profoundly beautiful, continually nuanced performance..." Recital engagements in Chicago, Philadelphia, Washington, and at virtually every major music center in the country swiftly followed.

Mr. Tobias has also participated in various major musical festivals, such as the Aspen Festival and the Marlboro Festival, where he has been performing at the request of Rudolf Serkin each summer since 1974. As a member of the "Music from Marlboro" ensemble, he was invited to perform for President and Mrs. Carter at the White House.

In possession of a vast repertoire, Paul Tobias is also perhaps America's chief champion of contemporary cello music and his rare ability to communicate, especially to the young, has made a Tobias lecture-recital or master class an annual popular attraction at colleges and universities across the country.

Mr. Tobias has recorded for Columbia Records, the Marlboro Recording Society and the CBC and his concerts are syndicated nationally on PBS and NPR.

Mr. Tobias is under the exclusive management of CF Artists Associates.



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
Marquetta 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
- Bryan 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
Garry Harper
Sid Simons
Phillip Kropp
Mike Eckels
Kimberly Moore

HARP

- * Chelcy Daniel, Principal
- Sue Pendergraft

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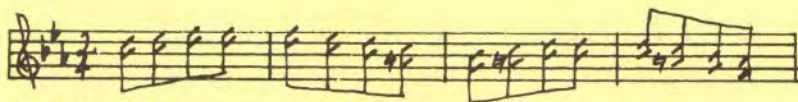
Overture to **König Stephan**, Opus 117

Ludwig van Beethoven
(1770 - 1827)

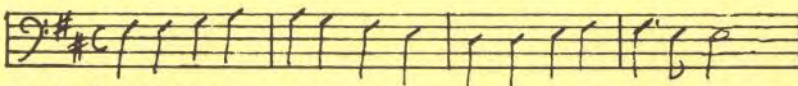
Beethoven is a name not unfamiliar to most concertgoers. Indeed, the first North Arkansas Symphony concert of this season included one of the master's best-known works, the Emperor Concerto. Tonight's Beethoven, however, is one not so widely known.

König Stephan (King Stephan), a play by A. von Kotzebue about Hungary's Stephan I, was written for the opening of the German Theater at Pest (now a part of Budapest), and was performed there in 1812. Beethoven was commissioned to write the incidental music, which usually consisted of a prologue, epilogue, and various interludes to accompany the actions of a play. This Overture was later published (1826), and along with Beethoven's other overtures (eleven in all), has become part of the standard orchestral repertoire, though not as frequently performed as others, *viz.*, **Egmont**, **Leonore** 1, 2, 3, and **Fidelio**.

A march-like character pervades, in the slow introduction as well as in the main body of the overture (**Presto**). The second theme, presented in parallel thirds by the woodwinds first, then strings, bears an amazing similarity to the first phrase of the famous "Joy Theme" from his Ninth Symphony.



King Stephan



Ninth Symphony

The score calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, tympani, and the usual strings.

• PROGRAM NOTES, cont'd. •

Symphonic Metamorphosis on Themes by Carl Maria von Weber

Paul Hindemith

(1895 - 1963)

Composer, teacher, conductor, and violist – Paul Hindemith was all of these, and more. Having left home at the age of eleven because of parental objection to his choice of music as a career, Hindemith entered the Hoch Conservatory in Frankfurt, and supported himself by playing in cafe and dance bands. While serving as an instructor at the Berlin Hochschule, Hindemith began to have trouble with the Hitler government, and in 1939 came to the United States to live. He was Professor of Music at Yale 1940-53, and in 1946 became an American citizen.

In addition to being a prolific composer, Hindemith is also known for several textbooks on music, *viz.*, **The Craft of Musical Composition**, **A Composer's World**, **A Concentrated Course in Traditional Harmony**, and **Elementary Training for Musicians**. **The Craft of Musical Composition** forms a valuable companion to Hindemith's own musical works. It explains that he bases his method entirely on the natural laws of sound...a chromatic scale based on the laws of acoustics. "He derives all the notes from one fundamental note and the series of harmonics it generates..." (Scott, Marion M., "P. Hindemith", v. 4, **Groves**, p. 288)

The **Symphonic Metamorphosis** was written in 1943, during his Yale years, and according to Preston Stedman, "is probably one of the cleverest and most attractive modern works available today and, by itself, reveals to audiences the true Hindemith, a man of consummate cleverness and musical craft". (Stedman, **The Symphony**, p. 328) In the traditional four movements, this work illustrates many of the elements of Hindemith's musical style: bright orchestration, heavy brass, much doubling, extensive use of contrapuntal devices, sharp, distinctive rhythms, "Quartal" harmony, and the adherence to older, traditional forms while giving them a more modern treatment.

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• PROGRAM NOTES, cont'd. •

The first and fourth movements are based on the fourth and seventh pieces, respectively, from Weber's **Huit pieces**, opus 60, for piano duet, while the third movement uses a melody from Weber's **Pieces faciles**, opus 3, book 2. The second movement, the favorite of many listeners, makes use of an old "Chinese" melody that Weber used for an overture to an adaption by Schiller of the play, **Turandot**, the same play adapted for Puccini's well-known opera of the same title. The Chinese authenticity of the melody is uncertain, for Weber found it in the eighteenth century **Dictionnaire de musique** by Jean-Jacques Rousseau, under "Chinese melodies". However, its modal qualities give it an exotic, Oriental sound, and Hindemith uses it beautifully in a set of eight variations followed by a fugal section, interspersed with elements of jazz and ample percussion.

Hindemith's score calls for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, tympani, large drum, small drum, snare drum, tam-tam, tambourine, triangle, woodblock, small gong, cymbals, small cymbals, bells, glockenspiel, and the traditional strings.



Concerto in B Minor for Violoncello, opus 104

Antonin Dvořák
(1841 - 1904)

Dvořák's Concerto in B Minor for Violoncello is one of the most popular works in the Romantic concerto repertoire – a true masterpiece. It was his last concerto (there are three others – for piano, violin, and an earlier one for cello which was never given an opus number), and by far the finest, representing a pinnacle in cello literature.

From his humble origins, Dvořák went on to study at the Prague Organ School, to teach at the Prague Conservatory and the National Conservatory of Music in New York City, and ultimately, to become director of the prestigious Prague Conservatory.

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• PROGRAM NOTES, cont'd. •

Dvořák has this significance for Czech music in particular: he completes the work of Smetana, who was both his predecessor and contemporary, and occasionally his guide. Together they laboured as the two great founders of the Czech school of national music, upon whose works, as upon an unshakable basis, is built all modern Czech music. (Sourek, O., "A. Dvořák", **Groves**, v. 2, p. 838)

The Cello Concerto was written between November 1894 and February 1895, toward the end of Dvořák's three year stay in the United States, although its first performance did not occur until a year later, March 1896, in London, with Leo Stern as soloist and Dvořák on the podium. His inspiration is said to have come in part from hearing a performance by the New York Philharmonic of Victor Herbert's Second Cello Concerto, with the composer as soloist. Of course, Herbert was best known at that time as a virtuoso cellist, having yet to embark upon his successful career as operetta composer. Unlike most of the other works written during his U.S. tenure, the cello concerto reflects none of the "New World Idioms" (attempts to incorporate native American musical elements, e.g., Negro Spirituals, into serious compositions). According to Sourek, "in content and to some extent in expression it touches on America only in so far as it seems to speak of loosing the ties with that country". (Sourek, **Antonin Dvořák**, p. 7). Some musicologists even believe that the final movement expresses Dvořák's joy over returning to his native Bohemia.

Unlike many of the composers of concerti during the Romantic Century, Dvořák chose to adhere to the classical tradition of the double exposition. Very simply put, the main themes (in this case, two) are introduced ("exposed") by the orchestra, after which the solo instrument, accompanied by the orchestra, restates these themes. Thus, the original "exposition" of the themes is heard twice - a double exposition - before the traditional development section and the final restatement (recapitulation) of the themes. The first theme, announced immediately by the clarinets against rather dark-sounding strings, is soon upstaged by what may be the most beautiful melody in the entire concerto, presented by the horns in the first exposition, later by the soloist. The slow, soulful second movement is beautifully framed by the blazing conclusion of the first movement, and the robust, rondo finale, which includes a restatement of themes from the first two movements.

The Concerto is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, 2 trombones, bass trombone, tuba, tympani, triangle and strings.

