

Dr. Ellis Melton

Coordinator of Music Education

Dr. Ellis Melton, a native Arkansan, holds the position of Coordinator of Music Education at the University of Arkansas, and in describing his job, he points out that it includes, "...helping with student teaching supervision, teaching music methods classes, and various theory courses." Perhaps an even more significant point of view that directly affects the North Arkansas Symphony Society is expressed when he states, "A very rewarding part of my job is keeping in touch with the public schools in Arkansas, and working with the professional organizations to improve music education." His desire to reach people has resulted in his fulfilling many speaking engagements for North Arkansas Symphony Guilds, in spite of an already crowded schedule of teaching activities. He is much in demand for his interesting and illuminating approach to music when presenting an NASS Musicales or Concert Preview.

Dr. Melton earned a Bachelor of Music Education degree from Ouachita University, and the Master of Music and PhD degrees at Michigan State University, where he played bass trombone in the Michigan State University Orchestra and the MSU Jazz Band, including a performance at the Notre Dame Jazz Festival, and has written several compositions for band, choir, jazz band and chamber groups. Before coming to the University of Arkansas, he served as Coordinator of the music area in the Department of Performing and Creative Arts at Lansing Michigan. "In Michigan, I taught music literature courses for the music lover who may not be a professional musician. Too many times we present biographical information about composers and call it 'music appreciation'. Music is sound, not words, and people can be taught to perceive the expressive elements of the sounds." This technique has been adapted by music teachers in public schools over the past 10 years and according to Dr. Melton, enables children to learn to listen to "...form, texture and other elements" to form a musical background.

With his wife, Kay, Dr. Melton has travelled extensively in Europe, having visited 22 countries in five trips over a total of eight months. Plans in May call for him to teach a course in Jeddah, Saudi Arabia, where he will be working with the music program in the American Schools, through the College of Education, where Dr. Melton holds a joint appointment.

The Meltons are the parents of a son, Andrew, currently enrolled in the Suzuki string program, at the String School of Arkansas in Fayetteville. The North Arkansas Symphony Society, Inc., and the North Arkansas Symphony Guilds of the area, is extremely fortunate to be associated with Dr. Melton and salute his efforts to enrich lives through his sharing of ideas.





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• PROGRAM •

North Arkansas Symphony Orchestra

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

Friday, May 2, 1980
8:00 p.m.
Barnhill Arena, U of A
Fayetteville, Arkansas

Saturday, May 3, 1980
8:00 p.m.
High School Auditorium
Rogers, Arkansas

GUEST ARTIST • David Franks

Ermanno Wolf-Ferrari Overture to **The Secret of Suzanne**

Maurice Ravel **Alborada del Gracioso**

Wolfgang Amadeus Mozart **Horn Concerto in E-flat, K.447**

- I. Allegro maestoso
- II. Romance (Andante)
- III. Rondo (Allegro)

— INTERMISSION —

Johannes Brahms **Symphony No. 1 in C minor, Op. 68**
I. Un poco sostenuto - Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio - Allegro non troppo
ma con brio

*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.*



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• GUEST ARTIST •



David Franks

French Horn Soloist

The University of Arkansas Concerto-Aria Competition winner for 1980 is David Franks, a native of Russellville, Arkansas. He began playing the horn in the Russellville public school band program, was a First Division soloist 1971-1975 in regional solo and ensemble contests, and principal horn in the Russellville High School band. He attended Arkansas Tech music camps 1969-1975; he was a member of the All-Region Band 1971-1975 and the All-State Band 1973-1975. He took private lessons from Robert Sivils for several years.

David entered Arkansas Tech University in the fall of 1975 on a National Merit Scholarship. He was principal horn in the ATU band and orchestra, band librarian, and a senior fellow in music theory; his applied instructor was Richard Grady. David was also the editor of the ATU literary magazine and a member of Kappa Kappa Psi, Phi Mu Alpha Sinfonia, and Iota Eta Rho fraternities.

After graduating from Arkansas Tech University in May 1979 with a B.A. degree in music education, David entered the University of Arkansas seeking a Master of Music degree in composition. He is presently studying with Timothy Thompson, U of A horn instructor. In addition to being a regular member of the North Arkansas Symphony Orchestra, David played in the orchestra for the recent production of Carmen at the U of A theater.





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.

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Overture to **IL SEGRETO DI SUSANNA**

Ermanno Wolf-Ferrari
(1876 - 1948)

Ermanno Wolf-Ferrari spent most of his life in his native Venice and in his father's home land, Germany. His father, the well-known painter August Wolf, intended that his son should follow in his footsteps and sent him to Munich to study. While there, he met the famous German music educator Joseph Rheinberger and gave up art to study music at the Conservatory.

Though active as a teacher in Venice in the early 20th century, it is as an opera composer that Wolf-Ferrari is best remembered. **Il Segreto di Susanna** ("The secret of Susanna"), a one-act comedy, first performed in Munich in 1909, is probably his greatest success. Susanna's "secret" is that she smokes cigarettes, which apparently is not an acceptable past-time for a lady, judging from the lengths to which she goes to hide this fact from her husband, the Count. Having detected a faint odor of smoke in the apartment and on Susanna's clothes, he suspects her of having taken a lover, one who smokes, of course, and schemes to entrap "them". Pretending to leave, the husband returns suddenly through a window, and as he reaches for Susanna's hand hiding "incriminating evidence" behind her back, he burns himself! Feeling great relief about Susanna's secret, the Count confesses a fondness for cigarettes himself, and they disappear stage left, having "lit up" happily ever after (The Surgeon General would love this one).

The overture is a bright, sparkling miniature, which sets the mood for the opera itself.



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 strings players are listed alphabetically.)

VIOLIN I

- * Richard Fuchs, Concert Master
- Trina Page, Assistant Concert Master
- Lane Allen
- Martha Cox
- Louis Frasca
- Susan Herring
- Elizabeth Jankowski
- Gail Kennedy
- Dorothy Pugh
- Druska Salisbury
- Stephen Sims
- John Worrell

VIOLIN II

Mike Laine - Principal
Bill Britting
Paul Claybaker
Harold Decker
Lynaire Hartsell
Mary Hirsch
Mikki Marugg
Marquetta McChristian

VIOLA

- * Roy Nastasi - Principal
- Nelson Hernandez - Assistant Principal
- Jane Huffstetler
- Jeanne Lomax
- Dorothy Straw
- Kathryn Widder

CELLO

Janet Gorrell - Principal
Janet Edwards - Assistant Principal
Emily Cochran
Frank Dees
Paul Duell
Marilyn Duquette
Celia Marr
Sandy Sanders
Bruce Wallace

BASS

John Widder - Principal
Keith Sanders
Don Griffin
John Lucas

FLUTE AND PICCOLO

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

OBOE AND ENGLISH HORN

Freely Goddard - Principal
Martha Sutherland
* Roger Widder

CLARINET AND BASS CLARINET

Oakley Pittman - Principal
James Mahoney
Teresa Murphy

BASSOON AND CONTRA BASSOON

Gloria Duerr - Principal
Bill Ricker
Tressia Hudgens

HORNS

- * Timothy Thompson - Principal
- David Franks
- Mel Radcliff
- Ed Marlar
- Bryan Thomas

TRUMPET

Andy Hart - Principal
Gene Tharp
Chris McMasters
Glenn Gish

TROMBONE

Stephen Jones - Principal
Alan Littlepage
Hill Easterwood

TUBA

Steve Brown

TYMPANI AND PERCUSSION

Cherie Robinson - Principal
Phillip Kropp
Sid Simons
Mike Eckels
Ansel Hatfield

HARP

- * Chelcy Daniel
- Rachel Wormington

* Indicates University of Arkansas Faculty

ALBORADA DEL GRACIOSO

Maurice Ravel
(1875 - 1937)

The son of a Swiss engineer and a French-Basque woman, Ravel grew up in Paris, and in later years, attended the Conservatoire to study with Charles de Beriot, Emile Pessard, and Gabriel Faure'. He lived a quiet, rather secluded life, never marrying. He devoted himself mainly to composition, taking virtually no pupils, and was never on the faculty of any school. It is said that he was not a particularly good conductor, and as a performer was "not brilliant," performing as a pianist only his own works. yet this is the man who gave the world such "pie'ces de r'esistance" as **Bolero**, **LaValse**, **Daphnis and Chloe**, and **Rhapsodie Espagnole**, and who brilliantly orchestrated the ever-popular **Pictures at an Exhibition** by Mussorgsky.

Alborada del gracioso ("Serenade of the Jester"), originated as the fourth of five piano pieces in a set entitled **Miroirs**, written in 1905. If one were to believe a quotation frequently appended to the score, "The characteristic of art is to suggest an as yet uncreated harmony by showing an image of it in a mirror." (Roland-Manuel, **Ravel**, p. 41) The orchestral version of this piece was first performed in Paris, May 17, 1919, by the Padeloup Orchestra conducted by Rhene'-Baton.

Opening with plucked strings, reminiscent of Spanish guitar music, one hears brief bits from harp, woodwinds, and suddenly a brilliant splash of orchestral color in lively dance rhythms. The contrasting middle section is introduced by a plaintive bassoon, and the piece is rounded out by the dazzling return of the full orchestra, ending in a frenzy accented by percussion sounds and trombone **glissandi**.

Ravel's score requires a battery of percussion instruments including tympani, antique cymbals, triangle, tambourine, castanets, snare drum, cymbals, bass drum, and xylophone.

Concerto No. 3 in E-flat Major, K. 447, for Horn and Orchestra

Wolfgang Amadeus Mozart
(1756 - 1791)

Mozart's four horn concertos, the Concert Rondo, K. 371, and the Quintet for Horn and Strings, K. 407, were all composed for his friend, Ignatz Leutgeb, a French horn virtuoso who, unable to live on his income as a musician, operated a small cheese shop in Vienna. Although Mozart normally wrote concertos either for commissions or, in the case of most of the piano concertos, as vehicles for his own performing abilities, the horn concertos must have been composed out

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• PROGRAM NOTES, cont'd. •

of friendship, judging from the references to Leutgeb that are scattered throughout the autographs of these concertos, *viz.*, "Take it easy!...for you, Signor...oh, how flat you play...ouch...now this is a little better...take a breath here...will you never get through?...finished? Thank Heaven! Enough, enough!" (Downes, **N.Y. Philharmonic Guide to the Symphony**, p. 613) All four concertos were written within a period of six years, during which Mozart also composed such notable works as Symphonies No. 35 and 36 ("Haffner," and "Linz"), the six "Haydn" Quartets, **The Marriage of Figaro**, and about 15 piano concertos.

The Third Horn Concerto (K. 447), completed in 1783, has long been the favorite with audiences, and is thought by the eminent Mozart Scholar, H. Robbins Landon, to be musically superior to the others. With its technical requirements, one must assume that Leutgeb was a superb hornist, for even after almost two hundred years of mechanical improvements on the French Horn, there are some challenging and rather tricky passages in this concerto.

The first movement is a typical, Classical, double exposition, i.e., the two primary themes are presented first by the orchestra, then by the soloist, and after some musical development, are restated in the final measures. There is a short cadenza—really an elaboration on the first theme—preceding the final cadence. The second movement, in the subdominant key of A-flat, is a beautiful "Romance," its warm, **cantabile** melodies offering a brief respite before the dashing finale in "Hunting Style."

Symphony No. 1 in C Minor, Op. 68

Johannes Brahms
(1833 - 1897)

In this age of turmoil and iconoclasm Brahms's symphonies still stand four-square to the world: pillars of classical architecture on whose firm, consonant foundation nineteenth century romantic sounds soar upward in a preconceived plan mindful of every detail however small. (J. Harrison, "Johannes Brahms," in **The Symphony**, v. 1, p. 316.)



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• PROGRAM NOTES, cont'd. •

Johannes Brahms was one of the true musical giants of the nineteenth century. In reading the vast amount of literature available on Brahms, one develops a picture of a physically large man with dark, piercing eyes, a gentle nature, and a good sense of humor. He apparently was his own worst critic, often burning drafts and sketches, and at times even entire works that he thought unworthy of performance. In Brahms's music, one finds elements of past musical eras in his strict adherence to classical forms, and in his use of such contrapuntal devices as imitation, canon, and fugue. Yet, he was one of the great rhythmic innovators of his time, employing syncopation (displaced accents) and superimposed rhythmic backgrounds (e.g., duplets against triplets). Throughout all of Brahms's music, there is a recurring sense of melancholy, a dark foreboding often accentuated by his thick, contrapuntal textures and somber orchestration.

The c minor Symphony was completed in 1876, when the composer was forty-three years old, though most sources say he had worked on sketches for the first three movements beginning as early as 1855. Much has been made of the relationship between Beethoven's Ninth Symphony and Brahms's First, to the point that it has frequently been referred to as "the Tenth," implying that in musical greatness Brahms was the successor to the giant Beethoven. It is interesting that both Symphonies are in c minor, both are emotionally very powerful, and both make dramatic transitions from a dark beginning to a triumphant finale.

The first movement begins, paradoxically, in typical and atypical Brahmsian fashion. The thirty-seven measure slow introduction is not typical; in fact, this symphony represents Brahms's only use of a slow introduction in his orchestral music. However, the use of a pedal tone (sustained, lower tone) with the descending parallel thirds in the woodwinds and ascending melody in the strings is a favorite of Brahms. Interestingly enough, the introduction, which with its insistent drone of the tympani and low strings and winds, is one of the most interesting parts of the symphony, was apparently an afterthought; the symphony originally was to begin with the **Allegro**. The melancholy second movement, in E-flat, is followed by a peaceful, song-like **intermezzo**, which begins with a clarinet melody accompanied by **pizzicato** cellos. The fourth and final movement is one of the richest and most dramatic orchestral entities in the literature, beginning as it does with a statement, in the minor mode, that is later transformed into a bold, majestic theme reminiscent of the "Ode to Joy" theme in the finale of Beethoven's Ninth Symphony. The beautiful horn solo immediately preceding the main body of this movement is said to have been inspired by an Alpine shepherd's horn heard by the composer. The movement transcends its pessimistic beginning, to establish a strong C major tonality replete with brass chorales, and sweeps to an exultant close.

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