

THE COLORADO SPRINGS

CHAMBER
MUSIC
SOCIETY

Conducted By

MICHAEL GIBSON

FIRST UNITED METHODIST CHURCH
420 North Nevada
ASSEMBLY THEATER
8:15 P.M. February 28, 1972
Monday Evening

PROGRAM

Septet in E flat Major Op. 20

Beethoven

- I Adagio--Allegro con Brio
- II Adagio Cantabile
- III Tempo di Menuetto
- IV Tema Con Variazioni, Andante
- V Scherzo, Allegro molto e Vivace
- VI Andante con moto alla Marcia--Presto

Octet Op. 2

John Reid
(1968)

- I Slowly
- II Moderately Fast

A Dialectical Quintessence

Michael Gibson
(1971)

- Thesis
- Antithesis I
- Antithesis II
- Synthesis

INTERMISSION

Divertimento No. 14 in B flat K.270

Mozart

- I Allegro molto
- II Andantino
- III Minuet (moderato) and Trio
- IV Presto

Octet for Wind Instruments Stravinsky

Sinfonia
Tema con Variazioni
Finale

PROGRAM NOTES

Beethoven's Septet, probably his most popular work, may, in subject matter, be traced back, in part, to the Sextet for 2 Clarinets, 2 Horns, and 2 Bassoons--- a work belonging to the composer's Bonn period. Originally heard at a private party given by Prince Schwarzenberg, it was publicly performed at one of Beethoven's concerts given on April 2nd 1800 in the Imperial National Court Theater in Vienna.

The composer borrowed the Menuette from his little Piano Sonata, Op. 49, No. 2, but handled it independently. The theme on which the variations are founded has been traced to a folk-song of the Lower Rhine. Beethoven designates the individual instruments collectively as obligato parts. This Septet has met with great success.

Prof. Dr. Wilh. Altmann

The Octet for two flutes, two clarinets, two horns, and two bassoons, by John Reid was written in 1968. It has two movements marked slowly and moderately fast. The slow movement with its simple beginning is gradually transformed into a complex web of intermingled but related ideas, while at the same time giving the effect of a continuous cres-

cendo from beginning to end. The last few bars taper off dynamically to round the movement off and prepare the next. The last movement is in ABA form, clearly distinguishable by tempo changes. Both A sections have a $\frac{6}{8}$ feeling but the composer has added variety and fluidity by using mixed meters, i.e. $\frac{4}{8}$, $\frac{5}{8}$, and $\frac{7}{8}$ as well as $\frac{6}{8}$. The B section is characterized by various tone-color blendings, fragmentation, and rhythmic complexity. The Octet was written when Mr. Reid was attending Eastman and there it received its first performance.

John Reid

A Dialectical Quintessence, a thought provoking combination of words, serves in this title as both a paradox and somewhat of a pun. Contemporary writing often requires thoughtful analyzation, and the title of this composition is intended to serve as a basis for approaching this music.

In philosophy, a dialectical process is one in which a basic idea, the thesis, is presented, one or more opposing, but related ideas, antitheses, are also introduced; and the conclusion, the synthesis, is a combination of the parts which have been previously presented. Quintessence, the most perfect embodiment of something, is being placed under argumentation, the dialectical process. Finally somewhat of a pun is involved in the idea that the quintessence (fifth essence from Latin derivatives) is played by a quintet (considering percussion as one instrument) of five instruments not commonly placed together. The piece is dedicated to Janice Graham.

Michael Gibson

In the Divertimento No. 14 the opening Allegro, whose first subject is punctuated by the traditional "quail" rhythm, as heard in Beethoven's Pastoral Symphony and elsewhere, is in elementary sonata form, with the merest suggestion of a development section. It is followed by a charming short

Andantino of considerable grace, with delightful touches of imitation between the parts. The formal, rather forthright Minuet admirably sets off an elegantly smooth Trio with exquisite counterpoints, in the subdominant key; and the Divertimento ends with a miniature rondo which bubbles over with high spirits.

Lionel Salter

"The Octuor was quickly composed (in 1922). The first movement came first, and then the waltz in the second movement. The theme of the beginning of the second movement was derived from the waltz. As soon as I had discovered it, I recognized it as an ideal theme for variation. I then wrote the "rubans des gammes" ("ribbons of scales") variation as a prelude introduction to each of the other variations. The final variation, the fugato, is the culmination of everything I had attempted to do in the movement, and it is certainly the most interesting episode in the whole Octuor..... The third movement grew out of the fugato and was intended as a contrast to the high tension point of the whole piece. Terseness, too, was part of my intention in composing the final chord; the first inversion seemed to me sufficient to indicate 'finis', and it had more flavor than the tonic, which, in any case, would have been heavy-footed. The Octet is dedicated to Vera de Bosset."

Igor Stravinsky

PERSONNEL NOTES

Michael Gibson received his Bachelor of Music degree in 1971 from Northwestern University.

Mr. Gibson studied conducting with Miss Margaret Hillis, conductor of the Chicago

Symphony Chorus, the Cleveland Orchestra Choir, and the Northwestern University Chorus, Bernard Rubenstein, conductor of the Northwestern University Orchestra, and John P. Paynter, conductor of bands at the same university. Mr. Gibson studied composition with Lyndyn DeYoung and James Hopkins both professors at Northwestern University. Mr. Gibson is presently in the service.

John Reid studied bassoon and composition at the Eastman School of Music where he received his Bachelor of Music degree in 1968. His composition teacher there was Samuel Adler. Since then he has continued study at the University of Colorado in Boulder with Philip Batstone and Cecil Effinger working toward a Master of Music degree. His other works include: a string quartet, a woodwind quintet, a brass quartet, various songs and smaller ensembles as well as a work for symphony orchestra.

MUSICIANS AND PERSONNEL

VIOLIN

Candace Walts

VIOLA

Michael Schultz

CELLO

Karen Robinson

STRING BASS

Larry Hutchinson

FLUTE

Patti Grandel

Jimmy Coleman

OBOE

Lois Schultz

OBOE

Michael Schultz

CLARINET

Richard L. Carnright
Laurence W. Reeder

BASSOON

John Reid
Charles Neal

HORN

Dan Gress
Fred Hebert

SOPRANO SAXOPHONE

Bruce Krasin

TRUMPET

Allan Eberhardt
Rolf Johnson

TROMBONE

Kimon Swarts
Douglas Hartman

BASS DRUM

Gail Spahr

SUSPENDED CYMBAL

Michael Schultz

TRIANGLE

Craig Oakley

MUSICAL DIRECTOR

Michael Gibson

ADVERTISING

Edward Keifer
Charles Hargason
Michael Gibson

RECORDING ENGINEER

Edward Keifer

If you desire to become a member of the Colorado Springs Chamber Music Society please contact Michael Gibson or any of the musicians. Present openings are:

VIOLIN
VIOLA
CELLO
STRING BASS
FLUTE
TRUMPET
PERCUSSION