



Concert

LOS ALAMOS SINFONIETTA

FRANK W. PINKERTON
Conductor

Presenting

Cerda Evans

PIANO SOLOIST

CIVIC AUDITORIUM

OCTOBER 29, 1958

8:00 P. M.

Sponsored by
Los Alamos County Recreation Program





PROGRAM

Jesu, Joy of Man's Desiring.....Johann Sebastian Bach
(1685-1750)

The form of the cantata is extremely variable and in Bach's music it consists of passages from the Bible, verses from hymns, and religious songs strung together with an underlying fixed idea to keep them bound into a complete whole. The three hundred or so cantatas Bach wrote form the bulk of his work. The very lovely Jesu, Joy of Man's Desiring is from No. 147 entitled Heart, Spirit, Deed and is a melody attributed in its original form to a little known lute player, Johann Schop.

Symphony No. 2 in D Major.....Jan Sibelius
(1865-1957)

Allegro moderato

The Symphony No. 2 in D Major may not be the most representative of Sibelius' symphonies, but concert audiences are most partial to it. It is not difficult to understand why, for it is theatrical, emotional and punctuated with powerful climatic surges. Although it contains the conventional four movements, only the Finale is here performed.

Marche Caprice.....Frederick Delius
(1862-1934)

Delius, an Englishman of German extraction, took up the study of music rather late in life. It was in 1884—in Florida—where he made the acquaintance of Thomas Ward, an American organist, that he commenced the study of harmony and counterpoint. English critics rejected his music because of its novel and bizarre qualities and Delius chose to settle in France where his work met a more tolerant reception by a people more accustomed to the unorthodoxy of contemporary music.

I N T E R M I S S I O N





Piano Concerto No. 4 Ludwig van Beethoven
(1770-1827)

Allegro moderato

Andante con moto

Rondo



CERDA EVANS, PIANO SOLOIST

Composed in 1806, the Fourth Piano Concerto is the first of Beethoven's concerti to show him as an independent master, free of the influence of Mozart in musical style. There is no long, dramatic orchestral introduction as with Mozart, instead, the piano enters alone to present the first theme and introduces the orchestra as a symphonic group. This use of the accompanying orchestra in a powerful symphonic role was often carried to extremes by later composers of the Nineteenth Century, who would relegate to the solo instrument the task of playing an intricate obligato to the orchestra.



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LOS ALAMOS SINFONIETTA

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Program notes by Walter Weber

