

Indianapolis Symphony Thrills Audience Here

By Edward E. Liechty

Izler Solomon, music director and conductor, and his renowned Indianapolis Symphony orchestra Monday evening opened the 1964-'65 Adams county Civic Music Association program series with great auspicion. Nothing could be finer. Why? Because from a listener's standpoint, the music of a symphony orchestra is perhaps the most satisfying of all music, partly because it is as a rule absolute music, and therefore permits the widest latitude of interpretation, to suit the mood of the listener.

Among the Best
Conductor Solomon is a master of symphonic interpretation and it is understandable why the eminent musicologist, Deems Taylor, lists maestro Solomon's orchestra as one of the top ten in the na-

tion and why it continues to be so favorably known to the American and European public. He conducts with new freshness and insight. The result, in the overall, is a magnificent sense of rightness, and an elastic and intelligent forward moving interpretation free of over-blown dynamics.

Adams county music goes are plain lucky to have the orchestra appear and re-appear here. Last night was the fifth time and many concurred that the musicians excelled their previous performances.

The opening selection was the "Overture to 'La Cenerentola'" by Gioacchino Rossini. It is a comic adaptation of the Cinderella tale — Virtue Triumphant. The first performance in 1817 was received in Rome with great

enthusiasm and the same was true of its reception last evening. It may add interest to music lovers to know that the opera is staged today occasionally when singers who can cope adequately with the florid vocal line can be found.

The second composition was the Suite from "The Tender Land" by the American composer Aaron Copland. The opera was commissioned by Rodgers and Hammerstein to commemorate the 30th anniversary of the League of Composers and was first performed by the New York City Opera company, April 1, 1964. Although the setting is on a farm in the middle west; time, the present, it probably had the least appeal to the audience. It may well be that the lack of favorable reaction when compared to the other program numbers, may be an indictment not of the composer's composition, nor the manner in which it was played, but the listener. The fact remains, that as writer, lecturer, and teacher, composer Copeland has been an indefatigable one-man propaganda agency for contem-

porary music, and many of us, including your reviewer, have not "caught on."

Richard Strauss
The later Richard Strauss was represented with "Till Eulenspiegel's Merry Pranks, Opus 28." Having said what we did of Copeland above, reminds us that at the dawn of the twentieth century, Strauss was the unrivaled exponent of "new music," and time has not diminished his fame as a composer. Sometimes it takes time to "catch on."

The Strauss number represents the eccentric career of a roving Merry Andrew, the droll tricks which he played, and his final exaltation upon the gallows for practical joke which at last became too brutal to be endured. The themes in this work typify the hero in various situations. Unctuous themes display him as a clerical impostor and tender passages in the violins, clarinets, and flutes tell of his love episodes. Characteristics music shows him fooling the university doctors. At last ominous tones in the trombones and French horn indicate his approaching doom. He pays no attention to them, however, until hollow rolls of the drums announce his arrest. His fear is indicated. The bassoons, horns, trombones, and tubaun mistakably tells of his death, and his soul takes its flight to the twittering of the flutes. A brief soul of memorial episode closes the music, as drolls as the tricks of its subject. Strauss was an incomparable master of the art of orchestration and Dr. Solomon and his musicians were more than equal to the furious rhythm, the shock, the surprise and complexity in the orchestra sounds.

Symphony of Evening
Following the intermission the symphony of the evening. It was the "Symphony No. 1 in C Minor, Opus 68 by Johannes Brahms. This work of epic proportions has been described as "the greatest first symphony in the history of music." This number and the way it was played deserves all the space we can give it. The introduction in one of the sublimest in symphonic literature. The strings sweep upward in flight against a descending woodwind phrase: the single tone of "C" in the basses and timpani throbs in the background. The Allegro proper begins with a sweeping subject for the violins — conflict — but a contrasting second theme, in the woodwinds, brings repose. The two are working out with restlessness, dramatic struggle and great emotion.

The battle is over and there comes the peace of the second movement in the Andante, a melody simple as a folk song, taken by the strings and bassoon. Then follows an even more yearning song in the oboe followed by an outburst by the strings which becomes ecstatic. Serenity returns, presented alternately by oboes and clarinets and the second theme is brought back by horn and solo violin.

The third movement — an Allegretto — is consistently light and graceful. The clarinet presents a pastoral theme. The middle section is of stronger fiber: the woodwinds play in 6/8 time which is answered by the strings and this interplay goes on until the earlier, and more graceful, material returns.

The concluding movement the Adagio, is the apogee of the entire symphony. The winds sound chromatic chords as a cry of anguish comes from the violins. Plucked strings bring a mysterious air and the pace grows faster and faster until, at last, a song of triumph appears in the horn then the flute, all against the tremolos of the strings. This brings on the most famous theme of the work; the exultant song of joy in the strings. This song, and the countertheme which follows it grow to great proportions and after a recollection of the song of triumph (this time fortissimo) the symphony rushes to a dramatic conclusion with a breathless gait.

It was tremendous and it is worth a trip to Indianapolis to hear the Indianapolis Symphony play it in their new half million dollar Clowes Memorial hall rather than in a gymnasium with its over-brilliant acoustics.

Responding to the instance of the audience for more, Conductor Solomon presented one of the world's greatest waltzes, "The Emperor Waltz" by Johann Strauss, and the infectious "Polka and Fugue from the Opera "Schwanda" by Jaromir Weinberger. The latter deals with the legendary Bagpiper and abounds in a variety of folk tunes treated with considerable ingenuity and technical skill.

Conductor Solomon shared the enthusiastic response of the audience with Renato Pacini, associate conductor and the ladies and gentlemen of the orchestra.

Mrs. Sherman Stucky, president of the Civic Music Association, made announcements and introductions. Which reminds us to

repeat that the association is to be congratulated for bringing such musical treats to our county.

HOSPITAL PARTY SPONSORED BY DAV
The Disabled Veterans auxiliary sponsored a hospital party at the Fort Wayne Veterans hospital Thursday evening. Billy Nix band furnished country music for about 55 patients who were able to attend. Refreshments were furnished by the auxiliary. Those attending were Commander and Mrs. Clarence Hook, commander and Mrs. Ralph Bailor, Mrs. Bertha Kramer, Mrs. Adah Wady, Mrs. Ella Denny, Mrs. Ray Vanis, Mrs. Doris Slatter, Felix Yoder and Deacon Yoder.

WOMEN'S GUILD HOLDS OCTOBER MEETING
The Women's Guild of the Zion United Church of Christ met recently for their October meeting. Mrs. Adolph Weidler, program chairman, gave the devotions. She used "Discovering Our Mission" taken from the book, "The Ministry of the Laity," as her topic. The business meeting was conducted by the president, Mrs. Lawrence Rash. All women should remember and plan to attend the world community day to be held at the Presbyterian church at 7:30 p.m. on November 6.

The hostesses for the evening were Mrs. Ann Lehman, Mrs. William Klickman, Mrs. Margaret Klickman, Mrs. Harry Knapp, Mrs. Kent Koons, Mrs. Elmer Lautenschlager and Mrs. Wesley Lehman.

LINCOLN SCHOOL PTA TO HOLD OPENING MEETING
The Lincoln school PTA will hold its first meeting Thursday at 7:30 p.m. at the Decatur high school cafeteria. There will be a short program by the school speech therapist, Miss Phyllis Young. Miss Young graduated in June from Ball State Teachers

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college with a B.S. degree in speech therapy. She is also a licensed teacher of the mentally retarded. The name of the program is "The role of the speech and hearing therapist in public schools."

TEMPLE AND NEEDLE CLUB MEETS MONDAY
The Pythian Sisters Temple met at the Moose home Monday at 7:30 p.m.

The Needle club followed the Temple meeting. Mrs. Byron Smith, president, presided at this meeting. Twenty members answered the roll call. Mrs. Frank Crist and Mrs. W. P. Robinson served dessert and coffee in the dining room at a long table decorated with low bowls of fall flowers. Games were played and each guest was given a gift. The club gift was given to Mrs. Raymond Walters and Mrs. Russel Acker. The next meeting will be October

26 and the hostess will be Mrs. John Doan.

"Autumn Leaves" was the title of the second shift Ge Code club party. It was held at the Embers Restaurant in Portland. Tables were decorated in keeping with the title.

FIRST MEETING OF MONMOUTH PTA, THURSDAY

The Monmouth PTA will hold its first meeting of the year Thursday at 7:30 p.m. at the school. Everyone is invited. John McCosha, the school principal, will introduce the faculty. Summer reading awards will be presented at the meeting. The music department, under the direction of Ronald Murphy, will present several musical selections. The speaker of the evening will be Gail Grabbill, North Adams school superintendent.

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