

the GLENDALE
SYMPHONY ORCHESTRA

MENDI RODAN
Guest Conductor

Presented by Ambassador College

AMBASSADOR COLLEGE

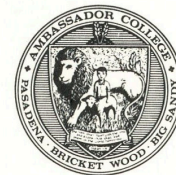
PASADENA, CALIFORNIA

PRESENTS

the Glendale
Symphony Orchestra

IN CONCERT

MENDI RODAN, *Guest Conductor*



January 19 and 22, 1972 — 8:00 P.M.

PASADENA CIVIC AUDITORIUM

— PROGRAM NOTES —

Paths, Oedoen Partos

By way of variety, as an exciting single-movement overture in modern music, to demonstrate the unusual sound effects within the capability of the full symphony orchestra, we present *Paths*, by the Israeli composer, Oedoen Partos.

Thanks to the generous gifts of countless immigrants, Israel's musical resources have been immeasurably enriched in recent decades.

In general, the composers who have contributed to the new state turned their backs upon the almost decadent sophistication of Western European developments and adopted a kind of pastoral-folk outlook which could celebrate, among other things, the pioneers who cultivate the ancient-new land or the pipings of shepherds.

Partos, regarded as Israel's most significant composer for conventional media (for established instruments as opposed to electronic devices), stands prominently among those Europeans who have made Israel both their creative and geographical home. Born in 1907 in Budapest, Partos went to Israel in 1938 as principal violist of the Palestine Philharmonic. In 1951 he became director of the Israel Academy of Music in Tel Aviv.

As a composer he at first paid stylistic homage to Kodaly, with whom he had studied in Hungary, and then he pursued the principles of Eastern musical systems. Subsequently he disavowed serialism (the fashionable atonal system of recent years which discards traditional principles of melody, harmony, and tonality), and then embraced it when he found that it served his purposes. But despite whatever European and Eastern influences have come to form Partos' compositional language, he remains an eclectic of decided individuality.

Paths, completed in 1970, is in a single movement. The title is intended to symbolize the progress of a musical idea or the paths of life itself. The work commences with a structure built on the notes E, G, and B-flat which stand for *Ein Gev*, the kibbutz (collective community) on the Sea of Galilee where the composition was given its first performance.

According to the composer, the composition develops in many directions, and involves its orchestral components both independently and in various combinations. Aleatoric procedure (explained in this case by Partos as a kind of improvisation dictated by the composer) plays a part. So does what Partos refers to rather vaguely as "postserial techniques." One can only assume that he has again rejected the recent uses to which Schoenberg's 12-tone system have been put, and has set new guidelines for himself.

In any case, the score calls for an expansion of the usual symphonic forces. Besides the usual strings, the following are required: 3 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, xylophone, bells, 5 temple blocks, 4 bongos, 4 tom-toms, snare drum, tenor and bass drums, 3 cymbals, 3 gongs, tamtam, celesta, harp, and piano.

— PROGRAM NOTES —

Rhapsody on a Theme of Paganini for Piano and Orchestra, Op. 43, Sergei Rachmaninoff

It was probably during the first half dozen years of the 1800's that Niccolò Paganini, Italian wizard of the violin, composed his 24 *Caprices* for solo violin (Opus 1). Number 24, which is a set of eight variations, has as its theme such an imperative, direct, and accessible tune that it is easy to understand why Brahms chose to generate two books of superb piano variations on it in 1862-63. It is equally comprehensible that Rachmaninoff, the great Russian pianist-composer, should have felt impelled to exploit the same tune in his *Rhapsody* (1934). In both cases the results mirror the keyboard personalities of their creators.

Rachmaninoff's essay reflects fully a synthesis of his pianism and his creative temperament — its technical versatility, sense of agitated poetry, penchant for quicksilver brilliance, and susceptibility to languorous melodies.

Unlike the variations of Paganini's original *Caprice* or those of Brahms' opus, the Russian's treatment does not immediately quote the provocative little strain. Instead, there are nine initial bars of rather indecisive doodling followed by Variation I which hints only vaguely at the motto. *Then* the piano states the theme with unmistakable, no-nonsense forthrightness. From then on, 24 variations unwind that call upon the piano soloist to surmount such technical hurdles that even the great Rachmaninoff himself grumbled about their difficulty!

No further analytical considerations intrude that the interested listener can't solve simply by listening, though the keyboard embroidery with which the composer has decorated his assorted musical metamorphoses might conceivably distract the concertgoer from fretting earnestly about the varied devices involved in variation-making. It might only be added here that in Variation VII the *Dies irae* (day of wrath) melody from the Roman Catholic Mass for the Dead is introduced (a melody also variously employed by Berlioz, Liszt, Saint-Saens, and Rachmaninoff in his *Isle of the Dead*).

— PROGRAM NOTES —

Symphony No. 4 in F minor, Op. 36. Peter Ilyitch Tchaikovsky (1840-1893)

The literary arch-Romanticist E.T.A. Hoffman observed that only in music can Romanticism be fully expressed. Certainly the term "Romantic" as it applies to music conjures all sorts of literary dimensions: heart-on-sleeve sentiment, psychological overtones, emotionalism often pushed to its limits, extravagance of expression, and so on. Perhaps it is because these subjective ingredients are generally rejected by today's composers, and more or less downgraded by today's concertgoers, that Tchaikovsky's symphonies appear less frequently on programs than they did some three decades ago, a time when audiences were apparently more emotionally responsive to the Russian's personal/musical outpourings — Romanticism *par excellence* — than they are in our present Plastic Age. But we are supposed to be going through a Romantic revival, musically speaking — so perhaps Tchaikovsky's music will flourish again.

Anyway, the composer not only held an explicit personal program in his own mind about the fourth symphony; he also shared his thoughts in a letter to Mme. Nadejda von Meck, his patroness whose regular financial support enabled him to create, free from money worries. These two figures never met, but an extensive exchange of letters between them kept the relationship alive, and Tchaikovsky often poured out his innermost feelings to the lady. The Symphony No. 4 is dedicated to her. In a letter of February 16, 1878, Tchaikovsky explained each movement of the work in a way which virtually makes anyone else's analysis unnecessary. (No need to discourage our Romantic revival.)

Andante Sostenuto — *Moderato con anima*: The introduction is the heart of the entire symphony... the central idea, first sounded by trumpets, then by horns, expresses the idea of Fate, the force which prevents our achieving any happiness.

Andantino in modo di canzona: Here is the kind of melancholy experienced during a lonely evening at home. The book you try to read slips from your hand as a host of memories appears. How bittersweet to linger over the past!

Scherzo — *Pizzicato ostinato*: Nothing in particular is expressed here except the capricious play of one's imagination... a drunken young farmer may be heard, perhaps, a street song, a military band...

Allegro con fuoco: If you find no joy in yourself, look to others for it. Mix with the crowd and enjoy the kind of excitement to be experienced at a peasant festival. But as you try to forget yourself you will find that Fate reappears, and nobody in the throng cares one bit about your unhappiness.

This magnificent opus asserts a heroic pose contradictory to its negative program.

AMBASSADOR COLLEGE *presents*

the Glendale
Symphony Orchestra

MENDI RODAN, *Guest Conductor*

with

YAHLI WAGMAN, *Piano Soloist*

PARTOS

Paths

RACHMANINOFF

Rhapsody on a theme of Paganini, Op. 43

INTERMISSION

TCHAIKOVSKY

Symphony No. 4 in F minor, Op. 36

Andante sostenuto; Moderato con anima

Andantino in modo di canzone

Scherzo; Allegro

Finale: Allegro con fuoco

The Steinway piano is used by Yabli Wagman for this concert.

MENDI RODAN

We are happy to present Mendi Rodan, Guest Conductor. He represents Israel's finest talent — being one of her foremost conductors.

Mr. Rodan was born in Romania in 1929 and studied violin and conducting, the latter with Constantine Silvestri, at the Music Academy in Bucharest.

Mr. Rodan served as permanent conductor of the Romania Radio-Television Orchestra for the first time, and has since conducted the orchestra for subscription as well as many special concert events — including the Artur Rubinstein Festivals and the Israel Music Festivals.

Since 1963, Mendi Rodan has been the Chief Conductor and Musical Advisor of the Israel Broadcasting Symphony Orchestra. He founded and conducted the Jerusalem Chamber Orchestra ("Kol Yisrael").

Mr. Rodan regularly conducts all of the Israeli orchestras. He has made concert tours in Europe, the Far East, Australia, and the United States. In recent years he has appeared frequently as guest conductor with the Vienna Symphony and N. O. Tonkünstler Orchestra, with the Athens Philharmonic, the Suisse-Romande Orchestra, Manila Symphony, Berlin Radio Symphony, the Radio-Television Brussels Orchestra, the Bergen Festival Orchestra, and "Solisti Veneti" Chamber Ensemble.

Soloists who have played under the baton of Mendi Rodan include such notables as Artur Rubinstein, Mstislav Rostropovich, L. Kagan, J. P. Rampal, Vladimir Ashkenazy, Daniel Barenboim, Itzhak Perlman, Claude Helffer and Jacqueline du Pré.

In 1970, Mr. Rodan was appointed Pedagogical Director of the Rubin Academy of Music in Jerusalem.

Mendi Rodan has recorded on "Gilde International du Disque," "Concert-Hall" and "Electrecord" labels.



YAHLI WAGMAN

Yahli Wagman, one of today's most unusual piano personalities, returns to the international concert circuit this season after a stunning series of orchestral concerts and recitals in Israel. Mr. Wagman, who opened the 1971 Israel Festival with Zubin Mehta conducting the Israel Philharmonic Orchestra was described by Nathan Mishori in "Ha-Aretz" as "a sovereign pianist whose expressive power and virtuosity were truly monumental ... a brilliant performance." Immediately following this performance, Mr. Wagman was invited to appear as guest of Ambassador College.

Haifa-born Yahli Wagman, a child prodigy who began piano studies at the age of four under his mother's guidance, continued his music education in Israel with the late Frank Pelleg. He made his debut in Tel Aviv when he was thirteen, and soon after, studied under the tutelage of Madame Rosina Lhévinne at The Juilliard School of Music in New York. While still a student, he performed in the States and Europe, making his official debut with the Israel Philharmonic Orchestra. Word-of-mouth reports spread through the music world about the "young electrifying pianist of Horowitzian dimensions." Whenever he appeared, including his many concerts with the Israel Philharmonic, the reactions were the same: Here was a pianist in the threshold of a brilliant, even sensational, career.

For Yahli Wagman, himself, two strong, seemingly incompatible desires were at play: to have a career as a piano soloist or to join a kibbutz, which has been a lifelong goal. Thus talent was confronted with idealism. In 1955, Mr. Wagman became a member of Kibbutz Shamir, a small settlement near the Golan Heights (then the Syrian border). There he took part in the daily activities of kibbutz life, channelling his talent into the conducting and teaching spheres. Soon he was appointed conductor of the Kibbutz National Orchestra, which presented concerts throughout Israel.

In 1968, Mr. Wagman returned to the concert stage, with the full backing of his kibbutz. His recital tour of Israel that year was an immediate success, especially his solo orchestral performances with the Israel Broadcasting Symphony Orchestra in concert, on television and radio. Today, his extraordinary musical intellect, together with his massive technique and quiet charismatic personality, make his pianism unique.



GLENDALE SYMPHONY ORCHESTRA

Carmen Dragon, Music Director

Richard F. Perry, Manager

VIOLINS

William Hymanson
Kenneth Goldsmith
Jack Pepper
Ralph Silverman
Harold Ayres
Irma Neumann
Hyman Goodman
Helen Tannenbaum
Alexander Koltun
Davida Jackson
Myron Sandier
Joseph Schoenbrun
Thomas Buffum
Kathleen Lanski
Anthony Zungolo
Robert Konrad

SECOND VIOLINS

William Weiss
Blanche Belnick
Hedy De Rimanoczy
Wesley Cease
Betty Moor
Norman Rosenblatt
Sheldon Sanov
Polly Sweeney
Paulo Alencar
Mary Ann Ringgold
Ronald Folsom
Teruko Schoenbrun
Jacob Heiderich
Mark Epstein

VIOLAS

Abraham Weiss
Joseph Reilich
Harriet Payne
Denise Buffum
Leon Fleitman
Paul Polivnick
Sven Reher
Renita Koven
Pamela Goldsmith
David Campbell
Mildred O'Donnell
Lynn Subotnick

CELLOS

Margaret Aue
Joseph DiTullio
Peter Snyder
Ryan Selberg
Harry Shlutz
Jan Kelley
Alexander Reisman
Delores Ackrich
Ernest Ehrdt
David Filerman

BASSES

Peter Mercurio
Robert Stone
Harold Limonick
Suzanne Ailman
Abe Luboff
William Rene
Ray Siegel
Arnie Egielson
Edward Gilbert

FLUTES

Sheridon Stokes
Louise DiTullio
Arthur Smith

OBOES

Norman Benno
Gordon Schoneberg
John Ellis

CLARINETS

Hugo Raimondi
Roy D'Antonio
Julian Spear

BASSOONS

Jack Marsh
Lloyd Hildebrand
JoAnn Caldwell

HORNS

Robert Henderson
Richard Mackey
George Hyde
Gene Sherry

TRUMPETS

Sidney Lazar
Donald Stolz
Malcolm McNab

TROMBONES

Hoyt Bohannan
Richard Rinde
Alphonse Maebe

TUBA

Samuel Rice

TYMPANI

Ralph Collier
James Gott

PERCUSSION

John Cyr
Kenneth Weidaw
William Gustetto
Robert Zimmetti
Karen Ervin

HARP

Dorothy Remsen

PIANO

Martha Gustetto

CELESTE

Irma Vallecillo

LIBRARIAN

James Dolan