

*Seattle*  
*Women's Symphony*

**RACHEL SWARNER WELKE**  
Conductor

*1956 - 1957*

**First Concert**

**SECOND SUBSCRIPTION SEASON**



**PALOMAR THEATRE**

**8:30 P.M.**

**Tuesday + October 2, 1956**

*Best Wishes*

*Rachel Swarner Welke, conductor  
and the Seattle Women's Symphony*

**Johnson – West Music Service, Inc.**

EVERYTHING IN SHEET MUSIC

1408 Sixth Avenue

MAin 2266

LORRIS D. WEST

RUTH M. JOHNSON

Seattle Women's Symphony, Inc.

**BOARD OF DIRECTORS**

Mrs. Gene Baillargeon  
Mrs. Townley Bale  
Mrs. Albert De Leon  
Mrs. Ida Dillon  
Miss Margaret Evans  
Mrs. Wm. H. Gardiner  
Mrs. Warren Higley  
Mrs. Astrid Johnson  
Mrs. James W. Johnston  
Mrs. Marshall Jones  
Mr. George C. Kirchner,  
*Vice-chairman*  
Mrs. Julius Myers  
Mrs. Helen Louise Oles  
Mrs. John Ramm  
Mrs. Erroll Rawson  
Mr. Jack E. Schaeffer  
Miss Evelyn Sczuck

Mrs. Helen Crowe Snelling  
Mrs. George Street  
Mrs. Ronald Z. Taylor,  
*Publicity*  
Mrs. C. V. Tullar  
Mr. John Verrall  
Mr. John H. Von Harten,  
*Chairman*  
Mrs. John Von Harten,  
*Membership*  
Mrs. Berton C. Waldo  
Mr. Walter C. Welke,  
*Treasurer*  
Mrs. Walter B. Welti  
Mr. Lorris D. West  
Mrs. Richard Wilkie  
Mrs. Raymond P. Wilson

Following the success of last year's original composition competition won by Evanthia Trembanis, the Seattle Women's Symphony has undertaken to commission a specific work for this opening concert of the 1956-57 season. The composer selected was Gerald Kechley, a member of the faculty of the School of Music at the University of Washington, and recipient of two Guggenheim Foundation Fellowships for creative work in music. Mr. Kechley has had many performances of other works, the most recent being his SUITE FOR A DECADE for wind sinfonietta. An opera, THE BECKONING FAIR ONE was produced by the University Opera Theatre in 1954 and he is currently at work on another opera, THE GOLDEN LION.

---

The Seattle Women's Symphony has invited outstanding high school instrumentalists to tonight's concert. Two students from each of the following schools have been selected; Ballard, Bellevue, Franklin, Cleveland, Roosevelt, West Seattle, Lincoln, Queen Anne, Garfield, Kirkland, Shoreline, Renton and Highline.

---

THE SECOND SUBSCRIPTION CONCERT of the Seattle Women's Symphony will be Tuesday, January 8, 1957 in the Palomar Theatre. Soloist will be MISS BYRD ELLIOT, violinist performing the BEETHOVEN VIOLIN CONCERTO. Other works will include the BRAHMS' SERENADE Op. 16 in A Major and DAVID DIAMOND'S ELEGY IN MEMORY OF MAURICE RAVEL.

# Program

Overture to "The Impresario" <sup>4</sup> ..... *Cimarosa*

Symphony No. 2 in A Minor, Op. 55 ..... *Saint-Saens*

Allegro Marcato

Adagio

Scherzo Presto

Prestissimo

24

INTERMISSION

Suite in E Major, Op. 63 for String Orchestra ..... *Arthur Foote*

Praeludium

Pizzicato and Adagietto

Fuge

17

\*\* First Symphony ..... *Gerald Kechley*

Andante Con Espressione

Allegrette Scherzande

Allegro Molto Energico

27

\*\* PREMIERE PERFORMANCE

COMMISSIONED BY SEATTLE WOMEN'S SYMPHONY

# Program Notes

Gerald Kechley's FIRST SYMPHONY, in three movements, opens with a broadly serene statement which sets the principal character of the work. This first movement constitutes a major portion of the entire symphony, both in terms of length and significant content. It makes use of traditional sonata form generally, but the development section suggests strongly a theme and variation type of treatment.

First movement: *Andante con espressione*. The first theme is a gently undulating line played by divisi strings over a low pedal point. The composer's aim in this opening movement is to "suggest the scope and seriousness of symphonic form and at the same time achieve the quality of personal communication which any music must have. It must not only deal with a universal commodity, but embody these feelings in form so that they become meaningful. This is the elusive goal which technique must serve, and if the projection of basic human qualities fails to arouse some measure of what the artist has himself experienced, the effort has been of little worth. The projection of these qualities is the burden of the first movement."

Following the statement of the first theme, the second idea, played by the flute, is characterized by an ascending line moving by thirds for a full two octaves. This reaching upward is immediately followed by a sudden descent in a series of wide skips of the ninth. The central portion of the movement then concerns itself with the working out of both these ideas, utilizing the variation principle in an informal way. This provides the impetus for the accelerated pace leading to the climactic statement of the first theme. The poignant serenity of the beginning brings the movement to a quiet close.

Second movement: *Allegretto scherzando*. The principal tune of the scherzo is introduced by the bassoon and repeated by the strings. A shorter motive of rapidly repeated notes is then heard in the woodwinds together with a harmonic idea in the brass. A feature of the final tutti statement is the return of the first theme as a two part canon. The movement closes with two pizzicato chords borrowed from the harmonic idea.

## Program Notes - continued

Third movement: *Allegro con energico*. The final chords of the middle movement take on new character as they are used in quick staccato repetition by brass and percussion. The main characteristic of the final movement is a rapid melodic and harmonic alternation of major and minor triads. Following the introductory material, an angular statement of the first theme is presented by strings in unison. Pizzicato strings introduce the second section which contains overlapping imitations of a short motival idea. In the central portion the terse statement heard near the beginning is expanded by augmentation, again using unison strings, with interpolations of the introductory material in brass and woodwinds. The symphony concludes with a strong restatement of the opening theme of the first movement.

Mr. Kechley's **FIRST SYMPHONY** was commissioned by the Seattle Women's Symphony for this premiere performance, and the composer has dedicated the score to Rachel Swarner Welke and the Seattle Women's Symphony, "in recognition of their encouragement to contemporary composers in offering a professional outlet for their serious efforts."

We gratefully acknowledge the following who have contributed to the **MAINTENANCE FUND** of the Seattle Women's Symphony.

Mr. Clarence A. Garner	Seattle Alumnae Chapter —
Mrs. James W. Johnston	Mu Phi Epsilon
Ladies Musical Club	Seattle Musical Art Society
Mr. & Mrs. Julius Myers	Mrs. C. V. Swarner
Mrs. Erroll Rawson	Mr. & Mrs. John H. Von Harten
	Mr. Walter C. Welke

## UNIVERSITY FLOWERS

4013 University Way

Seattle 5, Washington

**EV. 1560**

### ORCHESTRA PERSONNEL

#### VIOLINS

Byrd Elliot, concertmistress  
Kristin Smedvig  
Almada Jones  
Ada Ashcarse  
Marilyn Garner  
Josephine Cornutt  
Corrine Odegaard  
Phyllis Rowe  
Inez Missen, principal second  
Lois Levi  
Elizabeth Lowe  
Evelyn Hunter  
Myrra Mosher  
Ruth Cosbey  
Helen Chamberlain

#### VIOLAS

Mary Rychard  
Alberta Jean Olson  
Norma Durst  
Evelyn Roderique  
Jane Von Harten

#### CELLOS

Phyllis King  
Margaret McCabe  
Carol Canfield  
Joyce Barnum

#### BASSES

Marian West  
Billie Harden  
Tamara Abbey

#### FLUTES

Maude Rutherford  
Adele Sterry

#### PICCOLO

Adele Sterry

#### OBOES

Laura Jean Christian  
Alice Putnam

#### ENGLISH HORN

Laura Jean Christian

#### CLARINETS

Barbara Neal  
Marilyn Lunger

#### BASSOONS

Darlene Jussila  
Claire Peterson

#### FRENCH HORNS

Elna Haynes  
Anna Cloud

#### TRUMPETS

Suzanne Shawger  
Yvonne Brennan

#### TROMBONE

Lillian Young

#### TYMPANI - PERCUSSION

Kathie Ramm