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
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”

Cimarosa

Symphony No. 2 in A Minor, Op. 55

Allegro Marcato

Adagio

Scherzo Presto

Prestissimo

**INTERMISSION**

Suite in E Major, Op. 63 for String Orchestra

Arthur Foote

Praeludium

Pizzicato and Adagietto

Fuge

**First Symphony**

Gerald Kechley

Andante Con Espressione

Allegretto Scherzande

Allegro Molto Energico

**Premiere Performance**

Commissioned by Seattle Women’s Symphony

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

ORCHESTRA PERSONNEL

VIOLINS
Byrd Elliot, concertmistress
Kristin Smedvig
Almada Jones
Ada Ashcanse
Marilyn Garner
Josephine Cornutt
Corrine Odegard
Phyllis Rowe
Inez Misen, principal second
Lois Levi
Elizabeth Lowe
Evelyn Hunter
Myrra Mosher
Ruth Cosby
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 Lungier

BASSOONS
Darlene Jussila
Claire Peterson

FRENCH HORN
Elna Haynes
Anna Cloud

TRUMPETS
Suzanne Shawger
Yvonne Brennan

TROMBONE
Lillian Young

TYMPANI - PERCUSSION
Kathie Ramm