

and Adagietto) has an A-B-A format—its pizzicato outer movements are interrupted by a slow interlude, an *adagietto*. The finale (*Fugue*), devoid of an any intricate weave, maintains interest with its rhythmic drive, which an anonymous writer describes as “bordering on ragtime.” As commented by Olin Downes of the *New York Times*: “The Foote Suite is charming, entertaining, written with sincerity, refinement, and grace. It is constructed with genuine skill and created with musical passion. It grows and accumulates and sweeps to a climax. [It is a] work of a true maker of beautiful sounds who long since won the high respects bestowed upon him in his lifetime and now accorded his memory.”

Considered the “quintessential Elgar (especially the second movement)” (Allan Frank), the *Serenade for String Orchestra, Op. 20*, is possibly (among his smaller orchestral works) the most frequently performed. It remained one of his favorites throughout the rest of his life. The first complete performance was given in Antwerp on 23 July 1896. The serenade’s outer movements (*Allegro* and *Allegretto*) with their malleable, sauntering, and rustic traits, have sandwiched between them an inner movement (*Larghetto*) that is lyrical, compassionate, and tranquil.

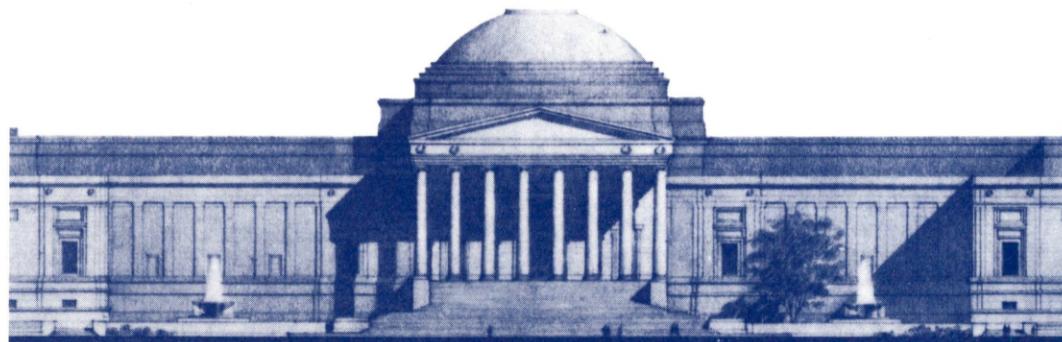
Fantasia on a Theme by Thomas Tallis by Vaughan Williams is built on a theme taken from a collection entitled the *Psalter of Archbishop Parker* by the sixteenth-century English composer (Tallis), which was first printed in 1567. Introduced at the Three Choirs Festival in Gloucester Cathedral in 1910, the *Fantasia*, besides being one of Vaughan Williams’ early major orchestral works, is regarded as one of the finest of the genre. It is scored for string quartet and double string orchestra. Vaughan Williams’ musical language is unique, and his musical genius enabled him to create enormous sonorities from a distinctive harmonic approach that “combines the modalities of the Tudor era with the sparkling polytonalities of the modern age” (Nicolas Slonimsky). As stated by writer Burnett James: “the character of Tallis’ theme is one of combined strength and simplicity; and in the course of his *Fantasia* the composer elaborates upon the innermost nature with searching musical devotion.... The massive sonorities, the strong but unexaggerated harmonic idiom, and the melodic and rhythmic flexibility proclaim [an] exalted vision and fertile musicality.”

-Program notes by Elmer Booze

The Fifty-seventh Season of

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