11-29-2000

University of Richmond Orchestra

Department of Music, University of Richmond

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University of Richmond Orchestra

Fred Cohen, conductor

Jane Hoffmann, violin
Katie Dixon, viola

Nov. 29, 2000 7:30 PM
The Hermitage at Cedarfield

Nov. 30, 2000 7:30 PM
Camp Concert Hall, Booker Hall of Music, University of Richmond
English composer Sir Edward Elgar composed *In the South (alassio)* for a gala three-day festival in his honor, held at the Royal Opera House, Covent Garden, in 1904. This concert overture reflects the delightful energy and exuberant tunefulness that are his signature as a Romantic. Elgar had wintered in Italy that year, and reference to his travel is clear in the irascible Roman passage midway through the piece. Additional musical references to the symphonic poems of Richard Strauss are plainly audible. A lovely and surprising viola solo is heard at the heart of this work.

Mozart wrote his *Sinfonie Concertante in the summer of 1779 after returning to Vienna from Paris. The work is an homage to the Mannheim school—a compositional style cultivated by composers from Mannheim such as Carl Stamitz (one of whose musical ideas Mozart quotes directly in the first movement). The Mannheim school was famous for its orchestral crescendo, as well as for forms such as the symphony with solo instruments. Mozart hoped to be offered a position at the Court of the Elector Karl Theodor (who lived in Mannheim), and perhaps hoped that this work would improve his chances of obtaining that appointment. As in all mature Mozart, this work is distinguished by the wealth and ease of its melodic invention, by the polyphonic interplay of the two solo instruments between themselves and with the larger ensemble, and by the superb coloring of the orchestration.

When Dvorak began work on his Eighth Symphony in 1889, he was already acknowledged as the most acclaimed Czech composer of his day. His music was in demand across Europe—and even in America. The Eighth Symphony is one of his most durable efforts, celebrating the distinctive Czech spirit that granted Dvorak his international reputation.

The first and final movements are both experimental in structure. The first relies on a Haydn-like serious introduction in the tonic minor for cellos and winds, yielding to a simple and light tune in the tonic major on the flute. The g-minor melody returns in a novel manner twice more in the movement: before the development and during the recapitulation. The finale is constructed as a set of variations on a theme initially played by the cellos, a theme quite similar to the opening theme of the first movement. These variations are suspended halfway through with an episode in c-minor, developed from the cello theme and related to the trumpet-call announcement at the beginning of the movement.
PROGRAM

In The South Concert Overture, op. 50
Edward Elgar
(1857-1934)

Symphonie Concertante KV 364
W. A. Mozart
(1756-1791)
I. Allegro maestoso
II. Andante
III. Presto

Jane Hoffmann, violin (W’01)
Katie Dixon, viola (W’03)

INTERMISSION

Symphony no. 8, op. 88 in G major
Antonin Dvorak
(1841-1904)
I. Allegro con brio
II. Adagio
III. Allegretto grazioso
IV. Allegro ma non troppo
PERRSONNEL
Fred Cohen, conductor

VIOLIN I
Jane Hoffmann, principal
Ilan McNamara
Chung-In Park
Dale Schwartz
Lauren Kim
Jack Gauntlett

VIOLIN II
Aaron Aunins, principal
Alanna Rice
Davis Gouldin
Jennifer Hanson
Judy Shim
Laura Ahlstrom
Michael Coleman
Naomi Wightman
Rebecca Pinkham
Mary Yoon

VIOLA
Jennifer Bernard, principal
Allyson Ladley
Christy Baluff
Dick Stone
Jennifer Smith
Meghan McDonald
Tom Calder

CELLO
James Tripp, principal
Alan Miller
Jenny Dertinger
Sylvia Jones
Matt McCabe
Tobias Friedl

BASS
Laura Lieter
Joe Liberti

HARP
Dana Wallace

FLUTE
Tara Arness
Eva Chang
Jamie Beth Paulson

OBOE
Meghan Pesch
Tara Williford

ENGLISH HORN
Jennifer Magee

CLARINET
Mindy Christenson
Betsy Plunkett
Ann Chu

BASSOON
Stephanie Allen
Heather Eysaman

FRENCH HORN
Edward Aunins
Robert Gabler
Mary Beth Hall
Margaret Aunins

TRUMPET
Adam Claar
Sean Linfors

TROMBONE
Robert Wagenknecht
William W. Franklin
David Davis

TUBA
Ronnie Tong

PERCUSSION
Robert Wright