

4-11-1996

The University of Richmond Orchestra

Department of Music, University of Richmond

Follow this and additional works at: <https://scholarship.richmond.edu/all-music-programs>



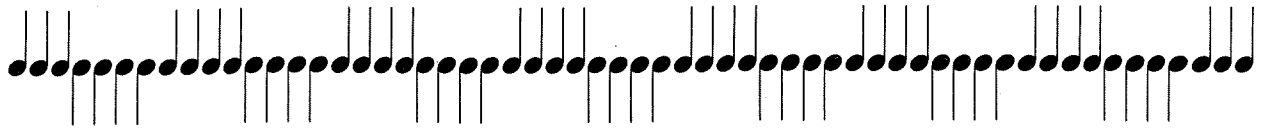
Part of the [Music Performance Commons](#)

Recommended Citation

Department of Music, University of Richmond, "The University of Richmond Orchestra" (1996). *Music Department Concert Programs*. 598.

<https://scholarship.richmond.edu/all-music-programs/598>

This Program is brought to you for free and open access by the Music at UR Scholarship Repository. It has been accepted for inclusion in Music Department Concert Programs by an authorized administrator of UR Scholarship Repository. For more information, please contact scholarshiprepository@richmond.edu.



The University of Richmond

ORCHESTRA

Fred Cohen, Music Director

April 11, 1996

Cannon Memorial Chapel

8:15 pm

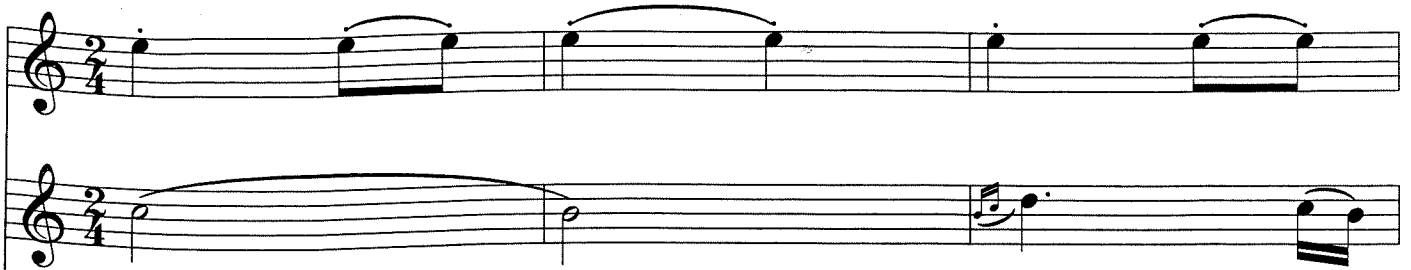
April 12, 1996

Imperial Plaza

7:30 pm



Program



L'Arlesienne Suite No. 1 (1872)

Georges Bizet
(1838-75)

- I. Ouverture
- II. Minuetto
- III. Adagietto
- IV. Carillon
- V. Farandole (from *L'Arlesienne Suite No. 2*)

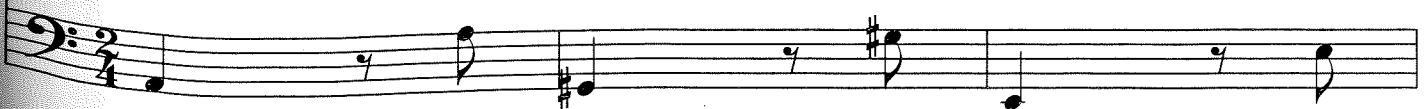


brief intermission

Symphony No. 7 in A major, Op. 92 (1812)

Ludwig van Beethoven
(1770-1827)

- I. Poco sostenuto-Vivace
- II. Allegretto
- III. Presto
- IV. Allegro con brio



UNIVERSITY OF RICHMOND
ORCHESTRA

VIOLIN I

Mary Rogevich *principal*
Henry Chang
Jack Gauntlett
Danielle Gubitosa
Julie Hayes
Veronica Jackson
Sarah Weinzierl
Erin Shiffer
Kathy Thomas
Weigang Li*

VIOLIN II

Dan Seaman *principal*
Mark Graves
Judy Shim
Yi-Wen Jiang*

VIOLA

Miriam Albin *principal*
Jennifer Koach
Molly McElroy
Dick Stone
Honggang Li*

CELLO

Elizabeth Thompson *principal*
Lydia Gies
Tara Regan
Heather Scott
Jim Wilson*

BASS

Leslie Rose *principal*
Joseph Liberti
Damian Muller
Jeff Nelson
Reggie Ray

FLUTE

Mary Beth Indelicato
Susanne Rublein

OBOE

Linda Teisher
Sarah Toraason

CLARINET

Kym Berman
Jan Hohl
Ryan Jones

BASSOON

Charles Taylor
Scott McLaughlin

HORN

Jon Gibson
Greg Hillis
Kristie Welsh

SAXOPHONE

Aaron Jasnow

TRUMPET

Sean Linfors
Keith Phares
Dana Rajczewski
Bill Ross

TROMBONE

Chris White
Randall Johnson

TIMPANI

John Hubbard

**member, Shanghai Quartet*

PROGRAM NOTES

L'Arlésienne

George Bizet's final four years of life are among the most productive of any composer in history. His suite from the incidental music from *L'Arlésienne*, written in 1872, found immediate success. His opera, *Carmen*, written between 1873 and 1874 and first produced in 1875, received a cold reception but has since become one of the most popular of all operas. In *L'Arlésienne*, Bizet borrowed a set of Provençal airs and gave them bold harmonies and non-conformist orchestrations, including the very unusual inclusion of an alto saxophone in the symphonic orchestra, that remain fresh to this day.


Symphony No. 7


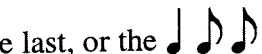

"All tumult, all yearning and storming of the heart become here the blissful insolence of joy, which snatches us away with bacchanalian streams and seas of life, shouting in glad self-consciousness as we tread throughout the universe the daring measures of this human sphere-dance. This symphony is the *Apotheosis of Dance* herself: it is Dance in her highest aspect, as it were the loftiest deed of bodily motion incorporated in an ideal mold of tone. Melody and Harmony unite around the sturdy bones of Rhythm to firm and fleshy human shapes, which now with giant limbs' agility, and now with soft, elastic pliancy, *almost before our very eyes*, close up the supple, teeming ranks; the while now gently, now with daring, now serious, now wanton, now pensive, and again exulting, the deathless strain sounds forth and forth; until, in the last whirl of delight, a kiss of triumph seals the last embrace."

So wrote an impassioned Richard Wagner of Beethoven's Symphony No. 7. Certainly Wagner's description of this work as the "Apotheosis of Dance" has stuck. And who would not agree that very little music has been written before or since that can surpass the Allegretto of this work in its genius of simplicity and depths of profundity. Even at the very first performance in 1813, with a nearly deaf Beethoven conducting, the audience responded to this movement so enthusiastically that it was immediately encored.

The Symphony No. 7 is a work of marked and sudden contrasts held firm by a complex series of tempo relationships--the very sort of musical construction that would naturally appeal to Wagner. The first movement encompasses a lengthy slow introduction--Poco sostenuto--and an upbeat, rustic Vivace. The second movement is a sublime Allegretto, the third a five-part alteration of Presto and Assai meno presto (Very much slower). The last movement is based on a reorganization of an Irish fiddling tune that Beethoven had orchestrated in its original state in 1810.

Reizler called the Symphony No. 7 "the Victory of the Symphony over the tyranny of Rhythm."

Indeed, Beethoven's web of rhythmic relationships--from the  of the first movement to the

 of the last, or the  of the second movement to the  opening the

final movement--demonstrate the span of his vision and mastery.