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University of Richmond Orchestra

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University of Richmond Orchestra
Fred Cohen music director

Program

Academic Festival Overture
Johannes Brahms

*Der Holle Rache Kocht in meinen Herzen*
from *The Magic Flute*  
Wolfgang Amadeus Mozart
Jennifer Foster (W’97) *soprano soloist*

Concerto in C Major, KV 467  
Wolfgang Amadeus Mozart
1. Allegro maestoso
2. Andante
3. Allegro vivace assai
Adriana Marquez (W’98) *piano*

*intermission*

An Outdoor Overture  
Aaron Copland

Symphony No. 99  
Joseph Haydn
1. Adagio-Vivace assai
2. Adagio
3. Menuet-Trio
4. Vivace

Nov. 12, 1996 Camp Concert Hall
Nov. 13, 1996 Imperial Plaza
Brahms wrote the *Akademische Festouvertüre* in 1879 in appreciation for the Doctor of Philosophy degree conferred on him that year by the University of Breslau. The work includes several student songs, the tunes interconnected and arranged with Brahms' characteristic attention to motivic detail and expansion.

Mozart's last opera, *Die Zauberflöte (The Magic Flute)* was first produced in Vienna in 1791. In *Der Hölle Rache (The Queen of the Night)* aria, the Queen of the Night attempts to persuade her daughter to murder Sarastro or be disowned. Jennifer Foster is a winner of the 1995-96 University of Richmond Concerto Competition.

*Translation:*

The revenge of Hell burns in my heart,
Death and despair burn around me!
If not through you will Sarastro suffers death,
Then you are no longer my daughter
Then you are no longer my daughter.

Be disowned forever, be abandoned forever,
Forever will be destroyed all ties of nature.
Disowned, abandoned, and destroyed all ties of nature,
If not through you will Sarastro suffers death.
Hear, hear, hear me Gods of vengeance!
Hear the mother's curse!

Six years previous to the composition of *The Magic Flute*, Mozart composed his twenty-first piano concerto. Like an opera, the first movement provides a vivid delineation of musical topics—military marches, brilliant passage work, pathetic asides, bucolic atmospheres. Mozart's deft management of his instrumental forces—strings, winds and piano—allow him to alternate full
textures (*tutti*) and solo accompanied passages in an astonishing variety of combinations. In this work, the solo enters rather unobtrusively with a modest figure that answers an expressive singing passage in the winds. The solo continues simply as a single strand in the texture, and only after a short cadenza (an *eingang*) and a repeat of the opening theme does the piano finally sing on its own. Once it gets underway, the piano assumes a leading role, but often only as a glittering edge of the orchestra’s purposeful harmonic line.

*An Outdoor Overture* was composed in 1938 for the mid-winter concert of New York’s High School of Music and Art Orchestra. Copland interrupted his work on the orchestration of *Billy the Kid* to complete this one movement piece, which accounts for the “leakage” of that work into the *Overture*. Though written for an student orchestra, this *Overture* is full of Copland’s syncopated rhythms, signature harmonies, cowboy-inspired textures, and impeccable craftsmanship.

Haydn wrote his 99th symphony in the summer of 1793, and it was the first work to open his third London season. It is the first of Haydn’s symphonies to use the clarinet, and in fact one of the most wind dominated symphonies he ever wrote, incorporating an unprecedented extended trio for flute, oboes and bassoon in the second movement. Like many of Haydn’s works, the 99th symphony combines his love of popular musical material with his exquisite craftsmanship and sensibly. The first movement is profound and charming, the second movement sings, the third dances, and the finale is a powerhouse of contrapuntal technique.

notes and translation by Fred Cohen
VIOLIN I
Julie Hayes, Richmond, Va
Lauren Kim, Richmond Va
Fiona Ross, Richmond Va
Jessica Lee, Richmond Va
Jack Gauntlett, Midlothian Va
Weigang Li*

VIOLIN II
Aaron Aunins, Chesterfield Va
Amy Zajick, Seoul, South Korea
Judy Shim, Richmond Va
Kristin Harder, Independence, Mo
Mason Morris, Lynchburg Va
Sherkyla Staples, Chesterfield Va
Yi-Wen Jiang*

VIOLA
Dannielle Haskins, Burnt Hills NY
David Berry, Richmond Va
Molly McElroy, Skaneateles NY
Richard Stone, Richmond Va
Honggang Li*

CELLO
John Jorgensen, Simsbury Ct
Karen Jameson, Richmond Va
Brennan Graham, Hamilton Oh
Heather Scott, Clearwater Fl
Jessica Lai, Midlothian Va
Elizabeth Thompson, Carlisle Pa
Lydia Gies, West Chester Pa
Tara Regan, Mahopac, NY
Jim Wilson*

BASS
Leslie Rose, Richmond Va
Damian Muller, Richmond Va
Paul Miller, Richmond Va

FLUTE
Mary Beth Indelicato, Bethlehem Pa
Julie Newman, Pittsburgh Pa

PICCOLO
Janice Kelly Martinsburg, WV

OBOE
Linda Teisher, Lebanon, NJ
Jennifer Magee, Cherry Hill NJ

CLARINET
Jan Hohl, Getzwille, NY
Steve Ahearn, West Hartford, Ct

BASSOON
Charles Taylor, Richmond Va
Marley Walsh, Darien Ct
Diana Febert, Richmond Va

FRENCH HORN
Jon Gibson, Richmond Va
Kristie Welsh, Richmond Va
Mary Beth Hall, Richmond Va

TRUMPET
Sean Linfors, Charlotte NC
Dana Rajczewski, Darien Ct
William Ross, Richmond Va

TROMBONE
Christian White, Media Pa
Glenn Neely, Richmond Va

TUBA
Glenn Mullins, Bloomfield, NJ

TIMPANI
John Hubbard, Richmond Va

PERCUSSION
Bryan Harris, Midlothian Va
Scott Proffitt, Jackson Ms

PIANO
Margie Lhamon, Lima Oh
* member, Shanghai String Quartet