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University of Richmond Orchestra

Department of Music, University of Richmond

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UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC



University of Richmond Orchestra

Fred Cohen, Music Director

Susan Becker, Piano
Sean Linfors, Student Conductor



APRIL 15, 1998, 8 PM
CAMP CONCERT HALL
BOOKER HALL OF MUSIC
GEORGE M. MODLIN CENTER FOR THE ARTS

• PERSONNEL •

FIRST VIOLIN

Jane Hoffman, concert mistress

Julie Hayes

Kim Forquer

Jessica Gilmore

Mason Morris

Chung-In Park

Danielle Gubitosa

SECOND VIOLIN

Aaron Aunins

Emily D'Antonio

Mark Graves

Lisa Rodinelli

Amy Zajick

Sherkyla Staples

Judy Shim

Suzanne Price

Jack Gauntlett

VIOLA

Miriam Albin

Tom Calder

Molly McElroy

John Little

Richard Stone

CELLO

James Tripp

Heather Scott

Matt McCabe

Gabriel Smith

Jessica Lai

Liz Thompson

BASS

Leslie Rose

FLUTE

Mary Beth Indelicato

Misty Willard

OBOE

Jen Magee

Meghan Pesch

ENGLISH HORN

Daniel J. Edwards

CLARINET

Steve Ahearn

Elaine Buccheimer

BASSOON

Matthew Harvell

Lynda Edwards

FRENCH HORN

Edward Aunins

Mary Beth Hall

Charlene Petrovski King

TRUMPET

Sean Linfors

Dana Rojczweski

Bill Ross

TROMBONE

Christian White

Caitlin Thompson

TUBA

Richard Serpa

HARP

Dana Wallace

Ashley Browning

TIMPANI

John Hubbard

PERCUSSION

Jackie Weichert

David Green

ORCHESTRA ASSISTANT

Christian White

• PROGRAM •

Prelude to The Afternoon of a Faun

Claude Debussy
(1862-1918)

Sean Linfors (R '98) *student conductor*

Piano Concerto No. 1 in G minor, op. 25

Felix Mendelssohn
(1809-1847)

- I. Molto Allegro con fuoco
- II. Andante
- III. Presto

Susan Becker *piano*

• INTERMISSION •

Symphony No. 2 *Romantic* op. 30

Howard Hanson
(1896-1981)

- I. Adagio—Allegro Moderato—Meno mosso—
Animato—Molto meno mosso—Animato—Meno mosso
- II. Andante con tenerezza
- III. Allegro con brio

• SUSAN BECKER •

Born and raised in Iowa, *Susan Becker* began musical studies on violin at age 3 and piano at age 7. She holds degrees in piano performance from Oberlin Conservatory, Indiana University, and the University of Minnesota, as well as a degree in East Asian Studies from Oberlin Collège. Her principal teachers have included Robert Shannon, Edward Auer, Margo Garrett, and Lydia Artymiw. She has performed throughout the country as a soloist and chamber musician, and in addition to standard repertoire, she is also devoted to the performance of

contemporary music. She has participated in numerous music festivals, many involving the world premieres or recordings of contemporary works. She has coached compositions with George Crumb, Shulamit Ran, and Oswaldo Golijov among others. Her commitment to new music is an ongoing focus of her career, represented by recent appearances with the Minnesota Contemporary Ensemble, the American Composers' Forum, and CURRENTS. She is currently Visiting Assistant Professor of Piano at the University of Richmond.

• NOTES •

Debussy

In the poems of Mallarmé, Verlaine, and Baudelaire, Debussy detected the freedom he wished to express in music. It was full of fantasy and whimsy, but steeped in feeling. Debussy's ideals for the art of music were similar to theirs for literature: a fluid product, completely imagined and without a pre-existing structure. *Prelude to the Afternoon of a Faun*, after the poem by Mallarmé, for the first time realized many of his goals. It is a work independent of the poems text, and was composed with not the words, but the ambiance of the poem in mind. Debussy said to a teacher, in explaining his attitudes toward the creation and perfection of music, "There is no theory. You merely have to listen. Fantasy is the law." This piece elaborates on the fantasy of the faun, represented by the flute, and leads us through the hazy dreamworld which he inhabits.

Prelude to the Afternoon of a Faun has been described by Boulez as the work that awakened modern music. Stravinsky and Ravel, both contemporaries of Debussy, named the composer as a model by whom they were inspired. Ravel once remarked of the *Prelude* that, "It was upon hearing this work, so many years ago, that I first understood what real music was."

(Debussy note by Sean Linfors)

Mendelssohn

Felix Mendelssohn was the greatest child prodigy in the history of Western music. The nature of his talent was astonishing: a gift not only for lyrical melodic lines and transparent orchestral textures, but as well for large-scale harmonic form and structure. Mendelssohn completed his First Piano Concerto at the ripe age of 23. The work begins energetically, with a nod to Beethoven's C-minor

Sonate Pathétique, Op. 13. Mendelssohn is a bit more sedate than Beethoven, settling into a comfortable D \flat -major where Beethoven's second theme lost little energy in a vigorous E \flat -minor. The second movement is a lovely aria with duets between the soloist and lower strings. The final movement begins with a brass fanfare leading to a victorious G-major passage in the piano. A frolicking second theme commences in the piano, reminiscent to today's ears of the *Folies Bergère*, but an original scherzo invention that became one of the composer's trademarks: a light, staccato, continuous movement in duple time, often at the highest registers.

Hanson

"I recognize of course that romanticism is at the present time the poor stepchild without the social standing of her elder sister, neoclassicism. Nevertheless I embrace her all the more fervently, believing as I do that romanticism will find in this country rich soil for a new, young, and vigorous growth." -- Howard Hanson

It may safely be said that no individual furthered the cause of American music in the second quarter of the twentieth century more than Howard Hanson. He became the first Director of the Eastman School of Music, a respected teacher of composition, and founder of the American Composers' Orchestra Concerts. As a composer, Hanson is traditional and eclectic. He wrote six symphonies, the second in 1930. His aim in the *Romantic Symphony*, he wrote, was to create a work "young in spirit, romantic in temperament, and simple and direct in expression." Written during an age opposed to sentiment and rhetoric, the *Romantic Symphony* is unashamedly sentimental and rhetorical.