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University Orchestra

Department of Music, University of Richmond

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UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC



UNIVERSITY ORCHESTRA

Fred Cohen, conductor



DECEMBER 3, 1998, 8 PM
CAMP CONCERT HALL
BOOKER HALL OF MUSIC
GEORGE M. MODLIN CENTER FOR THE ARTS

• • ORCHESTRA PERSONNEL • •

FIRST VIOLIN

Jane Hoffmann *concertmistress*

Ilan McNamara

Chung-In Park

Julie Hayes

Jessica Gilmore

Jack Gauntlett

Julia Blatzer

Mason Morris

SECOND VIOLIN

Aaron Aunins *principal*

Amy Peterson

John Colman

Emily D'Antonio

Judy Shim

VIOLA

Miriam Albin *principal*

Jenny Bernard

Molly McElroy

Danielle Haskins

Dave Berry

Dick Stone

CELLO

James Tripp *principal*

John Jorgenson

Gabe Smith

Matt McCabe

Shayne Estes

Tobias Friedl

BASS

Leslie Rose *principal*

Damian Muller

Delbert Williams

FLUTE

Carrie Senn *principal*

Marianne Broderick

OBOE

Jen Magee *principal*

Meghan Pesch

ENGLISH HORN

Meghan Pesch

CLARINET

Steve Ahearn *principal*

Elaine Buccheimer

BASSOON

Stephanie Allen *principal*

Kathy Muller

FRENCH HORN

Ed Aunins *principal*

Mary Beth Hall

Ruth Aumins

Beth Miksovic

TRUMPET

Dana Rajczewski *principal*

Julie Cillo

TROMBONE

Robert Wagenknecht *principal*

Dave Davis

Randy Ellis

TUBA

Adam Hall

PERCUSSION

John Hubbard

• • PROGRAM • •

Piano Concerto in A Minor op. 54

Robert Schumann

I. Allegro affettuoso

(1810-1856)

Denise Roberts (W'99) *piano*

The first movement of Schumann's Piano Concerto began as a Fantasy for Piano and Orchestra in 1840. In this work, Schumann combines the formal structure of a four-movement form (Allegro, Adagio, Scherzo, and Finale) into a single movement in sonata form with a technique of thematic transformation that holds the movement together. About the work, Clara Schumann wrote, "The piano and orchestral parts are interwoven to the highest degree. One can't imagine one without the other." The premiere of the Fantasy was given by Clara and the Gewandhaus orchestra in 1841. Schumann completed his op. 54 Concerto in 1845.

Cello Concerto in E Minor op. 85

Edward Elgar

I. Adagio-Moderato

(1857-1934)

James Tripp (R'00) *cello*

Edward Elgar composed only two concerti: one for violin (his own instrument) and the other for cello. He completed his Cello Concerto in 1919—it was his final substantial work. The first movement begins with a solo recitative for the cello, followed by the main theme presented by the violas. The theme is meditative and, some may say, melancholy. The first performance was given in October, 1919.

• • INTERMISSION • •

Symphony No. 9 in E minor, op. 95

Antonin Dvorak

From the New World

(1841-1904)

I. Adagio. Allegro molto

II. Largo

III. Molto vivace

IV. Allegro con fuoco

In 1892 Dvorak was appointed director of the National Conservatory of New York for the then astronomical salary of \$15,000 per year. He worked in New York for three years before homesickness drove him back to Prague, where he died in 1904.

While at the National Conservatory Dvorak wrote his Symphony No. 9, subtitled *From the New World*, making strenuous efforts to capture African-American nationalism—including attending Buffalo Bill's Wild West Show and listening to an African-American student sing. However, Dvorak did not choose to use actual spirituals or folk melodies, and notwithstanding the suggestion of *Swing low, sweet chariot* in the first movement's second theme, nor the famous *Largo* melody, with its resemblance to *Massa dear* (later becoming the song *Goin' home*), the spirit is markedly Bohemian. At the same time, there is no doubt that a most important role was played by Longfellow's *Song of Hiawatha*, with which Dvorak had been long acquainted in a Czech translation and which he re-read in America with such interest that for long he considered setting it to music. According to his own statement, the two middle movements were written under the impression evoked by Longfellow's poem and provide very clear testimony of the deep and powerful effect of the solemn beauty of the American prairies and virgin forests which the poem exercised on the composer's imagination. Said, Dvorak, "I should never have written the symphony like I have, if I hadn't seen America."

The first performance took place at Carnegie Hall on December 16, 1893. The audience responded with seemingly unending ovations, and the National Conservatory awarded Dvorak the prize of \$300 for the "most original symphony" in a nationwide contest.