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University of Richmond Orchestra

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University of
Richmond
Orchestra

Fred Cohen Music Director

Camp Concert Hall
April 12, 2000
8:00 pm
Program

Aftertones of Infinity (1979)
Joseph Schwantner

Symphonic Metamorphosis on Themes by Carl Maria von Weber (1943)
Paul Hindemith
FIRST VIOLIN
Jane Hoffman
Ilan McNamara
Jessica Gilmore
Jack Gauntlett
Kim Forquer
Mason Morris
SECOND VIOLIN
Aaron Aunins
Rebecca Pinkham
Emily D’Antonio
Sonya Bingham
Emily Erb
Kelly Hart
Iris Redmond
Alanne Rice
Judy Shim
Mary Yoon
VIOLA
Jenny Bernard
Kathrine Dixon
Tom Calder
Danielle Haskins
Allyson Ladley
Meghan McDonald
Jennifer Smith
Dick Stone
CELLO
James Tripp
Jenny Derlinger
Matt McCabe
Tom Rivituso
Kevin Stults
BASS
Christopher
Botterbusch
FLUTE
Tara Arness
Eva Chang
PICCOLO
Jamie Beth Paulson
OBOE
Meghan Pesch
Linda Teisher
Jennifer Magee
ENGLISH HORN
Jennifer Magee
CLARINET
Stephen Ahearn
Elaine Buchheimer
BASS CLARINET
Melinda Christenson
BASSOON
Stephanie Allen
Catherine Massie
FRENCH HORN
Edward Aunins
Beth Miksovic
Mary Beth Hall
Robert Gable
Ruth Auman
TRUMPET
Sean Linfors
Adam Claar
TROMBONE
Robert Wagenknecht
William W. Franklin
David Davis
TUBA
Richard Serpa
PIANO
Doris Wylee
TIMPANI
John Hubbard
PERCUSSION
Ray del Savio
Jim Wright
Notes:

Aftertones of Infinity was completed in 1978 and awarded the Pulitzer Prize for music in 1979. In this piece, Schwantner has created a fascinating commentary on perceptual time where passages move from suspended animation to frantic activity that often only hint at real movement. Traditional concepts such as "slow" and "fast" require new definitions. The piece takes its shape from a poem, written by the composer:

Dreams from a dark millennium--
  empyreal vision,
    vague myriad tendrils floating
    on an eternal voyage,
    journeying primordial pathways
    through cosmic cauldrons,
  to afterworlds beyond the edge of forever.

celestial voices echo the lost dreams
  of the children of the universe--
    the aftertones of infinity.

The Symphonic Metamorphosis was written in 1943 while Hindemith was employed as Professor of Music Theory at Yale University. Hindemith used the music of Weber in much the same way that Stravinsky appropriated Pergolesi in Pucinella. Some of Hindemith's recompositions include the jazz riffs in the second movement, and the Trio section of the finale quotes an American college song. Each movement is based on a specific Weber work, including Turandot, Six Pieces pour le Piano a quatre mains, and Huit Pieces pour le Piano a quatre mains.

Notes by Fred Cohen