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University of Richmond Orchestra

Department of Music, University of Richmond

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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 Aumins

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--
 emptyreal 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 *Puccinella*. 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