4-22-1987

University of Richmond Orchestra

Department of Music, University of Richmond

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April 22, 1987
Camp Theater
8:15 PM

UNIVERSITY OF RICHMOND
ORCHESTRA

FRED COHEN, Conductor

Trauermusik (Music of Mourning)
I. Slow
II. With quiet motion
III. Animated
IV. Chorale: Praise God, from whom all blessings flow
   Sharon Heth ('87), soloist

Symphony No. 104, "The London Symphony"
I. Adagio--Allegro
II. Andante
III. Minuet (Allegro--Trio)
IV. Finale (Allegro con spirito)

***intermission***

Piano Concerto No. 3
I. Allegretto
II. Adagio religioso
III. Allegro vivace
   Richard Becker, soloist

Ushers are members of the University Lake Society

Next: Beverly Letcher, senior piano recital
April 23, 8:15 PM NCRH
UNIVERSITY OF RICHMOND ORCHESTRA PERSONNEL

Violin I
Wendy Huband, Concertmistress
Charles Bosher
Peggy Cheatham
Sarah Towner

Violin II
Marcia Wenner
Karen R. Williamson
Valli Anne Trusler
Jill Foster-Woodburn

Viola
J. Bryan Starke
Tom Berry
Judy Hobbs Cohen

Cello
Sharon Heth
Laura Geer
David Romaine

Contrabass
Leslie Rose
Robert Wendell

Flute
Carolyn Booker
Teresa Comunale
Julie A. Ferrigno
Nancy Peters

Clarinet
Brad Longenecker
Kristi Hibschman

Bassoon
William Sniffin
Fred Geissler

French Horn
William Spears
Beth Miksovic

Trumpet
Daniel Parsons
Michael Davison

Trombone
Courtney Reed
Paul English

Timpani
Mark Roberts

Percussion
Beryl Sandler
Program Notes

Music of Mourning

This work was written on January 21, 1936, the day after the death of King George V of England, and first performed in a broadcast by the British Broadcasting Corporation on January 22, with the composer playing the solo part.

notes by the composer

Symphony No. 104

This work, the popular "London Symphony," was composed in 1795 and first performed on May 4 at a concert given by Haydn for his own benefit. The music historian Charles Burney, present at the concert, considered the new symphony "such as was never heard before, of any mortal's production; of what Apollo & the Muses compose or perform we can only judge by such productions as these."

The themes and motives of the four movements are related by succession of intervals (second-third or third-second) and direction (ascending or descending). Haydn's humor is manifest throughout the work: from the surprising seven-bar phrases in the Allegro to the silent pauses punctuating each movement.

Piano Concerto No. 3

Bartók wrote the Piano Concerto No. 3 during the final summer of his life. It is a restrained and reflective work, exemplifying the composer's gradual tonal orientation. The Concerto was written for Ditta Pasztory, the composer's wife, and first performed in 1946 with the Philadelphia Orchestra.

The Concerto is in a traditional fast-slow-fast form. The middle movement is a wonderful example of Bartók's "night music" in which may be distinguished the Baltimore oriole (piano) and various warblers (clarinet, flute) that Bartók heard during his sojourn in Asheville, North Carolina, in 1944.
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