

4-22-1987

University of Richmond Orchestra

Department of Music, University of Richmond

Follow this and additional works at: <https://scholarship.richmond.edu/all-music-programs>

Part of the [Music Performance Commons](#)

Recommended Citation

Department of Music, University of Richmond, "University of Richmond Orchestra" (1987). *Music Department Concert Programs*. 769.
<https://scholarship.richmond.edu/all-music-programs/769>

This Program is brought to you for free and open access by the Music at UR Scholarship Repository. It has been accepted for inclusion in Music Department Concert Programs by an authorized administrator of UR Scholarship Repository. For more information, please contact scholarshiprepository@richmond.edu.

April 22, 1987
Camp Theater
8:15 PM

UNIVERSITY OF RICHMOND
ORCHESTRA

FRED COHEN, Conductor

Trauermusik (Music of Mourning)

Paul Hindemith
(1895-1963)

- 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"

Franz Josef Haydn
(1732-1809)

- I. Adagio--Allegro
- II. Andante
- III. Minuet (Allegro--Trio)
- IV. Finale (Allegro con spirito)

intermission

Piano Concerto No. 3

Béla Bartók
(1881-1945)

- 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 Boshier
Peggy Cheatham
Sarah Towner

Flute

Carolyn Booker
Teresa Comunale
Julie A. Ferrigno
Nancy Peters

Violin II

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

Clarinet

Brad Longenecker
Kristi Hibschan

Viola

J. Bryan Starke
Tom Berry
Judy Hobbs Cohen

French Horn

William Spears
Beth Miksovic

Cello

Sharon Heth
Laura Geer
David Romaine

Trumpet

Daniel Parsons
Michael Davison

Contrabass

Leslie Rose
Robert Wendell

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 Pásztory, 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.

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 Pásztory, 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.