

12-8-1987

## University Orchestra

Department of Music, University of Richmond

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UNIVERSITY OF RICHMOND

Department of Music

December 8, 1987  
Camp Theater  
8:15 PM

**UNIVERSITY ORCHESTRA**

*Fred Cohen, Conductor*

**Symphony No. 1**

- I. Allegro di molto
- II. Largo
- III. Presto

*C.P.E. Bach*  
(1714-1788)

**Piano Concerto No. 21, K.V. 467**

- I. Allegro maestoso
- II. Andante
- III. Allegro vivace assai

*W. A. Mozart*  
(1756-1791)

*Eric Goldstein ('88), piano soloist*

\*\*\*\*\*INTERMISSION\*\*\*\*\*

**Double Concerto in G Major**

- I. Allegro
- II. Largo
- III. Rondo - Allegretto ma non tanto

*Domenico Cimarosa*  
(1749-1801)

*Carolyn Booker ('89) Julie Ferrigno ('89)*

*flute soloists*

**Le Boeuf sur le Toit**  
(The Bull on the Roof)

*Darius Milhaud*  
(1892-1974)

## University of Richmond Orchestra

### *Violin I*

Jill Foster-Woodburn\*  
Charles Boshier  
Katie Smith  
Sarah Towner

### *Violin II*

Julie Hayes\*  
Allison Barette  
Tom Berry  
Michael Burnette

### *Viola*

Rebekah Rendall\*  
Shari Arnold  
Heather Fairbanks  
Bryan Starke

### *Cello*

Mignon McClain\*  
Kirsten Coe  
David Romaine

### *Contrabass*

Leslie W. Rose  
Donald D. Wendell

### *Flute*

Carolyn Booker  
Teresa Communale  
Julie Ferrigno

### *Oboe*

Sandra Jenkins

### *Clarinet*

Gene Anderson  
Kristie Hibschman

### *Bassoon*

Shari Adams  
William Sniffen

### *Horn*

William Spears  
Ken Garrison

### *Trumpet*

Michael Davison  
Barbara Anderson

### *Timpani*

Mark Roberts

\* denotes section leader

**Next: Candlelight Service  
December 13, 1987, 5:00 PM  
Cannon Memorial Chapel**

## Program Notes

### *Symphony No. 1*

**Carl Philip Emanuel Bach** was the second surviving son of J. S. Bach. During his lifetime C.P.E. was far more renowned and influential than his father. C.P.E. served Frederick the Great for 30 years; it was at C.P.E.'s invitation that J. S. Bach was invited to Crown Prince Frederick's court to perform, a visit that resulted in the "Goldberg" variations (1741). J.S. Bach's second visit to the court, now King Frederick's, resulted in the *Musical Offering* (1747). Today we remember far less of C.P.E.'s music than that of his famous father.

The authorship of *Symphony No. 1* is in some question; it may very well have been written by Johann Christian Bach, another son of J.S. 21 years C.P.E.'s junior. In any event, the *Symphony* is based on the idea that a symphony must sound arresting and audacious in the first movement, meditatively beautiful in the second, and cheerful/exuberant in the third. This symphony is indeed dramatic and impulsive. While to our ears it may seem a bit naive, if we try to hear the work with "pre-Beethoven" ears, we may be able to perceive the tremendous impact of this style of music on later composers.

### *Piano Concerto No. 21, K.V. 467*

**W. A. Mozart's** unchallenged ability to compose music quickly is well known. "Wolfgang is writing down a sonata and composing another in his head at the same time," wrote his sister. In February, 1785, Mozart composed his twenty-first piano concerto. The first performance took place at the Imperial Court Theater in Vienna in March, 1785, which had posted an advertisement for a concerto "just finished"!

The three movements of this concerto create a densely argued formal design. With this concerto Mozart broke new ground in the interaction between orchestra and soloist. Here the orchestral accompaniment becomes more symphonic in character than previously; the soloist more of a team-player than an isolated virtuoso.

### *Double Concerto in G Major*

**Domenico Cimarosa**, a prolific Italian composer, was renowned for his operatic writing. He composed over 70 operas, some of which were performed by Joseph Haydn. His reputation in his last years was unparalleled until Rossini.

Cimarosa wrote only two instrumental concerti. The double flute concerto was written in 1793, and shows a strong influence of Mozart's style.

### *Le Boeuf sur le Toit*

**Darius Milhaud** was one of the most prolific composers of all time. His output includes some 440 works, including 15 operas and 18 string quartets.

The ballet *Le Boeuf sur le Toit* (*The Bull on the Roof*, or *The Nothing-Doing Bar*) was written in 1919 to a pantomime scenario by Jean Cocteau. Milhaud described this work as a rondo-like assembly of popular tunes, tangos, maxixes, and sambas. Cocteau's scenario describes an American bar during Prohibition where some comically macabre events occur -- including the decapitation of a policeman by an electric fan. Though elements of jazz are heard throughout the work, Milhaud did not attend a jazz concert until 1920, the year after he composed *Le Boeuf sur le Toit*.