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The University of Richmond Orchestra

Department of Music, University of Richmond

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THE UNIVERSITY OF RICHMOND ORCHESTRA

FRED COHEN conductor

APRIL 6, 1994; 7:30 PM
BLACKWELL AUDITORIUM
RANDOLPH-MACON COLLEGE

APRIL 7, 1994; 8:15 PM
CANNON MEMORIAL CHAPEL
UNIVERSITY OF RICHMOND
THE UNIVERSITY OF RICHMOND
ORCHESTRA
FRED COHEN conductor

PROGRAM

CLARINET CONCERTO IN A MAJOR, KV 622

W. A. MOZART
(1756-1791)

I. Allegro
II. Adagio
III. Rondo-Allegro

Karl von Klein
clarinet

RENDERING

Franz Schubert-Luciano Berio
(1797-1828) (b. 1925)

I. Allegro
II. Andante
III. Allegro

The University of Richmond Orchestra is comprised of avocational musicians who perform between two and four concerts per year. The string sections of the ensemble are led by members of the Shanghai String Quartet, Quartet-in-Residence at the University of Richmond. The ensemble rehearses Tuesday evenings and offers additional string sectionals on alternate Thursday afternoons. Membership in the ensemble is open to students, faculty, and members of the larger University of Richmond community. For more information, call Ms. Mary White at 289-8277.
The sketches as left by Schubert almost in a pianistic form bear occasional instrumental indications, but are at times almost written in shorthand and had to be completed above all in the internal and bass parts. The orchestration follows that of the "Unfinished," and whilst the obvious Schubert color has been preserved, there are brief episodes in the musical development which seem to lean towards Mendelssohn, and the orchestration naturally reflects this. Furthermore, the expressive climate of the second movement is stunning: it seems inhabited by Mahler's spirit.

In the empty places between one sketch and the next there is a kind of connective tissue which is constantly different and changing, always 'pianissimo' and 'distant,' intermingled with reminiscences of late Schubert (the Piano Sonata in B flat, the Piano Trio in B flat, etc.) and crossed by polyphonic textures based on fragments of the same sketches. This musical 'cement' comments on the discontinuities and the gaps that exist between one sketch and another. It is always announced by the sound of a celesta, and must be performed "quasi senza suono" and without expression.

During his last days Schubert took lessons in counterpoint. Manuscript paper was expensive and it was perhaps for this reason that amongst the sketches for the Tenth Symphony there is a brief and elementary counterpoint exercise (a canon in contrary motion). This too has been orchestrated and integrated into the Andante.

The final Allegro is equally impressive and certainly the most polyphonic orchestral movement Schubert ever wrote. These last sketches, although very fragmentary, are of great homogeneity and they show Schubert in the process of testing different contrapuntal possibilities for one and the same thematic material. These sketches alternatively present the character of a Scherzo and a Finale. This ambiguity (which Schubert would have solved or exacerbated in some new way) was of particular interest, and the 'cement-work' here aims amongst other things at making that ambiguity structurally expressive.

notes by Luciano Berio
## PERSONNEL

### Violin I
- Mary Rogevich *concert mistress*
- Lucia Donatelli
- John Gauntlett
- Christopher Johnston
- Lorie Liptak
- Henry Robb
- Kathy Thomas
- Sarah Weinzierl
- Jennifer Yu
- Weigang Li*

### Violin II
- Julie Hayes *principal*
- Bill Duke
- Alex Park
- Iris Redmond
- Erin Shiffer
- Bernice Strommer
- Krissy Thomas
- Jessica Wolpert
- Honggang Li*

### Viola
- Tom Berry *principal*
- David Berry
- Shannon Taylor
- Zheng Wang*

### Cello
- Linda Swanson *principal*
- Willis Gee
- Mignon McClain
- Jim Wilson*

### Bass
- Leslie Rose *principal*
- Damian Muller
- Delbert Williams

### Flute
- Susanne Rublein *principal*
- Vicky Paul

### Oboe
- Sarah Toraason *principal*
- Erin Collins Hood

### Clarinet
- Cari Borgna *principal*
- Kym Berman

### Bassoon
- Charles Taylor *principal*
- Shari Adams

### French Horn
- Jon Gibson *principal*
- Kristie Welsh

### Trumpet
- Timothy Frey *principal*
- Alan Hood

### Trombone
- Donnie Crafton *principal*
- Glen Neely
- Randall Johnson

### Timpani
- John Hubbard

### Celeste
- Paul Hanson

* = member, Shanghai String Quartet
PROGRAM NOTES

Mozart wrote his Clarinet Concerto in 1791. Taken together with the Bb major Piano Concerto, KV 595, and the Eb major Quintet, KV 622 (also written in 1791), these pieces represent the greatest achievement of the galant, or free style. The galant style may perhaps best be identified by what it is not. It is not bound to strict imitative counterpoint (or fugal style), it not primarily serious in its use of melody, it does not keep the main subject on constant display, as it were, heard in one voice and then another. J. S. Bach was the greatest proponent of this latter style, the so-called strict style; Mozart the genius of the unbound style.

Mozart's music thrives on the elements of the galant style: elaborations of the melody or melodies, matching of melodic figures that do not have a close relationship with each other, and distinctive voices that accompany the main melody and do not hold the same amount of expression.

One way to understand the Clarinet Concerto is as a theatrical work. If we think of music in terms of voices, the clarinet has a buffa character that assumes many roles: singing, dancing, coming to the foreground, retreating to the background, mingling, changing roles quickly--sometimes within a single phrase. Like Figaro, the buffa-clarinet creates a pantomime of an amazing number of melodic shapes.

The first movement is much longer than that of any other woodwind concerto by Mozart. Its 359 measures equals the first-movement length of some of the great piano concertos. The richness and variety of the content of this work is epitomized in the first eight measures where each measure introduces a new rhythmic figure.

The second movement is an Italian Adagio en rondeau. (Rondeau comes from French and signifies a circle. It is derived from round and refers to a melody set in 3/4 or 2/4 time.) The theme is very simple and calls for no ornamentation. The finale of the Concerto is a rondo of epic proportions, with the theme returning some six times over the course of the work.

notes by Fred Cohen

During the last few weeks of his life, Franz Schubert created many sketches in preparation for a Tenth Symphony in D major (D. 936A). These sketches are fairly complex and of great beauty: they add a further indication of the new paths that were taking Schubert away from Beethoven's influence. Rendering with its dual authorship is intended as a restoration of these sketches; it is not a completion nor a reconstruction. This restoration is made along the lines of the modern restoration of frescoes that aims at reviving the old colors without however trying to disguise the damage that time has caused, often leaving inevitable empty patches in the composition (for instance as in the case of Giotto in Assisi).
upcoming Department of Music performances:
Richard Becker, piano
--faculty recital--
April 12, 1994; North Court Recital Hall; 8:15 pm

University Wind Ensemble
April 14, 1994; Cannon Memorial Chapel; 8:15 pm

"Mr. Erb's Weekend"
--University Choir, Schola Cantorum, Alumni Choir--
April 16, 1994; Cannon Memorial Chapel; 8:15 pm

Alan Hood and Friends
--faculty trumpet recital--
April 20, 1994; North Court Recital Hall; 8:15 pm

CURRENTS
the ensemble for new-music at the University of Richmond
--guest soprano Christine Schadeberg--
--works by Fred Cohen, Nicolas Maw, Elizabeth Weimann--
April 21, 1994; North Court Recital Hall; 8:15 pm