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UNIVERSITY OF RICHMOND



DEPARTMENT OF MUSIC
CONCERT SERIES

UNIVERSITY OF RICHMOND
FOUNDED 1830

UNIVERSITY OF RICHMOND ORCHESTRA

Fred Cohen, *music director*

December 5, 1991, 8:15 PM

Camp Theatre

P E R S O N N E L

VIOLIN I

Guntra Aistars
Andria Bilotto
Beth Cartette
Jean Rotondi

VIOLIN II

Charles Lindsey
Allison Barrett
Alex Park
Elissa Zadrozny

VIOLA

Sandra Parrott*
Grace Bowen
Michael Kirchner

CELLO

Linda Swanson*
Mignon McClain
Stephanie Wahlgren

BASS

Damian Muller
Leslie Rose
Robert Wendell

TIMPANI

Christopher O'Brien

FLUTES

Heather Holeman
Shari Stout
Anita Pruitt
Jocelyn Johnson
Cary Fridley
Sue West, director

FLUTE

Cary Fridley
Jocelyn Johnson
Kyra Redslob
Jennifer Hain

CLARINET

Cari Borgna
Doug Hurt

BASSOON

Catherine Attuso
Anne Samuel

FRENCH HORN

William Spears
Kim Brown
Amy Roberts

TRUMPET

Andrew Infante
Katharine Gunkelman

TROMBONE

Steven Dion
Andrew Rich

TUBA

Rebecca Fewkes

PERCUSSION

Andrew Harnsberger
Greg Giannascoli

*Co-recipients, The Frederick Neumann Scholarship

For a copy of our spring concert calendar, call 289-8277.

PROGRAM

Symphony No. 8 in F major
Allegro vivace e con brio
Allegretto scherzando
Tempo di Menuetto
Allegro vivace

Ludwig van Beethoven
(1770-1827)

Virginia Reeling (first performance)
for Flute Choir and Orchestra
University of Richmond Flute Players
Sue West, *director*

Fred Cohen
(b. 1958)

Christmas Around the World
Jocelyn Johnson, *conductor*

Sam Applebaum, *arr.*

Christmas Favorites

BEETHOVEN

Beethoven wrote his Eighth Symphony in four months during late spring, 1812. Most of the composition was written at his brother's house in Linz, who lent him a room "which afforded a splendid view of the Danube, with its busy landing places, and of the charming countryside around." Certainly some of that charm found its way into the Symphony, though this work is by no means simply charming and delicate! Rather, its harmonic and thematic developments are extremely compressed, and so do not require the extended time spans we typically associate with Beethoven's style.

In overall form and length, the Symphony is traditional, showing a clear preference for Mozartian and Haydnesque models. None of the movements has an introduction. The third movement is a traditional minuet (the only one Beethoven ever wrote for a symphony), the second movement a sonata form less a development section. Yet however economic in form, the music makes extensive demands on its players. For example, the lovely descant clarinet melody in the Trio of the third movement rises to the highest note of which the instrument was capable at the time (f''').

The melody of second movement of this Symphony is based on a canon (or round) that Beethoven wrote a year earlier for his friend Johann Mälzel, the inventor of the metronome. The regularity of the movement's rhythm parodies the steady click of Mälzel's invention. (Mälzel, by the way, did not invent the metronome. He had invented a chronometer in the early 1800s, but appropriated the more successful double-pendulum design from Dietrich Winkel in 1812. Mälzel named the apparatus "Metronome" and patented it as his own invention. Winkel took Mälzel to court and won, but the device is still known as Mälzel's Metronome.)

COHEN

Virginia Reeling for Flute Choir and Orchestra was commissioned by the El Camino Youth Symphony and Flute Choir in October, 1990. The piece was written between January and May, 1991. The title refers the popular British-American instrumental dance form, *The Virginia Reel*, a march in duple or quadruple time. In fiddling music, titles of tunes frequently "floated" from one melody to another, so a traditional player could give any tune he knew any title he wished, at any time. *The Virginia Reel* does not refer to a tune per se, but rather to a dance form in a duple or quadruple meter.

The tune of my *Virginia Reeling* is first heard in the flute choir, about a quarter-way through the piece. As you would expect, the melody is a bright tune in a marching duple meter. This melody is placed in a complex supporting rhythmic structure that permeates the composition. The melody is taken through its paces following a traditional phrase alternation heard in earlier march forms (ABAC/ABDC). After the climax, the introductory material returns, now juxtaposed with excerpts of the main melody. You can hear now that the introductory material and the melody are one in the same, as the piece continues towards its quiet finish.