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THE
UNIVERSITY OF
RICHMOND
ORCHESTRA

FRED COHEN, MUSIC DIRECTOR



DECEMBER 2, 1992
CAMP THEATER



PROGRAM

Le Boeuf sur le toit
(*The Bull on the roof*)

Darius Milhaud
(1892-1974)

Cello Concerto in D minor

Edouard Lalo
(1823-1892)

I. *Prélude*: Lento-Allegro maestoso

Linda Swanson *cello*

---intermission---

Symphony in C major, No. 9 "The Great"

Franz Schubert
(1797-1828)

- I. Andante-Allegro ma non troppo
- II. Andante con moto
- III. Scherzo (Allegro vivace) & Trio
- IV. Finale (Allegro vivace)



PERSONNEL

Violin I

Mary Rogevich *concertmistress*
Jennifer Chiappetta
Bill Duke
Emi Estrada
Corey McLellan
Lorie Liptak
Jennifer Yu
David Yu
Weigang Li**

Violin II

Elissa Zadrozny *principal*
Charles Lindsey
Melissa Langan
Astrid Lindsay
Alex Park
Wayne Smith
Bernice Strommer
Krissy Thomas
Honggang Li**

Viola

Sandy Parrott* *principal*
David Berry
Caroline Browder
John Frain
John Jordan
Mike Kirchner
Laura Phillips
Zheng Wang**

Cello

Linda Swanson* *principal*
Amy Torok
Joachim Venzmer
Jim Wilson**

Bass

Leslie Rose *principal*
Joe Liberti
Damian Muller
Bob Wendel

Flute

Amy Kahler *principal*
Jennifer Burke
Heather Holeman
Rebekah Linge
Julie Lindsay
Pam Jones

Oboe

Sarah Toraason *principal*

Clarinet

Cari Borgna *principal*
Kym Berman
Wendy Scarborough

Bassoon

Anne Samuel *principal*
Fred Geissler

French Horn

Jon Gibson *principal*
Jenny Charlton
Sarah Holbrook

Trumpet

Tim Fry *principal*
Melisa Wall

Trombone

Mark LaFratta *principal*
Robert Wagenknecht

Timpani and Percussion

John Hubbard *principal*

*co-recipients, the Fritz Neumann Scholarship
**members, the Shanghai String Quartet

PROGRAM NOTES

Darius Milhaud composed *Le Boeuf sur le toit* in 1919 while serving as a member of the French legation in Rio de Janeiro. The principal melody of the work is a popular Brazilian tune that Milhaud uses as the recurring theme in a rondo form. In his autobiography, *Notes without Music*, Milhaud said that "...both public and critics agreed that I was a clown and a strolling musician--I, who hated comedy and in composing *Le Boeuf sur le toit* had only aspired to create a merry, unpretentious *divertissement* in many of the Brazilian rhythms that had so captivated my imagination and never--no, never!--made me laugh!"

As might be expected, the title has no narrative meaning, nor does the music depict any dramatic action. The score was intended as background music for a silent film, and in 1920 Jean Cocteau produced a ballet from the work.

The French composer Edouard Lalo studied violin, cello and piano at the Paris *Conservatoire* and taught violin and piano for many years as he sought to build his career as a composer. He did not begin to receive substantial recognition until the 1870's when various performers, including the violinist Sarasate and the cellist Fisher, began to perform his works. The Cello Concerto was first performed in 1877 by Fisher. The first movement is marked by its strong forward momentum and considerable power.

In 1892 George Bernard Shaw wrote of Schubert's Great C major Symphony that "a more exasperatingly brainless composition was never put on paper." A recent article on Schubert in the *New Grove Dictionary of Music* contrives to suggest that the work is more remarkable for its melodies than for its symphonic cogency. The myth of Schubert as a child of nature with little intellectual capability dies hard.

In fact, the Great C major Symphony is a remarkable composition from a variety of perspectives. Certainly the opening tune is one of the most memorable in the symphonic literature. But we should also take into account the care with which Schubert integrates his noble tune into the main structure of the movement. We might also note that the finale and the outer sections of the Schezso are innovative sonata structures.

One reason this symphony has been slow to gain the "masterwork" label is its considerable length. Though Schubert composed the work in 1825-26, it was not performed until 1839, and that performance, instigated by Schumann and conducted by Mendelssohn, used a severely cut version of the score. Not until Bruckner's Second Symphony of 1872 did a purely instrumental symphonic work receive such a spacious treatment.

upcoming concert

January 27, 1993: Music by Bach, Chaitkin, Pärt

performed by the University of Richmond String Orchestra, the Shanghai Quartet, and the CURRENTS new-music ensemble

North Court Recital Hall 8:15 pm

free-and-open