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UNIVERSITY OF RICHMOND

Department of Music

Camp Memorial Theatre
April 24, 1985
8:15 pm

THE UNIVERSITY OF RICHMOND ORCHESTRA

Steven Errante, *conductor*

Richard Becker, *pianist*

Ma mère l'Oye

Maurice Ravel
(1875-1937)

Pavane de la Belle au bois dormant

(Sleeping Beauty Pavane)

Petit Poucet

(Tom Thumb)

Laideronette, Impératrice des Pagodes

(Little Ugly, Empress of the Pagodas)

Les entretiens de la Belle et de la Bête

(Dialogue of Beauty and the Beast)

Le jardin féerique

(The Enchanted Garden)

Piano Concerto #5 in E-flat, op. 73, *Emperor*

Ludwig van Beethoven
(1770-1827)

Allegro

Adagio un poco mosso

Rondo: allegro

Richard Becker, piano

ushers are members of the University Lake Society

THE UNIVERSITY OF RICHMOND ORCHESTRA

Violin I

Althea Levick
concertmistress

Charles A. Boshier
Sara Parker
Valli Anne Trusler

Violin II

Julia Hayes
Elizabeth Bostwick
Patricia Knoop
Hao Zhang

Viola

Bryan Starke
David Berry
David Freier

Violoncello

Sharon Heth
Laura Geer
Carolyn Ostar
David Romaine

Double-bass

Leslie Rose
Robert Wendell

Flute

Nancy Peters
Kate Kunkelman

Oboe

Richard Whicker

Clarinet

Gene Anderson
Keith Raker

Bassoon

Jay Snider

Horn

William Spears
Stewart White

Trumpet

Barbara Anderson
Thomas Mingone

Celeste

Elizabeth Welsh

Percussion

Beryl Sandler
Sandra Dickerson
Kathryn Fessler
Eric Harrison

Acknowledgements: Sharon Heth, Sandra Dickerson, Clyde Hughes

NOTES

Ma mère l'Oye (Mother Goose) was originally written as a set of children's pieces for piano duet, later orchestrated by the composer. Modest in their expression, they explore the magic world of the child through five exquisite miniatures. Behind the simplicity of the pieces is refined grace and a sense of wonder, all communicated through delicately colored harmonies and a shimmering orchestration.

Beethoven's Piano Concerto #5 (*Emperor*) is his mightiest effort in this genre. Despite the well-known story of Beethoven's disillusionment with Napoleon and the resulting rededication of the Third Symphony, the composer's fascination with the French leader seems to have continued. The present work, in the same key as the Third Symphony (the "heroic" key of E-flat), is written on a truly heroic scale, the first movement being one of Beethoven's longest. The solo part calls for a robust virtuosity unmatched in Beethoven's (or anyone else's) previous concertos. The second movement, a wonderfully tender Adagio, leads through a transition into the joyous Rondo which closes the work.