

HUXFORD SYMPHONY ORCHESTRA

Tuesday, September 26, 2023
Concert Hall
7:30 p.m

RANSOM WILSON, CONDUCTOR
EDISHER SAVITSKI, PIANO

PROGRAM

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| Overture to <i>Die Zauberflöte</i> (The Magic Flute), K. 620 | W.A. Mozart
(1756-1791) |
| Piano Concerto No. 21 in C Major, K. 467, “Elvira Madigan”
Allegro maestoso
Andante
Allegro vivace assai | W.A. Mozart
(1756-1791) |

INTERMISSION

- | | |
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| Symphony No. 1 in C Major, Op. 21
Adagio molto
Andante cantabile
Menuetto
Adagio | Ludwig van Beethoven
(1770-1827) |
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Program Notes

Wolfgang Amadeus Mozart and **Ludwig van Beethoven** have proven themselves to be household names over the last two and a half centuries. To many, these composers represent the pinnacle of expression in classical music, their names nearly synonymous with the genre as a whole. Tonight we explore three works – an opera overture, a piano concerto, and a symphony – which showcase the elegance and virtuosity of the late 18th century Viennese Classical style. Through the thrill of live performance, we will see why these works are still performed today.

Overture from The Magic Flute, K. 620 Composed in 1791, the final year of Mozart's life, *The Magic Flute* tells the fantastical story of Prince Tamino's quest to rescue Princess Pamina from the wicked Queen of the Night. Along the way, he is aided by the bird-like Papageno, as well as a magic flute. The work, with a libretto by Emanuel Schikaneder (who sang the original role of Papageno), explores themes of love and self-renewal while promoting Enlightenment and Masonic ideals in a whimsical setting. Fans of this opera will recall the Queen of the Night's intensely athletic aria, originally sung by Mozart's sister-in-law, Josepha Hofer. The overture begins with a distinctive three-chord fanfare. Mozart himself was a Freemason, and historians believe that these chords are a nod to Masonic rituals, which often feature the number three in significant ways. The three-chord opening has an eternal quality to it; we can even imagine that these chords themselves are carved into stone. The opening fanfare is followed by a short introduction, which then gives way to a lighthearted, tuneful Allegro. The melodic writing is peppered with sudden changes in dynamics which lend energy to the performance. Solo flute features prominently throughout, which we can hear as foreshadowing its starring role in the opera. Later on in the overture, we see the return of a stately fanfare, similar to the three chords from the opening, but in a modified, more stable, form. Once again, there are three distinct statements – we can hear these as a response to the chords from the introduction. The overture returns to its quicker pace and careens to an exciting conclusion. Overtures are meant to give us a taste of the opera as a whole, and all of these elements interweave to paint a picture of whimsy and delight.

Concerto No. 21 in C Major for Piano and Orchestra, K. 467

Mozart premiered his Piano Concerto No. 21 in 1785 at Vienna's Burgtheater when he was near the height of his popularity as a composer and performer, and the piece was immediately lauded as a success.

The concerto is one of the composer's most technically demanding – having heard one of its early performances, Mozart's father Leopold remarked that it was “astonishingly difficult.” The piece is sometimes referred to as the “Elvira Madigan” due to the use of its middle movement in a 1967 Swedish film of the same name. The first movement evokes a stately regal manner by juxtaposing march-like motives with typical Viennese elegancies. The march motive is introduced immediately by the strings, who are answered by the winds in a similar style.

These themes recur throughout the movement – listen for sprightly militaristic rhythms and isolated brass calls. At the same time, solo voices, and in particular the solo pianist, weave in and out with eloquent, technical prose.

The second movement may be familiar to those who know the film for which this piece is sometimes subtitled: *Elvira Madigan*. The movement gives off the impression of total ease and simplicity, as the piano floats through a variety of key areas over a pulsing triplet texture. Moments of mild dissonance stretch and strain slightly before giving way to leisure and luxury once again.

With its lively technical passages and sparkling piano lines, the rondo finale does not disappoint. As all good concertos do, it presents a wonderful showcase for both orchestra and soloist.

Symphony No. 1 in C Major, Op. 21 Beethoven came of age under the shadow of Haydn and Mozart. Having studied with each of them, he was deeply familiar with their works, including compositional forms and styles. It is in this context that he premiered his first symphony in 1801, a landmark which pays homage to Viennese Classical traditions while announcing its newness from the very first measures.

The symphony opens with a C dominant 7th chord, which implies F major to be our home key. Over the next three bars, the composer pivots past the C major key area (without any statement of a C major chord) and leads the listener to a climactic cadence in G major. These choices are bold for two reasons: first, that we have stubbornly evaded an arrival in our home key of C major, and second, that within the first four measures the composer has already led us through three distinct key areas – contemporary listeners would have certainly found the experience distinctive and fresh (if not jarring!). After a dignified but short introduction, the piece launches into its *Allegro con brio*, which showcases dramatic dynamic contrasts and vigorous string writing in sonata form.

The *Andante cantabile con moto* provides a charming respite from the otherwise tireless outer movements.

This movement displays a noble, refined affect – listen for moments of pent-up energy exemplified by brisk staccato rhythms in the strings supported by quiet trumpets and timpani.

The Menuetto is perhaps the most forward-looking part of the piece. Unlike the stately minuets of symphonies past, Beethoven instead suggests an extremely quick tempo. This foreshadows the Scherzo forms which would populate his later symphonies and set the standard for generations to come.

The cagey five-measure introduction to the Finale sets up a surprisingly joyous race to the finish line with the *Allegro molto e vivace*. In this exuberant final movement, Beethoven showcases the virtuosity of the orchestra, including dramatic dynamic shifts and complex contrapuntal diversions. Taken together, these combine for a thrilling listening experience.

-Program notes by Anthony DiMauro

PERSONNEL

First Violins

Iwona Augustyn, Concertmaster
Luke Mondia
Tyler Browning
Daniel Torres Salazar
Cecilia Erbe
Harry Evans

Second Violins

Tyler Browning, Principal * ^
Daniel Torres Salazar, Principal #
Jon Dickerman
Zumanah Kamal
Ruthie Nguyen
Anna Stenstrom
Emma Berry

Viola

Melissa Bonilla Parra, Principal
Jake Pietroniro
Drew Goodwin
Sergio Lozano
Caleb Joseph
Hanna Faulk
Dylan Vanderpool
Ethan Lee

Cello

Alvaro Miranda Gamarra, Principal
Avalee Bean
Nathaniel Johnson
Amanda Green
Haley Nicholson
Julia Stouges

Bass

Lauren Erwin, Principal
Mikey Sivertson
Alex Dunn
Daniel Waldrop

Flute

Audrey Boling
Mallory Harrison*,#
Sara Reeves^
Tyree Wilson

Oboe

Gregory Lucero^
Brett Stafford
Michael Tijerina*,#

Clarinet

Megan Amrine#
Eliana Leonard*

Bassoon

Clara Cagle
Nelson Menjivar^,#
Katelyn Thomas*

Horn

Harrison Bruner^
Cam Bryant#
Sarah Hicks*
Hope Moebes
Jackson Shue

Trumpet

Nick Katulka*,^
Nathaniel Shadix#
Ryan Winston

Trombone

Andrew Campbell*
Jillian Ochsendorf
Connor Baggette, Bass Trombone

Timpani

Zachary Langner*
Matthew Sandridge^
Mike Spiller#

Principal Magic Flute: *
Principal Concerto: ^
Principal Beethoven: #

UPCOMING EVENTS

Symphonic Band
Wednesday, October 4
7:30 p.m., Concert Hall

Guest Artist Recital: José Ottonello
Thursday, October 5
7:00 p.m., Concert Hall

Don Giovanni
Thursday, October 5, Friday October 6
7:30 p.m., Bryant Jordan Hall

Don Giovanni
Sunday, October 8
3:00 p.m., Bryant Jordan Hall

Guest Artist Recital: Gerald Welker and John McGuire
Thursday, October 10
7:30 p.m., Concert Hall

Trombone Choir
Thursday, October 19
7:30 p.m., Concert Hall

Jazz Ensemble
Tuesday, October 24
7:30 p.m., Concert Hall

Tuba Ensemble
Wednesday, October 25
7:30 p.m., Concert Hall

Wind Ensemble
Thursday, November 2
7:30 p.m., Concert Hall

Fall Spectrum Concert
Friday, November 3
7:30 p.m., Concert Hall

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