

Orchestra Personnel

Violin I

Dorothy Blakenship*,
Concertmistress
Roberta Green*
Anna Coulter*
Tana Bachman*
Jennifer Clarkson*
Jane Blegan
Kathy Teal

Violin II

Lisa Pinza*
Christopher Bohannon*
Kim Witherup
Aaron Bicchieri
Lori Foster
Florence Gates

Viola

Dennis Bachman*
Charles Alexander
Laura Jenkins
Angela Mitchell

Cello

Tamara Walling*
Chris Osborn
Nancy Singer
Susan Alexander
Helen Byrne

Double Bass

Paige Markham-Lester
Brian E. Hodgson

Flute

Tracy Trotter
Deborah Decker

Oboe

Andrew Turtle
Becky Kiver

Clarinet

Tyler Regan
Virginia Jones

Bassoon

Glenn West
Wendal Jones

Horn

Klara Birgthold
Michelle Mann

Trumpet

Craig Gustafson
Larry Jess

Trombone

Stephen Macko
Steven Churchwell
Aaron Bragg

Timpani

Ken Danielson

Business Manager

Kim Witherup

*Spokane Symphony Scholars

Coming Events

March 6

Mendelssohn Violin Concerto with Dorothy Blakenship, violin

May 22

Eastern Washington University Baroque Orchestra with Martin Pearlman, harpsichord

June 1

Concerto Concert with student soloists

For more information call 359-2241, or from Spokane 458-6211

MLT 16 78

EASTERN

EASTERN WASHINGTON UNIVERSITY

Symphony Orchestra

Under the Direction of Kelly Farris

Monday • November 21 • 8:00 pm

Music Building Recital Hall



Program

Rosamunde Overture (Zauberharfe)
..... Franz Schubert

Symphony No. 73 (La Chasse)
..... Joseph Haydn

- I. Adagio-Allegro
- II. Andante
- III. Menuetto
- IV. La Chasse

INTERMISSION

Concertstück, Op. 86 for Four Horns and Orchestra
..... Robert Schumann
Featuring Margaret Berry, Charles
Karehney, Roger Logan, and Reid Smith

Special thanks to the Spokane Symphony Horn Section

Program Notes

Rosamund Overture
Franz Schubert (1797-1828)

The incidental music for Rosamund was actually music Schubert adapted when he was commissioned to write music for a stage presentation of *Rosamunde, Princess of Cypress*, by Helmine von Chezy. It was performed at the Theatre an der Wien December 20th, billed as a "grand romantic drama in four acts, with choruses, musical accompaniment and dances."

Because of the haste in which this production was assembled, Schubert actually never got around to writing an overture for Rosamunde. Instead he used an earlier overture. A few years later a piano duet version of the Rosamunde music was published with yet a different overture from an earlier work, *Die Zauberharfe*, (The Magic Harp). Gradually this arrangement has become the one accepted today. Oddly, the enchantingly lyric qualities of this overture in no way reflect the lugubrious plot of the original play with its poisonings, shipwrecks and pirates.

Program Notes (continued)

Symphony No. 73
Joseph Haydn (1733-1809)

Haydn's Symphony No. 73 in D ("La Chasse") was composed in 1780/81. Actually, Haydn created this work by arranging music from other of his compositions. For the second movement he used a song entitled "Gegenliebe", while the finale was an opera overture. The first movement shows Haydn's sophisticated use of symphonic form while the minuet has the danceable lilt of Haydn's quick minuets which approach the waltz of later periods. The famous hunting call played by oboes and horns in the last movement was in fact a fanfare well-known to Haydn's public, especially those who participated in the hunts held on Prince Esterhazy's estate.

Concertstück, Op. 86
Robert Schumann (1810-1856)

This musical composition was written as a result of Schumann's fascination with new innovation in instrument design, specifically the "keyed bugle." Previously only the natural horn had been in use. This new development of adding keys or valves expanded the tones available to a player allowing full chromatic flexibility. The work was written during the politically turbulent year of 1849 when Schumann was experiencing his first bouts with madness.

Schumann gave little regard to the technical difficulties of his compositions. Thus he created one of the most challenging compositions in the french horn repertoire. Every possible demand is made of the four soloists such as extreme range, rapid fire, articulation and precipitous arpeggios. Schumann himself described the work to a friend as a work for four horns and full orchestral accompaniment. However, the orchestra does not merely accompany but shares the musical spotlight equally with the soloists.

By Dr. C. Webb Coffee