

# 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

# EASTERN

EASTERN WASHINGTON UNIVERSITY

MLT 1679

# Symphony Orchestra

*Under the Direction of Kelly Farris*

**Monday • November 21 • 8:00 pm**

**Music Building Recital Hall**



# Program

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

Symphony No. 73 (La Chasse)  
.....Joseph Haydn  
I. Adagio-Allegro  
II. Andante  
III. Menuetto  
IV. La Chasse

## INTERMISSION

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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

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**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