

MLT 1739

ORCHESTRA PERSONNEL

Violin I

Dorothy Blankenship \*  
Roberta Kimball \*  
Tana Bachman \*  
Anna Coulter \*  
Jane Blegen

Violin II

Lisa Pinza \*  
Chris Bohannon \*  
Jennifer Clarkson \*  
Aaron Bicchieri  
Kim Witherup  
Lori Foster  
Christal Robertson

Viola

Dennis Bachman \*  
Charles Alexander

Cello

Tamara Walling \*  
Chris Osborn  
Susan Alexander  
Achilles Balabanis

Bass

Paige Markham-Lester  
Brian Hodgson

Flute/Piccolo

Jon McMahon  
Deborah Decker  
Tracy Trotter

Oboe

Andy Turtle  
Becky Kiver

Clarinet

Tyler Regan  
Victoria Thomas

Saxophone

Tim Braun

Bassoon

Glenn West  
Alan Rybacki

Horn

Klara Bergtholdt  
Barbara Crumb  
Michelle Mann  
Colleen McCulloch

Trumpet

Jeff Ray  
Jim Kelsey

Trombone

Steve Churchwell  
Steve Macko  
Aaron Bragg

Piano & Celeste

Jim Kelsey

Timpani

Ken Danielson

Percussion

Dan Cox  
Ken Danielson

**EASTERN**  
EASTERN WASHINGTON UNIVERSITY

# Symphony Orchestra

*Under the Direction of Kelly Farris*

**Thursday • June 1 • 8:00 pm**  
**Music Building Recital Hall**

## **Concerto Concert**

### **Featuring;**

Steve Macko,	Trombone
Tyler Regan,	Clarinet
Tana Bachman,	Violin
Sharon Daggett,	Soprano
Andy Turtle,	Oboe
Roberta Kimball,	Violin

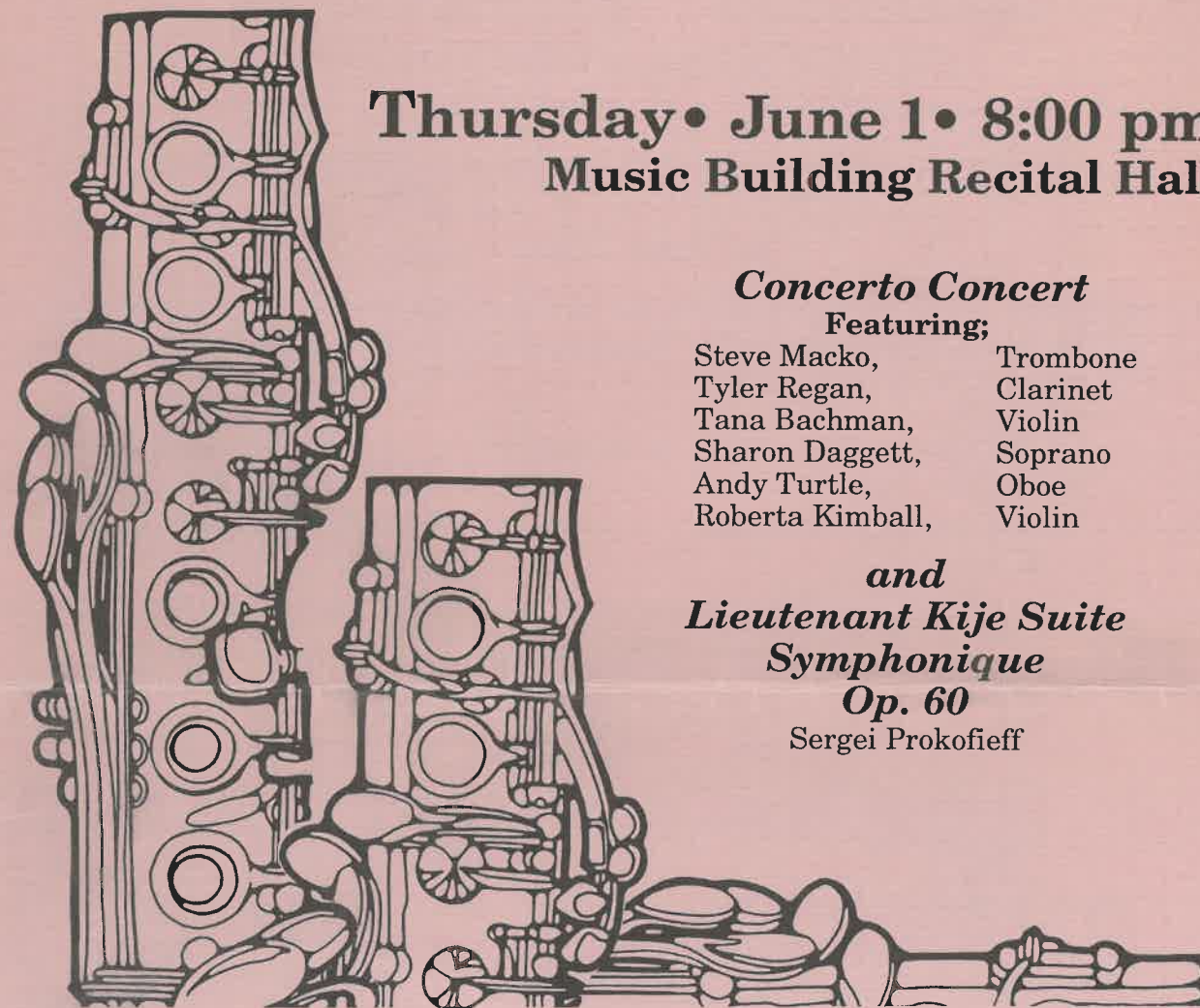
### *and*

## **Lieutenant Kije Suite**

### **Symphonique**

### **Op. 60**

Sergei Prokofieff



\* EWU Spokane Symphony Scholar

PROGRAM

Concerto in E Minor, Op. 64 . . . . . Felix Mendelssohn  
Allegretto non troppo — Allegro molto vivace

Tana Bachman, violin

Concerto in A Major (K. 622) . . . . . Wolfgang Amadeus Mozart  
Adagio

Tyler Regan, clarinet

Sonata No. 3 in A Minor . . . . . Benedetto Marcello  
Adagio - Allegro - Largo - Allegro arr. by Richard Fote

Steve Macko, trombone

"Je dis que rien ne m'épouvante," from Carmen . . . . . Georges Bizet  
"Quando m'en vò," from La Boheme . . . . . Giacomo Puccini

Sharon Daggett, soprano

Concerto in C Minor (BWV 1060a) . . . . . J.S. Bach  
Allegro

Andrew Turtle, oboe  
Roberta Kimball, violin

Lieutenant Kije, Op. 60 . . . . . Sergei Prokofiev  
The Birth of Kije  
Romance  
Kije's Wedding  
Troika  
The Burial of Kije

TONIGHT'S SOLOISTS

Tana Bachman is a sophomore from Spokane. She began violin at the age of eight in the public school system. Tana played in Spokane's All-City Orchestras and in the Spokane Allied Arts Festival. In 1986, she won the Congress of Strings award and spent six weeks in New York City studying orchestral playing. Tana is currently a member of the Eastern Washington University Symphony Orchestra and, as an EWU/Spokane Symphony Scholar, in the Spokane Symphony. She is a student of Kelly Farris.

Tyler Regan is a sophomore performance and education major from Cashmere. In high school, Tyler participated in many musical activities, including the Solo and Ensemble contest and All-State Band. At Eastern, Tyler has played in the Wind Ensemble, Marching Band, Jazz Ensemble, as well as in the Spokane Junior Symphony. Tyler is a student of Virginia Jones.

Steve Macko is a sophomore performance major from Spokane. He has participated in All-State and All-Northwest Orchestras, as well as having been a member of the Washington-Idaho Symphony. He is a member of the Spokane Junior Symphony and both EWU Symphony Orchestra and Symphonic Band and has interests in composition and conducting. He has studied with the late Andrew Owens of the Spokane Symphony and with Gordon Hallberg, formerly of the Boston Sympony. Currently he is a student of JoDee Davis.

Sharon Daggett is a graduate of the University of Washington, with degrees in Psychology and Business. At the present time, she is a certified financial planner in Spokane with several hundred clients. Sharon is a frequent recitalist for clubs, senior citizens groups, and civic organizations in Spokane, and was featured soloist in the Spring New Hope, and Cornerstone Christian churches. Last year she was awarded a Silver Medal in the Spokane Allied Arts Festival. At Eastern, Sharon made her first appearance in opera this quarter, performing scenes as "Frasquita" in Carmen and "Mrs. Ford" in Merry Wives of Windsor with the EWU Opera Workshop. She is a student of Dr. Karen Noble.

Roberta Kimball is a junior performance major from Spokane. She began playing the violin at the age of eight. She studied privately for several years with both Bernice Felt and Kelly Farris. Roberta has participated in several orchestras and symphonies on both the local and state levels, including the Spokane Junior Symphony and the All-Northwest Orchestra. She currently is a member of the EWU Symphony Orchestra and, as an EWU/Spokane Symphony Scholar, and the Spokane Symphony.

Andrew Paul Turtle is a master degree candidate from Spokane. He has studied with Michael Boom, Barbara Cantlon, David Dutton, Ben Fitch, and Gary Plowman, and is currently a student of Susan Laney. He has played in the Spokane Junior Symphony, the Coeur d'Alene Summer Theatre orchestra and for the performances of the Royal Fireworks Music in Riverfront Park. He performed on tour in the United Kingdom with the Calvary Hill Ministry of Music. Andrew graduated in 1988 from Eastern Washington University magna cum laude with a Bachelor of Music in oboe performance.

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PROGRAM NOTES

Concerto in E Minor, Op 64 . . . . . Felix Mendelssohn  
Allegretto non troppo — Allegro molto vivace

This movement begins with a 14-measure introduction, allegretto non troppo, which leads directly into the third movement. In this light, perky, movement, three themes are heard. The movement begins with the orchestra making a statement and the soloist making a short, chirpy reply carrying into the first theme. After the soloist plays a scale ending on a high B the orchestra comes in with the second theme, which then makes a transition into the very beautiful and melodic third theme. Mendelssohn still keeps the light, chirpy feeling in the third theme by having the violin play fragments of the first theme by having the violin play fragments of the 1st theme and the orchestra playing the flowing melody of the third at the same time. After a transition of the violin playing alone the first theme returns, brilliantly. Mendelssohn combines the first and third themes which fit together harmonically in E major. This movement ends with an exciting coda.

Tana Bachman

Concerto in A Major, (K. 622) . . . . . Wolfgang Amadeus Mozart  
Adagio

Wolfgang Amadeus Mozart was born in Salzburg January 27, 1756, and died in Vienna, December 5, 1791. Mozart wrote many pieces ranging from chamber music to operas and concertos. One of his most famous concertos is the clarinet concerto composed for Johann Stadler in 1791. The clarinet concerto was unique music because Mozart did not write very many pieces for the clarinet. The clarinet had not been around for a long time, therefore, there were not a lot of skilled musicians who could play the instrument. The concerto form is equal in historical interest in Mozart's treatment of the concerto, which may justly be regarded as his chief contribution to the growth of the instrumental forms. Up to the middle of the century the concerto was not distinguished in essential structure from the current types of orchestra or chamber music, and indeed only differed from the overture and the concerted sonata in the opportunity which it afforded for contrasted masses or timbres.

Tyler Regan

Sonata No. 3 in A Minor . . . . . Benedetto Marcello  
Adagio - Allegro - Largo - Allegro arr. by Richard Fote

Benedetto Marcello was born in Venice, July 24, 1686, and died in Brescia, July 24, 1739. He was a pupil of Lotti and Gasparini, studying violin, singing, and law as well as composition. He held important government positions, being a member of the Venetian Council of Forty in 1711, Provveditore of Pola in 1730, and Camerlengo at Brescia at the time of his death. Marcello originally wrote the Sonata No. 3 for cello and orchestra. Tonight's performance will be an arrangement of the sonata for trombone and orchestra by Richard Fote.

Steve Macko

"Je dis, qui rien ne m'épouvante," from Carmen . . . . . Georges Bizet  
Micaela, a simple country girl, has come to the smugglers' hideout to tell Don Jose that his mother is dying and that he must return home. She is trembling with fright, but trusts in God to protect her and give her the courage to face the immoral Carmen, who has led the man Micaela once loved into a life of dishonor and misery.

"Quando m'en vò," from La Boheme . . . . . Giacomo Puccini

The flirtatious Musetta gayly relates how much she enjoys the admiring glances she constantly receives from men everywhere; she feels no remorse at leaving a multitude of broken hearts in her wake!

Karen Noble

Concerto in C Minor (BWV 1060a) . . . . . J.S. Bach

Allegro

The Concerto in C Minor for Violin, Oboe and Orchestra is a reconstruction by musicologist Max Schneider of a missing work upon which Bach's Concerto for Two Harpsichords in C Minor (BWV 1060) was presumably based. It was not at all unusual for Bach to rework his compositions in this way. In fact, he based his other Concerto for Two Harpsichords in C Minor (BWV 1062) on the earlier Concerto for Two Violins in D Minor (BWV 1043).

Wilhelm Rust who edited BWV 1060 for the Bach-Gesellschaft edition, found a number of reasons in the music itself for believing that this work was originally composed for violin and oboe, or, perhaps for two violins. The sextuplets in the first harpsichord part are distinctly violinistic, and the second harpsichord part is at times so harmonically rudimentary as to suggest that it began life as a part for a melodic instrument, such as a woodwind. Rust further points out that the slow movement, in 12/8 meter, resembles that of the two-violin concerto "as a brother resembles a sister."

Lieutenant Kije, Op. 60 . . . . . Sergei Prokofiev

The Birth of Kije

Romance

Kije's Wedding

Troika

The Burial of Kije

The Lieutenant Kije Suite, Op. 60 was arranged by the composer from a film score he created for the Belgoskin studio in 1933. In keeping with the cultural demands of the Soviet government, Prokofiev avoids the formal complexity of his earlier music, written before his return to Russia. The suite consists of a series of scores depicting the life of the heroic Lieutenant Kije. Actually, the story is based on an actual historical incident when the Russian Czar mistread the name of an officer whose military exploits have been highly praised. Rather than contradict him, the Czar's courtiers make up all sorts of stories about him. But when the Czar insists on meeting him, the courtiers arrange their story so that Kije is killed in battle.

The first movement "The birth of Kije" has military overtones with an offstage cornet fanfare. This is followed by a Romance and a wedding scene. Next, is a rollicking tavern song accompanied by sleigh bells. In the finale, "The Burial of Kije," Prokofiev brings back themes from the previous movements, recalling various episodes from the hero's life. With the final faint sound of the cornet, Kije is laid to rest, much to the relief of the courtiers.

C. Webb Coffee