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2024-25

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Campus Orchestra

Jacob Kaminski, conductor

Nelio Zamorano, conductor

7:30 p.m., Tuesday, April 22, 2025

Macky Auditorium

PROGRAM

Hungarian Dances, WoO. 1

Johannes Brahms (1833-1897)

1. Allegro Molto
5. Allegro-Vivace

**The Walk to The Paradise Garden, Intermezzo from
*The Village Romeo and Juliet***

Frederick Delius (1862-1934)

How To Train Your Dragon

John Powell (b. 1963)

arr. Sean O'Loughlin

Marche Slave, Op. 31

Pyotr Ilyich Tchaikovsky (1840-1893)

PROGRAM NOTES

Hungarian Dances, WoO. 1

Johannes Brahms (1833-1897)

Johannes Brahms' *Hungarian Dances* are among his most celebrated works, infused with the fiery spirit of Hungarian folk music. Though Brahms was not Hungarian himself, he was deeply influenced by the Romani musical traditions he encountered in his youth.

Hungarian Dance No. 1 opens with bold, sweeping phrases that immediately capture the listener's attention. The piece alternates between dramatic intensity and lyrical elegance, building in excitement with its energetic rhythms and sudden dynamic shifts. Originally composed for piano four hands in 1869, this dance—like many in the set—was later orchestrated, bringing even greater depth and vibrancy to its melodies.

Perhaps the most famous of all Brahms' *Hungarian Dances*, **No. 5** is a staple of orchestral repertoire. Its unmistakable melody and playful, yet dramatic, character have made it instantly recognizable to audiences worldwide.

The piece begins with a slow, expressive introduction before bursting into a lively, syncopated rhythm that captures the essence of traditional Hungarian dance. The alternating tempos and dramatic contrasts create an exhilarating musical journey, with sweeping violin lines and bold brass interjections adding to its dynamic energy.

Though Brahms' *Hungarian Dances* were inspired by folk music, many of the melodies were not traditional tunes but rather Brahms' own interpretations of the Hungarian style. Dance **No. 5**, in particular, showcases his gift for blending fiery passion with sophisticated orchestral writing, making it a thrilling experience for both musicians and listeners alike.

The Walk to The Paradise Garden, Intermezzo from *The Village Romeo and Juliet*

Frederick Delius (1862-1934)

Frederick Delius' 1906 opera *A Village Romeo and Juliet* follows the Shakespearan tragedy of two young lovers torn apart by feuding family dynamics. The libretto was written by Delius' wife, Jelka Delius, based on a novella of the same name by Swiss author Gottfried Keller. Although the opera is rarely performed and staged today, *The Walk to The Paradise Garden* has found its place in the orchestral concert repertoire.

Originally serving as an intermezzo between the two scenes of the last act, *The Walk to Paradise Garden* is rife with pastoral tones and rich harmonies. There is a serene bliss to the intermezzo, a characteristic that completely challenges the impending tragedy of the final scene. The intermezzo is constructed around an ascending triplet motive that is heard in the horns at the beginning of the movement. This triplet motive is explored through vibrant orchestration and woodwind dialogue. The energy builds as tutti strings and brass enter the conversation, a climatic moment that is full of energy, and yet, still peaceful. The music slowly retreats into the distance, with strings and a singular flute ending the intermezzo in a calm and warm B major.

How To Train Your Dragon

John Powell (b. 1963)

arr. Sean O'Loughlin

John Powell's score for *How to Train Your Dragon* (2010) is widely regarded as one of the finest film scores of the modern era. Featuring lush orchestration and Celtic-inspired themes, the music perfectly captures the adventurous and emotional journey of Hiccup and Toothless. The soundtrack earned Powell an Academy Award nomination and remains a favorite among film music enthusiasts.

This orchestral suite, arranged by Sean O'Loughlin, brings the excitement and grandeur of Powell's music to the concert stage. Themes such as *Test Drive*—which accompanies Hiccup's exhilarating first flight—soar with energy, while the tender *Romantic Flight* highlights the deep bond between dragon and rider. Powell masterfully blends sweeping melodies with intricate rhythmic textures, creating a score that is both thrilling and deeply moving. With its combination of adventure, heart, and breathtaking orchestration, *How to Train Your Dragon* is a musical journey that transports listeners to the skies of Berk, where dragons and their riders take flight.

Marche Slave, Op. 31

Pyotr Ilyich Tchaikovsky (1840-1893)

Commissioned for a benefit concert for Serbian soldiers in 1876, Tchaikovsky's *Marche Slave* ("Slavonic March") draws heavily on folk and militaristic idioms. The work starts with a foreboding pulse in the timpani and low strings, and a dirge like melody emerges in the violas and bassoons. This melody is taken from Serbian folk song, and serves as the basis for the entire work. The funeral march melody is developed, leading to a dogfight of triplets between the strings and winds. This feud gives way to a climactic statement of the main theme, supported by low brass and percussion. The energy dies away, and the character shifts to a jaunty folk melody heard in the clarinets and bassoons. As the music builds once more, Tchaikovsky inserts the Russian national anthem in the strings and tuba, returning to the climactic funeral march melody. The music dissipates into a deep growl led by the low strings, and a new folk melody occurs in the winds. There is one final sweep of energy that uses the folk melodies and Russian national anthem in tandem with one another, creating a sort of "forced triumph" that is heavily associated with Tchaikovsky's orchestral style. The final *piu mosso* increases the tempo to a feverous and climactic close, with the ultimate forced triumph taking over.

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