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2024-25



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Symphony Orchestra

Gary Lewis, director

Jacob Kaminski, conductor

7:30 p.m., Thursday, Feb. 13, 2025

Macky Auditorium

PROGRAM

Wiener Philharmoniker Fanfare, Op. AV 109

Richard Strauss (1864-1949)

Carnival Overture, Op. 92 B. 169

Antonín Dvořák (1841-1904)

Scheherazade, Op. 35

Nikolai Rimsky-Korsakov (1844-1908)

- I. The Sea and Sinbad's Ship
- II. The Story of the Kalendar Prince
- III. The Young Prince and Young Princess
- IV. The Festival at Baghdad. The Sea. The Ship Breaks against a Cliff
Surmounted by a Bronze Horseman

PROGRAM NOTES

Wiener Philharmoniker Fanfare, Op. AV 109

Richard Strauss (1864-1949)

Composed for the 40th anniversary of the Vienna Philharmonic in 1924, Richard Strauss' fanfare is a short and sweet piece that utilizes horns, trumpets, trombones, tuba and timpani. The fanfare is a celebratory piece that explores striking brass textures and regal style chorale moments. The piece is celebrated by the Vienna Philharmonic to this day, being performed at annual balls and honored guest events.

Carnival Overture, Op. 92 B. 169

Antonín Dvořák (1841-1904)

Antonín Dvořák's *Carnival Overture*, written in 1891, is an extroverted and bright celebration of orchestral sound. The overture was originally written in congruence with two other orchestral overtures, to create a musical trilogy entitled "Nature, Life and Love." *Carnival Overture* served as the second overture of the trilogy—"Life,"—while other respected overtures such as *In Nature's Realm* and *Othello* served as "Nature" and "Love" respectively. *Carnival Overture* follows a traditional ABA style, opening with a bombastic and celebratory exclamation of bright A major orchestral music. The opening section includes virtuosic violin dialogue, accompanied by a rambunctious tambourine. The B section is a slower and more expressive character that highlights english horn, flute, and a violin solo. The relaxed, dreamlike churning music of the B section is very suddenly awakened, as the exciting fast music returns. The entire forces of the orchestra builds, and the coda section speeds up greatly to arrive at a full orchestral sound with trombones leading the charge to end the exciting work.

Scheherazade, Op. 35

Nikolai Rimsky-Korsakov (1844-1908)

Celebrated for its dazzling orchestration and vivid imaginative qualities, Nikolai Rimsky-Korsakov's *Scheherazade* is one of the most performed and respected works in the literature. Written in four movements, the symphonic suite is a musical encapsulation of *One Thousand and One Nights* (known colloquially as *Arabian Nights*). Before the premiere, Rimsky-Korsakov wrote a program note loosely describing the *One Thousand and One Nights* plot he was musically referring to:

“The Sultan Schakhriar, convinced that all women are false and faithless, vowed to put to death each of his wives after the first nuptial night. But the Sultana Scheherazade saved her life by entertaining her lord with fascinating tales, told seriatim, for a thousand and one nights. The Sultan, consumed with curiosity, postponed from day to day the execution of his wife, and finally repudiated his bloody vow entirely.”

Over the course of the four-movement work, various scenes reflective of this plot are explored, highlighting many soloists in the orchestra, most notably the first violin as Scheherezade. The first movement, *The Sea and Sinbad's Ship*, starts with a foreboding Sultan melody that is heard throughout the rest of the piece. This melody gives way to a calm woodwind chorale, followed by the paramount use of a solo first violin. The music then transitions into an oscillating texture that will be heard throughout the movement, representing the undulating sea and Sinbad's ship.

The second movement, *The Story of the Kalendar Prince*, opens with a yearning statement from the solo violin. Following the violin cadenza, solo bassoon introduces the melody that will serve as the basis for the theme and variations movement. Ranging from lonely and desolate to noble and grandiose, the theme is explored through as many orchestral textures and colors as possible, rising to one final climax to end the movement.

The third movement, entitled *The Young Prince and Young Princess*, opens with an expansive beautiful melody led by the strings. This color will serve as the basis for the “Love Theme” which is presented in various voices over the course of the movement. The movement follows an ABA structure, with the A section love song melody being interrupted by a jubilant dance in the woodwinds. The “Love Theme” expressive melody returns in full force, working in dialogue with the solo violins as the music retreats into the distance, giving way for the start of the fourth movement.

A surging return of the Sultan melody returns in full force to start the fourth movement, immediately commented on by the violin representing Scheherezade. The festival in Baghdad begins, with celebratory music consisting of the previous movements music. As the piece progresses, the themes continue to combine, giving way to the undulating sea music heard in the first movement. The frenetic music ends with one final interruption from the solo violin Scheherezade, as a calming force of Scherezade being spared washes over the orchestra to end the piece.

PERSONNEL

Gary Lewis, director

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Violin 1

Greg Abrell
Ryannah Blackman
Alyssa Byrne
Jordan Grantonic
Samuel Hardman
Logan Indge
Laura Perez Rangel
Bebe Seidenberg
Emilie Tupper
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Nelio Zamorano

Violin 2

Anna Cummings
Alex Earle
Michael Han
Elizabeth Kaszycki
Jacob Lei
Lauren Lier
Principal
David Schwartz
Andrew Storey

Viola

Shelley Armer
Walt Conte
Finn Cruit
Rebecca Donoho
Leonard Eppich
Zoe Fernandez
Alejandro Gallagher
Principal
Bryce Kayser
Aaron Lockhart
Taylor Sapanara
Xi Xin

Cello

Mackenzie Baca
Julian Bennett
Principal
Elise Cole
Amy Delavoryas
Julia Emery
Martinique Flickinger
Katherine Fornshell
Logan Kuhlman
Meini Lepore
Peyton Magalhaes
Logan Moser
Erik Okel
Caleb Seifert

Double Bass

Joey Aigner
Ella Bajcsi
Gabriel Brownlowe
Claire Koch
Sasha Mackoff
Willem Rohwer
John St. Cyr
Principal
Jackson Turner

Flute

Nova Rognerud
Natalie Trejo
Mallory Wood
Natalie Zeles

Oboe

Eirian Austeorrian
Lauren Breen
Laura Lambrech
Grace Stringfellow
Luka Vezmar

Clarinet

Carson Conley
Caden Craig
Harold Gomez-Montoya
Nikhila Narayana

Bassoon

Larissa Harrison
Ben Mangonon
Laynie Metsker
Madison Triplett

Horn

Jaila Carr
Stacey DeGarmo
Susanne Greenslit
Nathan Bonin
Jordan Spivack
Lilliane Vincent
Danielle York

Trumpet

Michael Brotherton
Lucca Cidale
Elise Ehlert
Sydney Hoehl
Anna Kallinikos
Leilani Spurlock
Adam Warnke

Trombone

Mark Bennett
Ben Garcia
Corey Nance
Wesley Shores

Tuba

Jesse Factor

Timpani/Percussion

Christian DeLaTorre
Justin Doute
Lily Manzanares
Hank Sullivan
Alex Yang
Kevin Yetter

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