School of Music

presents

Symphony Orchestra

Danh Pham, conductor/director

Tuesday, September 27, 2022
7:30 p.m.

Bryan Hall Theatre
Program

Symphony Orchestra

Danh Pham, Conductor/Director
Thomas Ballinger, Piano

Symphony No. 5 in C Minor, Op. 67
I. Allegro con brio
Ludwig van Beethoven
(1770 - 1827)

Piano Concerto No. 20 in D Minor, K. 466
I. Allegro
Wolfgang Amadeus Mozart
(1756 - 1791)

Piano Concerto in A Minor, Op. 54
I. Allegro affettuoso
Robert Schumann
(1810 - 1856)
Symphony Orchestra
Roster

Violin I
Christiano Rodrigues#
T.K. Dart
Katie O'Dea
Alex Johnson
Clara Ehinger
Alex Zanas
Sam Song

Violin II
Emily Andriano*
Jihye Kim
Harrison Gaal
Lindsey Lundgren
Morgan Pattee
Jack Desrosier

Viola
Johanna Ludwig*
Hana Kildall
Zach Klein
Brian Lee

Cello
Jake Russell*
Tyler Suter

Bass
Kennedy Fast*
Maxwell Brayton-Smith
Sam Boling

Flute
Anthony Kandilaroff*
Kevin Melendez

Oboe
Shawna Creaser*
Steve Davis

Bassoon
Evan Short*
Karl Falskow
Segar Smith

Clarinet
Marcelo Martinez*

Horn
Steven Randall*
Nicholas Yoon
Kathy Nguyen
Jeran Jordan
Orion Stankus

Trumpet
Dean Johnson^
Ashley Swanson^

Trombone
Jason Kochis*
Hayden Bewley
Aidan Weis

Tuba
Alexander Perkins*

Percussion
Cory Root^
Dustyn Geigle^
Beethoven’s *Symphony in C Minor, No. 5* was composed starting in 1804 and finished in 1808. This symphony was part of his Heroic Period (1803-1815), in which he also composed his third through eighth symphonies. Although this symphony is on the brink of straying away from classical structure and beginning the Romantic era, it still follows the classical symphonic structure of having four movements. Beethoven described the main motive, found in the first phrase played and the foundation for the entire work, “fate knocking at the door!” Some say this motive was inspired by the sound of the Yellowhammer birds in the parks of Vienna, while others think it reflected the revolutionary state of Europe at the time of his Heroic Period compositions.

Mozart’s *Piano Concerto No. 20 in D Minor* was composed in 1785, which was the height of his popularity in Vienna. For Mozart, most of his compositions were in major keys, however, some of his best works were in minor tonalities, especially the key of D minor; his opera, *Don Giovanni*, and his Requiem are both focused on the key of D minor. It was immediately successful after its premiere, in which he performed the solo himself while leading the orchestra. The first movement of this work starts in the tonic key of D minor with the upper strings’ quiet and restless syncopations. Slowly the full orchestra reaches a full forte in which the theme is then taken by the soloist and developed throughout the entirety of the movement. The second theme is in F major, which is the relative major to D minor, but is then transformed back into the dark key of D minor. A cadenza is found towards the end of the movement, which Mozart would have improvised on the spot, but since has been written out by many different performers of the work for new performers. The orchestra finishes off the first movement very quietly, creating the feeling of mystery and wonder within the audience.

Schumann’s *Piano Concerto in A Minor* was composed in 1841, originally beginning as a movement in his *Fantasy for Piano and Orchestra* and being completed in 1845 with a slow movement and a finale to create a three-movement concerto. He was encouraged to write for orchestra by his wife, Clara Schumann, and both of their piano concertos were written in A minor. The first movement of his piano concerto modulates to A-flat major in the slower contrasting section, like Clara’s piano concerto, and he even uses a four-note motive in the coda of the first movement, which is from the finale of Clara’s piano concerto. The first movement is written in sonata-allegro form while still expressing the character of his original Fantasy. Like the Mozart piano concerto on this program, this movement has a cadenza near the end of the movement, but the orchestra finishes with a militant coda. The work was premiered in December of 1845 and Clara Schumann was the soloist.
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WSU Symphony Orchestra
would like to thank the following people for their ongoing support:

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WSU School of Music

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Michelle White
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Christopher Wilson
Assistant Professor, Percussion
Jacqueline Wilson
Assistant Professor, Bassoon, Music Theory

Upcoming Events
Friday, November 4, 2022 (Orchestra Festival) – All Day
Tuesday, November 8, 2022 – 7:30pm