Spring 2011 Music Department
Calendar of Events

April 18, 7pm        Casey Whitson, senior trumpet recital+
April 20, 7pm        Morgan Pendon, saxophone recital+
April 21, 7pm        Em ‘n M’s Junior Cello Recital+
April 22, 7pm        Stephen Beus, guest piano recital*
April 23, 9:30am     Rayla French, graduate horn recital+
April 23, 12pm       Heather Thomas, senior percussion recital+
April 23, 7pm        Nick Sokol, senior composition recital+
April 26, 7pm        Brian Miles, “Romantic Duo: Two Sides of the English Channel”+
April 26, 8pm        Todd DelGiudice Quartet*
April 27, 7:30pm     Piano Studio Recital+
April 28, 7pm        Dr. Wendy Mullen, guest vocalist+
April 29, 7pm        Micah Parker & Erik Flaten: “Wintereise” +
April 30, 8:30pm     Clare Bresnahan, senior violin recital+
May 1, 1pm           Lauren Wenger, senior flute recital+
May 1, 3pm           Sheri Oestreich, junior flute recital+
May 1, 4pm           Songs of John Pickett*
May 1, 5pm           Kathy Kim, junior flute recital+
May 1, 6:30pm        Music of Remembrance*
May 1, 7pm           Flute Studio Recital+
May 3, 7pm           Brass Chamber Music Recital+
May 4, 7pm           Karyl Carlson, guest pianist and soprano+

*Concert Hall
+ Recital Hall

Parking is free every weekday after 4:30 p.m. and all day on weekends, unless otherwise stated.

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The Calendar of Events changes frequently. For the most up-to-date calendar, visit our website at www.cwu.edu/~music or call (509) 963-1216

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Please turn off your cell phone and refrain from the use of any electronic devices through the duration of your visit to our new facility. Thank you.

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You can further the excellence of our Music Department! A contribution of $250 will contribute to the program of your choice, and inscribe your name, or the name of a loved one, on a chair in our beautiful Concert Hall. Find out more about “La Sedia” (The Music Chair) at www.cwu.edu/~music.
Central Washington University
Symphony Orchestra
Nikolas Caoile, director of orchestras
Sergey Bogza and William Waag, assistant conductors

Program

Glaciers
James Romig
(b. 1971)

Variations on a Theme by Haydn, Op. 56a
Johannes Brahms
(1833-1897)

Romeo and Juliet Overture Fantasy
Pyotr Tchaikovsky
(1840-1893)

Violin I
Clare Bresnahan, concertmaster
Peter Miliczky
Brian Miles
Kyle Unruh
Amanda Wheat
Dong Bin Shin
Emily Maulden
Christie Beard
Brandi Brown
Grace Bergman

Violin II
Vanessa Moss, principal
Katie Penhallegon
Iann Jensen
Ali Velasco
Sarah Schmidt
Chantel Kelly
Lindsay Squires
Jil Woo
Alec Michel
Elizabeth Rathburn

Viola
Elisa Clegg, principal
Jessica Jasper
Peter Gorak
Kathryn Kibbe
Laurel Koran
Mark Hahne
Tim Rooney
Glenn Wilcott

Stage Manager
Brian Bernethy
Peter Gorak

Librarian
Ryan Wickman

Cello
Alex Abrams, principal
Casey Felt
Cassie Dickerson
Brooke Scholl
Meredith Hunnicutt
Emily Rodgers
Molly Tourtelot
Callie Gunteroth
Ben Lundgren

Bass
Jason Prindle, principal
Sam Booth
Austen Stone
Janss Woldseth
Martin Pittis
Jonny Wade
Nicole Dayton van Patten
Marina Christopher

Flute
Mandy Conroy, co-principal
Holly Sawyer, co-principal
Sheri Oestreich
Kasey Davis

Oboe
Rebecca Rice, principal
Joseph Wenda

English Horn
Lori Laughlin

Clarinet
Gianna Piava
Ryan Wickman

Piano/Celeste
Sergey Bogza

Bass Clarinet
Benjamin Peterson

Bassoon
Kelsey Weber, principal
Brandon Chandler

Contrabassoon
Jeremy Bennett

Horn
John Geiger, principal
Rayla French
Andrew Berger
Alex Rowley

Trumpet
Paige Anderson, principal
Nathan Pulse
Andy Mrozinsky
Blair McNeillie

Trombone
Matt Clegg
Amy Johnson

Bass Trombone
Brian Bernethy

Tuba
Will Obregon

Percussion
Rodney Griffin, principal
Brian Adams
Josh Gianola
Josh Keeling

Harp
Rachel Dailey
Romeo and Juliet follows a standard sonata-allegro form and has an extended introduction in which Tchaikovsky attempts to depict the religious Friar Lawrence with a chorale played by clarinets and bassoons. The strings then take over, projecting heavy burdensome accents with subsequent section taking on a melodious, legato character. Tchaikovsky then repeats previous material with different orchestration a half step lower.

With pulsating minor chords in strings and winds, we surge into the exposition’s first theme that represents fighting and clashing of the swords of Montague and Capulet. After initial statement of the 1st subject, Tchaikovsky develops the theme in a fugue-like manner in the keys of D minor and G minor before repeating the subject with full orchestral force.

With a gradual reduction in orchestral forces, volume, and rhythmic activity, we arrive at the 2nd key area, the distant key of D-flat major. The famous love theme representing Romeo is played by the English horn and violas, and is followed by Juliet’s love theme, which is played by muted string.

The subsequent development section develops and intertwines all the major themes, except for the two love themes.

The recapitulation states the 1st subject only once for the benefit of putting more emphasis on the two love themes. In sheltering the love themes from the development, and allowing them to only brush-up slightly against other themes in exposition, Tchaikovsky reserved the ending for their development and achieving the work’s climax. This is exactly the opposite approach the composer took in his earlier version and perhaps it signifies that with each revision, Tchaikovsky’s goal has evolved to emphasizing the drama embedded in the forbidden love of Romeo and Juliet.

The coda begins with timpani’s funeral march-like triplets with love theme played by the bassoons, violin I and viola over a chromatic descending line in the violas and violin II. After the woodwind chorale, Tchaikovsky states the love theme once again, before concluding the overture with violent tutti chords using rhythms reminiscent of Montague and Capulet sword fight.

Program notes by Sergey V. Bogza
This recital is in partial fulfillment of the requirements for the Master of Music in Orchestral Conducting.
Committee Members
Dr. Nikolas Caoile, chair
Dr. Elaine Ross
Dr. Daniel Lipori

Variations on a Theme by Haydn (1873)

Johannes Brahms (1833-1897) is one of the most celebrated and performed composers in music history. Even within his lifetime he was a renowned icon, and a pillar upholding a German musical tradition laid down before him. Most considered him to be a conservative composer, while others, including Arnold Schoenberg (1874-1951) saw a more progressive nature to Brahms’ music. Regardless of the perspective, his relatively long life and quality of his compositions lead him to be one of the greatest musical forces of the nineteenth century.

Brahms’ Variations on a Theme by Haydn was a milestone in his career. They are the first set of free-standing orchestral variations in history. The Variations also marked his return to orchestral composition after over a decade of primarily vocal/choral works. Premiered in Vienna in November of 1873, the Variations’ success was immediate and resounding. The work received much praise from both critics, and the public. Along with his Requiem, composed during the previous decade, the Variations became one of his most popular works. The piece’s success secured Brahms a front seat in the public’s eye, and increased the excitement and anticipation of his First Symphony, which would finally be completed a few years later.

Brahms, a notorious perfectionist, frequently took long a time for composing works. Written in the spring and summer of 1873, the gestation period for Variations however was relatively short. It was originally written for piano, although it is unclear whether or not Brahms conceived the work to be arranged for orchestra originally, or if the decision came later. Evidently Brahms always had a soft spot for the Variations, in a letter to Clara Schuman (1819-1896) he said “I have always had a weakness for that piece and I think of it with more pleasure and satisfaction than of many another.”

For the Variations, Brahms employs a broad range of compositional styles and techniques. Baroque, and Classical forms are sprinkled with Romantic expression, giving glimpses of his fully-matured compositional mettle displayed later in his symphonies. Variations on a Theme by Haydn opens with a statement of the Theme in a wind choir, composed primarily of double reeds. The five-measure phrases heard in the Theme remain essentially intact throughout the variations, creating a phrase structure and form to the work that has both symmetry, and asymmetry. Variation I features blossoming melodic lines from the strings which arch over the pedal points in the winds. These lines are eventually broken apart into ever-shrinking wisps and bring the movement to a close. The sly Variation II is in B-flat minor, and filled with bold dynamic changes. This is contrasted in the following movement by
smaller orchestration, smaller dynamic range, and sweet, sinuous melodic lines. The movement’s interior displays a common characteristic of Brahms’ music: a single melodic line that has been broken apart and divided among solo instruments in a more conversational texture. Variation IV is a return to B-flat minor, and is one of the most expressive in the set. Its somber melodies are surrounded by slow, but dense counterpoint. This is followed by a spritely, hemiola-saturated Variation V. Accents on weak beats, unexpected placements of cadences, and some metric ambiguity are all characteristics of Brahms which are found in this movement. In Variation VI, one of the previous movement’s rhythmic figures is retained and used as a tool for development. This movement is the dynamic apex of the variations, and ends triumphantly. Variation VII is a graceful Baroque dance, a Siciliana. Despite its innate simplicity, this movement is also a fertile ground for expression, and its closing measures feature hemiolas. Variation VIII is placed perfectly in the set, as it extends the decreasing dynamic of the pervious movement, never rising above piano, and hovering around pianissimo for most of the variation. It is full of intertwining lines and syncopation and ends brilliantly in a hushed wisp. From the dust of the previous variation arises a five-measure bass line in the lower strings, which serves as a ground bass for the Finale. This figure is constant throughout the movement (until the coda), and is passed through multiple instruments in the ensemble. Although the Finale is played continuously, it is divided into multiple distinct sections. It begins with a rich chorale which is taken over by a more martial section with the timpani ‘s entrance. This is followed by lyrical woodwind solos and soli, until arriving at the key of B-flat minor. A charming entrance of the triangle announces the return to the major key, and is followed closely by a restatement of the original theme in a most triumphant manner.

Program notes by William Reece Waag
This recital is in partial fulfillment of the requirements for the Master of Music in Orchestral Conducting

Committee Members:
Dr. Nikolas Caoile
Dr. Bret Smith
Professor Larry Gookin

Romeo and Juliet
Pyotr Il’yich Tchaikovsky composed Romeo and Juliet fantasy-overture in 1869, revised it in 1870, and then ten years later revised it again. The 1880 version is the one performed most often, although earlier versions receive occasional performances mostly due to historical curiosity.

Romeo and Juliet was suggested to Tchaikovsky in the summer of 1869 by Mily Balakirev, the self-proclaimed leader of a group of Russian composers known as The Mighty Five. Being critical of Tchaikovsky’s symphonic fantasy Fatum for lack of form, development, inventiveness, and above all programmatic scheme, Balakirev persuaded Tchaikovsky to look at Shakespeare’s play for inspiration.

At first, Tchaikovsky unable to begin the composition sent a letter to Balakirev stating that, “I’m completely played out, and not even one tolerable musical idea comes to my head.” In response, Balakirev sent a letter describing in detail his personal compositional process, suggesting formal structure and tonalities for various sections, and even composed four measures of music with which he would begin the piece. Within three weeks, Tchaikovsky responded that he has composed the greater part of the piece and that if nothing intervenes with the process, it would be finished in a month and a half. The 1869 version took less than two months to complete.

Having communicated to Balakirev that he was done and that the premiere had been scheduled, Tchaikovsky attached the main themes of the piece in a letter: Friar Laurence, Montague and Capulet feud, and two love themes. Four short snippets of the piece provided enough material for Balakirev to criticize, though Tchaikovsky waited until Balakirev heard the piece in performance and have seen the score before considering revisions.

In 1870, Tchaikovsky set to revising the score, responding sincerely to Balakirev criticisms. A new introduction was composed, development restructured, and major reorganization of order in theme appearances. This has failed to impress Balakirev as he suggested that more revision is needed in the ending. The premiere of the 1870 version took place on February 1872 conducted by Napravnik.

Ten years later, Tchaikovsky made the last revisions, primarily to the ending as Balakirev suggested. Tchaikovsky substituted the extended recapitulation with merely 24 newly composed measures, and placed the last occurrence of the love theme towards the end of piece for a greater emotional impact.