



School of

Music

College of Arts and Sciences

WASHINGTON STATE UNIVERSITY

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^

#Concertmaster

*Section Principal

^Section Co-Principal

Program Notes

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.

Program Notes by Emily Andriano

ACKNOWLEDGEMENTS

*WSU Symphony Orchestra
would like to thank the following people for their ongoing support:*

Keri McCarthy, Director
WSU School of Music

Elizabeth Akin	Performing Arts Facilities Coordinator
Troy Bennefield	Associate Director of Bands
Ruth Boden	Associate Professor, Cello, Bass, Theory
Austin Cebulski	Lecturer, Saxophone, Jazz Big Bands
Christopher Dickey	Assistant Professor, Euphonium/Tuba
Martin King	Associate Professor, Horn, Music Education
Keri McCarthy	Professor, Oboe and Music History
Fabio Menchetti	Assistant Professor, Piano
Sarah Miller	Associate Professor, Trombone, Athletic Bands
Christiano Rodrigues	Assistant Professor, Violin/Viola
Shannon Scott	Associate Professor, Clarinet and Music History
Shaun Sorensen	Stage Manager
Sophia Tegart	Associate Professor, Flute
Mike Turano	Piano Technician
David Turnbull	Professor, Trumpet
Michelle White	Program Assistant
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