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Marshall University Music Department Presents The Marshall University Symphony Orchestra in What's Missing?

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SCHOOL of MUSIC
and THEATRE

presents

The Marshall University Symphony Orchestra

Dr. Elizabeth Reed Smith, conductor

in

What's Missing?

Wednesday, December 4, 2013

8:00 p.m.

Smith Recital Hall

Program

*Symphony No. 45 in F# minor, Hob. I:45 ,
"Farewell"*

Joseph Haydn
1732-1809

Allegro assai

Adagio

Minuetto: Allegretto

Finale: Presto; Adagio

*Symphony No. 8 in B minor, D.759,
"Unfinished"*

Franz Schubert
1797-1828

Allegro moderato

Andante con moto

War March of the Priests from Athalia

Felix Mendelssohn
1809-1847

Acknowledgments: Dr. Vicki Stroecher, Corynn Hawkins

This program is presented by the College of Arts and Media through the School of Music and Theatre with the support of student activity funds. For more information about this or other music events, please call (304) 696-3117, or view our website at www.marshall.edu/cofa/music.

Program Notes

This evening's concert features music with something "missing" – musicians that leave the stage early, a symphony without all its movements, and a work that is traditionally performed alone, without the rest of the work to whom it owes its existence.

Hailed as one of the 'Viennese Classics,' Franz Joseph Haydn was an influential composer of the Classical era and was instrumental in the development of the symphony as we know it. Haydn's career took off when he was employed as the Kapellmeister of the wealthy Esterházy family. As Kapellmeister, Haydn managed the court musicians of the Esterházy family, composed works and staged operas, and as a senior musician provided a model for the other court musicians. In this position, his compositional output was only matched by his rising fame. After a brief and successful sojourn to London in 1791, Haydn returned to Vienna, meeting Beethoven on his way through Bonn. The senior Kapellmeister taught the young Beethoven and is often cited as a major influence in Beethoven's life. Haydn produced a monumental output before his death in 1809 (over 750 works!) and was influential in the development of both the string quartet and the symphony.

Haydn's *Symphony no. 45 in F# minor* was composed for Haydn's patron, Prince Nikolaus Esterházy, in 1772 while the Prince was at his summer palace in Eszterháza. The court musicians accompanied Prince Nikolaus to his summer retreat, but were forced to leave their families at home. When the stay extended into the fall and the musicians became restless, Haydn was asked to intervene. Thus, this work, commonly referred to as the "Farewell Symphony", was written and performed as a sort of protest on behalf of the court musicians. The symphony, in an uncharacteristic minor key, is in four movements: Allegro assai, Adagio, Menuet: Allegretto, and Finale: Presto. The first movement is an aggressive example of *Sturm und Drang*, or storm and stress, a mid-Classical style full of emotion and free expression. The second, a slow movement in three, features a somber shift between major and minor with a series of dissonant held notes in the strings; the movement has been described as "full of yearning for home." The third movement, a minuet, ends each phrase with a weak cadence, fostering a sense of incompleteness. The final movement, a rhythmically intense fast movement that drags into an unexpected, subdued Adagio is what ultimately prompted the Prince to return with his musicians to their home in Eisenstadt. At the end of this movement, marked "*nichts mehr*" or "nothing more," each musician in turn snuffed out the candle on their music stand and left the stage, leaving the first chair violins (Haydn and the concertmaster in the original performance) to finish out the piece. The Prince understood the message and plans were made for the court to return to Eisenstadt the day after the symphony's performance. The "Farewell" distinction was unofficially added to the title sometime in the 1780s due to the somewhat comic effect of musicians leaving the stage.

Franz Peter Schubert, another Austrian-born composer who made his mark in Vienna, was prolific for his output of lieder (art songs), symphonies, liturgical music, operas, and a large body of solo and chamber piano music. In 1808 he began study at the Stadtkonvikt (Imperial Seminary) and was taught composition and theory by Antonio Salieri, a contemporary of Mozart and teacher of Beethoven and the young

Franz Liszt. Following his training, Schubert returned home to become a teacher at his father's school, a vocation he endured only for compensation. When the work of a teacher became too trying for Schubert, he left his post at the school to compose, teach, and perform full-time in Vienna, producing a wealth of works in 1815 alone. Though Schubert's life was cut tragically short, he befriended many of the prominent intellectuals of Viennese salons and composed nearly 1,000 works, including over 600 art songs in his 32 years.

Schubert's "*Unfinished*" *Symphony No. 8 in B minor* was begun in 1822 and abandoned with only two movements completed. Although the third movement was eventually reconstructed from found manuscripts, there is no trace of a fourth and final movement. Generally referred to as the first "Romantic" symphony, the work incorporates expressive melodies, colorful, chromatically-rich Romantic harmonies, and an artistic use of orchestral tone color. The key of the work, B minor, is often considered the "darkest, grimmest, most 'pathetic' of keys," and is particularly suited to convey Schubert's hyper-expressive style. The first movement, in sonata form with a lamenting melodic theme for the flute and oboe, uses many of the harmonic conventions Schubert is remembered for in his other Romantic works, including augmented chords and shifts away from traditional resolutions. The second movement in E minor is a sonatina (sonata without a development section) containing two contrasting themes and brimming with Schubert's masterful use of expressive harmony. The third movement, of which only the first thirty measures exist in a short score format, was left as an unharmonized melodic line. Many consider the piece self-sufficient with only the first two movements (as we will play it tonight), yet it is uncertain if this was really Schubert's intention, despite the Romantic appeal to this unique and enigmatic work.

~notes by Jacob Somers

In 1843 the King of Prussia commissioned Felix Mendelssohn to write incidental music for Jean Baptiste Racine's religious play *Athalie*. Racine's tragedy was based on the Biblical story of Queen Athalie, who took, and retained, the throne of Judah upon her husband's death by having all the other members of the royal family killed. Her son Joash escaped, and after a period of seven years during which the people of Judah worshiped Baal, he overthrew the queen and returned the country to righteousness.

Mendelssohn's incidental music consisted of an overture, six numbers for chorus and orchestra, and the *War March of the Priests*. Of those works, the overture is heard occasionally and the choruses almost never; the *War March* enjoyed a great deal of popularity in the early twentieth century and is still the most frequently performed part of *Athalie*.

~notes by Elizabeth Reed Smith

Personnel

Violin I

Angela Scoulas, concertmaster
Molly Page
Olivia Hay
Yuhao Zhou
Emiko Lowers-Hori
Nathanial Ramsey

Violin II

Michael Wilcoxon, principal
Margaret Cobb
Kelcey Perkins
Olivia Black
Heather Taylor
Samuel Bauserman

Viola

Lucia Soltis, principal
Christianna Dixon
Donovan Steele
Andrew Swing

Cello

Dean Pauley, principal
James Kiger
David Hay
Lena Williams
Jamie Dzierzak

Bass

Ryan Morgan, principal
Colin Milam
James Arnold

Flute

Allison Kessinger, principal
Aaron Sowards

Oboe

Laura Mullins, principal
Amanda Cooper

Clarinet

Josh Blair, principal
Kaitlyn Miller

Bassoon

Michelle McKenzie, principal
Christopher McNees

Horn

Christian Cremeans, principal
Nicholas Bragg

Trumpet

Justin Bahawi, principal
Chris Bunner

Trombone

John Bruce, principal
Thomas Cavender
Alexander Cardwell, bass

Timpani

Ross Patrick

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