

Spring 4-28-2015

Marshall University Music Department Presents
the Marshall University Symphony Orchestra, in,
Symphonic Colors, Dr. Elizabeth Reed Smith,
conductor

Elizabeth Reed Smith

Marshall University, smither@marshall.edu

Follow this and additional works at: http://mds.marshall.edu/music_perf



Part of the [Fine Arts Commons](#), and the [Music Performance Commons](#)

Recommended Citation

Smith, Elizabeth Reed, "Marshall University Music Department Presents the Marshall University Symphony Orchestra, in, Symphonic Colors, Dr. Elizabeth Reed Smith, conductor" (2015). *All Performances*. 730.

http://mds.marshall.edu/music_perf/730

This Recital is brought to you for free and open access by the Performance Collection at Marshall Digital Scholar. It has been accepted for inclusion in All Performances by an authorized administrator of Marshall Digital Scholar. For more information, please contact zhangj@marshall.edu, martj@marshall.edu.



SCHOOL of MUSIC
and THEATRE

presents

The Marshall University Symphony Orchestra

in

Symphonic Colors

Dr. Elizabeth Reed Smith, conductor

**Tuesday,
April 28, 2015
7:30 p.m.
Smith Recital Hall**

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

Festive Overture, Op. 96

Dmitri Shostakovich
(1906-1975)

Hungarian March from The Damnation of Faust

Hector Berlioz
(1803-1869)

Danzas Fantásticas

Joaquín Turina
(1882-1949)

Exaltación (Exaltation)
Ensueño (Daydreaming)
Orgía (Orgy)

Selections from West Side Story

Leonard Bernstein
(1918-1990)
arr. Jack Mason

I Feel Pretty
Maria
Something's Coming
Tonight
One Hand, One Heart
Cool
America

Concert Selections from Superman Returns

John Williams
(b.1932)
and **John Ottman**
(b. 1964)
arr. Victor López

Superman Theme
Memories
Rough Flight
Can You Read My Mind? (Love Theme from *Superman*)

Acknowledgments: Dr. Edwin Bingham, Dr. Richard Kravchak,
the percussion studio

Orchestra Personnel

Violin I

Olivia Hay, concertmaster
Yuhao Zhou
Nathanial Ramsey
Michael Wilcoxon
Molly Page

Violin II

Maggie Cobb, principal
Heather Taylor
Kaitlyn Fulks
Megan Legg
Kelcey Perkins
Miranda Runyon

Viola

Jacob Campbell, principal
Christianna Dixon
Lucia Soltis
Jame McCumbee

Cello

Dean Pauley, principal
Ilgin Secerli
Ryan Phipps
David Hay

Bass

Ryan Morgan, principal
Connor Barebo
William Weikle

Flute

Danielle Van Oort, principal
Allison Kessinger
Aaron Sowards, piccolo

Oboe

Eric Caines, principal
Lena Williams
Richard Kravchak, English Horn

Clarinet

Kaitlyn Miller, principal
Rebekah Ricks
Katrina Elliott, bass

Bassoon

Michelle McKenzie, principal
Chris Kimes

Saxophone

Robert Galloway, alto
Lars Swanson, alto
John Seals, tenor
Adam O'Neal, baritone

Horn

Christian Cremeans, co-principal
Danielle Ocheltree, co-principal
Matt Darnold
Zachary New

Trumpet

Sean Maxwell, principal
Justin Bahawi
Michael Black

Trombone

John Bruce, principal
Bradley Brown
Brian Crawford, bass

Tuba

Anthony Reynolds

Percussion

Matthew Bradley, principal
Richard Alexander
Jeremy Boggs
Evan Grover
Jake Hunt
Jonathon Shuff

Program Notes

In the fall of 1954, Shostakovich was visited by a conductor from the Bolshoi Opera Theatre, requesting a piece of music for a celebration of the October Revolution...three days hence. Shostakovich had a reputation for being able to compose quickly and thus the *Festive Overture* was finished in time. It is based loosely on Glinka's Overture to *Ruslan and Ludmila*, and lifts tunes from Shostakovich's 1934 opera *Lady Macbeth of Minsk*, which had enjoyed huge popularity for two years before being banned by the Stalinist government. Stalin, however, had died in 1953, and so perhaps Shostakovich felt a newfound sense of freedom in including material from his banned opera. The overture opens with a brass fanfare, followed by catchy melodies at break-neck tempo, with a return of the fanfare before a dazzling coda. The fanfare was used in the 1980 Moscow Olympics.

Berlioz' *Hungarian March* is based on a song by János Bihari written in honor of Ferenc Rákóczi, a Hungarian national hero. Berlioz had been advised, before an 1846 concert tour of Pest (now part of Budapest), to include a composition based on a Hungarian tune, as this was a time in which the Hungarians were intent on attaining independence from Austria. At the premiere in Pest the audience was so enthusiastic that their cheering drowned out the coda, and an encore performance fared no better. Berlioz later inserted it into his dramatic work *The Damnation of Faust* in an effort to popularize it. He had to change the plot in order to set the opening scene in Hungary.

A native of Seville, Joaquín Turina studied piano with Moritz Moszckowski and composition with Vincent d'Indy in Paris, where he became friends with Debussy and Ravel. Although the French style left its mark on him, he was encouraged by Isaac Albeniz to write in a more Spanish style. The three *Danzas Fantásticas* were originally written in 1919 for piano, but Turina orchestrated them soon after, and the first performance was of the orchestral version. The dances were inspired by José Mas's 1919 novella *La Orgía*, and Turina included quotes from the novel in the score before each movement.

"Exaltación" begins with the quote "It seemed as if the figures in that incomparable picture were moving inside the calyx of a flower." The movement begins slowly, but soon the jota dance is introduced. "Ensueño" (The guitar's string sounded the lament of a soul helpless under the weight of bitterness") uses the 5/8 rhythm of the zortzico, a Basque dance, combined with the character of an Andalusian folksong. "Orgía" is preceded by the quote "The perfume of the flowers merged with the odor of manzanilla, and from the bottom of raised glasses, full of wine incomparable, as incense, joy flowed." This finale is in a gypsy flamenco style.

Leonard Bernstein's fourth musical, *West Side Story*, was a landmark in American musicals. Opening on Broadway in 1957, it soon reached the big screen, with the 1961 movie earning ten Academy Awards. A New York version of *Romeo and Juliet*, the plot features Puerto Rican gangs, a Puerto Rican "Juliet," Maria, and a Polish "Romeo," Tony. It was the first musical concerned with social issues: poverty, violence, juvenile delinquency. A New York Times critic said that *West Side Story* was "a harsh ballad of the city, taut, nervous and flaring, the melodies choked apprehensively, the rhythms wild, swift and deadly." Tonight's medley is arranged by Jack Mason, an orchestrator and arranger who worked on the music for *Fanny*, *My Fair Lady*, and *Wonderful Town*.

California filmmaker/composer John Ottman composed much of the music for the 2006 movie *Superman Returns*, although it incorporated themes by John Williams from the original *Superman*. Tonight's medley was assembled by Florida music educator and arranger Victor López.

The Marshall University School of Music and Theatre is grateful for the support of many families and individuals who help to make our program strong and vibrant. If you would like to support music at Marshall through a donation to assist with student scholarships, academic travel for students and ensembles, or general program needs please contact:

Melanie Griffis, Director of Development
College of Arts and Media
304-696-2834
griffism@marshall.edu