

California State University, Long Beach
Department of Music
College of the Arts

CSULB Symphony Orchestra

Eugene F. Castillo, Conductor
Jay Hassler, Clarinet

Friday, October 21, 1994
8:00 PM
Gerald R. Daniel Recital Hall

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PROGRAM

Overture to *Die Zauberflöte*, K. 620 W. A. Mozart

Concerto for Clarinet

and String Orchestra*, op. 31..... Gerald Finzi

Allegro vigoroso

Adagio

Rondo

Mr. Hassler

INTERMISSION

1994-1995 Presser Scholar

Jeanie Lee, Recipient

presented by

Dean Wade Hobgood,

College of the Arts

***Élégie* from**

Serenade, op. 48 Peter Ilitch Tchaikowsky

Symphony No. 8 In F Major,

op. 93 Ludwig van Beethoven

Allegro vivace e con brio

Allegretto scherzando

Tempo di Menuetto

Allegro vivace

* First West Coast performance

PROGRAM NOTES

by Cynthia Perez

W. A. Mozart (1756-1791): Overture to *Die Zauberflöte*, K. 620

In May, 1791, Mozart was commissioned by the impresario and librettist, Emanuel Schikaneder, to compose *Die Zauberflöte*. This *singspiel* in two acts was written as a complex allegory glorifying Freemasonry in Austria. Mozart and Schikaneder (fellow Freemasons of the same lodge), peppered the opera with Masonic symbolism.

The symbolic number "3" is introduced in the first three bars of the overture, in the key of E flat major (which contains three flats). The tutti orchestra, with the haunting use of three three trombones, announces three chords representing the three knocks made by Masons on the door of their lodge.

Unlike Mozart's other overtures, this overture begins with an Adagio introduction. It is followed by an Allegro which takes its main theme from the Clementi *Piano Sonata in Bb, Op. 47, No. 2*. The Allegro motive is developed into a fugue and is followed by a restatement of the Adagio "three chords" in the winds, brass and percussion. The Allegro resumes and is further developed to the end.

As was the custom with most of Mozart's operas, the overture was composed last and was completed on September 28, 1791. The successful premiere of *Die Zauberflöte* took place two days later at the *Vienna Theater auf der Wieden* with Mozart conducting at the keyboard.

Gerald Finzi (1901-1956): Clarinet Concerto, Op. 31

The Clarinet Concerto, Op. 31 is one of Gerald Finzi's few instrumental works. An English composer who admired the musical styles of Edward Elgar and Ralph Vaughan Williams, Finzi strived to take their musical direction one step further into the twentieth century.

Written in 1948-49 as a commission for the prestigious Three Choirs Festival, the work displays a lyrical, almost vocal quality of expression; indeed, he is best known for his vocal compositions. Finzi, whose career was brought to a premature end due to leukemia*, once wrote:

"The artist is like a coral insect building his reef out of the transitory world around him and making a solid structure to last after his own fragile and uncertain life."

The work is dedicated to Frederick Thurston, the soloist at its premiere at Hereford Cathedral on September 9, 1949.

* In this music, we sense Finzi's preoccupation with the theme of life's shortness and each movement depicts a different perspective about the loss of childhood innocence. After the turbulent introduction the wistful wanderings of the clarinet in the first movement portray not only the irregular landscape of the English countryside but the restless nature of Finzi's own spirit as well. The second movement is an elegiac meditation on the assurance and comfort of the inner world and yet a mournful despair pervades these musings. The exuberant and infectious rondo of the last movement depicts a sense of consolation and freedom inspired by Finzi's love for walks in the the country. Gerald Finzi makes no apology for the forthright emotionalism in his music; indeed a performance without the pathos would not be true to the spirit of his music. (EFC)

PROGRAM NOTES (continued)

P. Tschaikowsky (1840-1893): *Élégie* from *Serenade for Strings*, Op. 48

Tschaikowsky wrote *Serenade for Strings* in 1880. By this time Tschaikowsky's reputation as one of Russia's leading composers had been firmly established and he was well on his way to becoming the greatest musical talent of the nineteenth-century Russia.

Serenade for Strings was composed at the same time as the popular *1812 Overture*, and is one of Tschaikowsky's only works for string orchestra. Tschaikowsky wrote of his compositions to his patroness and famous correspondent, Madame von Meck:

"The overture will be very noisy. I wrote it without much warmth of enthusiasm; therefore, it has no great artistic value. The serenade, on the contrary, I wrote from inward impulse. I felt it, and venture to hope that this work is not without the qualities of a work of art."

Élégie is the third movement of Op. 48 and begins on an ominous E minor chord over a pedal D. The wistful middle section that follows is remarkable for its yearning sense and intense control required of the musicians. When the opening theme returns, the muted strings portray the resignation that evolves throughout the coda, ending with the ethereal sound of string harmonics.

Serenade for Strings is dedicated to Konstantin Karlovitch Albrecht, inspector of the Moscow Conservatory, and was first performed on January 22, 1882, in Moscow.

Ludwig van Beethoven (1770-1827): *Symphony No. 8 in F Major*, Op. 93

Beethoven completed his Eighth Symphony in October 1812, just a short time after having completed the Seventh. In this short symphony (which Beethoven affectionately referred to as "the little one"), Beethoven uses the classical elegance of the symphony from Haydn's day and liberates the classical forms from their former restrictions, giving them new flexibility.

The first movement begins without introduction, presenting the buoyant principle theme with tutti orchestra. The bassoon leads the violins to a graceful second theme. In place of the traditional slow movement, Beethoven uses a humorous *Allegretto scherzando*. The tick-tock of the woodwind chords are meant to imitate the chronometer, predecessor to the metronome. In the third movement, Beethoven returns to the eighteenth century minuet, rather than using the scherzo form he had invented. The minuet, with its graceful principle theme, is amusing for the "misplaced pick-up beat" throughout; it is followed by a charming trio for solo clarinet and two horns. Impish and boisterous, the fourth movement is in free rondo form with a second development that comprises half the movement! Sir George Grove sums up the finale perfectly:

"It is pure Beethoven, in his most mature, individual and characteristic vein, full of that genuine humor, those surprises and sudden unexpected effects, those mixtures of tragedy and comedy, not to say farce, which played so large a part in his existence."

The first public performance of the Eighth Symphony took place at the *Vienna Redoutensaal* on February 27, 1814.

The CSULB Symphony Orchestra

Violin I

Thi Nguyen, concertmaster
Michelle Dupuis, assistant
Samantha Lee
Cynthia Thomas
Hye-Jin Hwang

Violin II

Kristen Autrey, principal
Marie Gonzalez, assistant
Michelle Opie
Alicia Parades
Christine Ho
Loretta Saladino
Javier Aldana
Joshua Hsu
Jason Church

Viola

Katey Brakney, co-principal
Christine Placilla, co-principal
Jennifer Bachand
Matt Koutroulis
Dr. Roger Hickman

Violoncello

Cameron Stone, principal
Jean Kwak
Joe Osio
Anton Estaniel
Henryk Tay

Kontrabass

Albert Allende, principal
William Been, co-principal
Danton Boller
Jeff Dickinson
Antoinette Talbert

Flute

Jennifer Green, principal
Robert Wilson

Oboe

Alan Donnersberger, principal
Kenneth Burdick

Clarinet

Jay Hassler, principal
Kathrine Browning
Eleanor Doctora

Bassoon

Chien-Hui Liu, principal
Shelley Werst

Horn

Tina Buschiazzo, principal
James Hensley
Brian Shetland

Trumpet

Jeff Giuditta
Phil Jordan
Joseph Yune

Trombone

Pete Santucci
Christopher Nichols
Charles Drinkworth

Timpani

David Gerhart

Orchestra Administrator

Tina Buschiazzo

Librarian

Alan Donnersberger

Stage Manager

Charles Drinkworth