Upcoming Events

GUEST RECITAL
Christopher Harding, *piano*
Tuesday, 17 April 2018, 7 p.m.
Melvin K. West Fine Arts Auditorium

Walla Walla University and Whitman College

CHAMBER MUSIC NIGHT
Saturday, 21 April 2018, 8 p.m.
Melvin K. West Fine Arts Auditorium

Walla Walla University and Whitman College

CHAMBER MUSIC CONCERT
Sunday, 22 April 2018, 3 p.m.
Chism Hall, 137 S Park St, Walla Walla

PIANO VESPERS
*Students of Jinhyang Park*
Friday, 27 April 2018, 6:30 p.m.
Melvin K. West Fine Arts Auditorium

PRISM CONCERT
Friday, 27 April 2018, 8 p.m.
Walla Walla University Church

ALLELUIAS AND MEDITATIONS
*Brass Choir*
Brandon Beck, *director*
Saturday, 28 April 2018, 7 p.m.
Walla Walla University Church

The music department calendar may be viewed at:
http://music.wallawalla.edu

Symphony Orchestra Concert

Brandon Beck, *director*
Program

Symphony No. 5 in E minor, Op. 64  Pytor Ilyich Tchaikovsky
Andante, Allegro Con Anima
Andante Cantabile, Con Alcuna Licenza
Valse: Allegro moderato
Finale: Andante maestoso – Allegro Vivace

Program Notes

Tchaikovsky began composing his Fifth Symphony in May of 1888 and conducted its premiere in St. Petersburg that same year. Similar to the Fourth Symphony, the Fifth Symphony is cyclical, meaning that themes are shared between movements. Also similar to the Fourth Symphony, the first movement opens with a six-measure “Fate” motto, but unlike the Fourth, this theme recurs in all four movements in various forms (a technique first used in his Manfred Symphony of 1885). The “Fate” theme of the Fifth is a doleful melody in e minor played by the clarinets in the introduction to the first movement. After the introduction the movement proceeds in traditional sonata form with several themes used in the exposition, all of which can be found in the development section. Following the climax in the coda, the movement ends by waning into the abyss of the lowest stretches of the orchestra.

The second movement’s stunningly beautiful horn solo is one of Tchaikovsky’s most popular melodies, pirated by Glenn Miller in the form of “Moon Love” and John Denver in “Annie’s Song.” Its “popular” nature notwithstanding, the horn solo is an instrumental aria at its most pure. Tchaikovsky’s words (in French) found at the head of the manuscript are, “o, que je t’aime! o mon amie!” (oh, how I love you! oh my friend!).” He uses the feminine form of friend, amie, and it is speculated that he was referring to his patron, von Meck. The Fate motto appears twice, as ominous minor-key interruptions to the major-mode melody.

The third movement’s waltz melody was inspired by an Italian street song and is the predominant melodic material of the movement. The fleet-footed middle section pays homage to the ballet music of Léo Delibes, which Tchaikovsky greatly admired. The Fate motto appears near the end in an ironic, almost tongue-in-cheek, statement by the bassoon.

The finale opens with a lengthy introduction of the Fate motto in a heroic major-mode setting. This has often been compared to the C Major finale of Beethoven’s Fifth, and Mahler’s oft-used symphonic struggle with good versus evil and dark versus light. The Fate motto is drawn from a passage in Glinka’s opera A Life for the Tsar, the passage tellingly found on the words “turn not into sorrow.” The Tchaikovsky biographers Lawrence and Elisabeth Hanson wrote of the Fate motto turned heroic: “In the Fourth Symphony, the Fate theme is earthy and militant, as if the composer visualizes the implacable enemy in the form, say, of a Greek god. In the Fifth, the majestic Fate theme has been elevated far above earth, and man is seen, not as fighting a force that thinks on its own terms, of revenge, hate or spite, but a wholly spiritual power which subjects him to checks and agonies for the betterment of his soul.”

New Mexico Philharmonic program notes

Walla Walla University Symphony Orchestra

Violin 1
Holly Carpenter
Alyssa Chung **
Katie Folkenberg
Kendra Haugen
Eliana Kears
Hannah Schafer

Violin 2
Caityn Brown
Chrisner Garcesa
Annie Gibson *
Georgia Kent
Breanna Scully
Samuel Schafer
Chad Stewart
Hannah Sukarloo
Fiona West

Viola
Chelsea Gibson
Emma Knight-Anderton
Lyn Ritz
Felicia Martinez *
Cynthia Westerbeck

Cello
Keifer Brown
Justin Chung *

Violin 2
Trevor Haugen
Scott Kidder
Nicole Kim
Geoffrey Lopes
Brandon Rittenour

Bass
Kristina Filippello *
Joey Hutton
Luke Thomas

Flute/Piccolo
Talea Shupe *
Jenna Comeau
Giovanna Girotto
Casey Montgomery

Oboe/English Horn
Jennifer Christiansen *
Sydney Peck

Clarinet/Bass Clarinet
Ron Coleman *
Darla Morgan

Bassoon
Adella Hammerstrom *
Nicole Griggs

Horn
Roylan Messinger *
Rebekah Fink
Jerry Bobbitt
Aubrey Boyd

Trumpet
Ronnie Anderson *
Cedric Merrills

Trombone
Luke Irvine *
Eric Welch
Daniel Wilkinson

Tuba
Braden Stanyer

Percussion
Austin Mapa

** = Concertmaster
* = Principal