

Fall 10-19-2018

The Romantic Orchestra

Lehigh University Music Department

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LEHIGH UNIVERSITY MUSIC DEPARTMENT
2018-2019 SEASON
ZOELLNER ARTS CENTER · WWW.LEHIGH.EDU/MUSIC

Lehigh University Music Department presents

Lehigh University
Philharmonic Orchestra

*The Romantic
Orchestra*

Eugene Albulescu, *director*

Friday, October 19, 2018, 8:00 pm
Saturday, October 20, 2018, 8:00 pm
Baker Hall, Zoellner Arts Center

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Associate Professors - Eugene Albuлесcu
Professors of Practice - Michael Jorgensen, Sun Min Lee
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PROGRAM

Symphony No. 4 in D Minor, op. 120

Robert Schumann
(1810-1856)

Ziemlich langsam-lebhaft

Romanze

Scherzo

Langsam-lebhaft

INTERMISSION

Danse Macabre

Camille Saint-Saëns
(1835-1921)

Michael Jorgensen, *concertmaster violin solo*

Suite from *Carmen*

Georges Bizet
(1838-1875)

Les Toréadors

Prélude

Aragonaise

Habanera

Intermezzo

Les Dragons d'Alcala

Chanson du Toréador

Danse Bohème

ABOUT THE ARTISTS



Eugene Albulescu is an award-winning performer who combines a blazing technique with the artistic integrity and originality to express musical emotions at their most personal level. His emergence on the international scene came in 1994, when his debut recording (*Albulescu Plays Liszt*, MANU1446) earned him the Grand Prix du Disque Liszt, awarded for the best Liszt recording of the year, adding Albulescu's name to that of legendary recipients such as Horowitz and Brendel. Noted New

York Times critic Harold Schonberg praised Albulescu in the American Record Guide for his "infallible fingers of steel," declaring that "nothing, anywhere, has any terrors for him." His performances in New York at BargeMusic in 1996 attracted the attention of WNYC, which broadcast Albulescu's *Hammerklavier* interpretation live; he later gave his Carnegie Hall debut in the Stern Auditorium in 2001 performing Liszt's Piano Concerto No. 1.

Since then, Albulescu has worked as conductor and soloist with numerous major orchestras including the New Zealand Symphony, the Romanian National George Enescu Philharmonic, the New York Chamber Orchestra, the Manukau Symphony Orchestra, and Christchurch Symphony. He toured the US with the Barbizon Chamber Orchestra and later led two US tours as music director with the French Chamber Orchestra. His recordings have been released on Ode/Manu label, Ode/BMG, Trust, as well as Downstage Recordings. His most recent release on the Naxos label with the New Zealand Symphony features the "Rock Concerto," composed for Albulescu by celebrated New Zealand composer Jenny McLeod.

Albulescu's outreach in over one hundred US high schools has been significant, and his program "Inside the Piano" linking technology and creativity earned him coverage from the major media, including articles in the *Washington Post* and *Philadelphia Inquirer*, as well as the cover of *Clavier Magazine*. His work as conductor, soloist and recording artist spans four continents.

Albulescu started his piano studies in Romania at age six, at the Enescu Music School in Bucharest. His family moved to New Zealand in 1984 to escape Romania's Communist regime. He completed his musical studies at Indiana University where, at nineteen, he was the youngest person ever to teach as an assistant instructor. Eugene Albulescu is a Steinway Artist who currently teaches on the music faculty at Lehigh University in Bethlehem, PA.



Described as an exceptional musician by Maestro Lorin Maazel, violinist Dr. **Michael Jorgensen** is the Professor of Practice in Orchestral Strings at Lehigh University, where he serves as the concertmaster of the Lehigh University Philharmonic Orchestra. He has also taught violin at Middle Tennessee State University, Covenant College, and the Wyoming Center for the Arts in their Touchstone program for at-risk youth. He has given masterclasses across the country, and he is also the String Coach and Chamber Music Coach for the Young

People's Philharmonic of the Lehigh Valley.

As a soloist, Dr. Jorgensen has performed with organizations including the String Orchestra of Brooklyn, the Colour of Music Festival, Ballet Guild of the Lehigh Valley, Sun City Chamber Players, the Florida State University Festival of New Music, the Gateways Music Festival, and the London School of Contemporary Dance. He is a featured artist on Paul Osterfield's Sound and Fury disc released by Navona Records.

A member of the IRIS Orchestra in Memphis, Dr. Jorgensen also served as the concertmaster for the 75th-anniversary national tour of Porgy and Bess, the Northwest Florida Symphony Orchestra, Belle Meade Baroque, Lorin Maazel's Castleton Festival Orchestra, and the Cityside Symphony Orchestra in London. He has performed with the Orpheus Chamber Orchestra, Chamber Orchestra of Philadelphia, Nashville Chamber Orchestra, Alarm Will Sound, Chattanooga Symphony Orchestra, Huntsville Symphony Orchestra, the Gateway Chamber Orchestra, the Sphinx Symphony Orchestra, and others.

A dedicated recitalist and chamber musician, Dr. Jorgensen has performed recitals at the London School of Contemporary Dance, the Taft Museum of Art Chamber Music Series, Gettysburg College, and has been a returning guest artist to Middle Tennessee State University. As a string quartet performer, he has been the first violin of the Eppes String Quartet and founded the Frequency String Quartet, a new music group with an education and community-building mission that was described as "a gifted and stimulating foursome" by Cincinnati classical music reviewer Mary Ellyn Hutton.

Dr. Jorgensen holds a bachelor's degree from the Eastman School of Music, a master's from the Guildhall School of Music and Drama in London, and a doctorate from Florida State University.

Lehigh University Philharmonic Orchestra
Eugene Albulescu, *director*

VIOLIN I

Michael Jorgensen[^],
concertmaster
Emily Asadoorian
William Buckley
Michael Chan
Jaehee Gil
Christine Hoffmeister
Peter Kennedy
Luke Kim*
Patrickjason Kupcha
Michael Montero#
Miles Necker
Catherine Ngai*
Christopher Sohn
Kathy Stehly
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Linda Ganus Albulescu

ORCHESTRA ASSISTANT

Jaehee Gil

*Instrumental Scholarship recipient [^]Lehigh faculty/staff #Guest artist
Wind, Brass, Percussion and Section String players listed alphabetically

PROGRAM NOTES

Schumann: Symphony in D Minor

Robert Schumann was one of the most noted and inventive composers of the Romantic period. After hearing the violin virtuoso Niccolò Paganini perform in 1830, Schumann dropped out of law school to pursue a career in music, studying piano performance with the celebrated teacher Friedrich Wieck in Leipzig. After injuring himself from over-practicing, Schumann turned to composition and supported himself by working as a music critic. His early works were mostly written for the piano, but he later ventured into orchestral composition, encouraged to do so by Clara, Wieck's daughter, who was also a gifted musician and child prodigy. Robert and Clara eventually fell in love and married, despite her father's objections and attempts to prevent their union.

After the warm reception to his Symphony No. 1 in B-flat in 1841, Schumann composed his Symphony in D Minor, technically his Second Symphony, nine months later. He called it his "Clara Symphony" (a subtitle rarely used today), dedicating it to his wife for her birthday. However, its premiere was problematic due to insufficient rehearsal time and the relative difficulty of the parts. To make matters worse, Schumann was reportedly a poor conductor and felt insecure about making demands on the orchestra players. He withdrew the work, and reorchestrated it a decade later while he was working as music director for the city of Düsseldorf. The revised work was performed to great acclaim in 1853, billed as the composer's "Fourth" Symphony.

Before Schumann's time, the classical symphony was usually structured as a suite of separate movements that could be, and often were, performed as stand-alone pieces on concerts. In his D Minor Symphony, Schumann integrated the four movements and specified that they were to be played in order without pauses.

The symphony's slow declarative opening quickly segues into a lively tempo for the rest of the first movement. As mentioned previously, this movement leads directly without pause into the *Romanze*, the second movement. The inversion of the main theme becomes the theme of the *Scherzo*, the third movement, and a truncated version of the theme appears once again in the *Finale*. Almost every theme and accompanying figure in the piece can be tracked back to the opening, reinforcing Schumann's innovative thematic and structural construction of what he called his "one-movement symphony."

- Victoria Raso, '21

Saint-Saëns: *Danse Macabre*

Camille Saint-Saëns was a prolific organist and composer. He also was a capable conductor and pianist whose output spanned a wide range of the Romantic nineteenth century. He is well-known for such masterpieces as the Third Symphony ("Organ") as well as several concertos for violin, piano and cello. One of his most well-known works is the charming and humorous *Carnival of the Animals* which captivated audiences as well as many of the most prolific composers of the day.

Saint-Saëns' *Danse Macabre*, composed in 1874, is a stand-alone orchestral tone poem. It showcases the orchestra's concertmaster, who represents Death playing a rakish violin solo on All-Hallow's Eve. Saint-Saëns wittily indicates that the soloist's E string should be tuned down to E-flat before the performance. The violinist's brash solo entrance thus sounds like Death is tuning the instrument to a diminished fifth, the unstable interval called a tritone, and traditionally nicknamed "the devil in music."¹ Two tritones stacked up equidistantly also result in a diminished chord, used frequently by many Romantic composers (including Saint-Saëns' colleague and friend Franz Liszt) as a harmonic device to evoke an atmosphere of mystery and darkness.

Danse Macabre is filled with a plethora of such spooky symbolism and inside musical jokes. The work starts with twelve bells, signaling the "witching hour" of midnight (scored ironically for the "angelic" harp). The *Dies Irae* ("day of wrath") tune from the Catholic *Requiem Mass* makes an appearance, as might be expected, but with a twist on the original. Saint-Saëns opts for making a further parody out of a parody by quoting the motif as Berlioz features it in his *Symphony fantastique*: quite comically, with a whimsical lilting rhythm. Finally, *Danse macabre* was the first symphonic work in Western music history to feature the xylophone as an orchestral instrument. Saint-Saëns ingeniously uses the xylophone's dry wooden timbre to symbolize rattling skeleton bones. He wryly quoted the same orchestration and tune (with slight modifications) in the "Fossils" movement of his *Carnival of the animals*, composed twelve years later.

Danse macabre is a beloved orchestral standby at this time of the year, with its slightly dark but endearing aura and a theme that has become a recognizable Romantic favorite with audiences of all ages.

-Eugene Albulescu

¹Arnold, Denis, "Tritone," in *The New Oxford Companion to Music*, Volume 1: A-J, Oxford University Press (1983).

Bizet: Suite from *Carmen*

Georges Bizet's *Carmen* is one of the most iconic and seminal nineteenth-century Romantic operas. Aside from the amazing plot and vocal drama, part of the magic of the opera is the authentic Spanish musical atmosphere that pervades *Carmen*, despite the fact that it is based on a novella by a French author, scored by a French composer and sung entirely in French. Completed in 1875 and set in Seville, Spain, *Carmen* joined the ranks of several major previous operas set in the same Spanish city, including Mozart's *Marriage of Figaro*, Rossini's *Barber of Seville*, and Beethoven's *Fidelio*. However, Bizet used a wide variety of musical elements to heighten the exoticism of Prosper Mérimée's plot, such as Phrygian scale fragments evoking Spanish and gypsy folk music, and colorful orchestration scored for instruments such as tambourines and castanets. In one of his strongest gestures to include what Europeans may have thought of as typically "Spanish" idioms, Bizet constructed many arias and ensemble movements around Spanish dance forms, such as the *Habenera*, *Seguedilla* and the *Danse Bohème*, which is really a disguised flamenco dance. In that movement, which opens the second act, Bizet dispensed with the traditional French opéra comique tradition of a dance number featuring ethereal ballerinas in graceful tutus. Instead, Bizet featured an earthy, hip-swinging anti-heroine who danced on tables in a tavern, reflecting the waves of realism and exoticism that were flooding late-nineteenth-century French arts and culture. Bizet was an operatic pioneer, using signifiers in the form of musical elements to link opera to the culture in which the plot is set; the drama of the music was inextricable from the passionate story.

The opera *Carmen* generated two orchestral suites - neither of which was orchestrated by Bizet. Both of the suites were arranged and published posthumously in 1882 by his friend Ernest Guiraud, and feature many of the blockbuster tunes that audiences have come to know and love so well. The suites follow Bizet's original orchestration closely; many of the movements (*Prelude*, *Dragons of Alcalá*, *Toreadors* (Overture), *Aragonaise*) are quite literally picked out of the opera note-for-note. In other instances, popular arias were arranged as purely orchestral movements, the solo line often given to treble instruments such as the upper strings or trumpet. As the most well-known selections were split up more or less evenly between the two original suites (perhaps on purpose), we have chosen our favorites from each, reordering them for maximum harmonic and dramatic impact, and

in essence have constructed our own suite, with the hope that the audience will enjoy a full-flavored "reduction" of Bizet's Franco-Spanish opera.

We also would like to give special thanks to Ellen Lewis, our Music Department Coordinator at Lehigh who is also an accomplished opera singer. Ellen has performed the title role of Carmen, so we asked her to sing the *Habanera* with us at one of our final orchestra rehearsals. This was one of the highlights for us this semester in preparation for this concert; her rendition of the aria added a wonderful dimension to the orchestra's appreciation of how this music worked in its original setting.

—Eugene Albulescu

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December 7 & 8, 2018

Concerto movements featuring student soloists

Bernstein: Overture to *Candide*

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April 11 & 12, 2019

LU Philharmonic with guest conductor Greg Funfgeld
in an exciting collaboration with the Bach Choir of Bethlehem
featuring world-renowned soloists Kendra Colton, Laura Atkinson,
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Mozart's *Requiem* and Piano Concerto No. 21

with LU Philharmonic Music Director Eugene Albulescu, soloist.

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Lehigh University Music Department
2018 – 2019 Season

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8 at 8 pm New York Jazz Rep Orchestra: *For Lew*
30 at 3 pm LUVME: *The Irish and the Italian*

October

19 & 20 at 8 pm LU Philharmonic: *The Romantic Orchestra*
27 at 8 pm LU Choral Arts: *I Hear America Singing*
28 at 4 pm LU Choral Arts: *I Hear America Singing*

November

3 at 8 pm LU Jazz Repertory Orchestra: *Big Band Tribute*
4 at 3 pm Lehigh Student Chamber Music Ensembles in ZAC 145
15 at 7 pm Lehigh-Lafappella

December

1 at 8 pm LU Jazz Ensembles, Funk Band, Combos
2 at 3 pm The Wind Ensemble at Lehigh University: *1968*
7 & 8 at 8 pm LU Philharmonic: *Concerto Marathon*
9 at 4, 8 pm LU Choral Arts: *Christmas Vespers* in Packer Chapel
15 at 1, 4 pm *The Nutcracker* at Zoellner Arts Center
16 at 2 pm *The Nutcracker* at Zoellner Arts Center

February

9 at 8 pm Hell's Kitchen Funk Orchestra
17 at 3 pm LU Jazz Faculty: *The Great American Songbook*

March

2 at 8 pm Paul Salerni: *Haunted – A One-Act Dance Opera*
3 at 3 pm East Winds Quintet: *Kleine Kammermusik*
7 at 7 pm Dolce and LU Women's Voices Concert in Lamberton Hall
29 & 30 at 8 pm LU Choral Arts: *150th Anniversary Celebration*
31 at 3 pm Lehigh Student Chamber Music Ensembles at St. Peter's Church

April

6 at 8 pm LU Jazz Repertory Orchestra: *Big Band Favorites*
7 at 3 pm Michael Jorgensen, Faculty Recital: *20th-Century Favorites*
12 & 13 at 8 pm LU Philharmonic with the Bach Choir of Bethlehem: *Amadeus*
27 at 8 pm LU Jazz Ensembles, Funk Band, Combos
28 at 2 pm LU Symphonic Band
28 at 6 pm Junior Recital

May

3 & 4 at 8 pm LU Choral Arts: *Carmina Burana*
5 at 3 pm The Wind Ensemble at Lehigh University: *East Meets West*
6 at 4 pm LU Music Department Awards
6 at 8 pm LUVME (Lehigh University Very Modern Ensemble)

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