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ABOUT MUSIC

The University of Arkansas is accredited by the National Association of Schools of Music and the Department of Music is housed within the Fulbright College of Arts & Sciences.

Home to over 300 music students and fifty faculty members, we offer a variety of degree programs at the undergraduate and graduate levels.

Department faculty and students perform over 400 concerts per year, on and off campus. Large concerts are performed at the 600-seat Faulkner Performing Arts Center that opened in 2015. Chamber and solo recitals are primarily presented at the 200-seat Stella Boyle Smith Concert Hall, which began a full renovation in December 2022 and is scheduled to be completed in spring 2025.

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“MAGIC”

UNIVERSITY SYMPHONY ORCHESTRA

Dr. Robert Mueller, conductor

Yoshio Yamashita, assistant conductor

7:30 p.m., Monday, October 7, 2024
Faulkner Performing Arts Center
University of Arkansas

PROGRAM

Overture to “The Magic Flute” (*Die Zauberflöte*)

Wolfgang Amadeus Mozart (1756-1791)

(conducted by Mr. Yamashita)

Symphony No. 2 in D Major, Op. 43

Jean Sibelius (1865-1957)

- I. Allegretto
- II. Andante, ma rubato
- III. Vivacissimo: Lento e suave; Tempo primo
- IV. Finale: Allegro moderato

PROGRAM NOTES

Yoshio Yamashita is a graduate student in orchestral conducting at the University of Arkansas. Conducting studies have included private lessons with Dr. Chris Knighten and participation in the UA conducting symposium with Dr. Robert Carnochan. Yoshio has been principal timpanist for the USO since 2021 and has also participated with the UA Wind Ensemble. His composition, performance, and conducting recital will take place in FPAC on Wednesday, November 20th at 7:30 pm.

Overture to “The Magic Flute.” Mozart completed *Die Zauberflöte*, his final opera, in 1791, conducting the premiere himself on the 30th of September, just a few months before his death. The overture employs a standard classical orchestra, with the addition of three trombones, which are featured in the opera itself. A slow introduction precedes a typical Mozartian sonata form and interrupts the flow in the bridge between the exposition and the development. The texture throughout the overture features much contrapuntal writing, often combining main thematic materials together. Both the opera and the overture have delighted audiences for two centuries with memorable tunes, colorful settings, and enjoyable drama.

Symphony #2. Baron Axel Carpelan, a financially strapped member of the Swedish aristocracy (and also a failed musician) befriended the young Sibelius in late 1900 as the Helsinki Philharmonic embarked on a tour to Paris. At the shipping dock in Stockholm he introduced himself to the composer with the advice to write a devilish overture and call it “Finlandia.” He also directly inspired Sibelius to compose a violin concerto and convinced him to write a “political” symphony. Sibelius began this symphony, his second, during the lengthy European tour and finished it by early 1902.

Though Sibelius employed a standard four movement overall structure to the symphony, there is nothing standard about the way materials are put together. Concerning the sonata form first movement, Sibelius himself wrote, “It’s as if the Almighty sent a thousand mosaics down to earth and instructed me to put them together as I saw fit.” It is the manner in which these mosaics are put together amidst a rigorous harmonic plan that makes the movement so unusual and yet so successful.

The conductor Robert Kajanus, a friend of the composer, described the Andante slow movement as, “the most heart-breaking protest against injustice,” with “the sun deprived of its light and flowers deprived of their scent.” While Sibelius often argued with his friend over the meaning of his music, one cannot deny the bizarre nature of several of his thematic transformations and the absolute extremes of emotional content. The strings introduce a buzzing frenzy of a scherzo, twice interrupted by a contemplative, languorous oboe solo in Gb major – a theme which morphs into the triumphant D major theme of the finale. One of the most telling features of the finale is a wistfully contemplative tune in F# minor over steadily rising and falling eighth notes that arrives soon enough at an F# major inflection point. Near the end of the symphony this idea will return in D minor exploding into the D major coda. The composer’s widow claimed this melodic treatment was in honor of a family member who had recently passed.

PERSONNEL

USO

FLUTE

Namrata Anand*
Alton Holscher +
Emmi Miller

Samantha Ellis*
Kaelani Perez +

Macy James
Hudson Martin
Austin Rushing

Kizer Brown +*
Logan Ballard
Sam Gassaway

OBOE

Hannah Myers*
Lime Whitlow +

BASSOON

Romy Ftaiti*
Madison Gorny
Michael Keen +

TRUMPET

Joseph McGee +*
Bradley Mathews
Nathan Steinmuller

TIMPANI

Yoshio Yamashita*
Allison Young +

CLARINET

HORN

Landon Geitzenauer +*

TROMBONE

TUBA

Henry Sargent

+Principal on Mozart

*Principal on Sibelius

VIOLIN

Isabella Adams
Landon Barker
Alec Barnum
Trinity Charlton
Soumya Chauhan
Merritt Denton, Cm.+
Phoebe Drinkard
Chloe Harder
McKenna Johnson
Gus Kerby, pr.II*
Juan Ramos
Lucy Mae Rousseau

Max Shive
Brett Shock
Dayton Strick, Cm. *, pr. II+
Lauren Weeks

VIOLA

Spring Berryhill
Ryan Davis
Angel Duron
Kancana Kathiravan, pr. *
Ashton Laurent, pr. +
Gisell Maldonado

VIOLONCELLO

Lorena Aguire
Chloe Hubbard
Jonathan Lea, pr. +*
Hayden Melchiori
Nicole Patrao
Beau Shock
Shawn Sproles

BASS

Freeman Boatright
Gabriella Gomez
Jackson Messenger
Jack Minnick, pr. +*
Marco Wimer

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