RIDING THE SOUND WAVES
OCTOBER 17, 2019 | 10:00AM AND 11:30AM | OLD CABELL HALL

CHARLOTTESVILLE SYMPHONY
AT THE UNIVERSITY OF VIRGINIA
Benjamin Rous, Conductor and Narrator
YOUTH CONCERTS
October 17, 2019 • 10:00am and 11:30am • Old Cabell Hall

PROGRAM
Excerpts from the following works:

- Fanfare from *La Péri* by Paul Dukas
- Les Toreadors from *Carmen* by Georges Bizet
- The Thunderer by John Philip Sousa
- Country Band March, S.36 by Charles Ives
- Sandpaper Ballet by Leroy Anderson
- Berceuse and Finale from *The Firebird* by Igor Stravinsky
- Imperial March from Star Wars by John Williams

THANK YOU TO OUR SPONSORS!
The Watterson Foundation
The Mr. and Mrs. James L. Brown Fund
The McIntire Department of Music at the University of Virginia
Charlottesville Symphony Society
Riding the Sound Waves!

Sound waves travel through the air similar to the way that energy travels through bodies of water, creating waves like those we see at the ocean. Unlike ocean waves, however, sound waves are invisible. How do they travel? How do they make a violin, a trumpet, a clarinet and a drum sound different from each other? Is it the size and shape of the instruments? Is it the materials they’re made of? Could it be the way they’re played? Explore the science of sound with the Charlottesville Symphony and Music Director Benjamin Rous. Meet the families of orchestral instruments. And hear what happens when sound waves converge in the music of Paul Dukas, John Philip Sousa, Charles Ives, Leroy Anderson, Georges Bizet, John Williams and Igor Stravinsky.

August 2019

Dear Students,

My name is Elizabeth Roberts. As Director of Youth Education and Principal Bassoon with the Charlottesville Symphony, I write to tell you that the entire orchestra is excited to perform for you at our Youth Concerts on October 17th.

Hearing an orchestra perform live is a very special opportunity. When you walk into our concert hall, take a minute to notice what the room looks like. Take note of the colorful shirts we are wearing and how they relate to our instrument families. Going into a concert hall to hear an orchestra should feel special, like when you walk into a room where very important things happen — such as a library!

Our Music Director has some fun science experiments to show you as waves of sound wash over you in Old Cabell Hall! During the concert, sit quietly and listen carefully. Each instrument produces a different kind of sound. Some blend easily while others might stick out. Instead of a flute and a clarinet, you might hear a flut-inet! Or even vio-horn-pani — that’s a mixture of violins, horns and timpani playing at the same time! Does one instrument draw your attention more than another? Look at the shapes of the instruments, and listen to the many colors of sound. Notice the different moods you feel when you hear the music. You might find some of the music to be just okay or so-so to listen at, but then you might find other pieces that fill you with energy. Try to remember what you enjoy as you listen and be sure to share this with your friends and family when you get home.

Have a great time at the concert!

-Elizabeth

Program Notes

By Elizabeth Roberts

Fanfare from La Péri - Paul Dukas (1865-1935)

Dukas was born in Paris. His mother was a pianist and his father was a banker. He studied the piano while he was young and began composing when he was 14. At age 16, he entered the Paris Conservatory where he met and began a lifelong friendship with Claude Debussy, a famous French composer. In his early twenties, Dukas was upset that he won only second place in the acclaimed Prix de Rome, so he left the conservative feeling he had failed. He grew up to be a quiet, serious man who worked as a music critic and composer. He held himself to such a high standard that he threw out many of the pieces he wrote. His most famous surviving work is The Sorcerer’s Apprentice which was featured in Disney’s original Fantasia movie. La Péri is a ballet that tells the tale of a prince who seeks the lotus flower in order to become immortal, and la péri is the fairy who guards the flower. The ballet started so quietly that Dukas added a brief fanfare in order to catch the attention of the audience so they would know the performance was about to begin. The fanfare is often performed separately on orchestra concerts. Eventually Dukas taught at the Paris Conservatory. He was a dedicated educator who taught his students to express their feelings in their compositions.

Les Toreadors from Carmen - Georges Bizet (1838-1875)

Bizet was a French composer and pianist during the Romantic era. His father was a hairdresser and wigmaker who also taught voice and composed. His mother was an accomplished pianist from a musical family. Bizet began studying at the Paris Conservatory when he was only nine years old. His most famous work is the opera Carmen. The story is set in Seville, Spain, around 1830. It tells the story of Carmen, who is a gypsy with a fiery temper. The Toreador Song is one of the most famous arias from the opera. It is sung by the matador Escamillo, who describes various situations in the bullfight ring, including the cheering of the crowds and the fame that comes with victory. Bizet arranged the music for orchestra without the singer, and that’s what we will perform for you.

The Thunderer - John Philip Sousa (1854-1932)

Sousa was born in Washington, DC, and he began studying the violin and composition at age six. He had perfect pitch, meaning that when he heard a pitch played, he could name the pitch correctly. His father was a trombone player in the United States Marine Band. When Sousa turned 13, his father enlisted him in the U.S. Marine Corps as an apprentice, and he learned to play all the wind instruments in seven years. When he was thirty-six years old, Sousa returned to the Marine Band as its conductor. When he left the Marine Band post in 1892, he started his own band that toured all over the United States and Europe. Sousa liked live performance so well that for many years he refused to perform on the radio because he wanted to be able to interact with the audience. Finally, three years before he died, he did offer a radio broadcast with his band, and when he did, it was a huge success. The Thunderer is one of Sousa’s most famous and difficult marches. It likely got its name because of the loud and complex drum parts he composed in the march. Just like we see patterns in poetry, math and science, musical works are often composed in sections that make patterns. The Thunderer follows the same form as many of Sousa’s marches: AABBCDCD.

Country Band March, S.36 - Charles Ives (1874-1954)

Charles Ives was born in Danbury, Connecticut. His father was a bandleader in the Civil War. Ives’ father taught both Ives and his brother to compose, and encouraged them to approach writing
music in an original manner. Ives' father had him sing songs in one key while harmonizing on the piano in a different key – this is called polytonality. Ives incorporated hymn tunes, patriotic songs, traditional songs and the sound of fiddling, and even quoted Beethoven in his works. His music is often rhythmically complex, and he liked to use tone clusters, which are groups of notes that are close to each other, which, when played at the same time, sound dissonant. Ives wrote aleatoric music - giving the performer choices that result in a piece of music sounding very different each time it is performed. While Ives wrote music throughout his adult life, much of it went unnoticed until late in his life. Instead, he made a living as an insurance company owner and salesman. As a child he sat in the town square, listening to two bands at the same time and he tried to capture this in his music, where a listener frequently hears simultaneous, competing, important melodies that don't align.

He composed his Country Band March in 1903. He wrote in a manner to purposely demonstrate the inaccuracies of pitch and rhythm one would hear from an amateur ensemble. The piece is often described as raucous. Ives quoted about a dozen melodies, including Yankee Doodle, British Grenadiers, Semper Fi, My Old Kentucky Home, Arkansas Traveler and London Bridge. That is a lot packed into a four-minute piece of music! How many of them can you hear when you listen?

Sandpaper Ballet - Leroy Anderson (1908-1975)

Leroy Anderson was born in Massachusetts; his parents were Swedish. His mother was his first piano teacher. He studied music at the New England Conservatory and at Harvard University. In addition to being one of the greatest composers of light orchestral works, he was fluent in English, Swedish, Danish, Norwegian, Icelandic, German, French, Italian and Portuguese. He composed one work for Broadway – Goldilocks. He is most known for composing short, light works, or 'miniatures' for orchestra. Some of his most famous pieces are The Syncopated Clock, Bugler's Holiday and Seigh Ride – the last of which he wrote during a heat wave in August, 1946. Many of his works use musical sound effects to create a sonic image, and his piece The Typewriter has an actual typewriter function as the featured solo 'musical instrument.' He received a star on the Hollywood Walk of Fame. Sandpaper Ballet was composed in 1954. Leroy Anderson said about this work, "Many years ago while the soft shoe dance was still popular in vaudeville, sometimes dancers would sprinkle sand on the stage to create a crackling sound while performing. The drummers imitated this sound by attaching sandpaper on wooden blocks which they rubbed rhythmically against each other. This was the background for my piece Sandpaper Ballet. The sandpaper covered blocks are in this case imitated by two drummers. They use sandpaper in three different strengths – coarse, medium and fine – to create different effects."

Berceuse & Finale from The Firebird - Igor Stravinsky (1882-1971)

Stravinsky was a Russian composer, conductor and pianist who composed music in a variety of musical styles. He is considered a revolutionary in the nature of classical music in such creative ways. He grew up in a musical home, then studied law at St. Petersburg University while continuing to study music on the side. Early in his career, he drew international acclaim for productions of three of his ballets in Paris which were presented by the great ballet impresario Sergei Diaghalev and his Ballet Russes. The first of these ballets, The Firebird, was premiered in 1910 (revised 1919) and is based on the folk tale Koschei the Immortal. While hunting in the forest, Prince Ivan wanders into the magical kingdom of Koschei, whose immortal soul is protected in an egg. Prince Ivan captures the Firebird, but spares her life, so she presents him with a feather to protect him. He then meets thirteen princesses, all of whom are under a curse by Koschei. Koschei sends his followers to kill Prince Ivan, who uses the feather to summon the Firebird for protection. After she forces these monsters to dance wildly, she lulls them to sleep with the Berceuse, or lullaby. She then takes him to the magical egg, which he destroys, and all of the princesses are released from Koschei's spell in a dramatic Finale, or ending, to the piece of music.

Imperial March from Star Wars - John Williams (b. 1932)

Williams was born in Floral Park, New York. He is from a musical family and studied piano from an early age. As a teenager, he moved with his family to Los Angeles, where he attended the University of California - Los Angeles. Later he returned to New York to study at The Juilliard School. Following his studies there, he returned to Los Angeles and began composing music for television. Since that time, Williams has composed the music for many popular films, including Jaws, Raiders of the Lost Ark, Close Encounters of the Third Kind, ET and Superman. He also wrote the music for the 1984 Summer Olympic Games. John Williams composed the music for each of the eight Star Wars feature films, including the most recent, The Last Jedi. In each movie, some of the musical themes return from earlier films, such as the instantly recognizable Star Wars: Main Theme, and some music is newly composed to suit the characters and actions of the latest drama. Williams uses the concept of leitmotif, in which he associates a melodic idea, or motive, with each specific character, location, mood or action. The musical motive recurs each time the character, location, mood or action occurs in the film. The Imperial March, also called Darth Vader's Theme, signifies the authoritarian Galactic Empire and is played in the different films to accompany the character Anakin Skywalker/Darth Vader. How will you hear the music differently when Episode IX: The Rise of Skywalker opens on December 20, 2019?

DEFINITIONS

BASS LINE – the low-pitched foundation on which other music is often composed

BALLET – a highly technical form of dance, the training for which is on par with that of the training of a professional musician. Subtlety in motion conveys character and style, which allow the artist to convey emotion and story without the use of words.

COLOR – Color relates to the way sound changes when different instruments are used in combination with each other.

COMPOSER – a person who writes music

CONSERVATORY – a special type of school dedicated to music and/or dance that provides intense training for artists - as performers, creators/composers, and directors
ELEMENTS OF MUSIC - Music is organized by several elements. These elements are rhythm, melody, bass line, harmony, color and expression. The elements are organized together to give each individual piece of music a shape or form.

EXPRESSION – Music is a language. Expression relates to the emotions that composers and performers convey to the people who are listening to a piece of music.

FANFARE - A short musical composition usually written for brass instruments that is played to introduce someone or something important. It serves as a call to attention.

FOLK SONG - Folks songs, or traditional songs, have been passed down from generation to generation so many times that no one remembers who wrote the original version. Sometimes there are variations in the lyrics or melodies from one region to another.

FORM – In each piece of music, all the different elements - like melody, harmony, rhythm and dynamics - are organized to give the piece of music what we call “Form.” Some forms are AABB. Some forms are ABA. Some are ABACABA. And there are many other forms, too. If two sections of a piece get the same letter, then the music in those sections is the same.

HARMONY – the beautiful part that fills in between the melody and the bass line, adding character and fullness to the sound

MARCH – a piece of music that can be marched to – the pulse of the music is one-two, one-two, one-two

MELODY – the main idea or theme, a tune that can stick in your head that you find yourself humming because it is so beautiful

MUSIC CRITIC – Music critics write articles about musical works, performers and specific performances, offering their educated opinion of the good and bad parts of each. Critics often build (or ruin) the career of performing artists and composers, and may encourage readers to attend a performance.

NATIONALISM – In music, but also used in other art forms like literature and painting, composers use certain elements in their works to create pride in their home country, either by basing their works on folk tales or by quoting folk songs. This is called Nationalism.

OPERA – A collaborative work of art with the focus on singing. An opera tells a story, like a play that is sung. There are usually elaborate sets and costumes. There is an orchestra, often a chorus, and some very important singers, called soloists, who tell and act out the story. An operetta is a short opera and the plot is often comical.

ORCHESTRA – A group of musicians who play instruments from the string, woodwind, brass and percussion families. A pit orchestra accompanies an opera or a musical from a section of the auditorium that is lower than the stage. This lowered area is often called a ‘pit.’

OVERTURE – An overture introduces the musical themes, or melodies, that will be heard in a larger work, such as an opera, ballet or musical.

RHYTHM – the pattern of short and long pitches that are played over a recurring pulse or beat

SOFT SHOE DANCING – Soft-shoe dancing is similar to tap-dancing, but performed in soft-soled shoes and incorporates graceful slides in a more relaxed manner than tap dancing.

TEXTURE – Like fabrics, music also has texture. Sometimes it is thin, with just a couple of instruments playing. Sometimes it is thick or heavy, with lots of instruments playing. The texture can be bumpy – when musicians play separated notes called staccato – or it can be smooth, when musicians play long, connected notes called legato.

THEME – a melody or musical idea that unifies a piece of music. There are themes in literature, too.

TIMBRE – (pronounced TAM-bur) means tone color, or the sound quality that each instrument produces. Each instrument makes a different quality of sounds based on the materials it is made of, the way it is played, and its size.

THE ORCHESTRA AND ITS INSTRUMENTS

A symphony orchestra is a group of people who play many different instruments and make music together. The instruments of the orchestra are divided into four groups called “families”: the strings, woodwinds, brass and percussion. Each family contains instruments that are similar in many ways, yet different in others — much like any family. A band has only three of these families — it does not have members of the string family.

The strings are the largest family in the orchestra. Over half of the players in the orchestra play one of the four stringed instruments: the violin, viola, cello and the string bass. These four instruments look very much alike. Each of them is made of a specially shaped hollow wooden box that has four strings stretched tightly along its length. Each stringed instrument has a bow, a thin stick of flexible wood with horsehair attached at each end. To make the sound, a player draws the hair of the bow across the strings, causing the strings to vibrate. The violin is the smallest stringed instrument and has the highest voice of the family. The violins often play the melody, or tune, in orchestra music. The viola looks very much like the violin, but is slightly larger. It has a deeper, mellower sound. Both the violin and the viola are held under the chin.

The cello, which has an even lower voice, is much larger than the violin and the viola — so large that it cannot be held under the chin, but must rest on the floor between the player’s knees. The string bass is the largest member of the string family, even taller than the person playing it. To play a bass, a person must stand or sit on a tall stool. The string bass rarely plays the melody, but it has an important role. Its deep voice is the
harmony and foundation of the orchestra. In most orchestras, the string family sits at the front of the stage, right in front of the conductor.

One special member of the string family is the harp. The harp has forty-seven strings, which are plucked with the fingers. Most orchestras use a harp only for certain special pieces.

Behind the strings on stage are the woodwinds. As you might guess from their name, all of these instruments are played with wind — that is, by blowing into them. However, not all of them are made of wood. The one exception is the flute. A long time ago, flutes were made of wood. Today they are made of metal, but are still in the woodwind family. When a flute player blows across the opening of the flute, the air inside the flute vibrates, making a musical sound. The clarinet is made of dark-coloured wood with metal keys. A clarinet has a mouthpiece with a tiny piece of cane, or hard grass like bamboo, called a “reed” attached to it. When a player blows through the mouthpiece, the reed vibrates, making the clarinet sound. The oboe looks very much like the clarinet. It is hard to tell the two apart unless you look closely at them and listen carefully. Their sounds are distinctive. The clarinet has a smooth tone while the oboe’s tone is more piercing. The bassoon also has a double reed, but sounds much lower than the oboe.

Just as with stringed instruments, the bigger the instrument, the lower the voice in the other families of the orchestra. The contrabassoon is the biggest and lowest woodwind instrument. When you unfold the bassoon it is eight feet long, and when you unfold a contrabassoon, it is sixteen feet long. In comparison, the piccolo is the smallest and highest-pitched woodwind. It looks like a “baby” flute.

The brass family sits at the very back of the stage, but it is quite easy to recognize because all the instruments are made of bright shiny metal. Brass instruments are constructed of long metal tubes which are coiled around and around into shapes that are easy to handle. Each brass instrument has a different shape, size and voice.

One important brass instrument, the horn, is sometimes considered part of the woodwind family because its tone blends beautifully with woodwind instruments as well as with other brass instruments. The French horn is made of 17 feet of coiled tubing and has a wide flaring bell. A French horn player can use his hand inserted into the bell to change the sound of the horn. Many people think the French horn has the most beautiful sound of any musical instrument in the orchestra.

The trumpet is made from a much shorter piece of tubing and has a small bell. The trumpet has a clear and brilliant tone, and is also usually very loud, so the rest of the orchestra never drown out its voice. It can be heard loud and clear! The trombone is bigger than the trumpet and has a lower voice. It has a slide, which is pulled in and out to control pitch. The tuba is very big and fat, and has an extremely low voice. While the tuba very rarely gets to play the melody, it plays the important bass notes of the music.

The percussion family has many different instruments made of different shapes and materials. The instruments produce a variety of sounds. What all of the percussion instruments have in common is that a player must strike them to make a sound. The percussion family stands at the back of the stage where there is plenty of room for all the different percussion instruments and players.

The most important percussion instruments are the timpani. These large drums are sometimes called kettledrums because they look like big copper kettles. The timpani player uses three to five timpani of different sizes. The small ones play higher pitches and the larger ones play lower pitches. Timpani are used in almost every orchestra piece.

Many other percussion instruments are used only occasionally, depending on what kind of sounds the composer needs for the music. The bass drum is a very large drum – about three feet in diameter. It makes a deep, thundering sound.

The snare drum is a much smaller drum which has metal wires called snares stretched across the bottom of it. When the drum is struck, the wires vibrate, making a rattling sound. The triangle is a metal rod bent into the shape of a triangle. It makes a bell-like sound. Cymbals are two large metal plates which are crashed together. The cymbals are usually played loudly, so the sound can be startling.
The conductor of a symphony orchestra has a very difficult and complicated job. He does much more than stand in front of the orchestra and wave his baton. The conductor must be an interpreter, a teacher, a leader. He must combine these three jobs to achieve his goal of turning a bunch of individual musicians into a symphony orchestra that makes beautiful music.

As an interpreter of a piece of music, the conductor works hard to understand the music as well as he can. He must study a piece of music for a long time before he ever conducts it. While each musician in the orchestra learns the part his or her instrument plays, the conductor must learn the parts for all the instruments and know how they fit together. There are many, many details of the music the conductor has to learn. Two of these are tempo (the speed of the music) and dynamics (loudness or softness). The conductor must think about how tempo and dynamics change throughout the piece. The conductor considers how the composer wanted the piece to sound, but he also may use some of his own ideas about what will sound good. Not every conductor will perform the same piece in exactly the same way.

When the conductor has learned a piece of music, he must teach what he has learned to the orchestra. He explains the tempo, dynamics and other details. More importantly, he communicates to the musicians what kind of mood or character he wants the music to have. The conductor must be familiar with how to play every instrument so that he can help each musician achieve the sound he wants. When the orchestra practices, the conductor must listen to every note to make sure all the players are playing the correct pitches and staying together. He helps the orchestra work on difficult parts until they sound right.

Finally, the conductor must be a leader on stage. During a performance, he uses his hands to communicate silently with the musicians in the orchestra. Usually a conductor will use his right hand, which holds the baton, to mark the beat of the music in the proper tempo. The musicians can watch him to make sure they are playing together. The conductor uses his left hand to communicate dynamics and more subtle variations in the music.

Like the rest of the people on stage, the conductor is a musician. His instrument is the whole orchestra. He “plays” his instrument by guiding the musicians to communicate together what the music has to say.
Can you find the names of the instruments and their families? Write them below. The first letter is written for you.

**Family**

S_______  W_______  B_______  P_______

**Instrument**

V_______  F_______  F_______  T_______

V_______  O_______  T_______  B_______

C_______  C_______  T_______  S_______

S_______  B_______  T_______  C_______

**Which is the Best Match**

Draw a line to connect the words that go together.

- Tempo
- Conductor
- Woodwinds
- Concertmaster
- Baton
- Rehearsal
- Brass
- Narrator
- Dynamics
- Strings
- Percussion

- Cello
- Storyteller
- Leader
- Practice
- Volume
- Timpani
- Speed
- Right Hand
- Trombone
- Oboe
- Violinist
DURING THE CONCERT

Please sit **quietly** and listen to the performance.

**Enjoy** the music.

**Clap** at the end of a piece of music if you enjoyed it.

Notice how the music makes you **feel**.

Do you see **colors** in your mind when you hear the music?

What images do you **see** when you listen to the music?

Does the music make you **remember** something from your life?

Notice what **parts** of the music you like – why do you like it?

**Notice** what parts of the concert you don’t like – what do you not like about it?

CONTINUE TO EXPLORE THE ORCHESTRA WITH YOUR FAMILY AND FRIENDS:

ATTEND THE CHARLOTTESVILLE SYMPHONY’S MUSICAL INSTRUMENT PETTING ZOO

Meet the instruments in the orchestra one-on-one!
**FREE!!** October 26, 2019, 11:30am – 1:00pm
The Ruth Caplin Theater, UVA Arts Grounds
Parking in Culbreth Road Garage
Collaboration with Virginia Film Festival Family Day
For more information visit: [www.cvillesymphony.org](http://www.cvillesymphony.org)

TELL YOUR FAMILY ABOUT THE YOUTH CONCERT

What was your favorite piece of music?
What did you hear that you liked?
What did you hear that you didn’t like?
How did each piece of music make you feel?
What did you think about while you listened to the music?
What instrument would you like to play?

ATTEND THE CHARLOTTESVILLE SYMPHONY’S PROGRAMS AT THE VIRGINIA DISCOVERY MUSEUM

Meet Me on Main Street Series - Meet the Symphony Musician
Instrument demonstration, accompanied story and instrument petting zoo | [www.vadm.org](http://www.vadm.org)
January 11, 2020, 10:30am – Kelly Peral, Oboe
February 1, 2020, 10:30am – Peter Spaar, Bass

LISTEN TO RECORDINGS

Prokofiev: Peter and the Wolf
Saint-Saëns: Carnival of the Animals
Britten: Young Person’s Guide to the Orchestra
Leopold Mozart: A Children’s Symphony
Debussy: Children’s Corner
CHARLOTTESVILLE SYMPHONY CONCERTS

CHARLOTTESVILLE SYMPHONY AT THE UNIVERSITY OF VIRGINIA • 2019–20 SEASON
Please visit www.cvillesymphony.org for more information.

Saturday, September 28, 8:00pm, Old Cabell Hall
Sunday, September 29, 3:30pm, Martin Luther King, Jr. Performing Arts Center
Benjamin Rous, Conductor
Albert Kim, Piano
MOZART Symphony No. 32
ROUSTOM Ramal
BRAHMS Piano Concerto No. 2

Saturday, November 16, 8:00pm, Old Cabell Hall
Sunday, November 17, 3:30pm, Martin Luther King, Jr. Performing Arts Center
Benjamin Rous, Conductor
Katy Ambrose, Horn
MONTGOMERY Caught by the Wind
R. STRAUSS Horn Concerto No. 1
MENDELSSOHN Psalm 42 with the UVA University Singers
Michael Slon conducting

Friday, December 6, 8:00pm, Old Cabell Hall
Saturday, December 7, 3:30pm, Old Cabell Hall
Family Holiday Concerts with the UVA University Singers
Michael Slon, Conductor

Saturday, February 15, 8:00pm, Old Cabell Hall
Sunday, February 16, 3:30pm, Martin Luther King, Jr. Performing Arts Center
Benjamin Rous, Conductor
Zachary Wilder, Tenor
BUTTERWORTH A Shropshire Lad
BRITTEN Nocturne
G. WILLIAMS Elegy for String Orchestra
VAUGHAN WILLIAMS On Wenlock Edge
ARNOLD Tam o’ Shanter

Saturday, March 21, 8:00pm, Old Cabell Hall
Sunday, March 22, 3:30pm, Martin Luther King, Jr. Performing Arts Center
Benjamin Rous, Conductor
Brendon Elliott, Violin
LISZT Les Preludes
PAGANINI Violin Concerto No. 1
DVORÁK Symphony No. 9, “From the New World”

Saturday, April 25, 8:00pm, Old Cabell Hall
Sunday, April 26, 3:30pm, Martin Luther King, Jr. Performing Arts Center
Benjamin Rous, Conductor
Kelly Sulick, Flute
ROUSE Flute Concerto
J. STRAUSS II Accelerations Waltz, Banditen-Galopp
Voices of Spring Waltz, Éljen a Magyar!
RIMSKY-KORSAKOV Capriccio Espagnol