

ABOUT THE PROGRAM

Ludwig van Beethoven's third symphony was originally titled *Bonaparte* in homage to Napoleon, but Beethoven changed the title to *Eroica* (meaning Hero) after Napoleon declared himself emperor in 1803. *Eroica* presents many challenges, being at least a half longer and more technically difficult than pieces that came before it. The instrumentation, which is otherwise traditional, calls for three horns, an unusual novelty. Past pieces called for two horns, and by his ninth symphony, four horns became the standard. This represents a unique phase between classical and modern orchestrations, where four horns remains the standard.

In the first movement, Beethoven presents the primary melody in the cellos immediately following two strikes of the tonic chord. This theme is passed around during the lengthy exposition, with the repeat being taken in this concert. In the development Beethoven deconstructs this theme, going through a number of modulations. The famous "early entrance" 2nd horn solo signals the recapitulation, which continues for only six measures before veering off into a different key. He continues developing the theme throughout the rest of the movement, building to a climactic finish, with three tonic chord strikes similar to how the movement began.

Richard Yardumian, a Philadelphia-born Armenian-American composer, began his most popular piece, *Armenian Suite*, in 1937 at the age of 19. Yardumian makes heavy use of traditional Armenian folk tunes and melodies in the suite and uses a flexible approach to instrumentation for each movement. *Armenian Suite* was premiered by the Philadelphia Orchestra under Eugene Ormandy in 1954, 17 years after Yardumian started writing it. It has not been performed in full orchestra since 1996, with this being only its second collegiate appearance. The following analysis was provided by Archbishop Torkoom Manoogian (1919-2012) in the Philadelphia premiere program:

All the folksongs used in the suite are authentic and genuinely Armenian. The theme of 'Introduction' is taken from the folksong called 'The Harvest.' The peasant, while reaping his crops, recalls the springtime when he was ploughing and sowing his seed and is anticipating hopefully the coming winter at which time he will rest. The text expresses the action of gathering the harvest, binding together the bales and stacking them in the cart.

Although the theme of the 'Song' is congenial to the nature of the Armenian folksong, it is hardly possible to identify it exactly. Most probably it is a reminiscence of some song recollected from early childhood. In it is felt the prayerful anguish of a soul which wanders about without losing hope of finding the precious thing lost. In the 'Lullaby' which follows, the mother, rocking the cradle, tells her child to sleep soundly. 'The golden cross upon your neck for you is a protector, and has been tied to your wedding ribbon by the priest.' The 'Dance' following the 'Lullaby' is a delightful lovesong: 'My love like a sycamore tree.' The 'Interlude' suggests the melody known as 'The bells rang out good morning.'

The theme of the **second 'Dance'** is from a folksong where the lover is waiting for the beloved one who has not yet come. It may be translated: 'Though it is cloudy, it's not snowing. My heart is full of fire and there is no sleep for my eyes.' Another theme interwoven in this dance is taken from the folksong known as the 'Ploughing song.' The peasant is encouraging his oxen by calling out and talking with them in a friendly manner: 'Pull tightly, thou oxen; may God keep thy owner.'

The 'Finale,' which was added to the piece at Ormandy's request for the premiere, draws on elements from the previous movements while adding new melodies. Unlike the movements that precede it, it is written for triple winds. The finale is the lengthiest movement of the work and culminates in a rousing statement of the initial melody by the whole orchestra.

The Franklin & Marshall College Music Department Presents



Մեծամորտան խոր-Վիրապի

Khor Virap Monastery with Mt. Ararat (Greater and Lesser) in background

Independent Study Conducting Concert of Matthew Momjian '14

Beethoven, Symphony No. 3 in E-flat Major
Yardumian, *Armenian Suite*

Dr. Brian Norcross, Advisor
Wednesday, December 4, 2013 – 8:00 p.m.
Barshinger Center for the Musical Arts

FRANKLIN & MARSHALL
COLLEGE

THE F&M PHILHARMONIA

Mark Miskinis, Barshinger stage manager
Rebekah Perry '15, Barshinger student stage manager

Violin

Lauren Bakalyar '17
Katherine Boas '15 *M*
Christopher Brooks
Thu Diem '16
Jeremy Eanest
John Herr
Elizabeth Hess *
Tara Kenkelen
Chenchen Qu '16
Paige Robinson '14 *M*
Misha Rodriguez '17
Melissa Smith '16
Todd Sullivan +
Corinne White
Weixuan Yu '17
Julia Zielinski '16 *M*

Viola

Clarissa Grunwald '17
John Hamilton *
Marianne Kelly
James Woomert

Cello

Grace Chon
Sam Feibel '16
Zachary Fried '15 *M*
Brian Mishler *
Emily Rayfield '15 *M*
Jacqueline Rhinier '17
Christian Walsh '14 *M*
Celeste Watkins '17

Bass

John Charlton '17
Don Grabowski
Brian Krauss *
Ailee Rowe '17

Piccolo

Jamie Rucinski '14 *M N*

Flute

Laura Caughlan '14 *M*
Morgann Davis *
Ben Martin '16 *M*
Kelby Sappington '14 *M N*

Oboe

Lauren Fairfull *
Elizabeth Munk '14 *M N*
Maryann Uhlman '17

English Horn

Elizabeth Munk '14 *M N*

Clarinet

Eliana Rabinowitz '14 *M*
Gary Troxell *

Bass Clarinet

Timar Shevlin '15 *M*

Bassoon

Ann Alexander '15 *M*
Kimberly Buchar *
Ariel Eland '14 * *M N*
Celeste Watkins '17

Contrabassoon

Kimberly Buchar

Horn

Brian Norcross
Anne Nye
Ian Petruzzi
Elizabeth Pfaffle *
Ailee Rowe '17
Kelby Sappington '14 *M N*

Trumbet

Doug Albert *
George Gallo '14 *M*
Mark Rooney '17

Trombone

Tracy Burke *
Nicholas Kolibas '16
Paul Murray '17
Mark Wang '14

Tuba

Bruce Smith

Percussion

Susan Spina '17
Ryan Thompson '14 *M*
Ruilin Lisa Yang '17

Harp

Cheryl Cunningham

THE PROGRAM

Symphony No. 3 in E-flat Major, Op. 55 (1804)..... Ludwig van Beethoven
Allegro con brio (1770-1827)

Armenian Suite (1937-1954)..... Richard Yardumian
Introduction (1917-1985)

Song

Lullaby

Dance I

Interlude

Dance II

Finale

Matthew's family invites you to a reception immediately following the concert in the Gault room, which is located on the second floor backstage.

THE CONDUCTOR

Matthew Momjian is a senior music major at Franklin & Marshall College from Newtown Square, PA. He plays trumpet and horn in the F&M Orchestra, Philharmonia, and Symphonic Wind Ensemble. He also sings with the F&M Chamber Singers.

After taking the Conducting class with Dr. Norcross in Spring 2012 and 2013, Matthew chose to undertake an independent study in the field of conducting. With Dr. Norcross's assistance, over the past semester he prepared scores, recruited musicians, secured funding, and rehearsed the ensemble in preparation for this concert. With only two weeks of rehearsal, this program is a challenge for both him and the ensemble.

Matthew is involved in other groups on campus, serving as President of InterVarsity Christian Fellowship and Director of F&M Emergency Medical Services. After graduating this month, Matthew plans to pursue his passion for medicine by going to medical school with a specialty in Emergency Medicine.

This concert is made possible by a grant from Joseph '59 and Marianne Nolt, as well as through a Marshall Academic Enrichment Fellowship. Matthew would like to thank his advisor Dr. Brian Norcross, the entire F&M music department, his friends and classmates, and especially his family for their support.

The performers are listed in alphabetical order to emphasize the important contributions of each musician. They are all principal players.

+ Denotes concertmaster

* Denotes section leader

M Indicates a member of Mu Upsilon Sigma, the honorary leadership society for music at Franklin & Marshall

N Indicates a recipient of the Nolt Music Award. This award is a grant for up to \$3000 to do musically enriching projects. Students are awarded this grant through a rigorous application process. The award is made possible by a generous gift from Joseph '59 and Marianne Nolt.