

Violin I
Sandro Ladu
Christina Riegert
Elaine Thomas
Roxanne Hildalgo

Violin II
Alyson Maddalon
Amanda Gentile
Debra Yavitz
Taras Krysa

Viola
John Pollock
Matthew Tsai

Cello
Robert Chavez
Dominique Jackson
Corinne Hymel

Bass
Blake Riley

Flute
Asuka Kawashima
Bryan Wentz

Oboe
Mark Runkles
Matt Guschl

Clarinet
Aki Oshima
Bryan Wentz

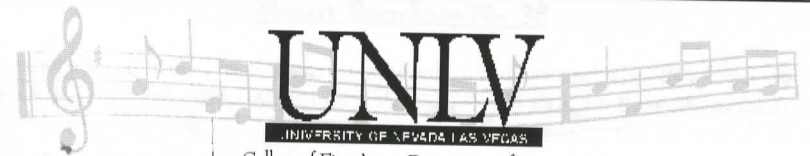
Bassoon
Kim Chai
Eric Foote

Horn
Fred Stone
Jordan Rush

Trumpet
Allison McSwain

Trombone
Rusty Koester

Percussion
Ryan Simm



College of Fine Arts ~ Department of Music

Presents

Jessica Kahal

Orchestral Conducting

Masters Recital

with

Beverly Taflinger, soprano

Miguel Alasco, tenor

A decorative musical staff with a treble clef and several notes is located at the bottom of the page, mirroring the design at the top.

Wednesday, January 27th, 2010
7:30pm
Doc Rando Recital Hall
Beam Music Center

~ Program ~

Symphony No. 38 in D Major, Wolfgang Amadeus Mozart
K. 504 "Prague" (1756-1791)

- I. Adagio - Allegro
- II. Andante
- III. Presto

La Boheme, Act I, Scene 2 Giacomo Puccini
(1858 -1924)

Mimi
Beverly Taflinger, soprano

Rodolfo
Miguel Alasco, tenor

Jessica Kahal is a student of Taras Krysa. This performance is offered in partial fulfillment for the requirements of the Master of Music in Orchestral Conducting.

Mozart, Symphony No. 38

Mozart's Symphony No. 38 was completed in Vienna on December 6th, 1786, and was first performed on January 19th, 1787 in Prague, thus the nickname the "Prague" Symphony. It was a work designed to please the elite of Prague and repay them for their enthusiastic support. One of the unique characteristics of this symphony is the slow introduction in the first movement. While his contemporary, Joseph Haydn, was fond of using slow introductions in his symphonies, Mozart only incorporated a slow introduction into three of his forty-one symphonies: symphonies 36, 38, and 39. The introduction in this symphony has been compared to the opening of the overture for Mozart's opera *Don Giovanni*, most likely for its sense of drama. Another interesting aspect of the symphony, in comparison to Mozart's later symphonies, is that there is no minuet movement. This, however, does not make the symphony a lightweight. Mozart was also becoming more experimental in how he used the winds in his orchestral works, giving them more exposed and soloistic material than most other composers did at this time, which is especially apparent in this symphony.

Puccini, La Boheme

La Boheme was premiered on February 1st, 1896, in Turin, Italy, and was conducted by Arturo Toscanini. It was Puccini's fourth opera and has ever since been one of the mostly widely performed operas internationally. The libretto of the opera is based on Henri Murger's novel *Scenes de la vie de Boheme*, however, the novel is a collection of vignettes with no unified plot. The libretto was adapted to focus on the relationship between Rodolfo and Mimi, and much of it is based on original ideas by the librettists Giuseppe Giacosa and Luigi Illica.

In the first scene of Act I, the four Bohemians, Rodolfo, a poet, Marcello, a painter, Colline, a philosopher, and Schaunard, a musician, are complaining about the lack of heat in their cold Parisian garret. Since it is Christmas Eve, Schaunard suggests they go out for dinner. Rodolfo stays behind to finish an article while the other three leave. In the second scene, which is the section being performed in this recital, there is a knock on the door, and Rodolfo's neighbor Mimi enters. She wants a light for her candle, but she drops both it and the key to her room because she is feeling faint. Rodolfo rushes to help her, then lights her candle. She turns to go, but has forgotten her key. Her light blows out, and Rodolfo sneakily snuffs his candle so that they are in the dark together. They search for the key. He catches hold of her hand, exclaiming at how cold it is. Then he tells her of his life as a poet and of his ambitions – and his attraction to her. In response, Mimi tells him that she is merely a seamstress, but that she finds poetry in the flowers she embroiders. The friends call up from the street, and Rodolfo tells them he'll be right down. (This part of the scene is cut from this performance because it requires three extra singers for only a short period of time.) In an ecstatic end to the scene, Rodolfo and Mimi declare their love for each other, and leave to join the others.