

PROGRAMME

Conductor: Brennan Schommer

Piano: Eldred Marshall

Carl Maria von Weber *“Der Freischütz” Overture*

Robert Schumann *Piano Concerto in A minor*
Op.54

I. Allegro affettuoso

II. Intermezzo

III. Allegro vivace

(Intermission)

Johannes Brahms *Symphony no.2 in D major*
Op.73

I. Allegro non troppo

II. Adagio non troppo

III. Allegretto grazioso

IV. Allegro con spirito

NOTES

Carl Maria von Weber (1786-1826): “Der Freischütz” Overture

Premiered in 1821, Carl Maria von Weber’s *Der Freischütz* (The Marksman) marked a turning point in German opera, fusing folklore, nature, and the supernatural into a dramatic new musical language. The overture sets the tone for the opera’s world of dark forests and ghostly forces. Its ominous introduction evokes the tale’s central conflict – between innocence and temptation – before giving way to more lyrical and pastoral themes. Weber’s orchestration is vivid and theatrical, filled with shifting moods and bold dynamic contrasts. The horn calls and hunting rhythms suggest the opera’s rustic setting, while sudden outbursts hint at the supernatural forces lurking beneath. The overture’s dramatic arc, from darkness to resolution, stands as a powerful prelude to the opera and a touchstone of early Romanticism.

Robert Schumann (1810-1856): Piano Concerto in A minor Op.54

Schumann wrote his only piano concerto originally as a one-movement fantasy for piano and orchestra. Upon the urging of his wife Clara, a famous and revered pianist, he added the remaining two movements to complete the work as we know it today. The first movement opens with a bold piano gesture, leading into a thematic world rich in warmth and introspection. The second movement, marked “Intermezzo”, offers a delicate contrast – tender, songlike, and quietly intimate. The finale brings a buoyant energy, with rhythmic play and spirited exchanges. The concerto’s unity of mood and motivic development reflect Schumann’s gift for narrative coherence, while its poetic character makes it one of the Romantic era’s most beloved works for piano and orchestra.

Johannes Brahms (1833-1897): Symphony no.2 in D major Op.73

Composed during the summer of 1877 in the lakeside town of Pörschach, Brahms’ *Second Symphony* stands as one of his most radiant and lyrical orchestral works. The symphony unfolds with a sense of natural ease and melodic abundance, often likened to the pastoral serenity of the countryside. The first movement flows gently but with underlying complexity, while the second offers rich harmonic shading and introspection. The third, a graceful *Allegretto*, brings lightness and charm, before the finale bursts forth with exuberant energy. Yet even amid its warm and optimism, the symphony contains shadows – Brahms’ signature depth never far from the surface.

ORCHESTRA

Violin I

Frank Song, concertmaster
Paul Froese
Josh Lau
Qian Li
Hiroko Sawai
Dean Wang
Jennifer Wu

Violin II

Michael Lee*
Susan Chan
Wendy Frey
Boekhren Karyostyko
Jeanine Mollineau
Alexandra Soloman

Viola

Velma Ko*
Elly Hooker
Cendri Hutcherson
Ivanka Ivcevic
Veronica Koopmans
Teresa Lee
Jessamyn Schertz
Jaime Yan

Cello

Leanne Wright*
Tom Lee
Warren Lee
Robert Rinkoff
Stephany Seki
Emily Tam
Winter Wei
Robert Wu

Double Bass

Ian Werker*
Anthony Damtsis
Stone He

Flute

Claire Lee*
Iverson Bumanglag
Lynn Ikeda

Oboe

Eric Dai*
Ashlyn Lee

Clarinet

Sean Lin*
Carlos Vasquez

Bassoon

Robert Lu*
Roland Wilk

Horn

Chris Buchner*
Duncan Andrews
Rebecca Davies
Derek Ellis

Trumpet

Claire Dossantos*
Erika Schengili

Trombone

Sophie Chiu*
Don Gauthier
Shaiyan Keshvari

Tuba

Brian Truong

Timpani

Tim Francom

*Principal



Rosedale
Symphony
Orchestra

"Der Freischütz" Overture
C.M. von Weber

Piano Concerto in A minor Op.54
R. Schumann

Symphony no.2 in D major Op.73
J. Brahms

Conductor
Brennan Schommer



Piano
Eldred Marshall



April
27 • 2025
8pm

Admission is by donation

Calvin Presbyterian Church, 26 Delisle Ave, Toronto