Háry János Suite
  Prelude: The Fairy Tale Begins
  Viennese Musical Clock
  Song
  The Battle and Defeat of Napoleon
  Intermezzo
  Entrance of the Emperor and His Court

Concierto del Sur
  Allegro moderato
  Andante
  Allegro moderato e festivo

Soloist: Madeline Hall, guitar
  Maritsa Brookes Concerto Competition Finalist 2022-2023

Symphony No. 8 in G major, Op. 88
  Allegro con brio
  Adagio
  Allegretto grazioso
  Allegro ma non troppo

Zoltán Kodály
  (1882-1967)

Manuel Ponce
  (1882-1948)

Antonín Dvořák
  (1841-1904)
Zoltán Kodály's "Háry János Suite" stands as a vibrant testament to the rich tapestry of Hungarian folk music and storytelling tradition. Composed between 1920 and 1926, this suite is an orchestral masterpiece born from Kodály's deep appreciation for the cultural heritage of his homeland.

The suite is derived from Kodály's comic opera "Háry János," which tells the whimsical tale of an old Hungarian soldier named János Háry, whose fantastical stories both captivate and amuse those around him. Through a series of colorful episodes, Háry recounts his exaggerated exploits, weaving together elements of heroism, romance, and humor.

In the orchestral suite, Kodály distills the essence of Háry's adventures into a captivating musical narrative. Each movement encapsulates a distinct moment from the story, evoking vivid imagery and emotions through its rich melodies, vibrant orchestrations, and rhythmic vitality.

Through the "Háry János Suite," Zoltán Kodály pays homage to the enduring spirit of Hungarian folklore, celebrating the power of storytelling and the timeless appeal of music to transport listeners to fantastical realms of imagination and wonder.

Manuel Ponce's "Concierto del Sur" stands as a cornerstone of Mexican classical music, showcasing the composer's mastery of melody, harmony, and orchestration. Completed in 1941, this concerto for guitar and orchestra exemplifies Ponce's deep appreciation for the rich cultural heritage of Mexico and his ability to fuse traditional elements with modern compositional techniques.

The opening movement, "Allegro moderato," introduces listeners to a world of enchanting melodies and rhythmic vitality, where the guitar and orchestra engage in a vibrant musical dialogue.

The second movement, "Andante," is a poignant interlude filled with soulful melodies and expressive depth, reflecting themes of longing and nostalgia with grace and sensitivity.

The concerto reaches its thrilling climax in the final movement, "Allegro moderato e festivo," where Ponce's dynamic orchestrations and rhythmic inventiveness create a sense of joyous celebration, culminating in a triumphant conclusion.

Through the "Concierto del Sur," Manuel Ponce invites audiences on a musical journey through the landscapes of Mexico, weaving together classical forms with the rich tapestry of Mexican folk music to create a work of timeless beauty and emotional resonance.

Antonín Dvořák's Symphony No. 8 in G major, Op. 88, represent the composer's profound connection to his Czech heritage and his mastery of orchestral writing. Composed in 1889, this symphony captures the essence of the Bohemian countryside, drawing inspiration from its folk melodies, lush landscapes, and vibrant culture.

The symphony is comprised of four movements, each imbued with a sense of warmth, lyricism, and vitality that is quintessentially Dvořák. The opening movement, marked Allegro con brio, unfolds with an exuberant energy, as lively rhythms and sweeping melodies evoke the spirit of rural life. Dvořák's gift for melody shines through in the second movement, Adagio, where lush strings and tender woodwind solos create a sense of serene beauty and introspection.

The third movement, Allegretto grazioso, is a playful and dance-like interlude, characterized by its lilting rhythms and charming folk-inspired melodies. Here, Dvořák incorporates elements of Czech folk music with effortless grace, infusing the music with a sense of joyful spontaneity and rustic charm.

The symphony reaches its exhilarating conclusion in the fourth movement, Allegro ma non troppo, where Dvořák unleashes a whirlwind of musical energy and excitement. Bold brass fanfares, driving rhythms, and triumphant melodies propel the music to its majestic finale, leaving audiences uplifted and invigorated by the sheer power and exuberance of Dvořák's orchestral writing.

Throughout Symphony No. 8, Dvořák pays homage to the beauty and vitality of his Czech homeland, infusing the music with a sense of national pride and cultural identity. With its rich melodies, lush harmonies, and evocative orchestrations, Symphony No. 8 stands as a timeless masterpiece that continues to captivate and inspire audiences around the world.
WESTERN UNIVERSITY SYMPHONY ORCHESTRA

Flutes
(All also as Piccolo)
Katie Kirkpatrick*
Angela Lee*
Jing Wang

Oboes
Biz Tucker*
Sebastian Handley*

Clarinets
Kevin Weiss*
(also as Eb Clarinet)
Finn Inglis

Bassoons
Oskar Martinez*
Benjamin Vandenberg*

Horns
Ryan Duffy*
Eric Phong*
Jeffrey Goodwin*
Lela Burt

Trumpets
Paul Cross*
Alex Drozd*
Peter Dong

Cornets
Matthew Usher
Riley Stevenson
Michael Meilleur

Trombones
Sidnee McLeod*
Andy Brooks
Will Cavanagh

Tuba
Avery McCord

Saxophone
Danielle McAfee

Percussions
Meagan Foster
William Kim
Joseph Cantarutti
Mohanad Al-Kuhlani
Quinn Jamieson
Manuel Thomas
Jacob Conrad (also as Celeste)

Piano
Kaiming Liu

1st Violins
Menelaos Menelaou**
Vera Sherwood**
Chia-Hsuan Chen
Jerry Ma
Julian Trippell
Helen Faucher
Mary Gonsalves
Chaoyang Dong
Helen Li
Jing Tao
Jacqueline Huang
Erin Van Dyke
Alex Matwijiw
Khloe Wang

2nd Violins
Jillian Yang*
Yanet Campbell*
Elinore Smallman
Sanaz Lordfard
Franck Su
Clara Martin
Maren Peddle
Charlotte Usprich
Bret Trampleasure
Cassidy Wieler
Kate Roberge
Tammy Tran
Agnes Grabcova
Lerissa Mowatt

Violas
Tasman Tantasawat*
Meika Sonntag*
Miriam Elsawi*
Ashley Giles
Lexi White
Stella Shin
Liam Martin
Maria Camila Lopez Lara

Cello
Eve Thompson*
Isaac Lee
Kara Lim
Nicholas Lago

Basses
Iris Leck*
Adela Montgomery
Jude Melanson
Jayden D’Costa

*Principle
**Concert master

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