

California Lutheran University
Creative Arts Division: Music Department

Presents

UNIVERSITY SYMPHONY

Daniel Geeting, conductor
Sunday, April 28, 2013 at 4:00pm
Salem Lutheran Church

PROGRAM

Richard Wagner
(1813 – 1883)

Siegfried Idyll

Claude Debussy
(1862 – 1918)

Petite Suite

(Orchestrated by Henri Büsser)

- I. En Bateau
- II. Cortège
- III. Minuet
- IV. Ballet

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Antonin Dvořák
(1845 – 1904)

**String Quartet in F Major,
Opus 96, No. 12**

“The American”

- I. Allegro ma non troppo

Honors String Quartet
Antonio Foreman and Melissa Walker, violins, Rebecca Cardone, viola
Derek Andrzejewski, cello

Intermission

Felix Mendelssohn
(1809 – 1847)

**Bartholdy Symphony No. 5
in D Major/D minor, Opus 107**

- I. Andante
- II. Allegro vivace
- III. Andante
- IV. Choral: Ein'feste Burg ist unser Gott
Andante con moto

CALIFORNIA LUTHERAN
UNIVERSITY

MUSIC

PROGRAM NOTES

Wagner: *Siegfried Idyll*

Although Richard Wagner was the greatest German opera composer of the 19th century, the *Siegfried Idyll* was not an operatic work. It was a very private piece not intended for public display, but was a birthday present for his wife, Cosima, on the occasion of her 33rd birthday. The premiere performance took place at their home near Lake Lucerne. Wagner rehearsed and conducted the surprise offering with a small ensemble of seventeen players assembled on the staircase so that Cosima would awake to the original music. It is interesting to note that the six bar trumpet part (*Siegfried's* leitmotiv from the opera of the same name) was played by Hans Richter, a Wagner acolyte and one of the great conductors of his time.

The *Idyll* also represents an idyllic time in an otherwise stormy period in their domestic life. Cosima, daughter of the legendary Franz Liszt, was caught up in a messy divorce from Hans von Bülow, another famous conductor who also had professional and personal ties to Wagner. In addition, this situation was extensively covered in the press, much to the consternation of all involved. As a final blow, in 1878 Wagner had to expand the work to full orchestra and put it up for sale to the music publisher B. Schott due to a chronic lack of funds. That this most private of love offerings between Richard and Cosima should be made public was tragic for them. Today however, it stands as a historic testament to their love and immortalizes the name of their only son, *Siegfried*, born June 6, 1869, shortly before Cosima's birthday.

Debussy: *Petite Suite*

The *Petite Suite* is a collection of four movements originally for two pianists at the same piano, a.k.a. piano four-hands. It was composed from 1886 – 1889 and was premiered by the composer and the pianist/music publisher, Jacques Durand in Paris in 1889. The simple structure of the work may have been at the request of Durand, who was looking for works to appeal to a broad audience of accomplished amateurs. *Petite Suite* has been transcribed many times for differing instrumental ensembles, but the most notable one is heard today and is by Debussy's friend and fellow composer, Henri Büsser.

The first two movements reflect Debussy's fascination with the poems of Paul Verlaine, in this case his *Fêtes galantes*. The first movement, *En bateau* (sailing) brings to mind partygoers in a boat on a lake. The second, *Cortège* (*Retinue*) might be a lady and her escort, retiring to a secret place, but accompanied by some hangers-on and even lively pets! The final two movements, *Minuet* and *Ballet* do not reflect specific poems but rather invoke nostalgia for *La Belle Époque* ("the beautiful time" referring to the late 19th Century), a time remembered as one of flirtation and ease.

Dvořák: *String Quartet in F Major, Opus 96, No. 12* “The American”

There are no identifiably “American” tunes in Dvořák’s *String Quartet in F Major*, but the pentatonic (five tone) scales inherent in its structure gives it an unmistakable American musical flavor, and as Dvořák said, “I should never have written these works 'just so' if I hadn't seen America.” See it he did. He taught in New York for some time and visited the Czech community in Spillville, Iowa on vacation where he composed not only this quartet but also his most popular work, *The New World Symphony*.

Mendelssohn: *Symphony No. 5, Opus 107*

The *Symphony No. 5* or the *Reformation Symphony* was originally composed in 1830 to commemorate the 300th anniversary of the Augsburg Confession, a central document in the Protestant Reformation. He had begun work on it in 1829 hoping to have it performed in Reformation celebrations planned in Berlin the next year. However, his delicate health (he caught the measles from his sister Rebecka) delayed the composition and he missed the deadline for consideration for the Berlin festivities. The symphony was his second full-length symphonic composition, but due to a lackluster reception it was not published until 21 years after his death in 1868, so it was given the number “5.” Since that time it has grown in stature and is now a mainstay in the orchestral repertory.

The symphony is in four movements. A central feature of the first movement is the “Dresden Amen”, a short tune and series of chords that was immortalized by Richard Wagner as the “grail” motif in his opera, *Parsifal*. The second movement is a lively scherzo and the third movement is in the key of G Minor with a slow, lyrical melody primarily in the strings. The final movement is based on Martin Luther’s *Ein’ feste Burg ist unser Gott* (*A Mighty Fortress is Our God*) with the final version presented in a broad tutti in the entire orchestra.

SYMPHONY PERSONNEL

First Violins

Antonio Foreman,
concertmaster
Cari Celaya
Courtnei Neff
Lydia Steadman
Irene Silbert

Second Violins

Melissa Walker, principal
Negin Salimi-Moosavi
George Nasr
Kathryn Pamley
Rosie Redmond
Lacy Fredo

Violas

Melissa Phelps, principal
Nickole Scholey
Cecille Asuncion
Valerie Wiley
Rebecca Cardone

Cellos

Derek Andrzejewski, principal
Sam Grandfield
Kevin Chang
Aidan Syto
Heidi Chiu
Catalina Jaramillo

Basses

Rebecca LoMonico, principal
Kyle Winterboer
James Bergman

Flutes

Lauren Cockle, principal
Cary Ginell (flute/piccolo)

Oboes

Lyndsey Pugh, principal
Sharena Rice

Clarinets

Hongsik Park, principal
Hillis Johnson

Bassoons

Steven Ades, principal
Cavit Celayir-Monezis

French Horns

Roger Walters, principal
Jessica Walker
Debbie Smith

Trumpets

Greg Giesbers, principal
Douglas Hardie
Paul Muller

Trombones

Jason Ricci, principal
Charles Lilly
David Clovis

Timpani

Sydney Carlson

Percussion

Sydney Carlson
Lucas Cartagena
Terah Landy
Quinn Procter

Harp

Amy Wilkins

Librarian

Antonio Foreman

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Acknowledgements

Dennis Bryant, Director of Events
Auxiliary and Campus Services
Vanessa Webster-Smith, Associate Directory, Auxiliary Services

The School of Arts & Sciences
Joan Griffin, Dean

The Music Department
Wyant Morton, Chair

The University

California Lutheran University, a select liberal arts and sciences university, is an intellectually rich community tucked halfway between Santa Barbara and Los Angeles. The University is the perfect size to ensure lively debate, a diverse curriculum and a learning environment that values the individual.

The Music Department

The California Lutheran University music department prides itself in providing a strong musical education within a nurturing atmosphere. CLU offers the Bachelor of Arts degree with concentrations in performance, music education, church music, composition, musical theater, and digital music. It offers a curriculum that emphasizes performance and academics for both the music major and the non-music major. The hallmark of the music program is its dedicated faculty whose primary commitment is teaching. CLU strives to be a university where the study and performance of music thrive within the context of an outstanding liberal arts education.

More information about the CLU Music Department can be found at:

www.callutheran.edu/music

To contact the music department, please call **805-493-3305** or email

music@callutheran.edu.