Upcoming Events

MUSIC AT 7
STUDENT RECITAL
Tuesday, 15 November 2016, 7 p.m.
Melvin K. West Fine Arts Auditorium

EVENSONG
Saturday, 3 December 2016, 4 p.m.
Walla Walla University Church

STEEL BAND/BIG BAND
HOLIDAY CONCERT
Wednesday, 7 December 2016, 7:30 p.m.
Melvin K. West Fine Arts Auditorium
Suggested minimum donation $10/person

CHRISTMAS CONCERT
Friday, 9 December 2016, 6 and 8 p.m.
Walla Walla University Church

The music department calendar may be viewed at:
http://music.wallawalla.edu

Symphony Orchestra Concert

Brandon Beck, director

Dr. Lyn Ritz, viola

The music department calendar may be viewed at:
http://music.wallawalla.edu
Program

Lead On, O King Eternal  arr. Dan Goeller
Fantasia on a Theme by Thomas Tallis  Ralph Vaughan Williams
Rhosymedre  Ralph Vaughan Williams
Trauermusik - Music of Mourning  Paul Hindemith
Symphony No. 94 in G Major (“Surprise”)  Franz Joseph Haydn
I. Andante Cantabile – Vivace Assai
II. Andante
III. Menuetto – Allegro Molto
IV. Allegro di molto

Program Notes

Lead on, O King Eternal
is a regal treatment of this classic hymn. This arrangement seamlessly incorporates Sir Edward Elgar’s Pomp and Circumstance March No.4. This arrangement is perfect as a worship processional.

Fantasia on a Theme by Thomas Tallis
While current copyright laws strictly regulate the practice of appropriating other persons’ creative property, it was a sign of esteem for a composer of the Renaissance to borrow a tune — or even a whole piece — from one of his colleagues and rearrange it in a new setting. Thus, there are countless interborrowings among Renaissance composers of masses and motets. There are also numerous "In nomine" pieces in the English string ensemble literature, all based on a fragment of plainchant used in a mass setting by the early 16th-century composer, John Taverner.

Walla Walla University Symphony Orchestra

Violin
Edson Carbajal
Matthew Cosaert
Araya Frohne
Annie Gibson
Kendra Haugen
Noel Jabagat**
Dalene Johnson
Kristelle Lagabon
Johnel Lagabon
Sabrina Mapes
Christina Moran
Hannah Schaffer
Chad Stewart
Hannah Sukarloo
Fiona West*

Viola
Caleb King
Nicole Leach
Gabriela Lopez
Roylan Messinger
Felicia Martinez*
Brandon Patchett
Lyn Ritz

Cello
Clinton Bame
Nico Belliard
Justin Chung*
Emily Field
Geoffrey Lopes
Sophie Naden-Johns
Krishawn Woodbury

Bass
Nicholas Cueto
Kristina Filippello
Joey Hutton*
Clayton Wick

Flute/Piccolo
Talea Shupe
Giovanna Girotto
Lori James*

Oboe
Jennifer Christensen*
Jenni Royer

Clarinet/Bass Clarinet
Ron Coleman
David Knight
Vitaliy Krivoruk*

Bassoon
Adella Hammerstrom*
Kyle Ketchersid

Horn
Roylan Messinger*
Alyson Atwood

Trumpet
Ronnie Anderson*
Cedric Manahan

Trombone
Andrew Fisher*
Maureen Hayden
Eric Welch

Tuba
Braden Stanyer

Harp
Siena Mirasol

Percussion
Karl Asumen
Austin Mapa
Dylan Trapani

** Concertmaster
* Principal
if to suggest that all of the work’s brilliance is contained in those sixteen measures. On the contrary, a startling freshness permeates the entire Symphony from beginning to end. (That fortissimo chord, absent from Haydn’s first draft, moreover, appears to have been an afterthought.)

A modern approach to orchestration is evident immediately from the first movement’s slow introduction, casting the winds and strings in resplendent dialogue. The subsequent Vivace assai is marked by spirited melodic invention.

Nor is the famed fortissimo even the second movement’s most remarkable feature. Here, Haydn offers a set of variations somewhat unconventional in their conception, for the theme remains intact in each. Rather than melodically re-imagining the theme, Haydn transfigures it by means of harmony, texture, and pulse. The movement’s climax prefigures Beethoven, conjuring majesty from such modest materials, before ending (surprisingly) in a delicate pianissimo. A Menuetto of unusual splendor precedes a finale as winsome as it is clever.

The Surprise is the second of Haydn’s valedictory set of twelve “London” Symphonies, composed between 1791 and 1795, on commission from Johann Peter Salomon. Hearing of the death of Haydn’s employer, Nicolaus Esterházy, in 1790, Salomon pounced, engaging Haydn—by this time, Europe’s most celebrated musical figure—for his upcoming London season. This, the first of two tours to England for Haydn, was a resounding success. Charles Burney, present at Haydn’s London debut, reports that “the sight of that renowned composer so electrified the audience, as to excite an attention and a pleasure superior to any that had ever, to my knowledge, been caused by instrumental music in England.”

Ralph Vaughan Williams (1872-1958) honored that practice in borrowing a theme from his great 16th-century English forebear, Thomas Tallis, and extending it into an elaborate, richly textured fantasia for double string orchestra and a solo string quartet. The theme is the third of nine tunes (each in a different modal scale) that Tallis contributed to a metrical psalter compiled by Archbishop Matthew Parker in 1567. John Addison, a hymn writer born 15 years after the psalter was published, later added the text: “When rising from the bed of death,”

O’erwhelmed with guilt and fear,

I see my Maker face to face,

O how shall I appear?”

It was this composite version that Vaughan Williams encountered when he was asked to edit the English Hymnal in 1906. Tallis’ plaintive Phrygian-mode melody again came to mind in 1910 when Vaughan Williams was commissioned to write a work for the famed Three Choirs Festival at Gloucester Cathedral.

The melody consists of two large sections, the first of which is subdivided into two nearly identical phrases. The two phrases in the second half complement each other in a question/answer profile; this half of the melody is further enlivened by constantly changing meters (3/4, 6/8, and 4/4) that alter the pulse in successive measures.

After a short introduction, the Fantasia begins with two complete statements of the theme by the combined string orchestras. In the second of these, the melody rises high in the violins and the accompanying figuration is more elaborate. Then, Vaughan Williams begins a process of dividing his forces and his musical materials. The two orchestras echo each other in a musical conversation based on the first half of the theme. The solo viola takes up the second half of the theme, later joined by the solo violin, the string quartet, and eventually the two orchestras. This turns into a lengthy discussion of various thematic fragments from the melody before the complete theme returns in an elaborate violin/viola duet accompanied by the full orchestra.
The Fantasia on a Theme by Thomas Tallis is notable for the full, shimmering tone of its many-voiced string ensemble, its flowing, interwoven themes, and the diaphanous modal harmony by which Vaughan Williams mutates the sound of the work’s 16th-century counterpart, the instrumental fantasia for an ensemble of strings so popular during the English Renaissance.

Carl Cunningham

Rhosymedre

is the name of a hymn tune written by the 19th-century Welsh Anglican priest John David Edwards. Edwards named the tune after the village of Rhosymedre in the County Borough of Wrexham, Wales, where he was the vicar from 1843 until his death in 1885. The hymn tune is seven lines long, with a metrical index of 6.6.6.6.8.8.8. It appears in a number of hymnals and is sung to a variety of words.

The tune was used by Ralph Vaughan Williams as the basis of the second movement of his organ composition *Three Preludes on Welsh Hymn Tunes*. This is probably best known as an orchestral arrangement by Arnold Foster published in 1938. The prelude has been arranged for other instruments or combinations of instruments, including solo piano, piano duet, clarinet choir and four recorders.

In 2008, to mark the 50th anniversary of the death of Vaughan Williams, Richard Morrison (chief music critic of *The Times*) arranged the piece for string quartet and solo tenor. The first performance took place in May 2008, with James Gilchrist singing the words of the hymn.

Wikipedia

Trauermusik

Paul Hindemith's *Trauermusik* for viola and string orchestra is a short composition that appears quite often on viola concert programmes.

The composition subtitle in English is Music of mourning. In fact, Hindemith wrote it on occasion of the death of King George V of the United Kingdom in 1936.

Not everybody knows that Hindemith was a famous concert violist himself and at that time he was in London to introduce and perform there another work of his, *Der Schwanendreher*. The day before the concert the king died. The concert was postponed and it was decided that Der Schwanendreher was not appropriate for a memorial concert.

Not finding anything else suitable, Hindemith was asked to compose something for the occasion, so the following day he worked from 11 am to 5 pm and produced Trauermusik. The next day the work was rehearsed with the orchestra and in the evening it was performed and broadcast on the BBC radio, with Hindemith playing the solo viola part.

Incidentally, just to connect these events to our present day's reality, George V was the present Queen Elizabeth II's grandfather. His death led to his second son unexpectedly becoming king, as George VI, after George V's first son abdicated.

Our Music of mourning (sometimes translated as Funeral music) is composed of four movements, all joined together: *Langsam* (Lento, Slow), *Ruhig bewegt* (Poco mosso), *Lebhaft* (Vivo, Lively), *Choral: Sehr langsam* (Largo, Very slow). All this in only seven minutes.

There is not much to be said about this work: of course, it has a sad and solemn character and Hindemith, an admirer of J. S. Bach, based the finale on a Lutheran chorale made familiar by Bach's harmonization, titled "*Fur deinen Thron tret ich hereit,*," which means "Before Thy Throne I Stand," ‘very suitable for kings,’ as Hindemith himself noted. Here, the orchestra plays the four short phrases with the viola intervening with cadenza-like bars. It ends with a major chord that, after all this mourning, gives the work a sense of peace.

*Viola-in-Music.com*

Symphony No. 94 in G Major ("Surprise")

Haydn’s marvelous Symphony No. 94 derives its nickname, “Surprise,” from its second movement’s famous jack-in-the-box-like theme: a melody as simple as a nursery rhyme, whispered softly by the strings, then more softly still, fading away…before punctuated by a *fortissimo* orchestra hit.

The Surprise Symphony’s nickname—assigning, as it does, the entire work’s fame to one gesture—might ultimately represent an injustice, as