PROGRAM NOTES

Violin Concerto No. 3 in G Major, K. 216: I. Allegro (Wolfgang Amadeus Mozart, (1756-1791)

Wolfgang Amadeus Mozart, born in 1756 in Salzburg, Austria, was a child prodigy: he began composing at age five, and his father took him and his sister around Europe to perform in courts and churches. In his adult life, he took jobs in various countries around Western Europe, writing numerous compositions of every genre of the time, including operas, sacred works, concerti, and symphonies. Mozart constantly pushed the boundaries of what classical music could be. Shortly after his death, not many of Mozart's compositions continued in popularity, but further study in the 19th century revealed the genius of Mozart's repertoire and established his enduring legacy.

Mozart composed all his violin concerti during his time working for Archbishop Colloredo. Concerto No. 3, which Mozart called the Strassburg Concerto in a letter to his father, includes a popular theme from a dance composed by Carl Ditters von Dittersdorf. The first movement, a lively discussion between the soloist and accompaniment, is in Sonata Allegro form: Mozart introduces the theme, without a total return home, then explores variations of the theme in the more turbulent development section and finally returns to the theme in the home key just before the movement finishes.

Partita No. 3 in E Major, BWV 1006 (Johann Sebastian Bach, 1685-1750)

Johann Sebastian Bach was the last great composer of the Baroque era. He was born to a humble family in Eisenach in 1685, where he quickly showed great musical aptitude. His reputation preceded him in early adulthood as a talented but arrogant composer, who wrote incredible sacred and secular music. By the end of his lifetime, he had not only brought Baroque music to his fullest potential, but he had grown into his personal potential: he was a dear father, an enduring Christian, and a humble man.

Bach's Partita No. 3 in E Major is a part of six solo works for violin written during his time at Köthen in 1720. Although titled "*violin* sonatas and partitas without bass accompaniment," it is likely Bach wrote these on a keyboard instrument. Each of the sonatas is made up of movements inspired by dance suites of the time. The last of the six works, Partita No. 3 in E Major, consists of six movements: Preludio, Loure, Gavotte en Rondeau, Menuett (I and II), Bourree, and Giga. The brisk and exciting Preludio was recycled in two of Bach's cantatas written at Köthen. The Loure is slow and ceremonious, characterized by its lilting dotted rhythms with weight on the first beat. The Giga, or Gigue, was a style of dance common among nobility, commonly the last dance of the evening, or even the conclusion to some French plays, so it is fittingly the last movement of Bach's Partita No. 3.

The Lark Ascending (Ralph Vaughan Williams, 1872-1958)

Ralph Vaughan Williams, born October 12, 1872, was a Englishman through and through: He fought for his country in World War I and began the English nationalist movement in music with his orchestral, stage, chamber, and vocal works. Before Vaughan Williams, British classical music was largely influenced

by continental Europe, but Ralph combined what he learned at Cambridge, Berlin, and Paris with English folk music for a sound totally unique to England.

The first draft of The Lark Ascending was penned in 1914, just before the first World War. Vaughan Williams was rather fond of poetry, and this piece is inspired by a poem by George Meredith. Twelve of the 122 lines of the poem by the same name are written above the score of The Lark Ascending (and below). The piece is rich with possible meanings: an ode to rural England, nostalgia of an age of innocence before wartimes, a songbird-call for a mate, or communion with nature. The piece is dedicated to its first performer: Marie Hall, a prominent English violinist who also worked with Edward Elgar. The Eurasian skylark inhabits open farmland and hovers at 50 to 100 meters above the earth in flight. Its song is usually 2 to 3 minutes but can be up to 20 during mating season. Skylark chicks flee the nest 8 to 10 days after they are born, well before they learn to fly at 18 to 20 days of age.

He rises and begins to round,
He drops the silver chain of sound,
Of many links without a break,
In chirrup, whistle, slur and shake.

For singing till his heaven fills,
'Tis love of earth that he instils,
And ever winging up and up,
Our valley is his golden cup
And he the wine which overflows
to lift us with him as he goes.

Till lost on his aerial rings
In light, and then the fancy sings.

Quartet for Piano, Violin, Viola, and Cello in C Minor Op. 1 (Felix Mendelssohn, 1809-1847)

Felix Mendelssohn, born in Germany in 1809, was the second of four children in his family—his older sister, Fanny Mendelssohn, was a fellow musician and a dear friend to Felix. His family is of Jewish descent, but Mendelssohn was baptized into the Christian faith at an early age—his innermost beliefs are unclear, but it is known he practiced his Christian faith and was proud of his Jewish ancestry. His musical education emphasized the importance of Johann Sebastian Bach's repertoire, and in his adult life Mendelssohn was passionate about reviving the works of the great composer while still bringing his own new compositions into the world.

Mendelssohn's Quartet for Piano, Violin, Viola, and Cello in C Minor was his first work, published when he was 14 years old, is written in four movements: Allegro vivace, Adagio, Scherzo: presto, and Allegro moderato. The piece is dedicated to Antoni Radziwiłł, a Polish prince and patron of the arts.

Great is Thy Faithfulness (Thomas Chisholm, 1866-1960; William M. Runyan, 1870-1957; arr. Emma Erickson, b. 2003)

The words to Great is thy Faithfulness were written by Thomas Chisholm in 1923, and reference Lamentations 3:22-23: "[22]It is of the LORD's mercies that we are not consumed, because his compassions fail not. [23]They are new every morning: great is thy faithfulness." Chisholm came to the faith in early adulthood, and after a short career as a vocational minister, he worked in health insurance and wrote hymns on the side. After Chisholm wrote this poem, he sent it to William M. Runyan in Baldwin City, KS. Runyan was a staff musician at Moody Bible Institute, and despite reading a multitude of poems daily, Chisholm's immediatetly spoke to Runyan. William prayed that God would reveal to him a melody to carry this poem. The poem is written in dactylic 11.10.11.10 metre, providing a distinct feel compared to the 8.7.8.7 or 8.6.8.6 metre of most hymns. Great is Thy Faithfulness remains one of the most well-known hymns of all time in its original form, but is also is frequently rearranged for contemporary, performative, or everyday use. This arrangement by Erickson utilizes the same harmonies and melodies by Runyan, presenting them in such a way that the words, despite not being said, are communicated earnestly by performance of a string quartet. The lyrics are listed below:

VERSE 1

Great is thy faithfulness, O God my Father;

There is no shadow of turning with thee.

Thou changest not, thy compassions, they fail not;

As thou hast been, thou forever wilt be.

REFRAIN

Great is thy faithfulness,

Great is thy faithfulness,

Morning by morning new mercies I see.

All I have needed thy hand hath provided;

Great is thy faithfulness, Lord unto me.

VERSE 2

Summer and winter and springtime and harvest,

Sun, moon, and stars in their courses above

Join with all nature in manifold witness

To thy great faithfulness, mercy, and love.

REFRAIN

VERSE 3

Pardon for sin and a peace that endureth,

Thine own dear presence to cheer and to guide;

Strength for today and bright hope for tomorrow,

Blessings all mine with ten thousand beside.

REFRAIN

No. 1 The Vagabond from *Songs of Travel* Ralph Vaughan Williams (1872-1958)

The Vagabond is the first part of a larger work by Ralph Vaughan Williams titled “Songs of Travel”. The nine part song cycle comes from the poems of Robert Louis Stevenson and is British in nature. Composed between 1901-1904, it was Vaughan Williams’ first major offering in the world of vocal music.

The Vagabond sets the scene for the traveler. A vagabond is often described as a person who travels a lot without a home or job. Vaughan Williams uses the words of Stevenson’s poem to accent rhythms and pitches, making the listener visualize the story through the text alone. The bass line in the piano consists of a changing tonic and dominant chords for a large portion of the song. This constant movement gives the visual of the vagabond stepping and moving forward in their travels. The third stanza brings a drastic change which could be assumed to be the changing of the seasons. It changes once more in the middle of the stanza with the word and color “white”. The color represents something purer with the accompaniment playing arpeggiated chords while the voice brings the volume down. This is quickly built up to a climax with the accompaniment ramping up like a “fire” found in the text. The final stanza is a repeat of the second, however the atmosphere is different, dissolving into a mere whisper until growing into a proclamation saying, “All I ask, the heaven above.” The final line gets softer once more as the accompaniment ramps down, and the vagabond begins to stop their journey.

Love Went a-Riding H. 114 Frank Bridge (1879-1958)

Composed in 1914 by Frank Bridge with words from poet Mary E. Coleridge, “Love Went a-Riding" is a triumphant gallop “over the Earth” heralding the coming of spring and the praising of love as the “king of kings.” Throughout Bridge’s lifetime he wrote 54 art songs for voice with either piano or orchestra, however only 32 were ever published in his lifetime, “Love Went a-Riding" being one of the pieces.

The lively and vivid musical setting features a “riding figure” in the accompaniment that depicts Love’s journey throughout the sky, a village, and more.

Lydia, from Two Mélodies Op.4: No.2 Gabriel Fauré (1845-1924)

Lydia sur tes roses joues,
Et sur ton col frais et si blanc,
Roule étincelant
L'or fluide que tu dénoues.

Le jour qui luit est le meilleur:
Oublions l'éternelle tombe.
Laisse tes baisers de colombe
Chanter sur ta lèvre en fleur.

Un lys caché répand sans cesse
Une odeur divine en ton sein:
Les délices, comme un essaim,
Sortent de toi, jeune Déesse!

Je t'aime et meurs, ô mes amours!
Mon âme en baisers m'est ravie.
O Lydia, rends-moi la vie,
Que je puisse mourir toujours!

Lydia, over your rosy cheeks,
and over your neck, so fresh and white,
sparkling, rolls
The fluid gold that you untie.

The day which is gleaming is the best:
let us forget the eternal tomb.
Let your dove's kisses
sing on your blossoming lips.

A hidden lily ceaselessly diffuses
a divine scent in your breast:
like a swarm, delights
escape from you, young Goddess!

I love you and am dying, o my loves!
My soul is ravished by kisses.
O Lydia, give me back my life,
that I might die eternally!

This song was composed in 1870 and was the first time Fauré used one of Leconte de Lisle's poems.

Mirroring the elegant style of the poem, this song uses a flowing, curved vocal line. This song is also set in the Lydian mode (raised 4th scale degree), which might just be a pun to the song title and subject but also helps with the feeling of the vocal line. The poem uses the older idea of death, or to die, in a romantic sense. Fauré uses this concept by making the climax of the song on the statement "that I may die, die forever." The Lydia in the song may be referring to Emma Bardac, a woman that Fauré was having an affair with.

Die Forelle Op.32 D.550 Franz Schubert (1797-1828)

In einem Bächlein helle,
Da schoß in froher Eil'
Die launische Forelle
Vorüber wie ein Pfeil.
Ich stand an dem Gestade
Und sah in süßer Ruh
Des muntern Fischleins Bade
Im klaren Bächlein zu.

Ein Fischer mit der Rute
Wohl an dem Ufer stand,
Und sah's mit kaltem Blute,
Wie sich das Fischlein wand.
So lang dem Wasser Helle,
So dacht ich, nicht gebricht,
So fängt er die Forelle
Mit seiner Angel nicht.

Doch endlich ward dem Diebe
Die Zeit zu lang. Er macht
Das Bächlein tückisch trübe,
Und eh ich es gedacht,
So zuckte seine Rute,
Das Fischlein zappelt dran,
Und ich mit regem Blute
Sah die Betrogene an.

In a limpid brook
the capricious trout
in joyous haste
darted by like an arrow.
I stood on the bank
in blissful peace, watching
the lively fish swim
in the clear brook.

An angler with his rod
stood on the bank
cold-bloodedly watching
the fish's contortions.
As long as the water
is clear, I thought,
he won't catch the trout
with his rod.

But at length the thief
grew impatient. Cunningly
he made the brook cloudy,
and in an instant
his rod quivered,
and the fish struggled on it.
And I, my blood boiling,
looked on at the cheated creature.

Between 1817-1821, when Schubert went to write "Die Forelle", he made five versions of the song. The last version is what introduces the piano intro that paints the picture of a trout darting about the water. This piece is in a modified strophic form with the first two stanzas being identical with a catchy and tuneful vocal melody. The narrator observes the trouts grace and movements in the first stanza, and we are introduced to the fisher in the second stanza who is precise and is set in their ways to catch this fish. The fisher is impatient and finally acts in the third stanza, dishonorably muddying the water. The vocal lines become straight and less flexible despite the fish's pattern sticking around. The vocal line mirrors the tension in the scene as the fisher readies the hook with a series of repeated notes. The trout struggles on the line before eventually being reeled in. Despite the demise of the trout, the scene and song remain light-hearted and charming.

The Trumpet Shall Sound from *Messiah HWV 56* George Frideric Handel (1685-1759)

Handel's *Messiah* has stood the test of time and is one of the most well-known oratorios to ever be written. It chronicles the story of Jesus, the Messiah. Part I hosts the anticipation of the coming of Jesus, Part II, his life and death, and Part III, the resurrection, ascension, and belief that God will come again. The recit and aria "The Trumpet Shall Sound" is found in the third part and highlights the hope in the return of Christ through the sound of a trumpet. This piece is in 3/4 time and serves as a dance between the trumpet and baritone voice as they trade off the melody.

This piece is in the key of D major which was significant to Handel as the key to symbolize glory, and triumph and is only one of a few in the entire oratorio to be in the key. The trumpet is significant with it often being described as the instrument of the angels, think of Gabriel and his trumpet. The combination of the trumpet, the key of D major, and the dotted rhythms in the piece symbolize the royalty and triumph of Christ.

Bravo, signor padrone! ...Se Vuol Ballare from *Le Nozze di Figaro*. Wolfgang Amadeus Mozart (1756-1791)

Bravo, signor padrone! Ora incomincio
a capir il mistero . e a veder schietto
tutto il vostro progetto: a Londra, è vero?
Voi ministro, io corriero, e la Susanna …
secreta ambasciatrice.
non sarà, non sarà, Figaro il dice.

Bravo, master patron! Now I begin
to uncover the mystery and see plainly
all of your plans: to London, true?
You as minister, I as courier, and Susanna...
Secret ambassadress.
It will not be, it will not be; Figaro so says!

Se vuol ballare, signor contino,
il chitarrino le suonerò, sì,
se vuol venire nella mia scuola,
la capriola le insegnerò, sì.
Saprò, saprò, ma piano,
meglio ogni arcano
dissimulando scoprir potrò.
L'arte schermendo, l'arte adoprando,
di qua pungendo, di là scherzando,
tutte le macchine rovescerò.

If you want to dance, little Count,
I'll play the little guitar, yes.
If you want to come to my school,
I'll teach you the cabriole, yes.
Suddenly, suddenly, but softly,
all of your dark secrets
I will discover by disguising,
The art of shielding, the art of adapting
Here, stinging, there, playing
All of your machinations, I'll overthrow

"Se Vuol Ballare" and recit "Bravo, signor padrone!" come from the first scene of Mozart's *Le Nozze di Figaro* and tells the story of the titular Figaro first realizing the plot that The Count has woven to steal his wife, Susanna, at the meeting in London. Following this discovery, Figaro devises a plan of his own to stop The Count. The beginning recit has a thin texture that is traditionally accompanied by harpsichord.

The following aria would have the full orchestra join in, giving a light accompaniment under the vocal line. The aria has two major sections, contrasting between an elegant triple-meter that truly reflects the cunning, wit, and lovable underdog that Figaro is, and a lively double-meter which represents his passion for his love, Susanna.

Hey, Ho, the Wind and the Rain from *5 Shakespeare Songs, Op. 23: No.5* Roger Quilter (1877-1953)

Roger Quilter was a well-known and important figure in the history of the English art song. Writing more than 100 total, many are still performed today. Many of his pieces use the poetry of Shakespeare, Herrick, and Shelly, set to voice and piano accompaniment.

"Hey, Ho, the Wind and the Rain" is from Shakespeare's comedy *Twelfth Night* and is performed by the fool, Feste. The poem tells of life's hardships using wind and rain. Life is consistent in its daily grind, the wind and rain. Despite

the joyful and playful accompaniment found in Quilter's version of this poem as well as being the closing to the comedy the *Twelfth Night*, it can be interpreted that every day we are faced with trials and hardships that can inconvenience us or dampening our spirits; ultimately raining on our parade.

Delizie Contente from *Giasone* Francesco Cavalli (1602-1676)

Delizie contente, che l'alma beate fermate.	Joyful delights, making my soul blissful, come to an end.
Su questo mio core deh più,	On my very heart
deh più non stillate le gioie d'amore.	do not trickle the joys of love any more.
Delizie mie care, fermatevi qui:	Dear pleasures, come to an end now:
non so più bramare, mi basta così.	I cannot desire any longer, it is enough.
In grembo agli amori fra dolci catene morir,	In Cupid's lap, in sweet chains I would like to expire.
morir mi conviene, dolcezza omicida a morte,	Mortal sweetness, guide me to death
a morte mi guida, mi guida in braccio al mio bene.	in the arms of my beloved.

Francesco Cavalli was the most performed opera composer in Italy after the death of Monteverdi, and succeeded Monteverdi as the leading musical figure of Venice. "Delizie Contente" is from the opera *Giasone*, first performed in Venice in 1649. The opera is a satire of the Greek myth story of Jason (Giasone) and Argonauts. Jason obtains the golden fleece and falls in love with Medea but ultimately returns to his first love after the thought of murdering Hypsipyle (Isifile) for Medea's approval. Jason realizes that he truly loves Hypsipyle and finally breaks down and begs for her mercy in this vulnerable aria.

Adelaide Op.46 Ludwig van Beethoven (1770-1827)

Einsam wandelt dein Freund im Frühlingsgarten,	Your friend wanders lonely in the spring garden,
Mild vom lieblichen Zauberlicht umflossen,	Gently bathed in the magical sweet light
Das durch wankende Blütenzweige zittert,	That shimmers through swaying boughs in bloom,
Adelaide!	Adelaide!
In der spiegelnden Flut, im Schnee der Alpen,	In the mirroring waves, in the Alpine snows,
In des sinkenden Tages Goldgewölken,	In the golden clouds of the dying day,
Im Gefilde der Sterne strahlt dein Bildnis,	In the fields of stars your image shines,
Adelaide!	Adelaide!
Abendlüfte im zarten Laube flüstern,	Evening breezes whisper in the tender leaves,
Silberglöckchen des Mais im Grase säuseln,	The silvery bells of May rustle in the grass,
Wellen rauschen und Nachtigallen flöten:	Waves murmur and nightingales sing:
Adelaide!	Adelaide!
Einst, o Wunder! entblüht auf meinem Grabe	One day, O miracle! there shall bloom on my grave
Eine Blume der Asche meines Herzens;	A flower from the ashes of my heart;

Deutlich schimmert auf jedem Purpurblättchen:	On every purple leaf shall clearly shimmer:
Adelaide!	Adelaide!

Beethoven was captivated with Friedrich von Matthison's poetry, more specifically, Adelaide. This work mirrored his own yearnings for romance with women who proved unattainable. Beethoven composed his adaptation of this song in 1796, later performing and publishing in 1797 without Matthison's knowledge. Three years later, Beethoven timidly writes to Matthison apologizing for writing a work for him but never sharing or showing him. Matthison greatly appreciated the song and became one of Beethoven's early hits.

This setting is through-composed with every stanza being accompanied by new music, most notably being the fast pace of the final stanza compared to the first three. The dreamy opening section suggests the beloved's movement with triplet motion and many key changes with the large closing section suggesting the lover reuniting in death with the beloved who was unattainable in life.

Vienna Billy Joel (b. 1949)

In 1960, Billy Joel's parents' marriage began to deteriorate, which led to his father, an accomplished classical pianist, moving back to Europe and settling in Vienna, the city of music. Billy's father did not care to know about his son's success as a musician in this time which led to an estranged relationship. In the 1970's, Joel visited his father to catch up and reconnect. While they were walking through the streets of Vienna, Billy saw an elderly woman sweeping the pavement. He felt pity, remarking that it was sad she had to do manual labor at her age. His father rebutted, pointing out that the women did not look unhappy, instead she had a job, felt useful, and was an active part of society. This contrasted with Joel's views of American culture which often saw older people discarded, as well as young adults needing to figure everything out by their 30's. Vienna, as a song, serves as a melodic reminder to slow down rather than rush through life and take it in. The beginning and ending piano solo mirror old European cabaret styles, furthering the connection to the city of music.

Scenes from an Italian Restaurant Billy Joel (b. 1949)

When writing songs for his multi-platinum album, "The Stranger", Billy Joel found inspiration from fellow musicians, The Beatles and the second side of their album "Abbey Road". More specifically, how the tracks blended to create one experience. Scenes from an Italian Restaurant takes that idea and puts it into one song, split into three different "acts". These acts are all fragments from unfinished songs, "The Italian Restaurant", "Things are OK in Oyster Bay", and "The Ballad of Brenda and Eddie".

The song starts with the scene of the Italian Restaurant where two old friends are meeting to catch up. The line "A bottle of white, a bottle of red" was a phrase that a waiter would say to him at the Italian restaurant Christiano's, where he would often go when performing in New York. This section is most like a piano ballad and ends with a saxophone solo to transition to the next act.

"Things are OK in Oyster Bay" has the narrator bringing updates about how they are doing as well as reminiscing over old high school days. This section changes to Dixieland jazz; most often associated with the jazz scene in New Orleans. The section builds up to a fast-paced piano solo to transition into

"The Ballad of Brenda and Eddie". This part of the song switches to the third person, describing high school sweethearts, Brenda and Eddie, and their marriage and then their quick falling out. This rock and roll section is the longest act and is characterized by its fast, sixteenth note octaves played in the left hand of the piano.

The end of this section slows down, returning to the original tempo of “The Italian Restaurant”. This reprise brings the story and narrator full circle, ending with a saxophone solo similar to the first one.