

**Marquette Orchestra Fall Concert 2021**

**String Quartet in C Major, "Milanese" K. 157**

**W.A. Mozart**

Allegro

Andante

Presto

**Sonata No. 6 in D Major**

**Gioacchino Rossini**

Allegro Spiritoso

Andante Assai

Tempesta

**El Amor Brujo**

**Manuel de Falla**

Arranged by Karen Neidhold

The Fisherman's Tale

Midnight

Ritual Fire Dance

**Holberg Suite, Op. 40**

**Edvard Grieg**

Prelude

Sarabande

Gavotte-Musette-Gavotte

Air

Rigaudon

## **Program Notes** by Dr. Erik Janners

### **String Quartet in C Major, “Milanese” K. 157**

**W.A. Mozart**

One of the most remarkable composers of the Classical era, the man born as Joannes Christosomus Wolfgang Gottlieb Mozart was born in 1756 in Salzburg, Austria. Young Mozart was a true child prodigy, able to play the violin and piano better than most adult players by the age of 6. In 1762 Mozart’s father, Leopold, took him and his older sister Nannerl on a performing tour to the Court of Bavaria in Munich, the first of several such tours the Mozarts undertook in subsequent years. This early focus on performance and lack of time spent playing with other children may well have influenced Mozart’s rebellious nature as an adult.

In 1773 young Mozart earned himself a position in the musical household of the Archbishop of Salzburg. In what was a common arrangement at the time, Mozart provided musical entertainment (first by playing and later by both playing and composing new music) for various dinners, parties and other functions of the Archbishop, and in turn received room and board and a small salary. This was known as the patronage system – musicians worked for the church or for a member of the nobility as a sort of household staff. It was a way for a musician to have steady work and a dependable income, but it meant that you had to compose whatever your employer asked for, and not take jobs outside of your position if your employer said no. This confinement rankled for the young Mozart, and he made himself progressively more and more of a nuisance to the Archbishop until he was finally released from service in 1781. Mozart’s last decade, until his death in 1791, is the most fruitful and productive of his whole career. Living as a “free musician” in Vienna, Mozart took on piano students and gave recitals to pay the bills, and pursued composing operas, symphonies and other works that were truly to his liking and suited his passions. He died penniless in 1791 and was buried in an unmarked grave.

Today’s *String Quartet in C Major, K. 157*, is one of a set of six string quartets that Mozart wrote while he was in Milan writing his opera *Lucio Silla*, therefore this collection of his works is known as the “Milanese” quartets. Mozart was just 16 when he wrote these, and was working on a serious opera at the same time – child prodigy indeed! We are of course performing the string quartet with full string orchestra today. The outer movements are typical Mozart: rollicking fun with wonderful tuneful melodies. The darker middle slow movement is full of angst for someone so young to have written it. But darkly beautiful nonetheless.

### **Sonata No. 6 in D Major**

**Gioacchino Rossini**

If Mozart was a prodigy, so too was the amazing Gioacchino Rossini. Born in 1792 in Pesaro, Italy, his father was a trumpeter and a horn player for the town of Pesaro. The family moved to the town of Lugo, near Ravenna, in 1804. Rossini wrote the six string sonatas in that summer of 1804, at the age of 12! He was staying for the summer in Ravenna at the home of a friend and double bass player named Triossi, and according to Rossini himself the six sonatas were: “...composed and copied by me in three days and performed in a doggish way by Triossi, the Morini brothers, and the second violin by myself who was, to tell the truth, the least doggish.”

To write six string sonatas in three days is a highly unusual feat for any composer. For a boy of 12? It was obvious that Rossini had a gift for musical invention virtually unmatched in music history. His comic

operas were so popular, not only in Italy but in France and Germany as well – that Rossini was able to negotiate a very lucrative contract with the French Government in 1824 that included a lifetime annuity. He retired from active musical life very young, at age 37, and lived out his years in Paris enjoying grand parties, food and drink. He loved to entertain and there was always a large retinue at his salons. Still, the retirement of someone so gifted at such a young age is highly unusual. The music critic Francis Toye puts it this way: Rossini’s retirement was “a phenomenon unique in the history of music and difficult to parallel in the whole history of art. Is there any other artist who thus deliberately, in the very prime of life, renounced that form of artistic production which had made him famous throughout the civilized world?”

String Sonata No. 6 is in three movements, the outer two being quite long and involved, while the middle movement is quiet and reflective. The final movement, *Tempesta*, is a musical joke: a depiction in notes of a storm rolling in, raining hard, and leaving again.

## **El Amor Brujo**

**Manuel de Falla**

Arranged by Karen Neidhold

Manuel de Falla was born in Cadiz, Spain, in 1876. By 1900 he was living with his family in Madrid and attending the Real Conservatory of Music, where he studied composition with Felipe Pedrell. It was from Pedrell that de Falla first became interested in traditional Spanish genres: *Flamenco* and the *Zarzuela*, a type of Spanish semi-opera with both spoken and sung parts, the songs including both serious and popular tunes. It is with the composition of his first Zarzuelas that de Falla first wins acclaim as a composer. In 1907 he moved to Paris, where he would remain for the next seven years and where his music would take on an international style through meeting the likes of Stravinsky, Ravel, Dukas, Florent Schmitt, Debussy and even his fellow countryman Isaac Albeniz. When he returned to Spain in 1914 he began to produce some of his most successful and well-known pieces, including the ballet *El Amor Brujo* in 1915.

The piece was originally commissioned as a *gitaneria* (gypsy piece) by the renowned flamenco gypsy dancer Pastora Imperio. This first version was scored for Flamenco singer (the songs are all in the Andalusian dialect), actors, chamber orchestra and dancers. Its only performance took place on April 15, 1915. De Falla then re-worked the piece twice, first into a version for large orchestra and then into a ballet, which is the form that it is best known as today. De Falla called it a “ballet pantomimico,” and it was completed in 1924. The story of the ballet is that a woman is haunted by the ghost of her dead husband. She has found someone else to love, but cannot escape from the ghost. The two lovers finally figure out that they need to perform a Ritual Fire Dance to cleanse the ghost from the woman. The *Ritual Fire Dance* contained here is the most famous music from de Falla’s pen.

## **Holberg Suite, Op. 40**

**Edvard Grieg**

Edvard Grieg (1843-1907) is considered the musical voice of Norway, belonging to that group of nationalist composers in the nineteenth century who strove to break free from the Germanic stranglehold that the music of Haydn, Mozart and Beethoven had placed upon the musical world. These composers sought to escape imitating the great German masters and create a music that spoke with pride of their national identity, through the use of folksong and historical or mythic tales of their homeland. From

Smetana and Dvorak in Czechoslovakia, to Sibelius in Finland, to Chopin in Poland, nationalist composers sought to differentiate their music by making it speak of and express their national identity.

The original, full title of this work was *From Holberg's Time*, in reference to the Norwegian humanist playwright Ludvig Holberg. The piece was written in 1884 for the 200<sup>th</sup> anniversary of Holberg's birth. Originally for piano, Grieg arranged it for string orchestra the following year in 1885. In the work, Grieg was attempting to write in the style of Holberg's time, using what he knew about that music. So much more research into Baroque music has been accomplished since the mid-19th century that if Grieg were writing today, he'd probably write a very different work. Holberg was a rough contemporary of J.S. Bach, so Grieg used the dance forms of Bach's time: After a prelude, the Sarabande, Gavotte, Air and Rigaudon. Of particular note is the Viola duet with the first violin in the final movement – a rarity for the the Viola to be featured so prominently at that time.

### **About the Conductor**

#### *Dr. Erik Janners*

Erik Janners, Director of Music at Marquette University in Milwaukee, Wisconsin, is internationally recognized as a conductor, scholar and performer. He holds degrees in percussion and conducting from Alma College, the University of Utah, and the University of Alabama. In addition to his duties at Marquette, Dr. Janners serves as the Music Director and Conductor of the Knightwind Ensemble, a community wind ensemble based in Milwaukee, Wisconsin, a position he has held since 2010. Prior to his arrival at Marquette University in the fall of 2007, Dr. Janners served as Director of Bands at Saint Xavier University in Chicago, Illinois, as well as at the University of Regina in Saskatchewan, Canada. His achievements in these positions included the founding of the Marquette University Wind Ensemble and the University of Regina Wind Ensemble, as well as the creation of the Saint Xavier University Conducting Workshop.

As Director of Music at Marquette University, Dr. Janners conducts the wind ensemble, jazz ensemble, and pep bands. He also supervises the overall music program at Marquette. Dr. Janners was the recipient of the Excellence in Teaching Award from Saint Xavier University and has received the National Band Association's "Award of Excellence" three times. He is in high demand as a guest conductor, clinician and adjudicator, and has presented a series of clinics on performance psychology at the State Music Conferences of Wisconsin, Illinois, Iowa, Indiana, Michigan, New Jersey, and Alabama, and the Midwest Clinic in Chicago, Illinois. Dr. Janners has served as conductor of the National Band Association College All-Star Band on three different occasions, and has served on the conducting staff at the Blue Lake Fine Arts camp. He has also served as a pre-concert lecturer for the Milwaukee Symphony Orchestra.

Internationally, Dr. Janners has presented papers, taught and conducted in Coimbra, Portugal, as well as at the Music Conservatories of Cesena, Pesaro and Salerno in Italy. He has also conducted at Mozart's Cathedral in Salzburg, Austria and at the Basilica of Ottobeuren, Germany. Dr. Janners was a featured clinician and guest conductor at the Forum of the Baltic

States Wind Orchestra Conductors in Riga, Latvia, in both 2017 and 2019, and taught at the Jazeps Vitols Conservatory of Music in Riga, Latvia. In July 2018 Dr. Janners conducted Franz Schubert's *Deutsche Messe* in the Basilica of Montecassino, Italy, and at the Basilica Superiore di Assisi in Assisi, Italy.

As a scholar, Dr. Janners has had numerous articles published in the *Instrumentalist* magazine, as well as in *Canadian Winds*, the national periodical of the Canadian Band Association, and *Alta Musica*, the publication of the IGEB wind music conference. His research interests include wind band literature, conducting pedagogy and technique, and performance psychology in its application to the field of music. He is a member or past member of the National Band Association, College Music Society, The World Association of Symphonic Bands and Ensembles (WASBE), the College Band Director's National Association (CBDNA), the Conductor's Guild, and the International Society for the Research and Promotion of Wind Music (IGEB).

## Marquette University Orchestra Personnel Fall 2021

### Violin 1

Jacob Hollister\*  
Eliza Borysenko  
Natalie Zintchenko  
Catherine Lehmkuhl  
Natassia O'Kulich  
Michael Zeps, SJ  
Ciara Hudson

### Violin 2

Trinsy Perumanoor\*  
Serena Determan  
Kylie Steuer  
Nicole Schilder  
Jane McNamee  
Rosie McNamee

### Viola

Gabe Smith\*  
Susie Dobbs  
Ryan Kenny  
Maureen Dudley

### Cello

Hope Johnson\*  
Katrina La Madrid  
Trinity Burgess

### Bass

Zitong Zheng

\* Denotes principal player