



BOB JONES UNIVERSITY
Division of Music

presents

UNIVERSITY SYMPHONY ORCHESTRA

Michael W. Moore, conductor

REVOLUTIONARY ROMANTICS

Rodeheaver Auditorium
Thursday, April 28, 2022
7:00 P.M.

Wilderness Overture (2022).....David C. Janssen
(b. 1982)

World Premiere

All the melodic material, both borrowed and created, prominently features the interval of a rising fourth. This rising fourth is meant to evoke alpine imagery as a symbol for the kingdom of God as well as the new Jerusalem, the temple mount, and the Garden of Eden, all of which interrelate in the scriptures. The original sketch used parts of two hymn tunes associated with “It is Well with My Soul” and “This is My Father’s World,” taken at a place where the rising fourth was prominent melodically. Whereas “It is Well” made it into the final draft, only a very obscure reference to “This is My Father’s World” is imbedded in a transitional section of the overture.

We often like to believe a lie about the world: that it is a garden. But occasionally events occur that shake this notion and bring us into the reality that it is not at all a garden but a hostile wilderness, full of wild vicious beasts and creatures, poisonous flora and merciless bogs that ensnare and trap those who fall into them. In it are terrors from afar, terrors nearby, and terrors even within our bodies. As we sojourn through this world, we have solace and rest by faith in Christ knowing that He is greater than the wilderness and He has overcome this world. Our life is in Him, and it cannot be taken away, for He has overcome this wilderness of death on our behalf. This is our hope that we have while we traverse this world: that He will return to make all things new and turn the wilderness into a glorious garden where the lion will lie down with the lamb.

Suite for Cello and Orchestra, Opus 16b Camille Saint-Saëns
Prélude (1835–1921)
Sérénade
Gavotte
Romance
Tarentelle

Yuriy Leonovich, *cello*

Suite Op. 16 was originally composed in 1862 for cello and piano by a young Saint-Saëns, full of life and passion. In 1919, upon the request of Joseph Hollman, he orchestrated three of the movements from the 1862 Suite and replaced the third (Scherzo) and fifth (Finale) movements with a Gavotte and Tarantella (Tarentelle), respectively. The 1919 version is still full of youthful passion but is now brilliantly orchestrated by the mature Saint-Saëns.

Piano Concerto No. 1 in E-flat Major Franz Liszt
Allegro maestoso (1811–1886)
Quasi Adagio
Allegretto vivace
Allegro marziale animato

Deanna Moore, *piano*

Notorious both for its designation as the “Triangle Concerto” with prominent solo triangle in the third movement, and for the supposed textual addition by the composer himself of “Das versteht ihr alle nicht, haha!” (None of you understand this, ha-ha!) under the opening orchestral tutti, the Liszt Concerto No. 1 in E-flat Major claims a firm place in both piano and orchestral repertoire as a masterful demonstration of the cyclic tendencies in Romantic-era writing. Strongly influenced by the Wanderer Fantasy of Schubert and his pursuit of unification in a multi-movement work, Liszt explored these ideas in his own large-structure Sonata in B Minor and in the first concerto. Having notated many of the concerto’s main themes almost twenty-five years prior, Liszt completed and revised the first concerto with its premiere in February of 1855 with himself as pianist and Hector Berlioz as conductor.

The concerto’s opening chromatic motive powerfully arrests the listener’s attention and serves to guide him through important structural points throughout the concerto’s connected four movements. During the opening movement, dramatic keyboard cadenzas interrupt the orchestra’s intention to set forth a complete theme and the pianist in turn successfully states the first lyric idea, joined masterfully by orchestral soloists. The meditative *Quasi Adagio* theme presented by strings and solo piano in the second movement is followed by an unsettled piano recitative which then gives way to a hopeful *dolce* theme in the orchestral winds. It is these outer themes of the slow movement that Liszt will later creatively transform in the concerto’s recapitulatory fourth movement. Solo triangle alerts the listener to the concerto’s third movement in the scherzo-guise of *Allegretto vivace* with winds, strings, and piano alike in upper registers, trill figures abounding. The concerto’s chromatic motive from the opening signals the transition to the *Allegro marziale animato* and the return of previously heard themes but in transformed appearance. The recapitulatory effects culminate as the final Presto chromatic lines push the concerto to dramatic conclusion.

Program notes provided by David C. Janssen, Yuriy Leonovich, and Deanna Moore

UNIVERSITY SYMPHONY ORCHESTRA

Violin I

Danielle Boyle ‡
Savannah Lacy
Eric Probus
Anna Grace Efting
Megan Westphal
Tradd Little
Candice Taylor
Meagan Drinnon
Caleb Whiteley

Violin II

Kimberly Weberg +
Anna Lynn Myers
Katrina Kahlhamer
Kara Seymour
Maggie Willette
Jennifer Efting
Amanda Treaster
Andy Davidson
Elizabeth Glendinning
Kate Kicher
Isabella Skellenger

Viola

Emma Smoker +
Abigail Heinrich
Daniel Bell
Haley Kessler
Taryn Johnson
Sarah Bisson

Cello

Emily Pilgrim +
Anne Smith
Benjamin Hyink
Andrew Spare
Mark Smoker

Bass

Kathryn Hughes +
Jose Carrion

Flute

Anwyn Ashley +
Blair Carrier
Lauren Davies

Oboe

Mary AllyeB Purtle +
Ashley Klaire Darst

Clarinet

Prentiss McDaniels +
Zachary Day

Bassoon

Jonathan Eernisse +
Ashlyn Campbell

Horn

Jesse Boyd +
Jacob Brown
Aaron Fox
Jeannette Schlimgen

Trumpet

Aaron Frish +
Natalie Thorson

Trombone

David Polar +
Zach Davidson
Daniel Elston

Tuba

Micah Baughman

Timpani

Lucas Sparrow

Percussion

Jonathan Elwart +
Jonathan Redlinger
Andy Davidson

Harp

Krista Hagglund

Faculty Coaches

Brandon Ironside, *violins*
Joanna Mulfinger, *violas*
Daria Janssen, *cellos*
Esther Waite, *woodwinds*
Bruce Cox, *brass and*
percussion

‡ concertmaster
+ principal

Please silence all cell phones and other electronic devices before the performance. Cameras, flash photography and recording devices create distractions and may infringe on copyright law. The use of all such devices is prohibited.

A recording of this concert may be ordered at the
Bruins Store or online at shop.bju.edu.

Upcoming Fine Arts Events

Piano Performance Recital: Katrina Kahlhamer, April 30, 3:00 p.m. (WMC)

Rivertree with Chamber Singers, April 30, 7:00 p.m. (WMC)

Piano Pedagogy Recital: Abigail Proffitt, May 2, 5:30 p.m. (WMC)

DWIGHT AND GWEN GUSTAFSON MUSIC SCHOLARSHIP ENDOWMENT

For information on how your tax-deductible gifts can make an impact on students' lives, visit music.bju.edu/give.