THE DEPARTMENT OF MUSIC PRESENTS

SYMPHONY ORCHESTRA

Saturday, October 24, 2020, 7:00 P.M. and 8:00 P.M.
University Theatre

Diego Piedra, conductor

featuring 2019-2020 Concerto Competition winners

Anastasia Karnezis soprano
Morgen Heissenbuettel violin

PROGRAM

7:00 P.M.
Valse Triste Op. 44 Jean Sibelius
(1865-1957)

Exsultate, jubilate, K. 165 Wolfgang Amadeus Mozart
II. Tu Virginum Corona
III. Alleluia

Anastasia Karnezis, soprano

Violin Concerto in D Major Op. 61 Ludwig van Beethoven
III. Rondo
(1770-1827)

Morgen Heissenbuettel, violin

Intermission (~30 minutes)

8:00 P.M.
Symphony No. 39 in Eb Major, K. 543 Mozart
I. Adagio. Allegro
II. Andante con moto
III. Menuetto. Allegretto
IV. Finale. Allegro
2019-2020 CONCERTO COMPETITION WINNERS

Anastasia Karnezis, from New Lenox, Illinois, is a senior music performance major from the studio of Maura Janton Cock. Ms. Karnezis serves as Chorale soprano section leader. She is performing today as a winner of the 2019-2020 Valparaiso University Concerto Competition.

Morgen Heissenbuettel, from Ypsilanti, Michigan, is a junior music performance major from the studio of Katharina Uhde. Ms. Heissenbuettel has served as the concertmaster of the Valparaiso University Symphony Orchestra since she began her college career. She is performing today as a winner of the 2019-2020 Valparaiso University Concerto Competition.

PROGRAM NOTES

Valse Triste Op. 44

Valse Triste (sad waltz) is a composition originally conceived as incidental music for a 1903 play called Kuolema (death), by Sibelius' brother in law Arvid Järnefelt, and it was not called Valse Triste either, it was called “Tempo di valse lente - poco risoluto.” Sibelius revised the piece the following year and changed its name to the current one, and ever since the waltz took a life on its own and it is a stand alone piece. Sibelius, like Brahms and Richard Strauss, was an admirer of Johann Strauss Jr's waltzes.

The following text was added as a program note for the production:

It is night. The son, who has been watching beside the bedside of his sick mother, has fallen asleep from sheer weariness, Gradually a ruddy light is diffused through the room: there is a sound of distant music: the glow and the music steal nearer until the strains of a valse melody float distantly to our ears. The sleeping mother awakens, rises from her bed and, in her long white garment, which takes the semblance of a ball dress, begins to move silently and slowly to and fro. She waves her hands and beckons in time to the music, as though she were summoning a crowd of invisible guests. And now they appear, these strange visionary couples, turning and gliding to an unearthly valse rhythm. The dying woman mingles with the dancers; she strives to make them look into her eyes, but the shadowy guests one and all avoid her glance. Then she seems to sink exhausted on her bed and the music breaks off. Presently she gathers all her strength and invokes the dance once more, with more energetic gestures than before. Back come the shadowy dancers, gyrating in a wild, mad rhythm. The weird gaiety reaches a climax; there is a knock at the door, which flies wide open; the mother utters a despairing cry; the spectral guests vanish; the music dies away. Death stands on the threshold.

We dedicate this piece to the victims of the pandemic, Covid-19.

Exsultate, jubilate KV. 165

This motet was written in Milan, Italy in 1773 following the highly successful performance of Mozart’s opera Lucio Silla. Composed for the celebrated castrato Venanzio Rauzzini, who had also sung the title role in the opera, this motet was premiered on 17 January, 1773.
Presently, there are two editions of this work, which are known as the Milan and Salzburg editions, with the second one being discovered in 1978. There are no major differences between the two versions apart from the use of flutes instead of oboes. The text however adds verses which have been changed from the original plus a whole new text for the recitative. The Salzburg version of the text is related to the feast of the Holy Trinity, while the changes in the first aria enable the motet to be used for Christmas as well. The text for the aria *Tu virginum corona* was left unchanged.

This motet is composed in three movements: Allegro, Andante and Molto Allegro with a Recitativo in between the first two. Tonight we will hear the Andante and the Molto Allegro.

Text:

*Tu virginum corona,*  
You, o crown of virgins,
*tu nobis pacem dona,*  
grant us peace,
*tu consolare affectus,*  
console our feelings,
*unde suspirat cor.*  
from which our hearts sigh.

Alleluia

**Violin Concerto in D Op. 61**

Written in 1806, Beethoven's Violin Concerto stands alone as the composer's only concerto for the Violin. It was composed in a year which was very productive for Beethoven, as he also composed the Fourth Piano Concerto, the Fourth Symphony, the three Razumovsky String Quartets and a thorough revision of his only opera *Fidelio*.

The soloist at the premiere was violinist and conductor Franz Clement (1780-1842), who was a friend of Beethoven. This friendship gave license to Beethoven to joke with the title of the concerto; Beethoven wrote “Concerto par Clemenza pour Clement” (Concerto through clemency for Clement), but besides showing affection with this title, this is one rare occasion from which we know that the concerto was written for a particular individual other than the composer himself as a performer. In some way, this concerto was a gesture of gratitude to Clement, given that he included the premiere of Beethoven's Symphony No. 3 *Eroica* in his concert on 7 April 1805.

The concerto is formatted in three contrasting movements -fast, slow, fast- and it is full of beautiful melodies, lyricism and rhythm. Tonight we will hear the third movement, Rondo.

**Symphony No. 39 in Eb Major KV. 543**

It is a known fact that Mozart composed fast. He was able to compose any kind of music -except perhaps for string quartets- almost with as much speed as you are reading these words, and as if that wasn’t enough, he, like Haydn and Beethoven, would write recapitulations (structural points within the sonata form of the music) from memory. This symphony, No. 39 has a special place among Mozart’s symphonic output, as it is the first of his last three symphonies. It seems like it took Mozart an astonishing four or five days to complete. Mozart’s autograph directory shows this symphony to have been completed on 26 June, 1788; the 40th symphony on 25 June and the last symphony, No. 41 on 10 August. It is a particular symphony because it starts with a slow introduction, which was a common approach in Mozart's time, but not one that he used much himself; also because it does not have oboes, which in turn gives unusual prominence to the clarinets.
The symphony is divided in four movements: Adagio-Allegro, Andante con Moto, Minuetto-Trio, and Allegro.

The first movement begins with a grandiose introduction which is a real call for attention as the first sonorities provoke a sensation of standing in the presence of something important that is about to occur. Then, it connects to the Allegro section of the movement, which begins with a very pleasant tune, easy going. The music quickly becomes agitated but it never loses its elegance and charm.

The second movement is more meditative in nature, with an episode of passion, while the third is light and upbeat. The trio section features the clarinet playing a beautiful, simple melody in the style of the Ländler, a typical Austrian folk dance.

The finale is a fast ride, featuring constant fast notes and a theme that keeps coming back in the style of Haydn, who loved the idea of a mono-thematic structure. The music stays this way until the very end, where instead of hearing two final chords we hear two final iterations of the theme.

### ABOUT THE CONDUCTOR

Diego Piedra is the Orchestra Director at Valparaiso University. A strongly driven performer and educator, Dr. Piedra feels at home working on the podium with student and professional orchestras. Recent professional conducting engagements have included the Music Directorship and Conducting of Spectrum Orchestra, visiting orchestral positions at Luther College and the University of Toledo, and guest conducting appearances with the Oakland Symphony Orchestra in Michigan, the National Symphony Orchestra of Costa Rica, and the Municipal Orchestra of Cartago. In Costa Rica Dr. Piedra was in high demand as the orchestral conducting professor at the University of Costa Rica as well as a guest teacher and performer in Venezuela, Honduras and Guatemala. He founded the national youth orchestra called Manuel María Gutiérrez at SINEM (the Costa Rican version of Venezuela’s El Sistema), and was its Music Director and Conductor from 2009-2011. Since 2014, Dr. Piedra has been Music Director at the Dubuque Symphony Orchestra’s Summer String Camp, working as a conductor, violist and composer. As a professional violinist he has been a member of the prestigious New World Symphony in Miami, South Bend Symphony Orchestra, Wisconsin Chamber Orchestra, Kalamazoo Symphony Orchestra, Oakland Symphony Orchestra, the National Symphony Orchestra of Costa Rica and Concertmaster of the Orquesta de Cámara de Costa Rica. Dr. Piedra participated as violinist and assistant conductor in the tour and recording of the University Symphony Orchestra of the University of Michigan (winner of four Grammy awards in 2006), which culminated at Carnegie Hall, New York. At Michigan, Dr. Piedra was the Music Director of The Campus Symphony Orchestra and the Campus Philharmonia Orchestra, and he conducted two full opera productions and numerous symphonic concerts. In the summer of 2017 Dr. Piedra was awarded an honorary mention at a conducting competition in London, England. Dr. Piedra holds a DMA in Orchestral Conducting and two Master’s degrees from the University of Michigan. He lives in Valparaiso with his wife Maria and daughter Clara. He studied violin with Yehonatan Berick, and conducting with Kenneth Kiesler and participated in master classes with Simon Rattle, Carl St. Clair, Giancarlo Guerrero and Miguel Harth-Bedoya.
**SYMPHONY ORCHESTRA**

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<tr>
<th>Violin 1</th>
<th>Clarinet</th>
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<tbody>
<tr>
<td>+Morgen Heissenbuettel, Ypsilanti, Mich. (music performance)</td>
<td>^Alex Appel, Valparaiso, Ind. (computer engineering)</td>
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<td>Allison Rieckmann, Larsen, Wis. (international economics &amp; cultural affairs)</td>
<td>Camille Ancevicius, Homer Glen, Ill. (nursing)</td>
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<td>Maya Leon, Gary, Ind. (biology)</td>
<td>Max Ehlers, Milwaukee, Wis. (biology/chemistry)</td>
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<td>*Dr. Katharina Uhde</td>
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<th>Violin 2</th>
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<td>^Jeremy Freed, Three Rivers, Mich. (meteorology)</td>
<td>^Nicholas Sanchez, Hobart, Ind. (music education)</td>
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<td>Olivia Maass, Fishers, Ind. (exploratory)</td>
<td>Joel Stoppenhagen, Ossian, Ind. (music education)</td>
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<td>Ana Flavia Michelini, Sycamore, Ill. (chemistry)</td>
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<td>Grace Tam, Valparaiso, Ind. (integrated business and engineering)</td>
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<td>^Anton Pham, Goshen, Ind. (meteorology)</td>
<td>^Ryan Gee, Princeton, Ill. (music)</td>
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<td>Reiana Thomas, Portage, Ind. (music)</td>
<td>Mary Emma Zimmermann, Saint Charles, Ill. (biology)</td>
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<td>Drew Fleming, Western Springs, Ill. (computer science)</td>
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<td>Andrea Cervantes, Sterling, Ill. (psychology)</td>
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<th>Cello</th>
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<tr>
<td>^Nick Evans, Crown Point, Ind. (bioengineering)</td>
<td>Matthew Yee, Auburn, Calif. (civil engineering, music)</td>
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<td>Hallie Wolf, Kenosha, Wis. (astronomy)</td>
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<td>Thomas Paul, Bloomfield Hills, Mich. (biology)</td>
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<td>Evey Curtis, Mishawaka, Ind. (music education)</td>
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<td>Cassi Niemeyer, Grand Rapids, Mich. (biochemistry)</td>
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<td>Ethan Decatur, Shrewsbury, Mass. (sociology/criminology)</td>
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<td>Ben Hamilton, Wheaton, Ill. (psychology)</td>
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<td>^Jakob Wiegand, Saratoga Springs, N.Y. (civil engineering)</td>
<td>Matthew Yee, Auburn, Calif. (civil engineering, music)</td>
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<td>Lamar Grear, Gary, Ind. (music composition)</td>
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+Denotes concertmaster  
^Denotes principal  
*Denotes faculty