

School of Music
presents

**Southern Adventist University
Symphony Orchestra**

Spring Concert

Laurie Redmer Cadwallader, conductor
Clint Schmitt, saxophone



April 21, 2024
7:30 p.m.
Collegedale Church of Seventh-day Adventists

About the Artists...

The Southern Adventist University Symphony Orchestra is one of several performance organizations sponsored by the School of Music at Southern Adventist University. The orchestra performs a series of six concerts annually on Southern's campus, and travels to other schools, churches, and concert halls, both locally and throughout the US. Additionally, the orchestra has enjoyed a reputation for quality performance on a worldwide scale, having toured Korea, the South Pacific, Greece, Russia, Romania, Spain, Canada, the British Isles, France, Italy, Switzerland, Holland, Belgium, Germany, Poland, Argentina, and Puerto Rico.

Laurie Redmer Cadwallader a violinist, violist, and vocalist, holds a Bachelor of Music degree in Music Education from Atlantic Union College and Master of Music degrees in both Viola Performance and Conducting from New England Conservatory of Music. She has conducted the Young People's Philharmonia, the Salisbury Singers, Symphony Pro Musica, and the Maryland Consort of Instruments. She has been on the faculties of Columbia Union College, Greater Boston Academy, New England Conservatory Extension Division, South Lancaster Academy, the Walnut Hill School for the Arts, and the Thayer Conservatory of Music.

Mrs. Cadwallader has performed with the Boston Philharmonic, Symphony Pro Musica, the Salisbury Lyric Opera, the Salisbury Chamber Orchestra, the Huntsville Symphony Orchestra, and the Chattanooga Symphony Orchestra. Her performance experience includes concert tours of Europe, Australia, Asia, Russia, and the United States as a violinist, violist, vocalist, and conductor. She is frequently a clinician at music festivals around the United States.

Prior to her current appointment, Mrs. Cadwallader was assistant professor of music at Columbia Union College, and the director of choirs at Takoma Academy from 1998 to 2000. She was head of the music education program, taught viola, violin, and conducting, and administered the Preparatory School of Music at Columbia Union College. She also conducted the Sligo Seventh-day Adventist Church choir.

Mrs. Cadwallader joined the faculty of Southern Adventist University as associate professor of music in 2000. In addition to her responsibilities as conductor of the SAU Symphony Orchestra, she teaches viola, violin, string methods, elementary and secondary music methods, and conducting.

About the Soloist...

Clint Schmitt holds faculty positions at Southern Adventist and Lee University where he teaches applied saxophone and woodwind methods classes. He holds degrees in Music Education from Jacksonville State University and in Saxophone Performance from The New England Conservatory of Music.

His resume includes performances with such prestigious organizations as the Boston Pops Orchestra, the Opera Company of Boston, the Pittsburgh Symphony, the Portland (Maine) Orchestra, the Peerless John Philip Sousa Band, WGBH-FM radio in Boston, WFMT-FM radio in Chicago, and the New England Conservatory Orchestra, as a concerto competition winner.

In addition to maintaining a full teaching schedule, Mr. Schmitt actively performs in the area in classical, jazz, and commercial settings. He also has conducted the Chattanooga Symphony and Opera's *Big Band Fever* concerts on multiple occasions. Performances outside the Chattanooga area include appearances with the Alabama Symphony and the Huntsville Symphony in both classical and jazz settings, guest solo performances at the Southeastern Band Conference, the Georgia Music Educator's Conference, and the Anniston Museum Recital Series, as well as several recital appearances at various Southeastern Universities and Colleges.

School of Music - Upcoming Events

April 22, at 7:30 p.m.	Horn Ensemble Gordon James, conductor	Ackerman
April 27, at 4:00 p.m.	I Cantori Concert Gennevieve Brown-Kibble, conductor	Church
April 27, at 9:00 p.m.	Jazz Ensemble Concert Ken Parsons, conductor	Ackerman
April 28, at 7:30 p.m.	Senior Recital: Beatrice Pang, violin	Ackerman

Program

Overture to *The Magic Flute*, K. 620

Wolfgang Amadeus Mozart
(1756–1791)

Ballade for Alto Saxophone and Orchestra

Henri Tomasi
(1873–1971)

Clint Schmitt, saxophone

INTERMISSION

Symphony No. 4 in E-flat major, WAB 104, “Romantic”

Anton Bruckner
(1824–1896)

I. *Bewegt, nicht zu schnell (With motion, not too fast)*

II. *Andante, quasi Allegretto*

III. *Scherzo. Bewegt (Moving) – Trio. Nicht zu schnell (Not too fast)*

IV. *Finale. Bewegt, doch nicht zu schnell (With motion, but not too fast)*

*Please silence all electronic devices and refrain from using flash photography
for the duration of this tonight's performance. Your cooperation is greatly appreciated.*

Overture to “*The Magic Flute*,” K. 620

Wolfgang Amadeus Mozart (1756–1791)

Mozart died just a little more than two months after his opera, *The Magic Flute* opened, at only 35 years old. Despite the tragedy of such an early death—and the incalculable loss to music—it is comforting to realize that Mozart enjoyed at least a taste of its immense success. He visited as many of the wildly popular performances as he could and noted that his opera was becoming “more and more admired.”

The three notes that form the basic chord of E-flat major (a key designated by three flats) are emphasized in rising sequence in the opening bars of the Overture. *The Magic Flute* includes manifold references to the number three, a number with great significance in Freemasonry. The opening chords additionally suggest a process of “knocking” at the Temple of Wisdom, where the protagonist Tamino must undergo a ritual testing in order to progress to a state of enlightenment. Uncertain harmonies evoke a sense of groping through darkness.

Following this solemn introduction, the Overture’s main part takes wing with animated, fugue-style music that shows the inspiration Mozart found in his later years from rediscovering the music of J.S. Bach. A single theme serves as the engine—a symbol for the boundless fertility of the composer’s imagination.

–Thomas May

Ballade for Alto Saxophone and Orchestra

Henri Tomasi (1873–1971)

Composed in 1938, the Ballade was premiered on March 25, 1939 in Nantes, performed by Marcel Mule under the direction of Marc Vaubourgoin. It has three movements: Andante, Jitter, and Blues.

“If the clown is represented by the melancholic” English theme “of the introduction, his spleen is expressed, on the saxophone, by a tender and lyrical melody followed by a brief digression of tormented character leading to the nostalgic return of the initial theme. Then, suddenly, the soloist begins a lively Scottish-type dance, engaging in frenzied gambols, interrupted here and there by warm melodic puffs, and the two key words of the poem – joy and sorrow – are in fact the decisive element in the composer’s approach, and in organizing the conflictual contrast, the driving force of the action. The clown’s despair will still be expressed in a blues whose heavy drama is accentuated by the relentless scansion of the timpani. “Desperation that falls” is transmuted into an unbridled revival of Scottish dance, leading to an alluring coda. “

–Henri Tomasi

Symphony No. 4 in E-flat major, WAB 104

Anton Bruckner (1824–1896)

It’s common musicological coin to observe that there is little in the life and personality of Anton Bruckner that informs our understanding and appreciation of his music. While he composed a large body of significant sacred vocal music, it is his nine symphonies (the last not completed) that have established his importance as a major composer of the late nineteenth century. His is the story of a provincial man of extremely modest origins, of little early genius, who endured decades of obscurity. And yet, despite inordinately long years of assiduous study and an innate obsequiousness, his patience gradually yielded widespread recognition of his talents and creations in early old age.

Even at the end of his active career, when he held a prestigious position teaching music theory at the Vienna Conservatory, he remained a curious rustic, simple in his eccentric ways, and naïve in the ways of the world. Many musical notables of his time could not restrain from ridiculing his peasant ways, his remarkable penchant for seeking hopeless relations with teenage girls, his bouts with obsessive counting of everything—including leaves on trees—and a bizarre fascination with the dead.

That's certainly burden enough on one's chances of artistic success in the elegant, intellectual world of nineteenth-century Vienna, and yet Bruckner's symphonies have come to assume an essential position in the development of that genre in late Romantic musical style. Though unique, they are nonetheless a link in the chain of evolution of the Austro-German symphonic tradition—from Beethoven and Schubert through to Gustav Mahler. While laboring in obscurity as a village schoolmaster, music teacher, and organist, his assiduous musical studies—right into his forties—gradually enabled him to develop a remarkable personal vision of symphonic form, texture, and psychological content.

His works are (in)famously long, repetitious, frequently really loud, often dense in texture, heavy with the brass, make frequent use of a rather rare rhythmic figure (more on this later), teeming with contrapuntal motifs, and often seem static in the absence of a sense of development and forward motion. But—these traits are not fatal, or even criticisms. They are an essential part of magnificent sound structures whose mystical, euphonious—and often recondite—nature unfolds at a leisurely pace, the musical logic of which often eludes one until the end.

He was a master of harmony and counterpoint, owing not only to his long years as a church organist and respected improviser on that instrument, but also to his detailed study of the subject, finally succeeding his famous teacher in Vienna at the Conservatory. His mastery of the richness of late-Romantic harmony often yields startling juxtapositions of chords and keys, unprepared dissonances, and advanced sonorities, but those are necessary elements of his pushing the musical boundaries of the time. He crafted new and involved systems of phrase structure and metrical analysis, and altered ways in which musical “landmarks” appear as his movements unfold. That's a lot, no doubt, and accounts for much of the “Bruckner sound” for the listener.

Yet, notwithstanding all of these particular contributions to the development of the symphony, there is so much of the familiar in his approach. His works are in the conventional four movements, with variants of sonata form flanking the usual interior slow and scherzo/trio movements. The orchestral instruments are the usual for the time, except in the last three symphonies, which bring in Wagner tubas as reinforcement for the horn section. Unlike his successor and admirer, Gustav Mahler, he felt no existential need to incorporate the human voice, birdcalls, maudlin village bands, bundles of switches, mandolins, cowbells, and other novelties in the search for personal expression. In general, while much has been previously made of his admiration for Wagner and that musical style—it is generally clear to most, now, that his fundamental orientation is to the tradition of Mozart, Beethoven, and Schubert. He simply pushed the conventions of the symphony much further than did, say, Brahms. Given the constant revisions that he and his associates made to his symphonies, the many manuscript and printed versions, and even the two major collected scholarly editions of his *oeuvre*, there are multiple versions of all of them. His Fourth Symphony exists in at least three major versions. The “third” version from 1888—in yet a new edition, is based upon the latest scholarship. While the “second” version saw far more performances in the last half-century or so, the “third” is enjoying a renaissance.

The first movement begins with a typical Bruckner trait: a shimmering “halo” of strings from which mist the signature horn theme appears. The horn, of course, is the most “romantic” of instruments, and its choice here is not fortuitous—Bruckner's adroit scoring imaginatively evokes the antique, and the instrument's sound comes almost to dominate the whole work. As a conservative composer Bruckner did not plaster descriptive terms or programs to his works, but the Fourth Symphony is an exception, hence the moniker, “Romantic”—in the sense of a medieval tale. He left behind several versions of the vague programmatic elements that underlay this work, and the idea of a brass instrument sounding the dawn from high in a tower is our inspiration here. At a leisurely pace the idea grows, replete with intimations of nature awakening and knights riding out on “proud

steeds.” Finally, a huge orchestral swell leads from this tranquility to the advent of the heavy brass with the central theme of the movement, in his famous 2+3 rhythm. After an exploration of this stentorian idea, contrasting, lighter themes eventually arrive, redolent of graceful Austrian dances reminiscent of Schubert—replete, here, with the composer’s penchant for abrupt forays into distant keys. Soft, spooky, woodwind solos; quiet textures over rolling timpani; exuberant outbursts from the brass; and the opening horn motif are woven throughout the development, ending with a glorious brass chorale filling the hall. Bruckner is known for his innovations in musical architecture, and the recap is typical. It is not a literal recapitulation of the opening section, but takes its time to explore the material further, and not in a way that implies a looming close. Rather, his extensive coda ultimately gives the ear the harmonic signs that we have, at last, reached the denouement—signaled by dynamic unison horns proclaiming the opening motif. Like his idol, Wagner, Bruckner takes his time.

Bruckner’s slow movements are usually audience favorites, and this one is a particularly charming one, starting with a doleful tune over a “walking” bass. Later, a contrasting section offers a soft chorale. Moods and ideas alternate, including some cheerful moments, but Bruckner being Bruckner, this meditative interlude leads to an inevitable heroic triumph before the pensive end.

The scherzo and trio is the composer’s new one for the second version of the symphony from 1878. Deemed a “*Jagd*” (Hunting) scherzo by the composer, this movement also takes its programmatic inspiration from the Middle Ages. Unusually, the outer sections are not in the traditional three-beat meter, but in duple time, and are an absolute tour-de-force for virtuosic horn display—and all the brass, for that matter. Horses, dogs, deer—and horns—to the fore! The middle section is a gentle, Schubert-like Austrian *Ländler*, which Bruckner characterized as a mid-day repast for the hunters.

The finale, like the previous movement, is a significantly revised one. Opening with a long, throbbing pedal in the basses, tension builds as the horns and others intone a variant on a familiar motif that leads into a *fortissimo* imprecation from the brass of granite-like strength. Only Bruckner could have written and scored this, but it is certainly suggestive of the Wagner he adored—shades of *Wotan’s Farewell*. Soon the contrasting second group arrives, accompanied by the throbbing of the opening and we’re surrounded by a bucolic Austrian atmosphere. But, even in these salubrious tunes, listen for the inevitable interjection of the flatted scale step that has informed so much of this symphony—from beginning to end. It’s difficult to follow the ins and outs of Bruckner’s creative manipulations of sonata form, here, but the unity of the materials is palpable, nonetheless. Motifs, scale alterations, and the ubiquitous Bruckner 2+3 rhythm are all woven together as the finale unfolds at a leisurely pace, constantly shifting in moods. The long coda finally brings a sense of finality, in a buildup that is a sonic and psychological marvel. Probably far too much has been averred about the “influence” wrought by Wagner on his acolyte, Bruckner. But there can be no question but that while the former’s fingerprints are frequent in the latter’s work, Bruckner borrowed abstemiously and paid back with interest. He created his own, unique masterpieces, and this work is a noble and distinguished example.

–William E. Runyan

SOUTHERN ADVENTIST UNIVERSITY
SYMPHONY ORCHESTRA
2023-2024

First Violin

Beatrice Pang,
concertmaster
Eric Marsollier
Jordan Zinke
Kate Savino
Katelyn Snyder
Dexter Smith
Priscille Mikala
Summer Nichols
Glenn Grakov
Mary-Katherine Schmidt
Kayla Kwon
Jocelyn Urrutia
Ethan Braun
Sam Tooley
Spencer Kim
Lyndi Brenton
Juan Daniel Hernández-García
Alina Sorensen
Nicole Scheult
Joshua Wiley
Charlene Rodman

Second Violin

Susanna Ziesmer,
co-principal
Zachary Ramont,
co-principal
Amy Van Arsdell
Matthew Orquia
Soren Pang
Gabriella Schlueter
Micah Norwood
Luke Watson
Sofia Hall
Paul Shibata

Leyannah Chambers
Mirella Profir
Aliyah Cox
Matthew Harrington
Lisett Blandon
Diego Luna
Ximena González Juárez
Holly Janzen
Emilia Liedke
Loghann Hilliard
Caleb Bechtel
Dana Robinson
Ryan Wolfe
Kara Janzen
Faith Ing
Emily Cook

Viola

Matthew Kimbley, *principal*
Tata Tsikirai
Cameron Zinke
Kelsey Bright
Nya Walker
Sabrina Yoo
Abbie de Fluiter
Justin Bobo
Rory Mills
Kari Remmer
J. Bruce Ashton
Tami King
Ellen Francisco

Cello

Corbin Weiss, *principal*
John Tooley
Giselle Marsollier
Anderson Mills
Amelia Zimmerman
Jordaine Broyer
Hannah Boyd
Ellie Christensen
Stephanie Amaya
Reagan Goodman
Calvin Serban
Leila Ashton
Elaine Janzen

Bass

Grace Garcia, *principal*
Scott Ball
Susan Peel

Flute

Katie-Jane Emde, *principal*
Emilianne Cross

Oboe

Tristan Ramey, *principal*

English Horn

Tristan Ramey

Clarinet

Noah Sturges, *principal*
Sydney Crabtree

Bassoon

Sara Snider Schone, *principal*
Kevin Rodman

Horn

Jasiel Castro, *principal*
D. Rafferty Bradford
Josh Issa
Luke Hodson

Trumpet

Jayden Cushing, *principal*
Eliud Caballero
Charlie Peters

Trombone

Tyler Ronto
Kelvin Feitosa

Bass Trombone

Hosea Whitt

Tuba

Tommy Crabtree

Harp

Sophia Fulbright

Timpani

Emily White

Percussion

Bradley Peterson
Michael White

**Orchestra Manager/
Librarian**

Doug Penner