

THE LINCOLN HOME SCHOOL JUNIOR AND SENIOR STRING ORCHESTRAS

Spring Concert

Junior Orchestra directed by Ashley Krijan
Senior Orchestra directed by Martin Gaskell
Trumpet soloist – Mike Smith
Harp soloist – Heidi Huenefeld

3:00 p.m., Sunday May 6, 2007

Zion Church, Lincoln, Nebraska

PROGRAM

National Anthem (combined orchestras)

Junior Orchestra:

Festive Dance
Simple Gifts

Edmund J. Siennicki
Joseph Brackett Jr. (1797 – 1882), arr. John
Higgins

Saturday at the Symphony
Cripple Creek

Arr. John O'Reilly
Arr. Edmund J. Siennicki

Senior Orchestra:

Serenade No. 13 in G major, K 525,
("Eine kleine Nachtmusik")

Wolfgang Amadè Mozart (1756 – 1791)

1. *Allegro*
2. *Romanze (Andante)*
3. *Menuetto e Trio (Allegretto)*
4. *Rondo (Allegro)*

INTERMISSION

Sonata à 4 for Trumpet, Strings, and Organ
Evening Twilight
Fantasia for Harp and Strings
March from "Pi Acres Suite", Op. 3.14159

Pavel Josef Vejvanovský (1633/39 – 1693)
Evan Winter (conducted by composer)
Martin Gaskell
Martin Gaskell

Please join us for refreshments downstairs after the concert!

PROGRAM NOTES

***Festive Dance* – Edmund J. Siennicki**

Festive Dance starts with playful and buoyant music. This is followed by a more lyrical middle section in a smoother style featuring the cello. After that the opening music comes back.

***Simple Gifts* – Joseph Brackett Jr. (1797-1882), arr. John Higgins**

Even though they only had about 5000 adherents in their heyday (c. 1850), the “Shakers” or “Shaking Quakers”, formally called “the United Society of Believers in Christ's Second Appearing”, are one of the most fascinating and widely written about religious movements in late 18th and 19th century America. The movement waned considerably in the 20th century, but as of last year there were still four Shakers left in the 223-year-old Shaker commune of Sabbathday Lake in southern Maine. The Shakers originated with Ann Lee (1736 – 1784), the daughter of an English blacksmith in Manchester, England, around 1770. She called herself “Ann, the Word” or “Mother Ann”, the latter being the name she was called by her followers who came to believe that she embodied all the perfections of God in female form, and that through her the promises of the second coming of Jesus were fulfilled. In 1774 Mother Ann moved to New York. Two of the notable characteristics of the Shakers were their requirement of celibacy (even though Mother Ann herself had come to America with her husband and had had four children!) and the demonstrations of shaking and trembling that were believed to be manifestations of sin being purged from the body. The Shakers had an enormous cultural impact that persists down to our present day through their furniture, inventions, architecture, and music. A number of common things in our lives trace back to the Shakers (e.g., washing machines, circular saws, clothes pins, and selling seeds in small packets).

Musical inspiration has been very highly regarded among Shakers and thousands of songs and dances have been written. The most famous dance-song is *Simple Gifts*. Both the words (a single verse including some dance instructions) and the tune were written in 1848 at the height of the Shaker movement by Elder Joseph Brackett who served in the two Shaker communes which merged to form the remaining Sabbathday Lake commune. The tune of *Simple Gifts* became the most famous of Shaker dance songs through two events. The first was its incorporation by Aaron Copland (1900-1990) into his ballet score for *Appalachian Spring*. Copland made Brackett's tune famous and Brackett's tune arguably made *Appalachian Spring* Copland's most popular work. The second thing that made Brackett's tune popular was British songwriter Sydney Carter's 1963 adaption of it for his song “Lord of the Dance”. This has found its way into a number of hymn books. Since then there have been many arrangements of *Simple Gifts* and this afternoon the Junior Orchestra is performing an arrangement by John Higgins

***Saturday at the Symphony* – arr. John O'Reilly**

This piece is a medley of some of some well-known orchestral themes. The first is taken from the *Fanfare-Rondeau* from the first *Suite de Symphonies*, by French Baroque composer Jean-Joseph Mouret (1682–1738). It became best known as the signature tune of the PBS program “Masterpiece Theatre”. The second theme of *Saturday at the Symphony* is the chorale from the final part of *Finlandia* (Op. 26, No. 7) by Finnish composer Jean Sibelius (1865-1957). *Finlandia* is Latin for Finland and *Finlandia* (originally “Finland Awakes!”) is the most famous part of some music Sibelius wrote in 1899 for a pageant to support newspaper workers who were unemployed because of Russian censorship. The chorale tune is used in the USA for the hymn “Be Still my Soul”. The last theme in *Saturday at the Symphony* is the tune from the last movement of the *Symphony No. 1 in c minor* (1876) by the German composer Johannes Brahms (1833 -1897). It is used in the USA for the hymn “We are God's People.”

***Cripple Creek* – arr. Edmund J. Siennicki**

Cripple Creek (also sometimes called “Brushy Fork” or “Shootin' Creek”) is a well-known traditional American banjo tune that probably dates back to the start of the 20th century.

Serenade No. 13 in G major, K 525, “Eine kleine Nachtmusik” – Wolfgang Amadè Mozart (1756-1791)

The first thing one *must* say about German composer* Wolfgang Amadè Mozart in a home school orchestras' concert is that he was home schooled! As is well known, young Wolfgang showed considerable musical talent at an early age and his father, Leopold Mozart, a well-known court composer, violinist, and one of Europe's leading music teachers (he published a classic classic treatise on violin playing the year Wolfgang was born), took Wolfgang and his talented sister, Nannerl, on a seemingly never-ending tour of the courts of Europe. Given this nomadic lifestyle there was little choice but to home school and Leopold saw to his children's general education as well as their musical education. We do have to mention though that Wolfgang's parents were not perfect: as Wolfgang got older, Leopold Mozart took to lying about his son's age in publicity in order to improve business.

Why are we calling Wolfgang Mozart “Wolfgang Amadè Mozart”? The answer is that this is what became Wolfgang's preferred name for himself. At his Christening he had been given the Latinized name *Joannes Chrysostomus Wolfgangus Theophilus Mozart*. The first two given names refer to his birth on the feast of St. John Chrysostom the previous day and were never used. Theophilus, meaning “lover of God” in Greek (the same name used by St. Luke in the dedicatory preface to his gospel and the Acts of the Apostles) was the middle name of one of Wolfgang's godfathers. Wolfgang's preferred “Amadè” came from the Theophilus. Others often called him Wolfgang Gottlieb Mozart or Wolfgang Amadeus Mozart. “Gottlieb” is German for Theophilus and “Amadeus” is Latin. After his death, the latter stuck. The only recorded incident of Wolfgang writing his middle name as Amadeus was when he was making fun of it in a style of Pig Latin by signing his name “Wolfgangus Amadeus Mozartus” and adding some “us” endings to the each word of the date too!

Wolfgang Mozart is sometimes regarded as the quintessential child prodigy, but actually almost none of his earlier compositions get much attention. His reputation as a composer really rests on his later works. By contrast, Felix Mendelssohn wrote some of his greatest masterpieces (the string octet, the Overture to a Midsummer Night's Dream, etc.) as a teenager. Wolfgang Mozart's

* Despite any impressions to the contrary that Austria might give, Mozart was born in the German Holy Roman Empire, and Hitler was Austrian!

Eine kleine Nachtmusik serenade (“A Little Night Music”) which we are performing today is not the work of a child prodigy: when Mozart wrote it in 1787 he was 31 years old. We have no idea why Mozart wrote this serenade or when it was first performed, but it has become his best known and most widely performed piece.

Mozart described the serenade as originally being in five movements (“bestehend in einem Allegro, Menuett und Trio, Romance, Menuett und Trio, und Finale”) as was typical of serenades of the period, but the first “Menuett und Trio” was removed from the manuscript, presumably by Mozart himself, and we are now left with just four movements.

Sonata à 4 for Trumpet, Strings, and Organ - Pavel Josef Vejvanovský (1633/39 – 1693)

Pavel Josef Vejvanovský, perhaps the greatest trumpet virtuoso of his age, was born in either 1633 or 1639 (but probably not in both years) in either the small town of Hlučín in the Moravia-Silesian region in the west of the Czech Republic about 10 km south of the Polish border, or about 30 km further to the south in the village of Hukvaldy which is located between Frýdek-Místek and Příbor. (He was probably not born in both places.) Incidentally, if Vejvanovský was born in Hukvaldy this means that he was born in the same village as another famous Czech composer, the late 19th century/early 20th century composer Leoš Janáček.

After the devastating Thirty Years War, the Habsburgs had appointed Karl Leichtenstein-Kastelkorn as Prince-Bishop of Olomouc. He built himself a grand Italian renaissance style palace with elaborate gardens in the nearby town of Kroměříž and hired a large group of musicians from all over Europe. In the 1664 he hired Vejvanovský. After the departure of the virtuoso violinist and composer Heinrich Biber, Vejvanovský became master of the Kroměříž castle band from 1670 until his death in 1693. Curiously, quite likely because of court politics, Vejvanovský was never granted the title of Kappelmeister, but always styled himself *tubicen campestris* (Latin for “field trumpeter”). In addition to his responsibilities as music director, trumpeter, and composer, Vejvanovský maintained the Bishop’s music library and personally copied hundreds of manuscripts (he had neat handwriting). He made trips into Austria to copy music and made the Kroměříž Castle library into one of the most important sources of late 17th century music.

Today we are performing what is probably Vejvanovský’s most virtuosic trumpet composition, what he called his *Sonata à 4 / Be mollis / solo Clarino / solo Violino / con duobus Violis / Domine noster, quam / Ab autore Paulo Weywanowsky / Tubicine campestri*. It was written in or shortly after 1670. This “church sonata” belongs to the generation before the Corelli: concerto grosso the orchestra played last December. Vejvanovský’s description of the sonata being in “*Be mollis*” does not mean b minor, as one might think, but is an old-fashioned way of referring to what we now call g minor. The description means that the “soft” (*i.e.*, flattened) b is used rather than the “hard” B natural. Stylistically Vejvanovský belongs to an unduly neglected period of musical history (not neglected in the Gaskell household however!) – the “gap” between the composers of the Renaissance and the well-known composers of the late Baroque such as Corelli, Vivaldi, J. S. Bach, and Handel whose music we played last semester. One of the characteristics of this “gap” music is the frequent change in tempo and mood. The *Sonata à 4* has about 9 continuous short sections in 7 different tempi.

Vejvanovský was clearly a most impressive trumpet virtuoso because the solo part of this sonata in g minor is written for a natural C trumpet with no valves! Vejvanovský had an amazing technique that enabled him to correct the intonation of the difficult chromatic notes.

The music of Vejvanovský has long been one of the all-time favorites of the Gaskell family and we are grateful to Timothy Gaskell for producing the edition we are playing from today and for realizing the figured bass for the organ part.

Evening Twilight – Evan Winter (first performance)

The court in the Kroměříž castle enjoyed the best in the latest music; they would never have dreamed of listening to music by a dead German composer born 250 years earlier. Now it’s our turn to move into the music of our own time! Evan Winter wrote *Evening Twilight* only a few months ago and you get to be the first audience to hear it! It is a beautifully calm piece with a wonderful rich texture that seems to fit its title perfectly. A nice thing about doing music by living composers is that you can ask them questions about the music, and Evan explained to me that in the case of his *Evening Twilight* the mood of evening twilight was not the original inspiration but the idea of the title came afterwards.

Fantasia for Harp and Strings – Martin Gaskell (first performance)

Some of my compositions get finished because one or more family members tell me I have to finish them! The long tune in this piece was composed back in the 1970s during cloudy nights up at Lick Observatory on Mt. Hamilton in California for the slow movement of a woodwind quartet. A few years ago as we were making the transition from our old house in town to our new rural acreage (π Acres) I toyed with also using the tune in a piece for harp and strings. Back then the MIDI keyboard for entering music into the computer was in the same room where my wife, Barbara, took her afternoon naps. “Don’t stop!” said Barbara when she came in for her nap. “That’s nice music for taking a nap to!” So I carried on working on the idea and here it is, the *Fantasia for Harp and Strings*. Apart from that one tune from 30 years ago with its astronomical connection, the inspiration for this piece was moving out onto a hill overlooking the prairie. To me the long high notes on the violins seem to symbolize the vast expanse of the prairie and the sky over it.

Alla Marcia from “Pi Acres” Suite, Op. 3.14159 – Martin Gaskell

This march is the fifth and last movement from the first of two string suites (“Pi Acres” and “Windy Hill”) inspired in part by our move out to our acreage.

JUNIOR ORCHESTRA

Violins

Ceirra Austin
Charles Dowd
Allison Ediger
John Rohman
Sarah Rooney
Conner Rooney

Violas

Lauren Bydalek
Mary Dowd

Violoncello

Hana Bernhardson

SENIOR ORCHESTRA

First Violins

Catherine Dowd
Helen Dowd
Dylan Hoover
Emily Ediger
Daniel Gaskell
Aaron Kessler
Breanna Thornton

Angelica Hoover
Ashley Hoover
Bethany Thornton
Isabella White

Violoncellos

Natalie Anderson
Noah Hines
Lesley Hoover
Kaitlyn Hurdle

Second Violins

John Dowd
Laura Gaskell
Sydney King
Sophie Hines

Violas

Leah Bernhardson
Taylor Birdwell
Jane Dowd
Barbara Gaskell
Lynnette Hendrickson
Elsa Hines
Samantha Moser

Contrabass

Lily Ealey

Organ Continuo

Pam Penner

Ashley Krijan, our Junior Orchestra director is originally from Omaha. She began studying the violin when she was 4 years old. Ashley recently received a bachelor's degree in music education from UNL. While at UNL she taught in the String Project for two years. Sadly for us, Ashley is moving down to Kansas City, MO. in July where she will be teaching music at Prairie Point Elementary school. We will miss her!

Martin Gaskell, our Senior Orchestra director, explores and teaches about God's creation as an astrophysicist at the University of Nebraska, where the students choose him as a finalist for the annual ASUN Outstanding Educator Award five years in a row. He began composing music when he was about 13 years old and finds that music and astronomy go together very nicely.

Mike Smith, our trumpet soloist in the Vejvanovský, started playing trumpet when he was 8 or 9 years old. As a high schooler he was the principal trumpet in the Kansas All State Band. He went on to study trumpet at the University of Kansas and then played trumpet in the 6th Army band at Fort Sheridan, Chicago. Mike has been ministering to the Zion Church congregation with his trumpet in the worship service brass ensemble for the last three years. Today is his second appearance with the Homeschool Senior Orchestra.

Evan Winter is a homeschooled high school junior who has always been home schooled. He plays piano and flute, and sings in the St. Teresa's Boy's Choir and UNL All-Collegiate Chorus. Evan has been composing music for about 5 years. For the last two years in a row he won first place in the Lincoln Music Teacher's Association composition competition in the high-school category. In addition to his musical interests Evan likes to read philosophy, and to write.

Heidi Huenefeld heard a harp played at a wedding reception when she was 7. This started months of begging and waiting before her parents were willing to let her start harp lessons! Since then Heidi has studied with harp teachers including Margaret Nelson, Mary Bircher of the Omaha Symphony, Kathlee Wychulis of the Lincoln Symphony, and Alice Chalifoux in Maine. Heidi got a Bachelor of Arts in Harp Performance from UNL in 2005, and she also spent a year at Ravencrest Bible College in Estes Park, Colorado. Heidi now resides here in Lincoln where she and Betsy Bobenhouse make up the flute/harp duo, *Duo Andante*. Heidi is a harpist with the Hastings Symphony Orchestra, and she has also appeared with the Lincoln Symphony Orchestra, the UNL Symphony Orchestra, and many other groups. Heidi says that she loves coffee and country swing dancing! To learn more about the harp, *Duo Andante*, and related things, visit Heidi's website: <http://www.harpinheidi.com>.

It takes many people to keep orchestras running. In addition to the performers listed above we would like to thank Barbara Gaskell, Lynnette Hendrickson, Belinda Thornton, and Breanna Thornton for helping run sectional rehearsals, Lois Bernhardson for playing keyboard at rehearsals, Timothy Gaskell for being our recording engineer, Jane Dowd and Amy Hoover for serving as orchestra treasurers, Barbara Gaskell for being orchestra secretary, Karen Birdwell for being our building monitor during rehearsals, Joan Hines for organizing concert refreshment setup, and the many parents who help keep things running. We are grateful to UNL music professors Karen Becker, David Neely, Clark Potter, and Tyler White for help, advice, and encouragement during the year, and to the Sacred Arts Council of Lincoln for providing administrative support. Finally we must express our deep gratitude to Zion Church for kindly continuing to allow us to use their facilities for rehearsals and concerts.

The orchestras are always looking for more string players! Our fall schedule begins with the orchestras' kickoff the Monday before Labor Day (August 27) here at Zion Church. The Senior Orchestra normally rehearses from 3:00 to 6:00 p.m. and the Junior Orchestra from 4:30 to 6:00 p.m. Since we are family oriented, we encourage string-playing parents and older siblings who can play the music and attend rehearsals to play too. Families interested in either orchestra should contact Barbara Gaskell (464-9664 or gaskell@inetnebr.com). Orchestra information can be found on the web at: http://incolor.inebraska.com/gaskell/homeschool_senior_string_orchestra.html (including sample music).