

Welcome!

Thank you for joining us for Music Festival Palouse, Christ Church's annual classical music festival.

Christ Church's mission is "All of Christ for All of Life." Our mission certainly includes the arts. The purpose of the annual festival is to promote excellent performances of great repertoire, *solī Deo gloria*, and provide Christian musicians an opportunity to collaborate in a Christo-centric setting.

This year we are joined again by Dr. David Tedford as guest conductor. He will direct a concert of 19th-century German music Thursday night. The concert's concerto features soloist Ben Hart, violin and our own Cole Tutino, cello. Saturday night's chamber concert showcases a number of our musicians in a smaller setting. A wine reception follows. In the final concert on Sunday, we will present Felix Mendelssohn's *St. Paul*, an oratorio about the conversion and ministry of the Apostle Paul. In the oratorio joined by some wonderful solo voices: Chris and Lynette Pfund of Gainesville, Florida, and Jeff MacMullen of Waco, Texas.

We hope you'll enjoy these concerts and rejoice in the rich gifts our God gives us!

Mark Reagan
Music Festival Palouse, director

Festival Schedule

Thursday, June 20

Orchestral Music

7 p.m. Moscow Church of the Nazarene, 1400 E 7th Street

Saturday, June 22

Chamber Music and Wine Reception

7 p.m. Trinity Reformed Church, 101 E. Palouse River Drive

Sunday, June 23

Mendelssohn's St. Paul

3 p.m. New Saint Andrews North Campus Ballroom, 112 N. Main Street

Concert I

Thursday, June 20, 7 P.M.

Moscow Church of the Nazarene

David Tedford, guest conductor

Hebrides Overture, Op. 26.....*Felix Mendelssohn (1809-1847)*

Concerto for Violin, Cello and Orchestra, Op. 102.....*Johannes Brahms (1833-1896)*

Allegro

Andante

Vivace non troppo

Ben Hart, violin

Cole Tutino, cello

INTERMISSION

Symphony no. 7 in A, Op. 92.....*Ludwig van Beethoven (1770-1827)*

Poco sostenuto – Vivace

Andante un poco allegretto

Presto – Assai meno presto

Allegro con brio

Performers



David Tedford, guest conductor

Third place winner of the 2022 Los Angeles Conducting Competition and winner of the 2019 International Conductors Workshop & Competition, David Tedford currently holds positions of Conductor of the Bloomsburg University Community Orchestra, Mansfield University Symphony Orchestra, and the Williamsport Youth Symphony Orchestra. In addition, he is an Assistant Professor of Music at Bloomsburg University in Bloomsburg, Pennsylvania.

An avid educator, Tedford has been a guest conductor for numerous high school orchestra festivals and workshops throughout the East Coast and Midwest. He has also initiated multiple performing outlets for students at Bloomsburg University, including a Concerto Competition and chamber music opportunities. He also coordinates multiple educational outreach initiatives, such as the annual Young Persons' Concert, which brings around 1,000 to 1,500 elementary students to campus, and Stringposium, an educational outreach for area string players, and multiple pre-audition workshops for local high school musicians.

Dedicated to serving arts communities beyond the podium, Tedford is co-founder and contributor to The Adore Project (<https://theadoreproject.org/>), along with two other CODA members, which is a resource for

promoting composers of underrepresented demographics. He is also involved with the Orchestra division of, And We Were Heard (<https://www.andwewereheard.org/>), another organization helping to promote orchestra music written by underrepresented demographics. Tedford enjoys exploring the new trends in orchestral music, believing that the key to future generations of concertgoers is to perform music of contemporary society. His research interests include programming of contemporary music in the collegiate setting and is a proponent of promoting compositions by living composers. Additionally, he serves on the board of directors of the Harmony Arts Foundation in Bloomsburg, PA, a non-profit organization that is oriented towards the advancement of music education through lessons for all ages.

Tedford holds degrees from Grove City College, Ohio University, and the University of Iowa. He has worked with conductors such as Steven Huang, William LaRue Jones, Kenneth Kiesler, Stuart Malina, Dwight Oltman, Robert Page, Mark and Thakar, Neil Thomson, and Scott Weiss.



Ben Hart, violin

Hailing from New Orleans, Benjamin Hart has served as Associate Concertmaster of the Louisiana Philharmonic Orchestra since 2013. Ben spends his summers in Cooperstown, NY, as a member of the Glimmerglass Opera Festival Orchestra. He is a long-time member of the IRIS Collective in Germantown, TN, and has played at the Arizona Music Festival, Colorado Music Festival, and Britt Festival, among others. Ben has played in chamber ensembles across the US and in Europe.

Benjamin earned a Masters degree as a fellowship student at Indiana University, where he studied with Alexander Kerr. He received a Bachelors from Vanderbilt University under Christian Teal. His early studies in his hometown of St. Louis, MO were with the Arianna String Quartet, John McGrosso, Dr. Richard Kent Perry, Rebecca Markowski, and Carrie Telthorst. Benjamin maintains a private studio at his home in Terrytown, where he teaches violin students of all ages and abilities.



Cole Tutino, cello

Dr. Cole Tutino is Fellow of Music at New Saint Andrews College, where he teaches cello, music theory, and orchestra. He was previously Visiting Assistant Professor of Cello at Miami University in Oxford, OH, and Visiting Instructor of Cello at Luther College in Decorah, IA. Dr. Tutino has performed extensively as a soloist, chamber musician, orchestral player, and recording artist. He is principal cellist of the Washington Idaho Symphony and a member of the Mid Columbia Symphony. He has been principal of the Richmond Symphony Orchestra (IN) and a member of the Columbus Indiana Philharmonic and the Terre Haute Symphony Orchestra. As a chamber musician, he has been a member of the Oxford String Quartet, and the Luther

College Piano Quartet. His solo appearances include concertos with the Washington Idaho Symphony, Couer d'Alene Symphony, Richmond Symphony Orchestra, Cedarville University Orchestra, Miami University Symphony Orchestra, and Luther College Philharmonia. He has spent summers playing at the New

Hampshire Music Festival, the Utah Festival Opera, the National Orchestral Institute, the Brevard Music Festival, the Mendocino Music Festival, and the Las Vegas Music Festival. A proponent of a diverse array of musical genres, Dr. Tutino's activities have included Baroque performance practice, new music, and folk and pop music. He has performed on Baroque cello with the Indiana University Baroque Orchestra, the Georgina Joshi Handel Project, and as part of the Bloomington Bach Cantata Project. At the conference of the Christian Fellowship of Art Music Composers, he premiered David Canfield's Sonata for Cello and Piano, a composition that musically depicts the Christian tenets of salvation. He has also recorded with My Soul Among Lions and the Good Shepherd Band. He completed his undergraduate studies at San Jose State University and his masters and doctorate at Indiana University.

Program Notes

Felix Mendelssohn (1809-1847)

Hebrides Overture, Op. 26

Felix Bartholdy-Mendelssohn was not your typical Romantic composer. Where several of his contemporaries struggled with finances, health, musical performance opportunities, and several other issues that plagued the Romantic-Era composer, Mendelssohn was an exception. His parents were supportive of a career in music, to the point that Mendelssohn's father hired full orchestras for his son so that Mendelssohn's music could be performed. These opportunities aided in cultivating a love of art and, in particular, music. By age twenty, Mendelssohn had written his famous string Octet and the overture to *A Midsummer Night's Dream*.

It was in 1829 that Mendelssohn was inspired to write the concert overture *Hebrides Overture, or Fingal's Cave*, after a trip to Scotland. He was only twenty years old when he made the trip to the northwestern coast of Scotland with a good friend of his, Karl Klingemann, to visit the Hebrides Islands and later, Fingal's Cave, on the island of Staffa. It was after seeing the beautiful scenery off the coast of the Hebrides Islands that Mendelssohn sat down and composed the first few measures. He was so moved, that he sent the excerpt to his sister, Fanny Mendelssohn, another accomplished composer and pianist, saying, "I send you the following, which came into my head there." The following day, he and Klingemann set off to visit Fingal's Cave, which is named after a character in a third-century Gaelic story. Unfortunately, they had to row a skiff to get there, and in the process of viewing the awe-inspiring rock formation, Mendelssohn got seasick.

After returning to continental Europe, Mendelssohn completed the first draft of the overture in Rome in 1830. Unsatisfied with the first draft, and in keeping with the sea allusions, he said that the middle section "...is very silly and entire so-called development tastes more of counterpoint than of whale oil, seagulls, and salted cod." Regardless, the work premiered in 1832 in London by the London Philharmonic Orchestra. Still not happy with it, Mendelssohn continued to revise it until it was published in 1833. One piece of trivia. The overture technically has two names: Hebrides and Fingal's Cave. The reason is believed to be that the publisher thought that adding Fingal's Cave would be more recognizable than "The Hebrides." Another bit of trivia. This is not the only piece inspired by a trip to Scotland that Mendelssohn wrote. His third symphony, "Scottish," captures more Scottish ideas and scenery.

The piece is a concert overture, a relatively new type of overture that emerged during the nineteenth century. Concert overtures are typically stand-alone pieces that are not drawn from a stage work or opera, but are used

as a concert opener in the performance hall. These were a very popular form of composition and were used by many composers such as Brahms, Beethoven, Berlioz, Tchaikovsky, etc.

Hebrides Overture is not programmatic in that it does not follow a narrative or tell a story. However, it is programmatic in the same way that Beethoven's *Pastoral Symphony* is programmatic, in that it is inspired by an extra-musical device – the sea and the scenery of the Hebrides Islands and Fingal's Cave. The opening motive, which is what Mendelssohn wrote and sent to his sister, is mysterious and, can be argued, imitates the rocking of a boat. The theme begins quite calmly and relaxed. As the motive is passed through the orchestra, it rises in pitch in the violin sections and upper winds. As the theme gains intensity, representing the sea's ebb and flow, dramatic crescendos and accents allude to crashing sea waves upon rocks.

The second theme, in contrast, soars in the major tonal center. One historian, Donald Francis Tovey, stated that it (this second theme) is “the greatest melody Mendelssohn ever wrote.” It is introduced in the lower instruments like the first theme, which helps to maintain the mysterious atmosphere Mendelssohn has created. Later, the first theme returns, but in a much more aggressive and march-like character. As the opening fragment returns, there is a relaxation in rhythm and intensity, which is reinforced by a calmer statement by the two clarinets. The overture ends with repeated, evocative statements of the opening theme played by the clarinet, taking us back to a cloudy, but serene, Scottish seascape.

David Tedford

Johannes Brahms (1833-1897) **Concerto for Violin, Cello and Orchestra, Op. 102**

Brahms referred to his Double Concerto with words like "funny," "amusing," "folly," and "prank," not descriptions that come to mind while hearing the piece. The Double Concerto is a titanic work, seemingly hewn from musical granite. The passages for orchestra seem imposing and are scored with an almost Spartan severity, and the writing for the soloists is rugged, almost gruff in places. The work is among the final entries in the great repertory of 19th-century concertos stretching back to Beethoven, who himself built on the classical concerto tradition of Mozart. Hardly a "prank."

The reasons behind the Double Concerto could scarcely be more serious. Brahms had broken with his longtime friend and collaborator, the violinist Joseph Joachim, in 1880. Joachim suspected his wife of having an affair with the composer's publisher Fritz Simrock. But Brahms believed Frau Joachim's protestations of innocence, a position that brought about a split between composer and violinist. Joachim's name comes up in letters Brahms wrote during the Double Concerto's composition, although the two were not yet back on speaking terms.

That the Concerto was an overture to Joachim is confirmed by those around Brahms during the period of its composition. Clara Schumann noted in her journal, "This concerto is a work of reconciliation - Joachim and Brahms have spoken to each other again for the first time in years."

Brahms, Joachim, Clara, and the cellist Robert Hausmann, another artist with whom Brahms had already worked, descended on the resort town of Baden-Baden in September 1887 to rehearse the Concerto. The work premiered in October 1887 in Cologne at the Gürzenich Concerts, with Brahms conducting and Joachim and Hausmann as soloists.

The Double Concerto was warmly, though not rapturously received, and some of Brahms' closest friends were fairly vicious with their criticism. Clara Schumann wrote, again in her journal, that it lacked "the warmth and freshness which are so often found to be in his works," and Theodore Billroth, an amateur musician, and friend of the composer, described the Concerto as "tedious and wearisome, a really senile production." But others admired the work, and none more so than Joachim. Brahms gave him the manuscript of the work, offering a hand-written dedication "to him for whom it was written."

Commentators have discussed Brahms' fairly dismissive references to the work as a proactive defense mechanism - a sort of "keep everyone's expectations low and maybe they'll be pleasantly surprised" strategy. His equivocal attitude toward the work and the different opinions it elicited from his friends have meant that the Double Concerto has never quite occupied the kind of place in the repertory as Brahms' other concertante works. But the Double Concerto occupies a unique place in Brahms' output as the only orchestral work he wrote in his leaner late style.

The first movement is among the most formally fascinating Brahms composed. It adheres loosely to the strictures of sonata form (exposition-development-recapitulation), but whenever themes reappear, Brahms varies them somehow, even in the recapitulation. The exposition of themes at the beginning of the movement progresses surprisingly, and the concept of the exposition repeat, a standard feature of 19th-century sonata form and usually a true verbatim repeat, is approached with great freedom by Brahms here. The recapitulation is, like the exposition, a sort of extended double affair, with the return of the first and second themes treated so freely that the signposts indicating the movement's progress from development to recapitulation are blurred. Here, the soloists join the orchestra in the second half of the recapitulation, and Brahms extends his material, especially the second theme, with the soloists each playing the theme (first the violin, then the cello) in a passage marked dolce (sweet) that has to be among the most beautiful Brahms ever put on paper. The coda revisits the severity of the opening theme, with staccato, forte writing for the soloists and orchestra that provides a massive closing.

The ternary form (A-B-A) andante recalls the gentle lyricism of many of Brahms' other orchestral slow movements. A little, two-note introduction, played first by the horns, then by all the winds, prefaces the simple opening melody, which is played by the soloists and the strings, colored by flutes, bassoons, and clarinets. The central section begins with the winds, over a pizzicato string chord.

The sonata-rondo finale begins with a desultory, almost sneaky staccato theme, played first by the cello soloist, and then taken up by the violinist before erupting with surprising vehemence from the full orchestra. The soloists introduce the rich, mellifluous second theme before the first one returns, fragmented and played by the soloists, then by bassoon, oboe, and flute to begin the development (which also functions as the first contrasting episode in the rondo scheme). The strings then introduce new material, a fairly grand, almost imposing theme, played fortissimo. When the first theme returns, marking the recapitulation, which doubles as the final rondo episode, the winds decorate it discreetly. The Concerto concludes with three final, loud chords, a massive and simple gesture that ends a concerto whose austere surface obscures countless musical and formal riches.

John Mangum, St. Paul Chamber Orchestra

Ludwig van Beethoven (1770-1827)
Symphony no. 7 in A, Op. 92

The Seventh Symphony marks the end of a decade-long period of prolific composing, which also included symphonies two through six, three string quartets, two piano trios, four violin sonatas, the cello sonata, six piano sonatas, the Violin and Triple concerti, his lone opera *Fidelio*, an oratorio, a mass, and his Choral Fantasy. The Seventh Symphony is in good company and is equally brilliant.

Beethoven's Seventh Symphony is spirited, intense, and tuneful. It was completed in 1812, the year in which Napoleon was beginning to fail in his conquests. Celebrating this turn of events, the Seventh Symphony premiered at a concert in Vienna on December 8, 1813 to benefit troops wounded in the Battle of Hanau, a small but tactical victory that routed Napoleon into a retreat. Ironically, the Seventh Symphony was not the highlight of that performance, but a rarely today heard piece, *Wellington's Victory, or The Battle of Vitoria*.

The Seventh Symphony was so well received that the audience demanded that the second movement be repeated during numerous performances. Beethoven, who was conducting, was energized, and Louis Spohr, a leading violinist of the time, reported in his Autobiography that "as a sforzando occurred, he tore his arms with great vehemence asunder... at the entrance of a forte he jumped into the air. Sometimes, too, he unconsciously shouted to strengthen the forte." A consistent rhythmic drive was intoxicating and stimulating. Beethoven spoke of it fondly as "one of my best works..."

Like the First, Second, and Fourth symphonies, the Seventh begins with a slow introduction, one of the largest slow introductions in any symphony in history. A lone oboe emerges, playing a plaintive melody, which is quickly caught up by the clarinet, horn, and bassoon. Two secondary melodies quickly follow. After a small pause, a stuttering repetition of E prepares for the exuberant entrance of the flute, offering a folk-like first theme. While there is a second theme, the first brings the energy for the duration of the first movement.

As mentioned, the second movement was repeated at the premiere. It is the "slow, serious" movement of the symphony. Beginning with a chord in the winds, a persistent rhythmic pattern is established (long, short, short, long, long). Beethoven layers this motive with a lyrical second motive, creating a musical juxtaposition. The movement closes with a fugal section which keeps its hold on the opening rhythm.

The third movement is an energetic scherzo, bouncing along, in much the same manner as the main theme from the first movement. A small trio section in D major combines clarinet, bassoon, and horn, offering a contrasting interlude, based on a hymn tune from southern Austria. Like its predecessor, the Minuet and Trio, each section is repeated. But instead of a full repeat of the calmer trio, it is truncated, allowing the driving energy of the scherzo to never fade.

As Michael Steinberg, longtime program writer for the San Francisco Symphony, puts it, the final movement "...carries to an extreme point...the sense of a truly wild and swirling motion adumbrated in the first movement." This movement caps the symphony in another energy-driven event. Bringing all the remaining energy to the forefront, Beethoven immediately releases all the stops as the strings vigorously take the spotlight with a rousing, energetic flourish of a first theme. The second theme, just as exuberant as the first, continues driving the energy forward. The finale comes to a driving close with a 59-measure Coda built over an obsessively repeated bass of two notes. Toward the close, a flute sings out a small remembrance of the opening theme from the first movement but is quickly consumed by the fire and madness of the final measures.

Festival Orchestra

Flute

Anna McLeran, Searcy, AR

Oboe

Fahime Taghavi, Moscow, ID

Iain Anderson, Moscow, ID

Clarinet

Geoffrey Flolo, Coeur d'Alene, ID

Zeping Cheng, Moscow, ID

Bassoon

Selena Tutino, Moscow, ID

Karl Falskow, University Place, WA

Horn

Martin King, principal, Pullman, WA

Cassidy Fairchild, Pullman, WA

Steven Randall, Pullman, WA

Nick Yoon, Pullman, WA

Trumpet

David Turnbull, Pullman, WA

Sam Exline, Viola, ID

Timpani

Nathan Stenzel, Moscow, ID

Organ

Mark Shockey, Moscow, ID

Piano

Erikson Rojas, Palm Beach, FL

Violin I

Rebecca Stenzel, concertmistress, Moscow, ID

Meredith Arksey, Spokane, WA

Viet Block, Pendleton, OR

Anna Bone, Tallahassee, FL

Abigail Kelly, North Prairie, WI

Allison Smith, State College, PA

Violin II

Krista Smith, principal, Vienna, VA

Jacqueline Courtney, Moscow, ID

Alex Hyink, Carbondale, IL

Lydia Newton, Lucedale, MS

Viola

Maria Rusu, principal, Newark, DE

Hans Klein, Walla Walla, WA

Emily Kurlinski, College Place, WA

Carleton Raisbeck, Moscow, ID

Angela Schauer, Moscow, ID

Cello

Cole Tutino, principal, Moscow, ID

Sangwon Chung, West Richland, WA

Benjamin Hyink, Carbondale, IL

Jocelyn Meyer, Moscow, ID

Ruth Stokes, State College, PA

Bass

Vegas Harmon, Moscow, ID

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