

PROGRAM NOTES

Jesu, meine Freude (Jesus, my Joy), BWV 227

Johann Sebastian Bach (1685-1750)

Arranged by Lowell E. Shaw (b. 1930)

Jesu, meine Freude is an eleven-movement *motet* (a short piece of sacred choral music, typically polyphonic in texture and unaccompanied by instruments) for five voices (SSATB) based on the Lutheran hymn, “Jesu, meine Freude.” Bach set all six verses of the chorale text while interspersing verses from the Epistle to the Romans. Incorporating key Lutheran doctrine, the Biblical text is contrasted by the hymn, which was written in the first person with a focus on emotion. Bach set both texts with attention to dramatic detail in a symmetrical structure. It is an exhaustive exploration of this chorale, a tune to which Bach never returned.

In 1970, Lowell Shaw arranged the motet for five horns, mirroring Bach’s five-part setting, and included two of the motet’s choruses—No. 5 Trotz dem alten Drachen and No.6 Ihr aber seid nicht fleischlich. Shaw set these choruses in Bach’s original key of e minor, but the listener will hear them in a minor due to the horn’s transposition. The first movement, Andante, is a 5-part chorus and variations, while the second movement, Allegro non tanto - andante, is a double fugue.

Praeludium, BWV 539

Arranged by Matthias Pflaum

This *Praeludium* is an arrangement for five horns of Bach’s Prelude and Fugue in D Minor, BWV 539. Bach composed this solo organ work shortly after he concluded his appointment in Weimar either in Cöthen (1717-1723) or from his initial years as Cantor of the St. Thomas School in Leipzig (1723-1750). The Prelude has an arpeggiated texture and a simple, rounded binary form. It is reminiscent of the type of fashionable, uncomplicated harpsichord music that was becoming increasingly popular during Bach’s later years.



Johann Sebastian Bach (1685-1750) was born into a musical family and began his musical instruction on violin and harpsichord with his father, Johann Ambrosius, who was a court musician for the Duke of Eisenach. He was not yet ten when he was orphaned and taken in by his recently married oldest brother Johann Christoff. In 1700, he acquired a position in the choir at the Michaelis monastery in Lüneberg. Although his voice soon changed, he continued as there an instrumentalist.

He secured his first professional post in Weimar in 1703 as a violinist, and became organist at the Neue Kirche in Arnstadt from 1703-1707. His relationship with his employer was precarious, as the young musician often avoided his responsibilities, preferring to practice the organ.

In June of 1707, Bach became the organist at St. Blasius in Mühlhausen and that fall married his cousin, Maria Barbara Bach. While in Mühlhausen, Bach composed his famous Toccata and Fugue in D minor, BWV 565, and his first cantatas. He next took a post for the Duke of Sachsen-Weimar in 1708 as court organist and orchestra violinist, eventually becoming its leader in 1714. He wrote many organ compositions during this period, including his *Orgelbüchlein*.

Due to politics between the Duke and his officials, Bach left Weimar and secured a post in December 1717 as Kapellmeister at Cöthen. In 1720, Bach's wife suddenly died, leaving him with four surviving children (three others had died in infancy). A short while later, he married his second wife, soprano Anna Magdalena Wilke, who would bear 13 children (only 5 survived childhood). The six *Brandenburg* Concertos, among many other secular works, date from his Cöthen years.

Bach became Kantor of the Thomas School in Leipzig in May 1723, a post which he held until his death. It was in Leipzig that he composed the bulk of his religious and secular cantatas. Dissatisfied with this post due to inadequate compensation, time-consuming duties, and poor facilities Bach sought additional projects including directorship of Leipzig's Collegium Musicum, an ensemble of professional and amateur musicians who gave weekly concerts. In 1736, he also became music director at the Dresden Court in the service of Frederick Augustus II. Bach began making trips to Berlin in the 1740s, where his son Carl Philip Emmanuel served as a court musician. In May 1747, the composer was warmly received by King Frederick II of Prussia, for whom he wrote the *Musical Offering*, BWV 1079. Suffering from diabetes, he died on July 28, 1750.

Tantum Ergo in D

Anton Bruckner (1824-1896)
Arranged by Matthias Pflaum

Anton Bruckner was a deeply religious man, who composed numerous sacred works including a Te Deum, five psalm settings, a Festive cantata, a Magnificat, forty motets, and seven Masses. Among these motets (sacred polyphonic works for unaccompanied choir), he arranged eight settings of Tantum ergo.

The Tantum Ergo is the beginning of the last two verses of “Pange lingua gloriosi corporis mysterium,” a Medieval Latin hymn attributed to St. Thomas Aquinas (1225-1274).

Tantum Ergo English Translation:

Down in adoration falling,
Lo! the sacred Host we hail,
Lo! o'er ancient forms departing
Newer rites of grace prevail;
Faith for all defects supplying,
Where the feeble senses fail.
To the Everlasting Father,
And the Son Who reigns on high
With the Holy Ghost proceeding
Forth from Each eternally,
Be salvation, honour, blessing,
Might, and endless majesty.
Amen.



Anton Bruckner (1824-1896) was born in Ansefelden, Austria. His father, a schoolteacher and organist, was his first music teacher. After his father died, Anton studied at the Augustinian monastery in St. Florian, becoming an organist there in 1851. After several years of studying composition and counterpoint by mail, he passed exams at the Vienna Conservatory in 1861. In 1863, Bruckner was introduced to the music of Richard Wagner, which he studied extensively and used as a model for his own compositions. He began teaching music theory at the Vienna Conservatory in 1868, during which time he focused his energy on composing symphonies, which were generally poorly received.

Bruckner was a renowned organist in his day. He toured France in 1869 and England in 1871, giving recitals at both the Royal Albert Hall and the Crystal Palace. Although he did not compose any major works for the organ, his improvisations sometimes provided inspiration for his symphonies. In fact, the orchestration in his symphonies often involves abrupt shifts and call-and-response between multiple groups of instruments, much like switching manuals on an organ.

Bruckner wrote a great deal of sacred choral music, but he is best known for his symphonies: two unnumbered apprentice works, eight completed mature symphonies, and the first three movements of a Ninth. The symphonies are monumental: expansive in scale, precise in formal design, and elaborate in contrapuntal writing. The sonorities are stately and often compared to the organ. Viennese critic Max Graf wrote that Bruckner "pondered over chords and chord associations as a medieval architect contemplated the original forms of a Gothic cathedral."

Known as a very simple man, there are many accounts of Bruckner's unwavering pursuit of his career, his love of beer, and his humble acceptance of the recognition that eventually came his way. Once, after a rehearsal of his Fourth Symphony, Bruckner tipped the conductor Hans Richter: "When the symphony was over," Richter related, "Bruckner came to me, his face beaming with enthusiasm and joy. I felt him press a coin into my hand. 'Take this' he said, 'and drink a glass of beer to my health.'"

Bruckner was decorated by the Emperor Franz Joseph with the Order of St. Joseph in 1886. He died in Vienna in 1896 from natural causes and is buried in the crypt of St. Florian monastery church below his favorite organ.

Le quattro stagioni (The Four Seasons), Op. 8, Nos. 1-4

La primavera (Spring), RV 269

L'estate (Summer), RV 315

L'autunno (Autumn), RV 293

L'inverno (Winter), RV 297

Antonio Vivaldi (1678-1741)

Antonio Vivaldi's *The Four Seasons* is one of the most popular and recognizable collection of works in Classical repertoire today, and excerpts of it can be found in movies, commercials, and even cell phone ring tones. Ironically, this collection of concerti (along with the rest of Vivaldi's music), which has made its way into the very fabric of popular culture, was forgotten for over two hundred years. After Vivaldi's death in 1741, his music fell into obscurity and it was not until 1926 that a collection of his music was discovered in a monastery near Turin. Italian composer Alfred Casella organized a Vivaldi week in 1939 to revive long-lost works, and Vivaldi's music has since become standard in the Baroque repertoire. *The Four Seasons* became instantly popular after American violinist Louis Kaufman brought it to Carnegie Hall in 1947 and subsequently recorded it with members of the New York Philharmonic.

The Four Seasons was originally published in 1725 as part of a series of 12 concerti entitled *Il cimento dell'armonia e dell'invenzione (The Contest Between Harmony and Invention)*. Scholars have long believed that Vivaldi's inspiration for *The Four Seasons* was the countryside around Mantua and that they were composed somewhere between 1716 and 1718 (he did not date his works). Unlike other composers of his time, Vivaldi understood the importance of descriptive titles in his music. Many of his works have titles, a way of leading and connecting with the listener, which made his music easier to market and sell. Four sonnets believed to written by Vivaldi himself were published with the concerti.

The Four Seasons is one of the earliest and most detailed examples of program music (instrumental music that evokes images or tells a story). Each of the concerti is in the standard three movement format (Fast-Slow-Fast) of the Baroque Era. The accompanying sonnets are likewise separated into three sections, corresponding with each movement of the concerto. Vivaldi went to great lengths to connect musical imagery with the text, even going so far as to mark the scores so that performers would know exactly what they representing.

The sonnet text for each corresponding concerto movement is provided below. Reading the text while listening to the performance gives the listener a sense of Vivaldi's visionary and masterful ability to create images in instrumental music at a level that was unparalleled during his lifetime.

La Primavera (Spring)

Spring is a joyous season of rebirth. The opening movement features birdsong for both the soloist and two other solo violins, and the slow movement depicts a napping goatherd with his dog (listen to the violas for the “woof-woof” of the barking dog).

Allegro

Springtime is upon us.
The birds celebrate her return with festive song,
and murmuring streams are
softly caressed by the breezes.
Thunderstorms, those heralds of Spring, roar,
casting their dark mantle over heaven,
Then they die away to silence,
and the birds take up their charming songs once more.

Largo

On the flower-strewn meadow, with leafy branches
rustling overhead, the goat-herd sleeps,
his faithful dog beside him.

Allegro

Led by the festive sound of rustic bagpipes,
nymphs and shepherds lightly dance
beneath the brilliant canopy of spring.

L'estate (Summer)

Summer is the most ominous of the seasons. Its first movement depicts summer's stifling heat with distant rumbles of a thunderstorm. The soloist emulates the cuckoo, turtledove, and goldfinch. In the slow movement, a peasant tosses and turns in fear of a coming storm as insects hum around him. In the final movement, the storm finally breaks with all of the unleashed power of Mother Nature Vivaldi could generate.

Allegro non molto

Under a hard season, fired up by the sun
Languishes man, languishes the flock and burns the pine
We hear the cuckoo's voice;
then sweet songs of the turtledove and finch are heard.
Soft breezes stir the air, but threatening
the North Wind sweeps them suddenly aside.
The shepherd trembles,
fearing violent storms and his fate.

Adagio e piano – Presto e forte

The fear of lightning and fierce thunder
Robs his tired limbs of rest
As gnats and flies buzz furiously around.

Presto

Alas, his fears were justified
The Heavens thunder and roar and with hail
Cut the head off the wheat and damages the grain.

L'autunno (Autumn)

Autumn celebrates the harvest with peasant dances and hunts. Vivaldi set this concerto in the hunting horn key of F Major, a key in which composers frequently used to represent pastoral scenes. The soloist, representing the inebriated peasant, has brilliant, virtuoso passages. In the slow movement, the drunken peasant sleeps as the harpsichord is featured over muted strings. The last movement depicts the hunt: prancing of the horses, barking dogs, gunfire, and the soloist as the fleeing target, who dies right before the last ritornello.

Allegro

Celebrates the peasant, with songs and dances,
The pleasure of a bountiful harvest.
And fired up by Bacchus' liquor,
many end their revelry in sleep.

Adagio molto

Everyone is made to forget their cares and to sing and dance
By the air which is tempered with pleasure
And (by) the season that invites so many, many
Out of their sweetest slumber to fine enjoyment

Allegro

The hunters emerge at the new dawn,
And with horns and dogs and guns depart upon their hunting
The beast flees and they follow its trail;
Terrified and tired of the great noise
Of guns and dogs, the beast, wounded, threatens
Languidly to flee, but harried, dies.

L'inverno (Winter)

Winter begins with teeth-chattering entrances of instruments that build into stark dissonances, perhaps a musical reminiscence of the biting cold of 1708-09 when the lagoon in Venice froze. The slow movement is as warm as the first movement is cold. The plucking violins represent raindrops as the listener sits by the cozy fire. In the final movement, Vivaldi depicts the dangers of walking and slipping on the ice. The concerto ends with the soloist dashing indoors to escape the harshness of the cold.

Allegro non molto

To tremble from cold in the icy snow,
In the harsh breath of a horrid wind;
To run, stamping one's feet every moment,
Our teeth chattering in the extreme cold

Largo

Before the fire to pass peaceful,
Contented days while the rain outside pours down.

Allegro

We tread the icy path slowly and cautiously,
for fear of tripping and falling.
Then turn abruptly, slip, crash on the ground and,
rising, hasten on across the ice lest it cracks up.
We feel the chill north winds course through the home
despite the locked and bolted doors...
this is winter, which nonetheless
brings its own delights.

Sonnet Translations by Armand D'Angour



Antonio Lucio Vivaldi (1678-1741) was born in Venice, Italy to a musical family. His father was a professional violinist who both trained his son and introduced young Antonio to the most accomplished musicians and composers in Venice at the time. Suffering from a chronic shortness of breath (which is believed to have been asthma), Vivaldi was never considered to be a healthy child. He showed great promise on the violin at an early age, but his health prohibited him from mastering the wind instruments.

Vivaldi was as interested in pursuing religion as he was music, and began studies to become a priest at the age of 15. He was ordained in 1703, and nicknamed "il Prete Rosso" (the Red Priest) for his red hair. Vivaldi's career in the clergy was brief. In 1704, he was given a dispensation from celebrating the Mass due to his breathing difficulties and due to his habit of composing during Mass. Vivaldi remained a committed Catholic for the rest of his life, and his death record lists him as "Antonio Vivaldi, Secular Priest." Contemporary composer, Ernst Ludwig Gerber noted "the rosary never left his hand except when he picked up the pen to write an opera."

In September of 1703, Vivaldi was named master of violin at the Ospedale della Pietà (Devout Hospital of Mercy) in Venice. Often termed an "orphanage", the Ospedale was actually a home for the illegitimate offspring of noblemen. At the Ospedale, boys received training in the trades and girls received musical training. It was endowed by the fathers; its furnishings were lavish, the young ladies were well looked-after, and the musical training was the best in Venice. The most talented girls joined an orchestra that played Vivaldi's compositions, including religious choral music. Under Vivaldi's leadership, the all-female orchestra gained international recognition, and he was promoted to music director in 1716. During his thirty-year tenure at the Ospedale, Vivaldi was to compose many of his major works. Many of his concerti were written for his students there and were actually exercises which he played with his students.

Outside of his work at the Ospedale, Vivaldi began to compose operas, of which fifty scores survive. His two most successful operas, *La costanza trionfante* and *Farnace*, were performed in multiple revivals during Vivaldi's lifetime. Vivaldi also accepted a several temporary positions with patrons in Mantua and Rome. It was during his time in Mantua that it is believed he composed *The Four Seasons*.

Vivaldi developed an international reputation early in his career. His patrons and admirers included members of European nobility and the upper echelon of the clergy, which led to travels to Prague, Amsterdam, and Vienna. He composed music for the wedding of King Louis XV. He was also a favorite of Emperor Charles VI, who honored Vivaldi publicly by naming him a knight.

Success early in his life did not protect Vivaldi from financial difficulties at the end. In 1740, Venice was in economic decline and Vivaldi resigned from the Ospedale to seek his fortune in Vienna, hopefully at the Imperial Court. The death of Charles VI left him without a patron, however, and he died in poverty in Vienna on July 28, 1741. Vivaldi was buried in a simple grave following a funeral that had no music.

Vivaldi's popularity declined after his death and his music remained obscure during the Classic and Romantic eras. In the early twentieth century, scholars and musicians once again regained interest in Vivaldi's music. In 1939, Italian pianist and composer Alfredo Casella, organized the Vivaldi Week revival, and Vivaldi's music has been performed widely since World War II.

Of the 500 concerti Vivaldi composed during his life, 350 are for solo instrument and strings. Most of his concerti are for violin, but Vivaldi also composed solo concerti for bassoon, cello, oboe, flute, viola d'amore, recorder, lute, and mandolin. He standardized the ritornello form found in the concerto as well as the three-movement concerto format. Vivaldi also composed over forty operas, a large body of sacred choral music, sinfonias, 90 sonatas, and chamber music. His concerti and arias deeply influenced the music of Johann Sebastian Bach and also Wolfgang Amadeus Mozart. His most popular work remains *The Four Seasons*.

**Program Notes by Dr. Sarah M. Schettler,
Louisiana Philharmonic Orchestra, Second Flute**

Louisiana Philharmonic Orchestra Soloists:



Xiao Fu, a native of China, joined the Louisiana Philharmonic Orchestra in 2008 and served as Acting Associate Concertmaster in 2012-2013. Before coming to New Orleans, she performed with Cincinnati Symphony Orchestra, Cincinnati Chamber Orchestra and Dayton Symphony Orchestra.

She earned her Master of Music degree and Artist Diploma under Kurt Sassmannshaus at Cincinnati Conservatory of Music. Ms. Fu has received rewards and prizes including first prize and scholarship winner in the Dorothy Starling Foundation Violin Competition (2004) and the Aspen Music Festival (2004) and Fellowship (2008). In 2015, her chamber group received a GAMBIT award for Best Chamber Music concert. Concert highlights include solo appearances with LPO in 2017 and the LPO's Carnegie Hall concert in 2018.

As an active chamber player, she has performed with LPO guest artist Paul Huang in 2015 and Edgar Meyer in 2017. Xiao's current festival appearances include the International Summer Academia in Salzburg and the Colorado Music Festival in Boulder.



Benjamin Hart began playing violin at age 5 in his hometown of St. Louis Missouri. He joined the Louisiana Philharmonic Orchestra as Associate Concertmaster in January 2013. He also makes regular appearances with the IRIS Orchestra in Germantown, Tennessee. He has appeared at summer festivals in Colorado, Oregon, Idaho, and Aix-en-Provence, France. Ben earned a Masters in Music from Indiana University in 2012, where he studied with acclaimed concertmaster and soloist, Alexander Kerr. He received a Bachelor's degree with honors from Vanderbilt University, where he studied with Christian

Teal. His early studies in St. Louis were with Carrie Telthorst, Rebecca Markowski, Dr. Richard Kent Perry, and John McGrosso.

As a chamber musician, Benjamin performs a wide variety of music with the New Orleans-based Polymnia Quartet. He was previously a member of the Ars Nova Quartet, where he received training from the Emerson, Takács, Juilliard, Cleveland, Concord, and American String Quartets. He has also received recognition as a composer and arranger. Benjamin arranged and directed two hymn albums featuring his sibling ensemble, Harts on Strings. Benjamin has taught violin students of all ages and abilities. He is a registered Suzuki teacher, and maintains a small private studio. He and his wife and four children reside in Terrytown.



Byron Tauchi is currently the principal second violin in the Louisiana Philharmonic Orchestra. He has served as concertmaster of the National Orchestral Association, the New Philharmonic of New Jersey, the Manhattan Chamber Orchestra, and as associate concertmaster of the San Jose Symphony. He has been a faculty member at the Brevard Music Festival since 1992 and has served as the chair of the string area. He has also been a member of the faculty at the University of Santa Clara and the University of Nevada Las Vegas.

Tauchi has performed as a recitalist, soloist and chamber musician throughout the United States, Spain, Denmark, Italy and the Ukraine. Recent performances have been in Nevada, California, Washington, Oklahoma and North Carolina. He made his first concerto appearance with orchestra at the age of thirteen.

Tauchi attended the Manhattan School of Music studying with Raphael Bronstein and Ariana Bronne. He also holds a degree in Computer Science from the University of California at Berkeley.



Hannah Yim joined the Louisiana Philharmonic Orchestra in 2007. She has a BM and MM in music performance from the Jacobs School of Music, Indiana University, where she studied with Alexander Kerr and Henryk Kowalski. She previously studied with William Kennedy in her hometown of Irvine, California.

Hannah has played with numerous other orchestras including the New World Symphony, Louisville Orchestra, Evansville Philharmonic Orchestra, and Columbus Indiana Philharmonic. She is also an avid chamber musician, and has performed in the UC Berkeley Wednesday Noon Concert series, the Trinity Artist series at Trinity Episcopal Church, Bach Around the Clock, and the Champagne chamber series at the Breckenridge Music Festival where she currently spends her summers. She was also a member of the National Repertory Orchestra in 2005-6, and the Mendocino Music Festival in 2000. Hannah has also enjoyed collaborations in ethnic and folk idioms, performing with Pablo Ziegler in 2007, and with Anat Cohen in the Lotus World Music and Arts Festival later that year. In her free time, Hannah enjoys visiting galleries, cooking for friends, photography, reading, and dancing. She currently maintains a small teaching studio in Houma, LA.