Welcome to the Senior Honors Recital

Welcome

President Rebecca M. Bergman

Ne men con l’ombre
George Frideric Handel (1685–1759)
Mother Hubbard a la Handel
Victor Hely-Hutchinson (1901–1947)
Mycah Lerum, soprano | Bonnie Jorgensen, piano

Sonata for Viola and Piano
Rebecca Clarke (1886–1979)
I. Impetuous
Alicia Lhotka, viola | Szu Ling Wu, piano

Concerto for Clarinet and String Orchestra op. 31
Gerald Finzi (1901–1956)
I. Allegro Vigoroso
Andy DeLuca, clarinet | Szu Ling Wu, piano

Maï
Ryo Noda (b. 1948)
Charlie Barnhouse, alto saxophone

Republic
Oran Clay (b. 1997)
Oran Clay, tuba | Bonnie Jorgensen, piano

Danny Boy
Fred E. Weatherly (1848–1929)
Lord God of Abraham
Felix Mendelssohn (1809–1847)
Duncan Matthew, baritone | Bonnie Jorgensen, piano

Phi Kappa Lambda Recognition

2019 Music for Peace Composition Prize Presentation

The Music for Peace Composition Prize recognizes an outstanding original music composition composed to promote the cause of peace.
**PERFORMER PROFILES AND PROGRAM NOTES**

**MYCAH LERUM, soprano**

*Ne men con l’ombre*  
George Frideric Handel (1685–1759)

*Old Mother Hubbard a la Handel*  
Victor Hely-Hutchinson (1901–1947)

Bonnie Jorgensen, *piano*

**Mycah Lerum** is a senior chemistry and music major from Coon Rapids, Minn. She is a member of the Gustavus Choir and also is the music director for Gustavus Women’s A Cappella (GWAC). As a Björling Scholar, she takes private lessons in voice with Dr. Michael Jorgensen. This summer, Mycah will be moving to Utah to work with the American Conservation Experience and Bureau of Land Management at the Cleveland Dinosaur Quarry.

**Program Notes:** George Frideric Handel may be best known for his oratorio composition entitled *Messiah*. However, Handel’s experience began in 1702 when he became the organist at the Cathedral Church (traditionally called "Cavlinist Domkirche") at the age of 17. Handel was a student at the University of Halle and planned to go into law instead of music. In this same year, Handel visited Berlin and began to compose operas for the Prussian Court alongside and in correlation with Giovanni Bonancini. The summer following this experience in Berlin, Handel left Halle and began his music composition career in Hamburg, Germany. The piece “Ne men con l’ombre” is from the opera titled *Serse* which premiered in 1738. “Ne men con l’ombre” is a lamenting aria sung by Romilda, expressing her love for Arsamene, whom she is unable to marry.

Victor Hely-Hutchinson is a composer from South Africa best known for his humorous song settings. He composed many pieces before he was 10 and was known as a child musical prodigy. He studied conducting at the Royal College of Music in London. “Old Mother Hubbard a la Handel” is a parody of Handel’s composition style. The piece contains strong use of counterpoint as well as drama through dynamics and melodic runs, as Handel also does.
ALICIA LHOTKA, viola

Sonata for Viola and Piano

I. Impetuous

Szu Ling Wu, piano

Alicia Lhotka is an elementary education major with a middle-level mathematics teaching endorsement from Eden Prairie, Minn. Alicia first studied viola with Julie Hoiseth in Wayzata, Minn., and now studies with Dr. Justin Knoepful. At Gustavus, Alicia plays with the Gustavus Symphony Orchestra and leads the viola section. In addition to playing with GSO, Alicia enjoys being a part of Cru, Gustavus Running Club, Proclaim, and Study Buddies. During her time at Gustavus, Alicia was a recipient of the St. Lucia award in 2016 and received a scholarship from the Wallenberg Foundation to intern at an international school in Malmö, Sweden in January 2018. After graduation, Alicia plans to teach either elementary or middle school math in the Twin Cities. She hopes to continue playing her viola and will join the Minnetonka Symphony Orchestra in the fall.

Program Notes: Sonata for Viola and Piano was composed by Rebecca Clarke in 1919. Clarke was born to a German mother and an American father and encouraged to study music. Clarke actively performed as a professional violist and was one of the first women to be a part of a professional ensemble like the Queen’s Hall Orchestra. After exploring her performance career in England, Clarke moved to America and ended up spending a majority of her adulthood there. This piece was especially famous because Clarke tied for first place in a composition competition held by Elizabeth Sprague Coolidge. It should be noted that 1919 was a prolific and significant year for violists. In fact, Paul Hindemith, Ernest Bloch, and Rebecca Clarke all wrote groundbreaking sonatas that year.

The first movement, Impetuous, begins with a vivacious fanfare from the viola. This is followed by sassy and playful chromatic rhythms. The piece then moves into a more melodic and peaceful section that hints at the influence that Claude Debussy and Ralph Vaughn Williams had on Clarke. The first movement continues to go back and forth between these two contrasting ideas. Throughout the movement, listeners will hear the viola dramatically cry out and also shy away and become more timid. The listener will also hear the piano and viola conversing and answering each other’s calls.
ANDY DELUCA, clarinet

Concerto for Clarinet and String Orchestra op. 31
I. Allegro Vigoroso

Szu-Ling Wu, piano

Andy DeLuca is a senior music education major from Maple Plain, Minn. On campus, he plays clarinet in the Gustavus Wind Orchestra and Gustavus Symphony Orchestra, double bass in the Gustavus Jazz Ensemble and Gustavus JazzTet, and sings in the Vocal Jazz Ensemble. In addition, he serves as a music theory teaching assistant, sacristan of Christ Chapel, and captain of the club tennis team. Following graduation, Andy intends to teach high school band in the Minneapolis area before attending graduate school in conducting.

Program Notes: The Concerto for Clarinet and String Orchestra, Finzi’s most widely performed and recorded orchestral work, shows his particular empathy for this solo instrument. Here the clarinet’s equal facility for sustained legato melody and rapid virtuosic figuration is supported by and interacts with his ever-imaginative writing for strings. The concerto breathes an air of fresh spontaneity, moving through baroque-inflected pastoralism, aching Elgarian echoes, and lively folk-inspired melody. The first movement in particular shows Finzi’s mastery of melody and phrasing in both the clarinet and strings. The soloist here takes on the role of a narrator of sorts, commenting and participating equally in the conversation between himself and the orchestra.
CHARLIE BARNHOUSE, *alto saxophone*

Maï  
Ryo Noda (b.1948)

Charlie Barnhouse is a senior from Cambridge, Minn., majoring in biology and music with honors in composition. At Gustavus, he is vice president of the Gustavus Wind Orchestra, as well as the saxophone section leader in the Gustavus Wind Orchestra and the Gustavus Jazz Ensemble. He has also performed with the Adolphus Jazz Ensemble and the Gustavus Saxophone Quartet. He has composed pieces that have been premiered by the Gustavus Wind Orchestra, as well as members of the Gustavus Jazz Ensemble saxophone section. This spring, Charlie had the opportunity to perform David Maslanka’s *Concerto for Alto Saxophone and Wind Ensemble* alongside the Gustavus Wind Orchestra on its Minnesota tour. Charlie is also actively involved with Gustie Greeters. After graduating, Charlie plans to work full time while applying to medical school and graduate programs in composition.

Program Notes: This programmatic work is for unaccompanied saxophone and contains various advanced techniques such as multiphonics, altissimo, and note bends to emulate the sounds of traditional Japanese instruments such as Koto, a Japanese zither with 13 silk strings, and the Shakuhachi, a flute-like bamboo wind instrument. The piece tells the story of a samurai, established by the following poem which precedes the music:

**Battle of the Sea**

*At twilight one night in Autumn,*  
*while the moon reflected its silver light on the surface of the waves,*  
*General Kyotsun plays his flute.*  
*Standing at the prow of the ship,*  
*he seizes his sword and cuts the plate which goes down to his feet and disappears into the sea.*  
*On his doorstep the phantom of the Samurai appeared.*  
*Facing him his wife asks him, “Why did you go?”*  
*“To save my army” he replied, “because I knew the battle was lost in advance and I also saved the lives of my men and their families.”*  
*“And me,” she said. “Did you think about me?”*
ORAN CLAY, tuba

Republic

Bonnie Jorgensen, piano

Oran Clay (b. 1997)

Oran Clay is a senior music major at Gustavus Adolphus College, where he studies tuba with Trygve Skar and composes music for large ensembles and solo instruments. In addition to his composition and tuba studies, Oran is also an active member of several ensembles at Gustavus including the Tuba Euphonium Ensemble, Gustavus Wind Orchestra, Gustavus Symphony Orchestra, Chapel Brass Quintet, and Gustavus Wind Symphony. Following graduation, Oran intends to work as a software developer and music software consultant.

Program Notes: Republic was written after a lengthy debate about how the characters in Plato’s Republic would respond to René Descartes’ statement, "I think therefore I am." This debate led me to consider contrasts both in philosophy and in music, which led to the writing of this piece. The piece opens in an ethereal style that grows into a macabre dance before developing into a tonal fugue. Inside of each of the three sections of the piece, there are two contrasting musical styles with the first section contrasting staccato with legato, the second section contrasting short melodic lines with long melodic lines, and the third section contrasting a short fugue with a book-ended melodic statement.
DUNCAN MATTHEW, *baritone*

Danny Boy
Lord God of Abraham

Fred E. Weatherly (1848–1929)
Felix Mendelssohn (1809–1847)

Bonnie Jorgensen, *piano*

Duncan Matthew is a senior vocal music performance major. At Gustavus, he is involved in the Gustavus Choir, Legacy A Capella, and Gustie Greeters. After graduation, he intends to pursue a career in arts administration and go to graduate school for music education and conducting.

Program Notes: Fred E. Weatherly was an English broadcaster, lawyer, author, and lyricist. In his lifetime he is estimated to have written the lyrics to at least 3,000 popular songs. The most well-known of these songs is the sentimental ballad “Danny Boy.” Set to the Irish tune of “Londonderry Air,” the song is widely interpreted as a message from parent to a child departing from home. The beautiful melody and text resonate with many. As an individual who made the choice to leave my own home for something I care deeply about, I wanted to include this piece in my last year at Gustavus.

Felix Mendelssohn was a German composer, conductor, pianist, and organist of the early Romantic period. One of his most well-known works, the oratorio *Elijah* was composed in the spirit of Mendelssohn’s Baroque predecessors Bach and Handel. However, its lyricism and utilization of orchestral and choral color reflect Mendelssohn’s genius in early romantic composition. “Lord God of Abraham” is an aria within the work in which the prophet Elijah is declaring that he is the Lord’s servant and pleading for the people’s hearts to be turned.
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