

Loyola University New Orleans
School of Music and Theatre Arts
Presents

Loyola Symphony Orchestra

under the direction of
Dr. Chelsea Gallo



Saturday, December 4, 2021, 7:30 p.m.
Louis J. Roussel Performance Hall

Program

Faust Overture, Op. 46 (1880)

Emilie Mayer
(1812 - 1883)

Symphony No. 5 "Reformation" in D Major, Op. 107 (1830)

I. Andante

Felix Mendelssohn

II. Allegro vivace

(1809 - 1847)

III. Andante

IV. Andante con moto

Personnel

Violin 1

Madeline Moore**
Dani Alexander
Chelsea Thompson
Cecilee Robson Kransthor

Violin 2

Melissa Moore*
Kate Tutaj
Joshua Thomas

Viola

Ethan Thompson*
Maya Garcia
Dutch Allen
Christian King

Cello

Celia Watkins*
Katy Cotton
Sophia Baumann
Amanda Duffin
Angel Seale
Zeek Leiberman

Bass

Maddi Wanner*
Isabel Zweig
Julian Monconduit
Ellis McClean
Jose Hernandez
Austin Wallace
Caura Holiday

Flute

Alanis Cartanega
Madison Whatley

Oboe

Jane Gabka***
Amy Donald

Clarinet

KC Crawford*
Madelyn Loyacano
Isabella Bonzani

Bassoon

Bryan Ingrassia*
Myles Monconduit

Horn

Lauren Bravo*
Sarah Schieffler

Trumpet

Teddy Tietze*
Brennan Tien

Trombone

Dakota Wilburn*
Samuel Tyree

Bass Trombone

Tomás Clarkson

Tuba

Richard Robinson

Percussion

Josiah Mwangota

** Concertmaster

* Principal

*** Faculty

Notes

Faust Overture, Op. 46 (1880)

The story of Faust is known to us in many forms: the originating 15th century man Johann Georg Faust, the 16th century play by Christopher Marlowe titled *The Tragical History of Doctor Faustus*, or Johann Wolfgang von Goethe's play of the same title. Within classical music, the tale and the man permeate every genre and span nations and centuries. To provide some examples: Franz Liszt's *Faust Symphony*, Charles Gounod's opera *Faust*, Richard Wagner's *Faust Overture*, the inspiration of Gustav Mahler's Symphony No. 8, and Igor Stravinsky's famous *Histoire du soldat*, to name a few. Safe to say: this story is *epic*. But there are two questions: What is it about this tale that intrigues us? And, why has Emilie Mayer's overture been left off those impressive lists?

What we love about Faust, what triggers our deep intrigue and fascination, is the idea of making a deal with the devil. (Think on how deeply the song *The Devil Went Down to Georgia* is ingrained in our brains...) There are a few different versions of Faust's intentions and wants, but it boils down to this: Doctor Faust has become bored with life. An intense seeker of all knowledge and wisdom, he seeks more than he has. The devil, *Mephistopheles*, senses this anguish within Faust and goes to him. He makes him an offer: the devil will serve Faust on earth but his soul will belong in Hell for eternity.

The version that inspired Emilie Mayer was Goethe's play. Goethe's particular portrayal of Faust includes additional characters and scenes that create a very specific world. Most notably, the play opens in Heaven where the devil and God have a conversation; they make a bet.

Mephistopheles declares that he can convince God's favorite human to align with him and condemn himself to servitude in hell. God has his doubts but agrees nonetheless. I encourage you to read the full synopsis!

Faust is one of more than fifteen overtures written by Mayer in her lifetime. Emilie Mayer was a 19th century German Romantic composer. She composed eight symphonies and was the Associate Director of Opera at the Berlin Academy of Music. Within her sound, you will hear elements of the Viennese influence found throughout her compositions. Sudden tonality shifts, frequent seventh chords, and complex rhythmic motifs permeate the work. While her pieces received premieres during her lifetime, after her death in 1883, her works fell out of the spotlight. Symphonists from her time and country received more attention and programming. Since the 2000's, her pieces have been gaining traction and have enjoyed multiple performances across the world.

Symphony No. 5 “Reformation” in D Major, Op. 107 (1830)

What were you doing when you were twenty years old? For Felix Mendelssohn, he was composing his “Reformation” symphony. This *wunderkind* composed more than 750 pieces in his short 38 year life. His fifth symphony (actually second symphony, but we will get to that later) stands at the end of a line of magnificent compositions. The most famous of the quintuplets are his third “Scottish” symphony, and his fourth “Italian.” The “Reformation” boasts the description of being the most sacred. This is for a very specific reason: Mendelssohn composed the piece intending it to be performed at the 300th anniversary of the Augsburg Confession — Martin Luther's declaration of the doctrines of the new Protestant faith. The invitation for the composition came with his growing popularity. However, the piece was not premiered at the anniversary performance. The reasons for the omission could be one of two possibilities: the program favored more choral works of sacred texts and a purely instrumental piece did not fit; or, antisemitism. Even though Mendelssohn was baptized at the age of seven, he was born into a prominent Jewish family.

Sadly, the symphony had a very difficult time being composed. Mendelssohn sought premieres in Leipzig, Paris, Munich, and Berlin. In Paris, the musicians removed the pieces from their program after the first rehearsal. They found the symphony to be too “fugal” with too little melody. Additionally, the cholera epidemic at this time prohibited many ensembles from performing causing this piece to have a severe delay lasting years... sound familiar?

Mendelssohn cared deeply for this symphony; however, it brought him much pain. After a few mediocre performances, he wrote in 1838, “I can

hardly stand the Reformation Symphony anymore and would rather burn it than any other piece of mine; [it] shall never be published.” And indeed the work was not published until 1868, two decades after his death. Therefore, it received the misleading designation of “Symphony No. 5,” though it was actually the second of his mature symphonies, predating the “Scottish” and the “Italian.”

Throughout the work, you will hear literal examples of sacred hymns. Most notably, the fourth movement begins *attacca* with a solo flute singing the opening of “Ein Feste Burg,” *A Mighty Fortress is our God*. I would encourage you to listen to this piece almost as a dramatic musical portrait of Luther and the fierce struggle between Catholics and Protestants in the 16th century. Even though Mendelssohn never composed a true opera, I like to imagine this symphony displaying some of the operatic characteristics found within his singspiels.

Upcoming Events

Christmas at Loyola

Sunday, Dec. 5, 3 p.m.

Holy Name of Jesus | Free admission

Senior Recital: Jayne Edwards, piano

Sunday, Dec. 5, 6:30 p.m.

St. Francis of Assisi Church | Free admission

University Chorus & Friends

Tuesday, Dec. 7, 7:30 p.m.

Roussel | Free admission

Junior Recital: Ellis Maclean, jazz bass

Tuesday, Dec. 7, 7:30 p.m.

Nunemaker | Free admission

Uptown Threaxdown

Wednesday, Dec. 8, 7 p.m.

Tipitina's | Ticket required

Senior Recital: Ian Brown, guitar

Wednesday, Dec. 8, 7:30 p.m.

Nunemaker | Free admission

Graduate Recital: Julianna Espinosa, voice

Thursday, Dec. 9, 7:30 p.m.

Nunemaker | Free admission

Student Recital: Alyssa Hughes, jazz voice

Friday, Dec. 10, 7 p.m.

Nunemaker | Free admission

For more information and to **subscribe** to our mailing list, visit presents.loyno.edu or email music@loyno.edu.