About the Performers

Lindsey Mroczek
Lindsey Mroczek is from Mattawan, Michigan and is in her 5th year at WMU majoring in Music Education. She is currently a teacher assistant/music teacher to the 3 and 4-year-old classes at Kid Builder’s Daycare and Preschool, a church musician, accompanist, and private lesson teacher. She loves working with children and hopes to get a job as an elementary music teacher upon graduating.

JJ Treadway (Accompanist)
JJ is from Midland, Michigan and is pursuing a degree in computer science at WMU. He is currently a composer and vocal/instrument accompanist at WMU.

Taylorlyn Mehnert (Guitar)
Taylorlyn is from Port Huron, Michigan and is currently a sophomore majoring in music therapy. She is also a member of a bluegrass/folk band called 7th Street.

Kristine DeWolf (Violin)
Kristine graduated from Western Michigan University in 1980 with a B.M in Music Education and minor in history. She is currently an independent music teacher and member of the Adagio Quartet. She was Lindsey’s first violin teacher from 2004-2010.

Georgia Kline (Piano)
Georgia graduated from Western Michigan University in 1986 with a B.M in Vocal Music Education and Piano. She is currently an independent music teacher and is also an active church musician. She was Lindsey’s piano teacher from 2005-2012.

Acknowledgements

Above all, I would like to thank God for blessing us with the gift of music and for orchestrating the events and people in my life who have helped lead me to where I am today. Next, I would like to thank my parents, Ken and Deb Mroczek, for the endless amounts of time, money, energy, love, support, and encouragement they have provided along every step of my life. I would also like to thank my teachers for the inspiration, motivation, and wisdom that they have imparted to me. Finally, I would like to thank my friends and other family members who have always been there to support and encourage me along the way.
Program Notes

Concerto No 1 in G minor Opus 26

Born in 1838, five years before his contemporary, Johannes Brahms\(^3\), Bruch embodies Romanticism\(^4\) through his work. By the age of 11, Bruch had already written his first chamber music and by the age of 14, his first symphony.\(^3\) Over his lifetime, Bruch composed numerous chamber, operatic, and solo works, but it was his *Concerto No 1 in G minor* for which Bruch is best known. However, composing such a well known virtuosic piece was not easy. Bruch began the process in the summer of 1864. Frustrated with his progress, he wrote a letter to his former teacher, Ferdinand Hiller, spouting his discouragement about the slow progress, wondering if, “It [was] audacious to write a violin concerto.”\(^1\) Two years later, in 1866, Bruch’s first version was completed; however, deeply unsatisfied with the result, he quickly withdrew the work after the first performance.\(^1\) He then sent a copy to the famous virtuoso Joseph Joachim for further comments and suggestions to which Joachim replied with a detailed list of improvements. Still insecure about his work, he sent another copy to his conductor friend, Hermann Levi and composer/violinist Ferdinand David (who previously aided Mendelssohn on his Violin Concerto in E Minor).\(^1\) Finally, after being rewritten, in Bruch’s own words, “At least a half a dozen times,” \(^1\) Bruch premiered the completed version on January 7, 1868 performed by Joachim. The piece quickly caught the attention of great violinists and has been played so often that it has overshadowed most of Bruch’ other works\(^1\) so much so that Bruch himself became annoyed that no one ever played any of his other concertos. For instance, upon another request to perform his *Concerto No 1* yet again, Bruch responded, “The G-minor concerto again! I couldn’t bear to hear it even once more! My friends, play the second Concerto or the *Scottish Fantasia* for once!” \(^4\) Eventually, Bruch couldn’t stand to hear his Concerto anymore and sold the rights completely to the publisher Cranz and unfortunately never made any more money off his greatest composition.\(^1\)

Sonata in D minor “La Folia” Opus 1 No. 12

Born before the great Baroque composers such as Bach and Handel, as a violinist, composer, and teacher, Corelli made a substantial impact on the development of music earning himself the titles, “Founder of Modern Violin Technique,” the “World’s First Great Violinist,” and the “Father of the Concerto Grosso.” \(^6\) The title, “La Folia” from which Corelli based this Sonata, actually originated in the 15th century as a Portuguese folk tune/dance \(^5\) and uses a repeating 16 bar chord progression. \(^9\) The theme was highly popularized in the Baroque and Romantic era and used in theme and variation style by many well know composers. \(^6\) In fact, according to one musicologist who specializes in Baroque music, “All good Baroque composers were expected to write variations on La Folia.” \(^1\) Corelli’s “La Folia” is part of his most influential collection of works found in Opus 5 for violin. \(^7\) In accordance with common Baroque technique, in the original, Corelli expected the performer to improvise with elaborate ornaments especially on the slow movements. The version performed today is a modernized adaption arranged by Kreisler and is characterized as a “flashy romanticization” of Corelli’s original. \(^5\)

Romanian Folk Dances

In 1909-1914, Béla Bartók and his friend, Zoltán Kodály traveled to Transylvania with an Edison phonograph and a mission to “provide examples of, a foundation for, and revival of authentic Hungarian music,” \(^11\) as opposed to the Romanticized “Hungarian style,” popularized by composers such as Liszt and Brahms. \(^11\) Bartok describe three ways in which folk music could be used as art music: by preserving the authentic melody and adding accompaniment and possibly an introduction or conclusion, by creating melodies that imitate the folk song, or by absorbing the essence of the folk music so that it becomes part of a composer’s compositional language, but not necessarily connected to the actual folk tradition. Bartok personally devoted himself the first method and took careful precautions to preserve the pitch, rhythm, and style of the melodies that he recorded and transcribed on his journeys. \(^10\) The arrangement heard today includes six of the melodies that Bartok heard on his trips to Transylvania. The
first is entitled, “Jocul Cu Bata” translated “Dance With Sticks.” It is a merry and energetic song that
evokes a game played with sticks in district of Maros-Torda in Transylvania. Bartok originally heard the
tune performed by two gypsy violins. The second dance is, “Braul” or “Waistband Dance,” derived from
the cloth belt worn by men and women. It is a quick dance originally performed on the peasant flute. The
third dance is, “Pe Loc” meaning, “Stamping Dance,” also translated as, “on the spot” referring to a
dance where the participants stay in one location. It is a slow song with small intervals originally
performed on the peasant flute that evokes influence of the Southern Balkan area and/or Middle
Eastern influence through its prominent use of the augmented 2nd. The fourth dance, “Buciumeanu,”
or “Hornpipe Dance,” is a dance from the district of Torda-Aranyos in Transylvania. It was originally
performed faster as a violin folk tune but it still contains the haunting melody and prominent use of the
augmented 2nd chord again hinting at influences from the area South of Romania. The fifth dance,
“Poarca Romaneasca,” or “Romanian Polka,” is a Romanian children’s dance based on a game played by
the country children called, “Poarca” in the area between the border of Hungary and Transylvania. It has
a quick and lively melody that is divided into alternating groups of two and three that give it an
exotic feel. The last dance, “Manuntelul,” or “Quick Dance,” is from Belenyes and is a fast dance with
small steps and movements.

**Symphonie Espagnole** Opus 21............................................................................................................. Édouard Lalo

In the early 19th century, opera was the leading form of entertainment in France, so much so
that all other forms of music were cast to the side such as many of Lalo’s earlier works. However, after
a brief period of musical inactivity due to France’s defeat in the war against Prussia in 1869, and the
insurrection of Paris Commune in 1870, the musical landscape in Paris began to change as new forms
of music such as Chamber music and Symphonies started gaining ground. This opened the door for
Lalo’s first big hit, *Symphonie Espagnole* which he premiered in 1874 and which set Paris on a quest for
more Spanish-styled musical literature. Even the famous Tchaikovsky had good words about the piece
saying, “The work has given me the greatest pleasure. It is so delightfully fresh and light, with piquant
rhythms and beautifully harmonized melodies.” *Symphonie Espagnole* was written and performed by
the Spanish violinist, Pablo de Sarasate. Despite its name, the work more closely resembles a concerto
rather than a symphony. The piece gets its Spanish flare from the Spanish idioms that encompass the
pompous melody such as the gypsy/flamenco melodic gesture in the opening phrases of the violin in the
first movement and the alternating patterns of two’s and three’s throughout the work.

**Duelling Violins from Feet of Flames**..................................................................................................... Ronan Hardiman

Ronan Hardiman was born and raised in Dublin in a house full of traditional Irish music. He is
best known for his music in Michael Flately’s *Lord of the Dance and Feet of Flames*. Duelling Violins is
from *Feet of Flames* which premiered in 1998. The storyline of the Irish dance show revolves around
the Battle between good (represented by the Lord of the Dance) and evil (represented by the Dark Lord)
and includes a love story in the sub-plot as an Irish woman wins the heart of the Lord of the Dance from
Morrigan, the wicked temptress. Essentially the storyline is the same as Flately’s *Lord of the Dance*
which premiered two years earlier; however this production doubled the dancers, changed the music
and dance numbers, and added new sets and costumes. Duelling Violins, the 4th song in the show,
seems to be a tie to traditional Irish roots as it utilizes three traditional Irish folk tunes: *Big John McNeil*
(Reel), *The Connaughtman’s Rambles* (Jig), and *The Boys of Malin* (Reel). Hardiman simply combined
the three tunes into one song and made a few modifications to the original melodies to fit the style for
the modernized production.

**All of Me** .................................................................................................................................................. Jon Schmidt

Jon Schmidt grew up in a musical household. His mom, Rose-Ann, taught him piano and his
brother Vern exposed him to all kinds of recorded music including Manheim Steamroller’s “Fresh Aire”
album to which Schmidt contributes much as his inspiration. Schmidt even says of himself, “Whatever
category you’d classify Manheim Steamroller under, that’s how you’d classify me.” Schmidt also
contributes his composition style to his father’s classical music, Billy Joel’s instrumental songs, and all of
the 80’s music. At the age of 21, Schmidt wrote one of his most popular original tunes entitled, *All of Me* in which he literally uses all of himself to play the part including his forearms for cluster chords near the end of the piece. Schmidt’s musical influences are also clearly seen through this work in the driving rhythms characteristic of rock songs mixed with the technique of a classical work.

*We Bow Down* by Twila Paris

Twila Paris is a contemporary Christian singer-songwriter, author, and pianist. Many of her early songs, including *We Bow Down*, have been quite influential in the development of worship literature and can be found in church hymnals around the world. *We Bow Down* is from her 4th album, *The Warrior Is a Child*, produced in 1984. By this time, the then 26 year old already had a number one hit and was continuing to reach the peak of her performing career. With everything going for her, she certainly could have let herself become self-confident. However, she instead wrote a piece that embodies a humble attitude of adoration and worship before God, her Lord and King. Just as God humbled himself to become the Savior for humanity, Paris reciprocates this humility through a song with lyrics that declare his majesty and authority over everything and everyone. The lyrics are found below:

**We Bow Down Lyrics**

**Verse 1**

You are Lord of creation
and Lord of my life,
Lord of the land and the sea.
You were Lord of the heavens
before there was time,
and Lord of all Lords You will be.

**Chorus 1**

We bow down and we worship You, Lord.
We bow down and we worship You, Lord.
We bow down and we worship You, Lord.
Lord of all Lords You will be.

**Verse 2**

You are King of creation
and King of my life,
King of the land and the sea.
You were King of the heavens
before there was time,
and King of all kings You will be.

**Chorus 2**

We bow down and we crown You the King.
We bow down and we crown You the King.
We bow down and we crown You the King.
King of all kings You will be.

*Christmas Morning* by Lindsey Mroczek

*Christmas Morning* was written to evoke the joyful feelings and atmosphere of Christmas. The piece is in AB form with a quick return to the A material in the coda. The A section represents the excitement and grandeur of Christmas as one can imagine the sound of tolling bells on Christmas day amidst a snowy atmosphere in 19th century London. It then transitions to a slower B section as the mood settles down into a sentimental, lyrical melody as the people pause to remember the true meaning of Christmas while perhaps nestled around the cozy fire. The excitement then returns in the coda that hints at the opening material of the A section. *Christmas Morning* is based on a 4 note motive from the traditional Christmas Carol, *Do You Hear What I Hear?* and can be heard in the motive presented in the 1st violin’s melodic line at the beginning and later in the piano accompaniment in the B section. The piano serves as both accompaniment and helps create the mood. For example, the piano plays a pattern of accented/unaccented cluster chords in the beginning to mimic the sound of jingle bells and includes numerous open 5th intervals which help give the piece the characteristic bright Christmas sound.
Bibliography


