

**School of Music
presents**

Southern Adventist University Symphony Orchestra

Concert

Laurie Redmer Cadwallader, conductor
Nathan Francisco, cello



Sunday, November 9, 2025
7:30 p.m.
Collegedale Church of Seventh-day Adventists

Free and Open to the Public

About the Artists...

The Southern Adventist University Symphony Orchestra is one of several performance organizations sponsored by the School of Music at Southern Adventist University. The orchestra performs a series of six concerts annually on Southern's campus, and travels to other schools, churches, and concert halls, both locally and throughout the US. Additionally, the orchestra has enjoyed a reputation for quality performance on a worldwide scale, having toured Korea, the South Pacific, Greece, Russia, Romania, Spain, Canada, the British Isles, France, Italy, Switzerland, Holland, Belgium, Germany, Poland, Argentina, and Puerto Rico.

Laurie Redmer Cadwallader, a violinist, violist, and vocalist, holds a Bachelor of Music degree in Music Education from Atlantic Union College and Master of Music degrees in both Viola Performance and Conducting from New England Conservatory of Music. She has conducted the Young People's Philharmonia, the Salisbury Singers, Symphony Pro Musica, and the Maryland Consort of Instruments. She has been on the faculties of Columbia Union College, Greater Boston Academy, New England Conservatory Extension Division, South Lancaster Academy, the Walnut Hill School for the Arts, and the Thayer Conservatory of Music.

Mrs. Cadwallader has performed with the Boston Philharmonic, Symphony Pro Musica, the Salisbury Lyric Opera, the Salisbury Chamber Orchestra, the Huntsville Symphony Orchestra, and the Chattanooga Symphony Orchestra. Her performance experience includes concert tours of Europe, Australia, Asia, Russia, and the United States as a violinist, violist, vocalist, and conductor. She is frequently a clinician at music festivals around the United States.

Prior to her current appointment, Mrs. Cadwallader was assistant professor of music at Columbia Union College, and the director of choirs at Takoma Academy from 1998 to 2000. She was head of the music education program, taught viola, violin, and conducting, and administered the Preparatory School of Music at Columbia Union College. She also conducted the Sligo Seventh-day Adventist Church choir.

Mrs. Cadwallader joined the faculty of Southern Adventist University as associate professor of music in 2000. In addition to her responsibilities as conductor of the SAU Symphony Orchestra, Voices of Southern and I Cantori, she teaches viola, violin, string methods, elementary and secondary music methods, and conducting.

About the Soloist...

A native of Collegedale, TN, cellist and viol player **Nathan Francisco** is a versatile musician with a wide range of musical interests. Active as both a soloist and ensemble player, he is deeply committed to sharing his love of music with the world. Nathan is a member of several acclaimed chamber ensembles, including the Poiema Trio, which performs regularly throughout the East Coast and has appeared with the Nashville Chamber Music Society and at Merkin Hall; the Neela Quartet, which recently made its Alice Tully Hall debut as part of Juilliard's Honors Chamber Music program; and the Razuma Quartet, slated for an upcoming alumni residency with the Perlman Music Program Suncoast. He has also performed with numerous chamber groups at the Perlman Music Program, Juilliard ChamberFest, the Taos School of Music, Kneisel Hall, and the Bowdoin International Music Festival. A strong proponent of new music, Nathan frequently collaborates with living composers, including John Adams, Anna Clyne, Tan Dun, Augusta Read Thomas, Joan Tower, and Melinda Wagner. Nathan is also passionate about folk music, playing both fiddle-style cello and tenor guitar, helping contribute to the instrument's resurgence. As a part of the Juilliard Fiddle Club, he recently performed alongside acclaimed artists Rhiannon Giddens and Paul Simon, a project featured in Rolling Stone. Currently studying at the Juilliard School with Zvi Plesser, Zlatomir Fung, and Sarah Cunningham, Nathan's teachers have also included Richard Aaron, Peter Wiley, Wesley Baldwin, Martha Bishop, and Judy Glass. In addition to teaching privately, Nathan has served on the faculty of Chamber Music Connection in Worthington, Ohio, and At First Sight in his hometown. In his free time, Nathan enjoys hiking, playing disc golf, and sight-reading chamber music with friends.

School of Music - Upcoming Events

Nov. 15, at 5:00 p.m.	Evensong: Alumni Spotlight – Deep6 Brass Sextet	Church
Nov. 18, at 7:30 p.m.	Guest Recital: Peter Westerbrink, organ	Church
Nov. 30, at 4:00 p.m.	Concerto Competition Live Finals	Ackerman
Dec. 1, at 7:30 p.m.	Senior Recital: Ximena Gonzalez, piano	Ackerman
Dec. 6, at 5:00 p.m.	Evensong: Organ Students, Judy Glass and Patrick Rice studio	Church
Dec. 6, at 8:00 p.m.	Christmas Concert Ken Parsons, Keith Lloyd, Rafferty Bradford, conductors	Iles Gym

Program

Overture to *The Impresario*, K. 486

Wolfgang Amadeus Mozart
(1756–1791)

Symphony No. 3 in F major, op. 90

Johannes Brahms
(1833–1897)

I. *Allegro con brio*

II. *Andante*

III. *Poco allegretto*

IV. *Allegro*

INTERMISSION

Cello Concerto in B minor, op. 104, B. 191

Antonín Dvořák
(1841–1904)

I. *Allegro*

II. *Adagio ma non troppo*

III. *Finale. Allegro moderato*

Nathan Francisco, cello

*Please silence all electronic devices and refrain from using flash photography
for the duration of tonight's performance. Your cooperation is greatly appreciated.*

This concert will be broadcast on December 7 at 4pm on WSMC 90.5 FM

Program Notes

Overture to *The Impresario*, K. 486

Wolfgang Amadeus Mozart

The Impresario (*Der Schauspieldirektor*) is a one-act comic opera, a *singspiel*, written in 1786 for a festive banquet held at Vienna's Schönbrunn Palace with Emperor Joseph II and his dinner guests in attendance. Mozart's aim in the opera was to satirize the monstrous egos of prima donnas and the world of Viennese opera, with its money-grubbing producers and temperamental composers. Mozart's music has long outlived the time-bound topical references in the opera's weak and stodgy libretto. The charm and vibrancy of the music is captured by the overture, which teems with easy flowing melodies and elegantly simple phrases.

Cello Concerto in B minor, op. 104, B. 191

Antonín Dvořák

One of Dvořák's works, the Cello Concerto is comparable to the final three symphonies, and an integral part of the modern cello repertory. The work's structure is classical, the tone is passionate and the scope is grand, yet it was inspired by the work of a man known today as a writer of frothy show tunes, namely Victor Herbert.

In 1894, before he had begun to write the Broadway operettas that would make him famous. Herbert was a superb cellist in the orchestra of the Metropolitan Opera, and a composer of serious works. When Dvořák heard Herbert play his own Second Cello Concerto at a New York concert, he entertained the notion of writing a concerto for an instrument he had never really liked very much.

To Dvořák the cello had sounded "screechy" on the top and "mumbly" on the bottom. Still, he admitted its luscious midrange and, remembering a suggestion by his friend cellist Hans Wilson that he write a concerto for the instrument, Dvořák decided to accept the challenge. He finished the work in February 1895; the last piece composed during his three-year stay in America.

The concerto is thoroughly Bohemian in sound, with a lustrously dark color and mood befitting the rich sobriety of the cello sound. It is an instrument easily swamped by a large orchestra, but Dvořák's writing is careful, transparent, so expertly scored the solo part is always audible.

During its composition Dvořák learned of the critical illness and subsequent death of his wife's sister, Josefina, whom he had once vainly courted. Of all Dvořák's works, the one Josefina had been most fond of was the song "Leave Me Alone" from his *four songs*, op. 82. As a tribute to her, Dvořák used the melody in the slow movement of the concerto.

The theme of the first movement is announced immediately by clarinets. Marked allegro and strongly rhythmic it is nonetheless somber, passionately sorrowful. The full orchestra takes

up the melody, and the lyrical second theme appears in a horn solo that builds to a soaring, expectant entry for the solo instrument on the first theme. The development section is, by turns, contemplative, gloomy, and passionate. The movement builds to a fevered climax and a powerful conclusion.

The second movement opens calmly with the woodwinds playing a quiet melody that becomes more intense as the cello repeats it. The song rises to a climax, then subsides with a series of descending, sobbing phrases by the cello. The full orchestra burst out in a minor key and the cello announces, the tender “Leave Me Alone” theme, sensitively repeated by the solo flute and solo oboe. After a slow, meditative development of this theme, the opening theme returns in the cello. The movement ends in a hushed pianissimo.

A persistent beat in the low strings introduces a brisk marching melody, the first theme of the finale. It passes in dialogue from full orchestra to cello to woodwinds, then is replaced by a sustained, slower section for solo and clarinets. A fanfarelike episode comes next, then a limpid quiet section, the cello again set off by woodwinds. The opening march returns and builds to a series of full major chords that seem to herald the end of the work, but that in fact lead to the coda and a gentle recollection of “Leave Me Alone.” Finally, a rising, accelerating rush of scales in the orchestra builds to a final dramatic flourish.

Symphony No. 3 in F Major, op. 90

Johannes Brahms

Five years had passed since the completion of his second symphony when Brahms began work on his third foray into the genre—and there is some speculation, likely but unconfirmed, that two movements of the Symphony No. 3 originated as parts of incidental music Brahms was writing for Goethe’s *Faust* but never completed. Brahms was, by this time, at the height of his power and his popularity. Yet, the third symphony has probably been the least performed of Brahms’s four, and it is certainly not the most accessible of those works. One suspects that many conductors overlook the work because all four movements have quiet endings, making it difficult to whip up audience enthusiasm at the conclusion. There also seem to be a number of obscure, private expressions in the music, most obviously the motif that opens the work and serves as a unifying force throughout all four movements: F, Ab, F, signifying Brahms’s personal motto, *frei aber froh* (free but happy). Brahms had chosen this motto in answer to that of his friend violinist Joseph Joachim, *frei aber einsam* (free but lonely), and had used the three-note motif in several of his previous works. When the third symphony was written, Brahms’s long friendship with Joachim had been interrupted by the composer’s having sided (somewhat inadvertently) with Joachim’s wife in their divorce proceedings. Brahms, attempting to heal the breach in the friendship, gave the score to Joachim, who could hardly have been unaware of the use of the motif and who probably found other references directed personally to him.

The opening *Allegro con brio* gives us the three-note ascending motive proclaimed by the winds, the last note of which serves also as the first note of the main theme proper—a fanfare-like motive descending through an octave and a fourth in the strings. A warm-hued subsidiary melody rounds off this opening episode, after which we are reminded of the three-note motto. Soon we hear the second theme proper, an A major tune introduced by the clarinets with an almost Viennese waltz lilt. With these materials Brahms runs an extraordinary gamut of musical device and expression—the latter changing from the sunniest to the most darkly stormy and brooding. The movement closes, however, on a plane of assured serenity.

The middle movements are both in three-part song form (ABA). The *Andante* second movement offers a lovely lullaby-like main theme, treated at first in dialogue between the clarinets and lower strings. Brahms illumines its various facets in the course of the variants and transformations that follow. Important is the seemingly wistful secondary theme introduced by the winds and characterized by triplet figures; for this is to be heard from the finale in far more potent guise. There is no scherzo, but rather a nostalgic *Poco allegretto* in Brahms's finest melodic vein. The charming B section in major mode provides the needed element of contrast, after which the movement's chief melody is given out with heightened poignancy by the solo horn, then solo oboe, before being taken up by the strings.

As in his previous two symphonies, Brahms does not strive for an impressive finale, rather letting the momentum accumulate as it will—and inevitably does. The main theme, given out in the lower strings, contains within itself almost all the basic elements of the movement. To this is added a solemn chorale (the *andante* movement's second theme transformed), followed by the movement's second theme proper—a virile melody in C given out by the full string body. The final portion of the movement's opening theme serves as the basis for much of the storm and stress that now ensues; but soon this subsides into one of Brahms's tense *misterioso* episodes. Bits of the main theme flicker back and forth between the winds and nervous *tremolando* strings, till the suspense is broken with a descending figure sounded by the full string body, after which the chorale theme is proclaimed with the utmost powers of the high and low orchestral registers in alternation culminating in a great F major climax. Here we are plunged into the recapitulation, which is truly an intensification of the initial exposition in both a musical and dramatic sense. As in the first movement, the storm and stress gives way to an extraordinarily moving epilogue in which the main theme is transformed into an exquisite muted major mode. Successively we become aware of the opening motto, then the chorale theme passing in solemn review—and at last the main theme itself from the first movement, descending serenely through the violin registers suffused with the romantic sunset glow that we have come to regard as so typically Brahmsian.

SOUTHERN ADVENTIST UNIVERSITY
SYMPHONY ORCHESTRA
2025-2026

First Violin

Eric Marsollier, *concertmaster*
Priscille Mikala
Kayla Kwon
Summer Nichols
Zack Ramont
Danielle Jubea
Lyndi Brenton
Kiersten Gentapangan
Susanna Ziesmer
Glenn Grakov
Spencer Kim
Nayeli Howard
Sam Tooley
Juan Daniel Hernández García
Caleb Kim
Anna Lewis
Nicole Seheult
Zane Robinson
Charlene Rodman
Janel McKee

Second Violin

Soren Pang, *principal*
Ava-Caroline Schmidt
Lisett Andrea Blandon
Jacob Smith
Diego Luna
Emilia Liedke
Victoria Castro
Faith Ing
Gabriella Schlueter
Phil Hoxie
Megan Christiansen
Emily Espinal
Micah Rose
Aliyah Cox
Shine Oh
Paul Shibata
Ximena González Juárez
Alan Schlueter
Leyannah Chambers
Blake Peterson
Ethan Nichols
Bethany Howard

Viola

Lauren Ogle, *principal*
Tavimbanashe 'Tata' Tsikirai
Christian Lee
Kelsey Bright
Felicity Watson
Ryan Bolduc
Ellie Cho
Hannah Polino
Justin Bobo
Abbie de Fluiter
Amy Cote
Katya Jones
J. Bruce Ashton
Tami King
Ellen Francisco

Cello

Luke Kwon, *principal*
Gahui Jeong
James Smith
Lillybeth Andrus
Sheldon Welch
Athena Francisco
Ellie Christensen
Robbie Burnham
Leila Ashton
Elaine Janzen

Bass

Grace Garcia, *principal*
Ethen Eo
Scott Ball
Wes Bradford

Flute

Samuel Robles, *principal*
Sarang Kim

Oboe

Emma Clark, *co-principal*
Katie Kidder, *co-principal*

Clarinet

Sydney Crabtree, *principal*
Simon Lee

Bassoon

Sara Snider Schone, *principal*
Kevin Rodman

Horn

Jasiel Castro, *principal*
D. Rafferty Bradford
Luke Hodson
Linton Feitosa

Trumpet

Eliud Caballero, *principal*
Jayden Cushing
Kaeleigh Elliott

Trombone

Gerald Peel
Timothy Bradford
Reggie Thomas

Timpani

Emily White

Percussion

Jeremy Zamora
Bradley Peterson
Alexandra Cordoba

Orchestra Manager/Librarian

Doug Penner