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Jennifer Garner in a Guest Artist Recital

Jennifer Garner

Arkansas Symphony Orchestra

David Allen Wehr

Ouachita Baptist University

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Ouachita Baptist University
Bernice Young Jones School of Fine Arts

Division of Music

presents

Jennifer Garner
Violin

and

David Allen Wehr
Pianist
Artist-in-Residence

Duo Concert

Johannes Brahms
Complete Sonatas for Violin and Piano

Monday, October 6, 1997

7:30 p.m.

*W. Francis McBeth Recital Hall
Mabee Fine Arts Center*

About the Artists

Jennifer Garner was raised in Louisiana and began studying violin at the age of three with Suzuki pedagogue Joe Cleveland. As a child, she performed with orchestras throughout the states of Louisiana and Texas. She has won many prestigious awards, such as the top prizes in the Corpus Christi Young Artist Competition, the Kingsville Young Artist Competition, and the Schubert Club Young Artist Competition in Minneapolis. She was the recipient of the Michael Galasso Memorial Scholarship at Louisiana State University, where she earned the Bachelor of Music Degree in violin performance. In 1991, Ms. Garner received a Fulbright Scholarship to study at the Staatliche Hochschule fur Musik in Freiburg, Germany. Her mentor was the noted chamber musician and Professor of Violin Sally O'Reilly. Other significant influences in her development came from Roger DiGiulian, Nicolas Chumachenco, and Yair Kless.

Ms. Garner was appointed Concertmaster of the Arkansas Symphony Orchestra in 1995 and Violin Instructor at the UALR Community School of the Arts in 1996. In addition to her private studio, she is also the manager of the Arkansas Youth Orchestras, an intensive training ground for serious music students. She performs in recitals frequently throughout the state and will be the featured soloist with the Arkansas Symphony in a performance of the Concerto for Violin and Orchestra by Erich Korngold in March of 1998.

David Allen Wehr, pianist: OBU's Artist-in-Residence since 1994, Mr. Wehr has collaborated in chamber music performances with the Chilingrian and Moscow String Quartets, violinist Andres Cardenes, violist Don McInnes, cellists Sadao Harada (of the Tokyo Quartet) and Colin Carr, and flutist Julius Baker. He won the Chamber Music Prize at the 1986 Gina Bachauer Piano Competition in Salt Lake City, and was pianist for several years with the Sartory Trio, formerly Ensemble-in-Residence at Duquesne University in Pittsburgh.

Program Notes
by
David Allen Wehr

During 1997, the musical world is commemorating the 100th anniversary of the death of Johannes Brahms, and I am delighted to have the collaboration of Jennifer Garner, the brilliant, young concertmaster of the Arkansas Symphony, for this program of Brahms duo sonatas.

The piano was Brahms' instrument, his ticket out of the waterfront slums of Hamburg, Germany, where he was born in 1837. It was a violinist, the Hungarian Eduard Remenyi, who took on Brahms as his piano partner and toured Europe. The young pianist never again lived in his hometown, settling in Vienna where he spent the rest of his life. Brahms was highly regarded as a solo pianist, but he seemed to enjoy more playing with other musicians, and the chamber music works he wrote for piano and other instruments are regarded by many as his best work. Certainly, the sonatas for violin and piano are the crown jewels of his chamber music, reflecting in part the composer's great friendship with and admiration for the Hungarian violinist Joseph Joachim. Shortly after Joachim premiered the Brahms Violin Concerto in 1877 (he was the dedicatee), Brahms published his first violin and piano sonata, though it is thought that many previous ones had been written and destroyed in Brahms' usual self-critical fashion.

The first sonata, in G Major, op. 78, is one the most gentle, lyrical and reflective of all Brahms works. The third and final movement is based on two songs Brahms had written four years earlier, "Regenlied" and "Nachklang" (texts on reverse side), and ends in a coda that recalls the theme of the second movement in nostalgia and resignation.

The next sonata, op. 100 in A Major, is also lyrical, but has important dramatic elements as well. The first movement's second theme is taken from another Brahms song, "Wie Melodien zieht es," op.105, no. 1. The second movement combines a slow movement and a scherzo, and the sonata concludes with a leisurely finale in which Brahms exploits the rich lower strings of the violin.

The last sonata, op. 108 in D Minor, is the most dynamic and forceful of the set. The four movements are highly contrasted, the first being concentrated and powerful, the second slow and songful, the third playful but melancholy, and the finale exploding with Hungarian virtuosity and fire.

REGENLIED (Rain Song; text by Groth)

Pour, pour down, rain; reawaken in me the dreams that I dreamt in childhood when the moisture foamed in the sand! When the weary summer sultriness fought indolently against the fresh coolness, and the gleaming leaves dripped dew, and the fields of grain took in a deeper blue, the fields of grain took on a deeper blue. What bliss to stand in the downpour at such times with bare feet, to brush against the grass and reach out and touch the foam, or else to catch cool drops on one's flushed face and to open one's childlike heart to the newly awakened scents, to open one's childlike heart! Like the calyxes that were dripping there, one's soul was wide open and breathing, like the flowers intoxicated with fragrances, sunk in the heavenly dew. Each drop gave a thrill of pleasure and cooled you down to your beating heart, and the holy weaving of Creation penetrated the hidden sources of life penetrated the hidden sources of life. Pour, pour down, rain; awaken my old songs, which we sang in the doorway when the drops fell noisily outside! I would like to listen to them again, to their sweet, moist murmuring; I would like to bedew my soul gently with the holy childlike awe, that holy childlike awe.

NACHKLANG (Lingering Sound; text by Groth)

Raindrops are falling from the trees into the green grass; tears from my dulled eyes are moistening my cheeks. When the sun shines again, the lawn becomes twice as green: my hot tears will burn twice as fiercely on my cheeks, my hot tears will burn.

Wie Melodien zieht es (LIKE A MELODY IT PASSES; text by Groth)

Like a melody it passes
Softly through my mind.
Like the flowers of spring it blooms.
And floats on like a fragrance;
But the word comes and seizes it.
And brings it before my eyes
Like the gray mist it pales them.
And vanishes like a breath.
And yet there's in the rhyme
A fragrance deeply hidden.
That gently from a dormant bud
Is called forth by tear stained eyes.

Program

Sonata no. 1 in G Major, op. 78

Vivace ma non troppo

Adagio

Allegro molto moderato

Sonata no. 2 in A Major, op. 100

Allegro amabile

Andante tranquillo

Allegretto grazioso (quasi Andante)

Intermission

Sonata no. 3 in D Minor, op. 108

Allegro

Adagio

Un poco presto e con sentimento

Presto agitato

**You are cordially invited to a reception in the Gallery
immediately following the recital.**

OBU Keyboard Faculty Upcoming Concerts

- November 10* *David Allen Wehr, Beethoven
Sonata Cycle, Program VI*
- February 3* *Guest Artist, Joe Utterback
Jazz Pianist*
- March 2* *David Allen Wehr, Beethoven
Sonata Cycle, Program VII*
- April 21* *OBU Concert Band, Craig
Hamilton, conducting, David
Allen Wehr, soloist, Gershwin's
"Rhapsody in Blue", Jones
Performing Arts Center*
- April 30* *David Allen Wehr, Beethoven Sonata
Cycle, Program VIII*

Unless otherwise indicated, all concerts are at 7:30 pm, in
McBeth Recital Hall. All Beethoven Sonata Cycle concerts are
preceded by Concert Conversations at 7:00 pm.