

Lamont School of Music

The Brandenburg Project

Elisa Wicks, Lidia Chang, and Zoe Weiss
Directors

Sunday, May 3, 2026
4:30 p.m.
Frederic C. Hamilton Family Recital Hall



Robert & Judi Newman Center
for the Performing Arts

Program

Concerto No 1. in F Major, BWV 1046

J. S. Bach
(1685–1750)

- I. [Allegro]
- II. Adagio
- III. Allegro
- IV. Menuet–Trio–Menuet–Polonaise–Menuet–Trio–Menuet

Zachary Regin, Michael Sgrecci*, horn
Mason Sangster, Gabriela Gillespie, Sarah Bierhaus°, oboe
Cesar Reyes Cenicerros, piccolo violin
Timoteo Cruz Leyva, Ju-Young Kim, violin 1
Breanna Lee, Calvin Luo, violin 2
Bryant Denmark, Sebastian Saiz-Harrison, viola
Ian Emmer, Richard Jones (bassoon), cello
Aslana Montoya, violone
Madelyn Munley, Wesley Leffingwell*, keyboard

Brandenburg Interstices

Seare Ahmad Farhat
(b. 1996)

Zachary Regin, horn
Lidia Chang°, Hazel Keithahn, Bryant Denmark,
Zoe Weiss°, Meridian Mensch, viol

Please silence your cell phones

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Concerto No. 6 in B-Flat Major, BWV 1051

J.S. Bach

- I. [Allegro]
- II. Adagio ma non tanto
- III. Allegro

Sebastian Saiz-Harrison, Elidi Clark, viola
Richard Jones, Ian Emmer, viol
Katreia Mori, cello
Aslana Montoya, violone
Madelyn Munley, keyboard

Vocare

Carlos Bandera

(b. 1993)

Patricia Musick, Savannah Brown, recorder
Bryant Denmark, Ian Emmer, Richard Jones, Zoe Weiss°, viol

Concerto No. 4 in G Major, BWV 1049

J.S. Bach

- I. Allegro
- II. Andante
- III. Presto

Hazel Keithahn, solo violin
Mason Sangster (I), Patricia Musick (II),
Savanna Brown (III), Lidia Chang°, recorder/terzflute
Elisa Wicks°, Austin Johnson, Alia Dahleez, violin
Katherine Rose Johnson, viola
Meridian Mensch, cello
John Wicks, violone
Neil Hesse°, guitar
Eric Wicks°, keyboard

INTERMISSION

(continued)

Concerto No. 3 in G Major, BWV 1048

J.S. Bach

Wilhelmine of Bayreuth
(1709–1758)

I. [Allegro]

Affettuoso

by **Wilhelmine von Bayreuth**

III. Allegro

Ju-Young Kim, Breanna Lee, Timoteo Cruz Leyva, violin
Elidi Clark, Sebastian Saiz-Harrison, Bryant Denmark, viola
Richard Jones, Ian Emmer, Katreia Mori, cello
Aslana Montoya, violone
Wesley Leffingwell*, keyboard

Concerto No. 5 in D Major, BWV 1050

J.S. Bach

I. Allegro

II. Affettuoso

III. Allegro

Alia Dahleez (I), Austin Johnson (II, III), solo violin
Lidia Chang°(I, II), Ellie Colson (III), traverso
Neo Li (I), Eric Wicks° (II, III), keyboard
Elisa Wicks°, Hazel Keithahn, violin
Katherine Rose Johnson, viola
Meridian Mensch, cello
John Wicks, violone
Neil Hesse°, guitar

Off to the Races

Manar Hashmi

(b. 2003)

Breanna Lee, Ju-Young Kim, Calvin Luo, violin 1
Cesar Reyes Ceniceros, Timoteo Cruz Leyva, violin 2
Sebastian Saiz-Harrison, Elidi Clark, viola
Ian Emmer, Richard Jones, cello
Aslana Montoya, violone
Madelyn Munley, keyboard

Concerto No. 2 in F Major, BWV 1047

J.S. Bach

- I. [Allegro]
- II. Andante
- III. Allegro assai

Stanley Curtis*, trumpet

Lidia Chang°, terzflute

Sarah Bierhaus°, oboe

Elisa Wicks°, solo violin

Austin Johnson, Alia Dahleez, Timoteo Cruz Leyva,

Cesar Reyes Cenicerros, Calvin Luo, violin 1

Hazel Keithahn, Breanna Lee, Ju-Young Kim, violin 2

Bryant Denmark, Elidi Clark, Katherine Rose Johnson, viola

Zoe Weiss°, Katreia Mori, Meridian Mensch, cello

John Wicks, violone

Wesley Leffingwell*, Eric Wicks°, keyboard

*Denotes guest artist

°Denotes faculty member

Lamont Baroque Orchestra

Zoe Weiss, *director*

Horn

Zachary Regin

Oboe

Gabriella Gillespie
Mason Sangster

Traverso

Ellie Colson

Violin

Timoteo Cruz Leyva
Ju-Young Kim
Breanna Lee
Calvin Luo
Cesar Reyes Cenicerros

Viola

Elidi Clark
Bryant Denmark
Sebastian Saiz-Harrison

Cello

Ian Emmer
Richard Jones
Katreia Mori

Violone

Aslana Montoya

Keyboard

Madelyn Munley

Viol

Bryant Denmark
Ian Emmer
Richard Jones

Colorado College Collegium Musicum

Elisa Wicks, *director*

Lidia Chang, *academic advisor*

Recorder

Patricia Musick
Savannah Brown

Violin

Alia Dahleez
Austin Johnson
Hazel Keithahn

Viola

Katherine Rose Johnson

Cello

Meridian Mensch

Violone

John Wicks

Guitar

Neil Hesse

Keyboard

Neo Li
Eric Wicks

Viol

Hazel Keithahn
Meridian Mensch

Program Notes

The Brandenburg Project emerged from a conversation between Lidia and Zoe at a conference while sharing our experiences working with collegiate early music ensembles at our different institutions. Wouldn't it be fun, we wondered, if we could join forces and do something larger than either group could manage on its own? Maybe even all the Brandenburg Concertos? And so the project was born. From the start, The Brandenburg Project has been about growth and learning. For example, you may notice the use of the "terzflute" in place of recorder in several concertos. Extant eighteenth-century terzflutes exist in many museums as an oddity—a flute pitched in F like an alto recorder rather than in D like a normal transverse flute. We surmise that it allowed flute players to play parts written with the range of a recorder and these concerts put this hypothesis to the test.

All of the performers are using period instruments, which are more expressive but also more unstable than their modern counterparts with their sensitive gut strings and lack of valves, keys, chinrests, and endpins. Students are also exploring new styles of performance practice, taking expressive risks and feeling artistic ownership of the music making. We have commissioned new musical works that respond to older ones, finding resonances across centuries and cultures. Perhaps most importantly, this project has centered collaboration and making new friends and connections. In furthering this goal, student performers and faculty spent an April weekend together at DU's Kennedy Mountain Campus, engaging in intensive rehearsals as well as social time spent hiking, eating, dancing, and chatting. While this performance marks a certain achievement and sharing of our musical work and growth with you, our friends and neighbors, it is still an educational and exploratory project and we ask you to keep that in mind when there are inevitably a few squeaks or out of tune notes. No doubt such things happened in Bach's time too.

The unusual and unprecedented orchestrations of the Brandenburg Concertos invites us to listen to the possible social and religious meanings embedded within them. Drawing on the work of musicologists Michael Marissen and Susan McClary, we might understand these pieces as staging interactions between different eighteenth-century social roles and identities. The form of a concerto, with its alternation between soloist(s) and collective ensemble, sets the stage for Enlightenment explorations of the relationship between the individual and society. In the Brandenburg Concertos, the atypical relationships between soloists and the ensemble, the elevation or marginalization of particular instruments, and the unorthodox combinations of timbres all

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suggest a kind of musical negotiation of social hierarchy and behavioral expectations. Instruments historically associated with courtly, civic, or domestic spaces move in and out of prominence, enacting a dynamic interplay of status and function, often upending eighteenth-century norms. For example, the brash, and formally unnecessary appearance of natural horns (outdoor instruments, symbolic of aristocratic wealth and land rights) in the first concerto might be read as a commentary on the superfluousness of the aristocracy. In the fifth concerto, the keyboard erupts from its usual role of accompanist into extraordinary virtuosity that silences even the other soloists for minutes at a time.

These concertos also resonate with broader eighteenth-century concerns about the relationship between earthly order and divine harmony, suggesting a world “turned upside down” (which can be heard in the sixth concerto when the humble violas surpass the more noble violas da gamba in virtuosity or in the second where four instruments of disparate rank play identical musical material). Bach may have been enacting through music a distinctly Lutheran view of the afterlife in which the inequity of earthly existence is flattened, and we are all made equal. In this sense, Bach’s works are not only virtuosic experiments with the new Italian concerto form, but also richly textured reflections of the world in which they were created.

While any performance of the six Brandenburg Concertos is an ambitious task in and of itself, the opportunity to extend Bach’s inventiveness in both instrumentation and composition inspired us to add another element: why not host a competition for young composers to write new works that respond to Bach’s music? To that end, we are honored to premiere three new works on this weekend’s concerts by the winners of that competition. All three composers leverage the sonorities and capabilities of the period instruments to join in conversation with Bach.

*From Carlos Bandera: **Vocare** (“to call” in Latin) refers to the way that some of the materials seem to call out across a wide, open space, searching for solace within a void. Based on the sonatina from J.S. Bach’s *Gottes Zeit ist die allerbeste Zeit*, BWV 106 (*Actus tragicus*) the individual lines that comprise the texture of the sonatina are replaced with three materials that serve as different layers of this landscape. The first layer, largely played by the viols, is a texture of staggered dynamic swells on long sustained pitches that are derived from the sonatina’s harmonic material. Here, this harmonic material is smeared and reshaped, with many of the harmonies dissolving into each other. They are sometimes fragmented, spaced apart, elaborated upon, octave-*

displaced, or removed altogether. The second layer is introduced early in the piece as the two recorders pass a single sustained pitch back and forth. Later in the work, each recorder sustains a different pitch, and their staggered, overlapping entrances create a highly expanded version of the echo effect from the sonatina. The third layer consists of active gestures that sporadically burst from the more subdued materials, suddenly introducing noise into the sonic landscape.

From Seare Ahmad Farhat: J.S. Bach's Brandenburg Concertos straddle the lines of playfulness, craft, and artifact. This new work, **Brandenburg Interstices**, responds directly to the musical material and social circumstance of Bach's first Brandenburg Concerto—which prominently features hunting horns. The viols that complete my instrumentation, on the other hand, did not serve a large role in the set of pieces. Whereas the hunting horn recalls the outdoors, the viol exists in the domestic sphere. Yet, still, the resonances between both (musically and historically) play into this work's fabric which juxtaposes the two instruments. Notationally, and stylistically, music for the horn and viols are jarring in this piece. The blending between the two types of instruments serves as a collage rather than unity. What results is, I hope, an interesting study on the social dynamics of these peculiar pieces in Bach's work and the history of the instruments paired for the occasion.

From Manar Hashmi: **Off to the Races** concerns itself with the second Brandenburg concerto specifically, which is in F major. This was the first Brandenburg Concerto I played in college, and the task of preparing it was significant for me. I found myself consistently overcome by a certain passage halfway through the second movement, when a sudden modulation propels us into D minor - my favorite key. The more I worked on the piece, the more feverishly I anticipated and relished that moment. As you will hear, this piece is as riled-up as I am when Bach modulates into a minor key. I am excited to share my experience of the Second Brandenburg Concerto through this musical journal entry.

Bach's Third Brandenburg concerto contains a very curious second movement that is only two chords in length (a Phrygian cadence). Some performers choose to simply play the chords, possibly embellishing them with florid ornaments or further improvisation. For our performances, we have substituted an 'Affetuoso' by Wilhelmine von Bayreuth ending with the same cadence, which was taken from her Flute Sonata in A minor and transposed. Wilhelmine was a German composer whose many siblings included Anna Amalia of Prussia and Frederick II who came to be known as Frederick the Great. In 1731, she married Frederick, Margrave of Brandenburg-Bayreuth and was

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deeply influential in the court. She established an extensive library and was involved in the construction of the famous Bayreuth opera house which still stands today. In 2003, when the manuscript was discovered, handwriting analysis determined the composition to be hers and posited that the flute line (here performed on violin) was likely written to be played by her favorite brother, Frederick the Great.

A project of this size and scope would not have been possible without the generosity and support of many people. First and foremost, we thank our student performers: for their curiosity and fearlessness in jumping into new instruments and musical sounds, and for their dedication, effort, and creativity in tackling these difficult pieces. We also thank our guest and faculty artists for filling out our ranks and bringing their expertise and musicianship to the project. For their financial support of all aspects of the project, we are indebted to the Colorado College music department and the Lamont School of Music at University of Denver (Keith Ward and Brian Pertl). For providing needed instruments, we thank Peter Schimpf at MSU, Luther Strings, Sarah Biber, Simon Schouten, and Elisa and Eric Wicks. For judging the commission competition, we are grateful to Sean Friar, Kivie Cahn-Lipman, and Molly Herron. None of this could happen without extensive technical and administrative support. We thank Susan Grace, Lisa Gregory, Shane Groothof, Sarah Pont, Schylar Woods, Ryan Bañagale, and Ryan Seward at Colorado College. We thank Sarah Miller, Monica McCallum, and all the staff at the Kennedy Mountain Campus for making our weekend rehearsal retreat a success. We also thank Michael Furry, Sara Sachs, Kaye Hofkamp, Angela Mitchell, Dan Mariotti, and Julie-Ann Jordan at the Lamont School of Music. Finally, many thanks to all of you for coming to witness and participate in this momentous event.

—Lidia Chang, Zoe Weiss, and Elisa Wicks

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Lamont Society

Donors to the Lamont School of Music are an integral part of the Lamont community. Since 1983, the Lamont Society has provided financial and other support that has sustained our program's excellence. It has enabled us to purchase instruments, underwrite masterclasses and guest artist performances, support touring ensembles, provide students with professional development funds, support faculty initiatives, maintain scholarships for our deserving students, and much more. We are deeply grateful for this philanthropy!

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Wednesday, May 6, 7:30 p.m.

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Gates Concert Hall

\$5 for reserved parterre, or FREE general admission

Friday, May 8, 7:30 p.m.

Faculty Recital Series: Ian Wisekal, oboe & Friends

Hamilton Recital Hall

\$12, free for students & faculty

Thursday, May 14, 7:30 p.m.

Lamont Choirs

Gates Concert Hall

\$5 for reserved parterre, or FREE general admission

Saturday, May 16, 7:30 p.m.

CPR Classical Presents The Spirituals Project Choir

Gates Concert Hall

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