

10-8-2017 3:00 PM

Visions of grandeur, Lawrence University Symphony Orchestra, October 8, 2017

Lawrence University

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Visions of Grandeur

Lawrence University
Symphony Orchestra
Mark Dupere, conductor

Sunday, October 8, 2017

3:00 p.m.

Lawrence Memorial Chapel

Overture to Candide

Leonard Bernstein
(1918-1990)

Fantasia on a Theme by Thomas Tallis

Ralph Vaughan Williams
(1872-1958)

Symphony No. 3 in E-flat Major, op. 97 (“Rhenish”)

Robert Schumann
(1810-1856)

Lebhaft

Scherzo: Sehr mäßig

Nicht schnell

Feierlich

Lebhaft

Dedicated to the memory of Laura Van Asten, LSO trombonist

Please join us for a reception in SH163 following the performance.

PROGRAM NOTES

Overture to *Candide*

LEONARD BERNSTEIN

Born: 1918, Lawrence, MA; Died: 1990, New York City, NY

Composed: 1956; Premiered: December 1, 1956, Martin Beck Theatre (Broadway), New York City, NY, conducted by Samuel Krachmalnick

Leonard Bernstein originally wrote the music for the operetta *Candide* in 1956, to accompany the libretto originally written by Lillian Hellman and based off Voltaire's 1759 novella of the same name. Much of the music was orchestrated by Hershy Kay, but Bernstein insisted in orchestrating the overture himself. The work's original 1956 premier was unenthusiastically received and suffered a short run, but was later revived in the early 1970s to much wider acclaim and has become a famous staple of Broadway repertoire since. The overture, however, has remained a popular work since the operetta's original premier.

The overture is very short, around only five minutes in length, yet combines both original melodies with segments and references to numbers in the operetta itself. It opens with a thunderous fanfare from the full orchestra before a quick, high-spirited theme in the violins, soon intercepted by a more tumultuous counter theme in the woodwinds. Yet another theme is introduced in the trumpets and trombones, whose constantly changing meters give it a feeling of excitement, as if it's tripping over itself, constantly repeating the same phrase. The majestic chaos of this first segment is soon set aside to introduce a second theme in the celli and violas, one directly based off the number "Oh, Happy We" from the operetta itself. This theme is much deeper in tone and more melodic, eventually bringing in the rest of the orchestra to repeat it. Without any development, the opening fanfare and themes from the first section are introduced, quickly intertwining with yet another repetition of the "Oh, Happy We" theme, before a sudden pause brings us to the overture's coda. This coda introduces one final theme based off the operetta's music, this time the famous aria "Glitter and be Gay." In one final storm of activity, the overture speeds up to an exciting climax, bringing every theme from the overture into a final, bombastic eruption and finale.

Fantasia on a Theme by Thomas Tallis

RALPH VAUGHAN WILLIAMS

Born: 1872, Gloucestershire; Died: 1958, London

Composed: 1910; Premiered: September 10, 1910,

Gloucester Cathedral, conducted by composer.

Fantasia on a Theme by Thomas Tallis occupies a space of musical change for Ralph Vaughan Williams. The melody, which comes directly from Thomas Tallis' *Third Mode Melody* (1567), opens a world of compositional possibility as it begins its initial ascent. In this case, the 'third mode' is the Phrygian mode. Listen for the quiet pizzicato from the viola, cello, and bass sections early in the piece. Not only do these earliest, plucked notes outline the first phrase of Tallis' melody, but they also showcase the depth of Vaughan Williams' compositional intuition and intellect.



The work received its premiere at the Three Choirs festival in 1910, held at the Gloucester Cathedral in England. That evening, over 2,000 audience members filled the cathedral, most of them there to hear Edward Elgar's oratorio, *The Dream of Gerontius*. What those lucky audience members witnessed, however, was the very first performance of an unquestioned English masterpiece.

While composing the work, Vaughan Williams traveled to France, where he studied with one of the greatest orchestrators of the 20th century, Maurice Ravel. Ravel taught his English pupil how to use specific instruments with utmost care, and which combinations of instruments could be used to the greatest effect. While Vaughan Williams' earlier works are known for their particularly dense musical textures, the composer returned from Paris with a greatly refined set of orchestrational skills, which led to a noticeable lightness in the compositions that followed. Especially notable is Vaughan Williams' ability to restrict his instrumental palette to only strings in the case of the Tallis Fantasia, all the while finding an enormous range of color and texture.

Perhaps the most striking aspect of the work, however, comes directly from the composer's work with Ravel. The piece calls for the prominent

use of three distinct instrumental groupings. The first group, marked as 'Orchestra I' in the score, is a full-sized string orchestra. The second group, 'Orchestra II', consists of nine players within 'Orchestra I'. The final group is a traditional string quartet. As the piece develops, pay particularly close attention to the various timbres and sounds that Vaughan Williams achieves using such advanced compositional techniques.

These intellectual exploits aside, the Tallis Fantasia must not be heard as simply an exercise in technique. No, the music reaches its hand out through the centuries, showcasing the musical heritage of the British Isles is a collage of artistic genius. By the mid-nineteenth century, England was the butt of every musical joke. Not since Henry Purcell, who died in 1695, had an English born composer reached a truly global audience. While George Frederic Handel resided in London for much of his life, his German birth tends to complicate his compositional allegiance. In 1904, a German scholar named Oskar Schmitz went so far as to declare England "Das Land ohne Musik"; the land without music.

While not household names, English composers such as Hubert Parry, Frederick Delius, Ethel Smyth, and Samuel Coleridge-Taylor all filled concert halls with their music, both in England and abroad for years before Schmitz' infamous declaration. Vaughan Williams' *Fantasia on a Theme by Thomas Tallis* pays direct homage to the English men and women who came before him, while firmly placing himself on the same playing field. Vaughan Williams joins these composers, and from his pen flows a masterpiece of the English pastoral school.

Symphony No. 3 in E-flat Major, op. 97 ("Rhenish")

ROBERT SCHUMANN

Born: 1810, Zwickau, Kingdom of Saxony (Germany)

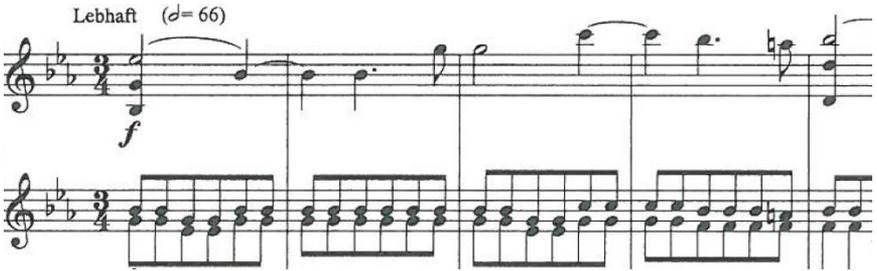
Died: 1856, Bonn, Rhine Province, Prussia (Germany)

Composed: 1850; Premiered: February 6, 1851, Düsseldorf,
conducted by composer.

In September of 1850, Schumann and his family relocated to Dusseldorf, where Schumann accepted a position as the city's music director, and this symphony was premiered at Schumann's sixth concert in the city. This is his last symphony, and an expression of euphoria in what was to be one of the last happy times in his life. Written in the popular vein, Schumann appeals to the audience with familiar styles - dancelike and songlike in many moments, this music captures the Rheinland's local

color and vivacity, perfect for the convivial atmosphere in Dusseldorf. Where Beethoven's heritage and looming shadow froze some composers, here Schumann rushes in, with abandon. Knowing that a third symphony in E-flat would be compared to Beethoven's "Eroica," Schumann seems to embrace this legacy, and reminds the audience that he can do something more, something new.

The symphony opens with a lively dance, marked *Lebhaft*, filled with bubbling eighth notes that froth forward and propel the music onward. A bombastic, contouring melody surges above this undercurrent, consistently reaching forward with *forzandi*.



Lebhaft (♩ = 66)

f

Ellisions and unexpected accents lengthen and spread the musical line, as dotted rhythms and a tenacious timpani lends upright strength. The second theme is lilting, and at times heaving, but much like the waves building before a break, the motivic rigor is restored with a roar, as running sixteenth notes dash onward. This movement is described as possessing "tremendous swagger and swing," as the horns vault the heroic theme over the orchestra.

A leisurely *Ländler* begins the second movement, which is perhaps the most evocative of watery imagery throughout the symphony. The opening melody contours the waves with lush, rolling slurs from the strings. An impish sprinkle emerges, to bring the movement to the characteristic of its title, *Scherzo*. These light tendrils braid about the orchestra, fusing each entrance in smaller more frequent ripples of brushing articulated undulations, as slight swells etch this morning on the Rhine. With each repetition and registral reach, the music seemingly reenergizes itself, an organic gentle surge.

The third movement takes us to a different world from the bombastic and boisterous movements preceding it. The dynamics rarely reach *forte*, the orchestra is dramatically reduced, and Schumann omits the horns and timpani, which play such important roles in the other movements, signifying that we have entered into a hushed, calm repose, as if in a

dream. This intimate intermezzo tugs across the bar lines as pleading portato pulls us through childlike profundity from the singing strings and whispering woodwinds. Caressing and cradling with quiet contentment, Schumann gives us a melody to truly sing; where before the musical action hinged on rhythmic rigor, here we are invited to imagine lyrics, as the fervency of the poignant susurruses lead us into deeper vulnerability than heard before, innocence insisting to be listened to, a way to lead us into the fourth movement's gravity.

The fourth movement was originally entitled, "In the character of an accompaniment to a solemn ceremony," but later was condensed to *Feierlich* (solemn). In making this change Schumann remarked, "We must not show our heart to the world: a general impression of a work of art is better; at least, no preposterous comparisons can then be made." It is difficult to avoid biographical comparisons to composers, Schumann in particular, who wrote so much regarding mental despair and music. However, some comparisons cannot help but be drawn: Schumann chose the key of E-flat minor for this movement, which was the key that, to him, unlocked and evoked the dark abyss of his own existential despairs. The opening begins as if with a ceremony off in the distance, as ominous footsteps follow us onward, insistent and enduring. The severity of this vast symphonic canvas never relents, stoic and solemn throughout. Austere to the final fanfare, it is rumored to be inspired by Schumann's visit to the famed and grand Cologne cathedral. With breadth in orchestration, contrapuntal intricacies, and a condensed sound, Schumann manages to achieve two things simultaneously – an expansion of musical space, and a density of musical weight.

The existence of a fifth movement has prompted scholars to draw comparison to Beethoven's "Pastoral" symphony and Berlioz's *Symphonie Fantastique*, however it is important to remark that those symphonies were five movements because the narrative behind the work demanded it; however this symphony is truly conceived, composed, and created as a five movement work, in its entirety. Using crisp articulations, the animation of the first movement returns, light and spry. Much of the articulations subvert expectations, flipping beat hierarchies, and suddenly stun the audience with fast dynamic drops. This creates a purposeful hiccupping, a lopsided lurching as Schumann jokes with the audience and engages them. The burnished brass emerge as they triumphantly transform the anguish of the fourth movement, sweeping the chorale into the bucolic exuberance of this contredanse.

Eleanor Legault, Bryn Rourke, Nathaniel Sattler, LSO Musicians

Lawrence University Symphony Orchestra

VIOLIN I

Laura Duggan
Jessica Gehring
Grace Halloran
Abigail Keefe
Meghan Murphy
Matt Piper
Alex Quinn
Rehanna Rexroat
Joanie Shalit
Rachael Teller, concertmaster

VIOLIN II

Sarah Colimon
Marsophia DeSouvre
McKenzie Fetters*
Jelani Jones
Ella Kile
Wendell Leafstedt
Alan Liang
Clancy Loebel
Claire Sternkopf
Katie Weers

VIOLA

Hannah Aitken
Laura Burke
Kanyon Beringer
Camille Copp
Lia Eldridge
Jae Franklin
Amy Gruen
Trent Guerrero
Gabriel Hartmark
Eleanor Horner
Eleanor Legault
Emily McCabe
Julien Riviere

VIOLA, cont.

Nat Sattler
Julia Tibbetts
Gawain Usher*
Courtney Wilmington

VIOLONCELLO

Hannah Baron
Julian Bennett*
Madison Creech
Alyssa Cox
Basil Eastman-Kiesow
Natalie Galster-Manz
Julia Johnson
Mikaela Marget
Sarah Ogden
David Sieracki
Evan Stroud
Joshua Tan
Ian Wasserman
David Yudis

BASS

Jeanette Adams
Jason Duncan
Emmett Jackson*
Clay Knoll
Sarah Krysan
Zoe Markle
Ali Remondini
Sam Taylor
Steven Traeger

FLUTE

Bianca Pratte*
Hannah Elizabeth Tobias
Erec VonSeggern (picc)

OBOE

Ellie Coale
Delaney Olsen*

CLARINET

Abbey Atwater* (Eb)
Anthony Dare (bass)
Madeleine Duncan*
Kate Kilgus

BASSOON

Andrew Hill*
Stuart Young*

HORN

Julian Cohen
David Germaine
Emma Jensen
Zach Prior
Bryn Rourke*

TRUMPET

Caleb Carter
Ricardo Jimenez*

TROMBONE

Cole Foster
Allie Goldman
Liam McDonald* (Bass)
Daniel Quiroga

TUBA

Tanner Stegink

HARP

Lily Atkinson

TIMPANI

Sean Goldman*

PERCUSSION

Nolan Ehlers
Adam Friedman
Dan Green
Alex Quade

*Denotes principal or section leader

LSO Stage Crew
Jeanette Adams
Gabriel Hartmark
Joan Shalit

LSO Librarians
McKenzie Fetters
Liam McDonald
Katie Weers

We gratefully acknowledge the important role all of the Lawrence faculty play in preparing our students academically and musically, from our colleagues in music history and theory, to our colleagues in sight-singing, aural skills and keyboard skills, and to our colleagues in the liberal arts. We give special thanks to the studio instrumental faculty.

Special Thanks to the Lawrence University Conservatory Instrumental Artist Faculty

Samantha George, violin
Wen-Lei Gu, violin
Matthew Michelic, viola
Horacio Contreras, cello
Mark Urness, bass
Nathan Wysock, guitar
Suzanne Jordheim, flute
Erin Lesser, flute
David Bell, clarinet
Howard Niblock, oboe
Sumner Truax, saxophone
Steve Jordheim, saxophone
Carl Rath, bassoon

James DeCorsey, horn
Jeffrey Stannard, trumpet
John Daniel, trumpet
Nick Keelan, trombone
Tim Albright, trombone
Marty Erickson, tuba and
euphonium
Dane Richeson, percussion
Catherine Kautsky, piano
Michael Mizrahi, piano
Anthony Padilla, piano
Kathrine Handford, organ

Upcoming Performances

Saturday, October 14, 8:00 p.m., Kaleidoscope Concert

Sunday, November 5, 3:00 p.m., Holst *The Planets*

Friday, January 26, 8:00 p.m., Rachmaninoff *Symphonic Dances*

Friday, March 9, 8:00 p.m., Beethoven *Symphony No. 2*

Friday, April 20, 8:00 p.m., Hailstork *Done Made My Vow* and

I Will Lift Up My Eyes

Friday, June 1, 8:00 p.m., Mussorgsky/Ravel *Pictures at an Exhibition*

As a courtesy to the artists and to those in attendance, please be aware that sounds such as whispering and the rustling of programs and cellophane wrappers are magnified in the hall. Please turn off all watch alarms, pagers, and cellular telephones. And please, no flash photography.