The Portrait of the Soul, Lawrence University Symphony Orchestra, November 15, 2016

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The Portrait of the Soul
Lawrence University
Symphony Orchestra
Mark Dupere, conductor

Tuesday, November 15, 2016
8:00 p.m.
Lawrence Memorial Chapel
Ave Maria, O auctrix vite

Hildegard von Bingen

(1098–1179)

Lauren Vanderlinden, soprano

Accompanied by Brian Pertl and Kathrine Handford

Rainbow Body

Christopher Theofanidis

(b. 1967)

Symphony No. 2 in D Major, op. 73

Johannes Brahms

(1833–1897)

Allegro non troppo

Adagio non troppo

Allegretto grazioso (Quasi andantino)

Allegro con spirito

Please join us for a reception in Shattuck 163 following the performance
Please donate to **Music for Food** before leaving tonight!

**What is Music for Food?**

**Music for Food** believes both music and food are essential to human life and growth. Music has the power to call forth the best in us, inspiring awareness and action when artists and audiences work together to transform the ineffable into tangible and needed food resources.

**Music for Food** is a musician-led initiative for local hunger relief. Our concerts raise resources and awareness in the fight against hunger, empowering all musicians who wish to use their artistry to further social justice.

Donations of non-perishable food items or checks will be accepted at the door. All monetary donations are tax-deductible, and will be processed by the national office of **Music for Food**. 100% will be sent to the food pantry at St. Joseph’s.

Each year the St. Joseph Food Program distributes thousands of pounds of food to those who are hungry in the Fox Valley. Lawrence is proud to help.
Ave Maria, O auctrix vite
Ave Maria,
O auctrix vite,
reedificando salutem,
que mortem conturbasti
et serpentem contrivisti,
ad quem se Eva erexit
erecta cervice
cum sufflatu superbie.
Hunc conculcasti
dum de celo Filium Dei genuisti,

\[ \begin{align*}
\text{Hail Mary,} \\
\text{O authoress of life,} \\
\text{rebuilding up salvation’s health,} \\
\text{for death you have disturbed,} \\
\text{that serpent crushed} \\
\text{to whom Eve raised herself,} \\
\text{her neck outstretched} \\
\text{with puffed-up pride.} \\
\text{That serpent’s head you ground to dust} \\
\text{when heaven’s Son of God you bore,} \\
\end{align*} \]

\[ \text{quem inspiravit} \]
\[ \text{Spiritus Dei.} \]

\[ \begin{align*}
\text{Whom the spirit of God} \\
\text{breathed into you.} \\
\end{align*} \]

Gloria Patri et Filio
et Spiritui sancto.

\[ \begin{align*}
\text{Glory be to the Father and to the Son} \\
\text{and to the Holy Spirit.} \\
\end{align*} \]
PROGRAM NOTES

CHRISTOPHER THEOFANIDIS
Born December 18, 1967, Dallas, Texas
Rainbow Body

Theofanidis composed Rainbow Body in early 2000 as a commissioned work by the Houston Symphony Orchestra, who later gave its premier in April of the same year. The work was dedicated to lawyer and philanthropist Glen Rosenbaum. As the composer writes, “Rainbow Body was the coming together of two ideas – one, my fascination with Hildegard of Bingen’s music (the principal melody of Rainbow Body is loosely based on one of her chants, “Ave Maria, O Auctrix Vite”) and two, the Tibetan Buddhist idea of “Rainbow Body,” which is that when an enlightened being dies physically, his or her body is absorbed directly back into the universe as energy, as light. This seemed to me to be the metaphor for Hildegard’s music as much as anything.”

The work starts with a quiet and sparse introduction, with a high drone in the violins that is overshadowed by louder, quick outbursts from the woodwinds and a solo cello. Soon, the angelic, ethereal Ave Maria theme is played by the violins, with a continuous drone being provided by the rest of the strings. The composer uses a haloing effect where all of the notes are sustained throughout the strings, creating a cathedral-like reverberance. The theme grows in volume and grandeur, with muted brass soon providing swelling musical undercurrents. Thwarting an expected climax, an urgent theme interrupts in the violins and brass. A more tumultuous passage tumbles in, featuring muted trombones and congas. The music then settles down into a recapitulation of the main theme, this time with a lower drone in the basses. After one final, march-like episode featuring a new theme in the muted brass and woodwinds, the main theme is repeated by the entire orchestra, reaching climactic levels of volume and intensity. The piece continues to build but is suddenly cut off just before its final resolution.
JOHANNES BRAHMS
Born May 7, 1833, Hamburg, Germany; Died April 3, 1897, Vienna, Austria
Symphony No. 2 in D Major, op. 73

In contrast to the 21 years that Brahms spent on his First Symphony, his second was written over the course of a single summer in 1877 during the composer’s visit to Pörtschach am Wörthersee, a small town in Austria. The symphony was premiered on December 30th, 1877, in Vienna. Often referred to as the “sunny counterpart” to his first symphony, it draws comparisons to Beethoven’s “Pastoral” Symphony. Brahms, however, writing to his publisher about the symphony, claimed that, “I have never written anything so sad, and the score must come out in mourning.” Though the work as a whole is much lighter, there is an undercurrent of melancholy and darkness that can be heard throughout the symphony.

The first movement, marked Allegro non troppo, begins with a lyrical and tranquil theme passed between the horns and woodwinds. The relaxed mood unravels to a darker texture, but the violins command serenity with the second theme. Brahms’ friend Lachner complained about this darker instrumentation of the opening theme, saying, “Why do you throw into the idyllically serene atmosphere with which the first movement begins the rumbling kettledrum, the gloomy lugubrious tones of the trombones and tuba?” Brahms defends this darker instrumentation, saying that, “I am, by the by, a severely melancholic person, that black wings are constantly flapping above us,” and later goes to say that this melancholy led him to cast a “necessary shadow on the serene symphony and perhaps accounts for those timpani and trombones.” Yet another theme is introduced in the viola and celli, in a minor key. This theme interrupts the movement into a syncopated, almost march-like development before returning to the recapitulation, in which previously heard material is haunted by darker sonorities. As the rhythmic decorations fade away, calmness returns as the movement quiets to a close.

The second movement, Adagio non troppo, sounds as though it begins on a downbeat, when in fact it is marked as beginning on an upbeat. This obfuscation and ambiguity of meter consistently appears throughout this movement as a pervasive conceptual idea. The broad and lush melody is presented by the celli, avoiding a cadence and meandering away with descending lines that further obscure the meter. The second theme is lilting and halting, with a reminiscent quality and also begins on
an upbeat, further emphasizing unexpected beats. This theme intensifies and expands into a stormy fugato, harkening back to the first movement. It is crushing and concrete, achieved with a contrasting sense of rhythmic definitiveness. As the music struggles to return to the opening material, a false start is heard— which begins on an unexpected beat. When the music does reach a truer recapitulation, it is more ornamented with triplets, enveloping the second theme material into the first theme.

The third movement is namely a collection of dances. It opens with a relaxed, waltz-like serenade, played by the woodwinds and celli. In contrast to the first two movements, this movement brings into the forefront the “sunny” and carefree characteristics that this Second Symphony is most commonly associated with. The strings then take over with a frantic and festive dance, having a party with [playful] accents. The evening culminates in contentment.

The fourth movement opens with a secretive and hushed first theme, which diminishes to nothing, but suddenly the whole orchestra startles itself with a thundering crash that leads directly into the first theme, presented at full volume. The second theme— in contrast to the meandering melody of the opening— is broad and soulful in the dominant key. However, the first theme repeats again in the development section, as the strings wander in different directions, avoiding a clear downbeat. Variants of both themes are fragmented into minor keys that interweave. The retransition is a quiet, and refreshing change from d minor to D major, and the movement closes with a boisterous and triumphant return of the second theme, with blazingly bright chords in the trombones propelling forward to a long, D major chord held by the full orchestra. The vibrancy in the trombones is a transformation from their earlier gloominess— overcoming the melancholy of the “black wings” and conquering the brightness of the “sunny” Second Symphony.

Eleanor Legault, Nathaniel Sattler, LSO Musicians
Lawrence University Symphony Orchestra

VIOLIN I
Maddy Brotherton*
McKenzie Fetters
Abigail Keefe
Eleanor Legault
Amanda Milne
Meghan Murphy
Margaret Norby
Joan Shalit
Rachael Teller
Katie Weers

VIOLIN II
Isabel Dammann*
Laura Duggan
Jessica Gehring
Trace Hybertson
Wendell Leafstedt
Sylvia Middleton
Alex Quinn
Rehanna Rexroat
Winifred Waters

VIOLA
Laura Burke
Lia Eldridge
Trent Guerrero
Gabriel Hartmark
Nat Sattler
Julia Tibbetts
Gawain Usher*
Matthew Wronski

VIOLONCELLO
Maggie Anderson
Julian Bennett
Natalie Galster
Julia Johnson

VIOLONCELLO, cont.
Mikaela Marget
Henry McEwen
Sarah Ogden
Logan Robison
David Sieracki
Evan Stroud
Joshua Tan
Noah Whiteman

BASS
Jeanette Adams
Sterling Boyd
Jessica Cable
David De Stasio
Emmett Jackson*
Clay Knoll
Sarah Krysan
Steven Traeger

FLUTE
Sara Larsen*
Jordan Peterson
Erec VonSeggern

PICCOLO
Erec VonSeggern

OBOE
Brandon Chapman*
Maralee Mindock
Delaney Olsen

CLARINET
Abbey Atwater
Daniel Bernstein*
Nathan Gornick

BASS CLARINET
Adam Korber
Alex Lessenger
**BASSOON**
Jacob Fernandez*
Renae Tuschner

**CONTRABASSOON**
Stuart Young

**HORN**
Julian Cohen
Emma Jensen
John O’Neill
Nicoletta Pignatello*
Nick Suminski

**TRUMPET**
Dean Chen
Chad Erickson
Isaac Mayhew
Amanda Wahl*

Daniel Bernstein*
**TROMBONE**
Jeremy Andrin
Justin Coyne*
Liam McDonald

**TUBA**
Tim Platt*
Isaac Portoghese

**TIMPANI**
Liam McCarty-Dick*
Jake Victor

**PERCUSSION**
Koby Brown
Brian Mironer
Dylan Senderling

**HARP**
Lily Atkinson

**PIANO**
Christian Vallery

*Denotes principal or section leader
*Denotes concertmaster

**LSO Stage Crew**
Justin Coyne
Carl Johnson
Nicoletta Pignatello

**LSO Librarians**
Renae Tuschner
Adam Korber
McKenzie Fetters
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  
Janet Anthony, 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  
Katharine Handford, organ

**Upcoming Performances**

Saturday, January 28, 8:00 p.m.  
Friday, March 10, 8:00 p.m.  
Friday, April 21, 8:00 p.m., Handel: *The Messiah* with the Lawrence Choirs  
Friday, June 2, 8:00 p.m.

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.