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Evocations, Works by Beethoven, Ravel, and Copland, Lawrence University Symphony Orchestra, January 28, 2017

Lawrence University

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Evocations
Works by Beethoven, Ravel, and Copland

Lawrence University Symphony Orchestra
Mark Dupere, conductor

Saturday, January 28, 2017
8:00 p.m.
Lawrence Memorial Chapel
Symphony No. 1 in C Major, op. 21
Ludwig van Beethoven (1770–1827)

Adagio molto – Allegro con brio
Andante cantabile con moto
Menuet and Trio: Allegro molto e vivace
Finale: Adagio – Allegro molto e vivace

Ma mère l'Oye: Suite (Mother Goose Suite)
Maurice Ravel (1875–1937)
Pavane of Sleeping Beauty: Lent
Little Tom Thumb: Très modéré
Laideronnette, Empress of the Pagodas: Mouvt de marche
Conversation of Beauty and the Beast: Mouvt de valse très modéré
The Fairy Garden: Lent et grave

♦ INTERMISSION ♦

Four Dance Episodes from “Rodeo”
Aaron Copland (1900–1990)
Buckaroo Holiday
Corral Nocturne
Saturday Night Waltz
Hoe-Down

Please join us for a reception in Shattuck 163 following the performance.
SYMPHONY NO. 1 IN C MAJOR, OP. 21
Ludwig van Beethoven
Born: December 17, 1770, Bonn, Germany
Died: March 26, 1827, Vienna, Austrian Empire
Premiered: April 2, 1800, K.K. Hoftheater nächst der Burg, Vienna

This symphony was premiered alongside Beethoven’s Septet, a Mozart symphony, arias from Haydn’s Creation, a piano concerto, and some improvisations, in the same concert hall that Mozart presented his own concerts. The symphony honors the Viennese tradition of Haydn and Mozart, and stakes a claim in the classical era – despite earlier compositions by Beethoven, which featured more of the independence that listeners have come to expect from his music. Berlioz, upon listening to the symphony, said that Beethoven “remained under the empire of Mozart’s ideas, which he has sometimes enlarged, and everywhere ingenious imitated.” A Viennese critic wrote that the symphony was, “a masterpiece that does equal honor to Beethoven’s inventiveness and his musical knowledge. Being just as beautiful and distinguished in its design and execution, there prevails in it such a clear and lucid order ... this symphony can justly be placed next to Mozart’s and Haydn’s,” defining this first symphony as among the giants of the classical period.

The first movement begins uncertainly, displaying Beethoven’s independence with an ambiguous tonal center in the slow introduction, weaving in the strings until it reaches a simple and unexpectedly playful first theme. The second theme features overlapping exchanges in the strings, propelling the woodwind melody forward. In the development Beethoven, as a classical era listener might expect, takes the first theme through an elaborate labyrinth of keys, before twisting back to a repetition of the first theme.

The second movement, Andante cantabile con moto, is a courtly dance that is traded off throughout the strings and woodwinds in a fugal imitation; shockingly for a dance, Beethoven evades all expected strong pulses of the theme. Tumultuous outbursts interrupt the imitative exchanges, and the recapitulation is more active, with moving lines from the strings.

The third movement, Menuetto: Allegro molto e vivace, is titled according to the convention set by his predecessors. However, while there is a minuet and trio section, this movement is a scherzo, rather than in the more refined style of a minuet. The trio itself features a rustic but plain
theme, with the same chord repeated nine times in a frisky fanfare. In hindsight, Beethoven might have been looking forward to his later symphonies, which all feature scherzo third movements.

The fourth movement opens dramatically and operatically, after which Beethoven unfolds a decorated scale. After much anticipation, the harmony releases the listener into a simple yet refined theme, reminiscent of Haydn’s Symphony No. 88. Much of the material is scalar, harkening back to that initial germ of the movement, and Beethoven uses these scales to increase intensity and then suddenly drop dynamics, one of Beethoven’s signature compositional techniques, and a symbol of his independence later to be fully announced.

**Ma mère l'Oye (Mother Goose)**

Maurice Ravel  
Born: March 7, 1875, Ciboure, France  
Died: December 28, 1937, France  
Composed: 1908-10, orchestrated 1911  
Premiered: April 20, 1910, Jeanne Leleu and Geneviève Durony, piano

Ravel originally composed this piece as a piano duet for Mimie and Jean Godebski, children of friends of Ravel. He would tell these children fairytales, which was the initial conception of the piece. Ravel’s publisher, Durand, encouraged Ravel to orchestrate the work, which he did a year later. The piece is full of childlike wonder and enchantment – intentionally simple but not simplistic.

The first movement, *Pavane de la Belle au bois dormant* (*Pavane of the Sleeping Beauty*) is quite short, but creates a solemn portrait of the sleeping princess. The theme repeats, passed to different sections of the orchestra, evoking a variety of airy and shimmering colors. Each repetition transports the listener into a new sonic space, as if encountering new idle daydreams.

The second movement, *Petite Poucet* (*Tom Thumb*), depicts a very small boy’s (the size of a thumb) journey through the wood. Ravel’s texts for this movement state that Tom, “thought that he would easily find his way back with the help of the crumbs he had scattered all along as he passed; but to his surprise, he could not find a single crumb: birds had come to eat them all up.” The strings imitate the lost Tom as they meander, searching for a home tonality. With glissandi in the strings and pecking piccolo, Ravel depicts the menacing birds as they eat the breadcrumbs.

*Laiideronnette, Impératrice des Pagodes* (*Little Ugly, Empress of the Pagodas*) describes an empress cursed with ugliness, bathing while small figurines come to life and sing and play instruments. Laiideronnette comes across a
green serpent, formerly a handsome prince cursed by the same witch that cursed Laideronnette with ugliness. Walking with him, they discover pagodas made of a variety of jewels. The spell is eventually broken, and they both live happily ever after. The fairy tale originally had an oriental setting, and Ravel evokes this exoticism with a pentatonic scale and use of gongs.

Les entretiens de la Belle et de la Bête (The Conversation of Beauty and the Beast) focuses on a waltz between the two characters. Beauty’s waltz is full of lilting grace, which is then juxtaposed with the snarling cantankerous contrabassoon depicting the Beast. As the two characters rejoin, their themes are interwoven together, and in the final moments, the dissonance dissipates into a shimmering tonic depicting the prince’s transformation.

The final movement, Le jardin féerique (The Fairy Garden), is a tale of Ravel’s invention, and revisits the sleeping beauty and the mood of the first movement. As sleeping beauty wakes, the celesta blooms into a crystalline crescendo, dazzling in the evocation of enchantment.

Rodeo: Four Dance Episodes
Aaron Copland
Born November 14, 1900, Brooklyn, New York
Died December 2, 1990, North Tarrytown, New York
Premiered October 16, 1942, Metropolitan Opera House

Aaron Copland wrote the music for the ballet Rodeo on request from choreographer Agnes de Mille, who had been impressed with the composer’s previous ballet Billy the Kid. The original ballet follows the central character of a Cowgirl, as she attempts to find a partner among a party of cowboys over the course of a night. The five-movement ballet was later abridged into a four-movement suite featuring all but one of the scenes from the original work, including the now-famous Hoe-Down.

The first movement, Buckaroo Holiday, opens with a rambunctious fanfare for the full orchestra, before quieting and introducing the Cowgirl’s theme in the woodwinds and muted trumpet. The orchestra speeds into a quick, calm trotting theme, before the mood is shattered by the entrance of the cowboys, to the jaunty railroad tune “Sis Joe” in the strings, constantly interrupted by booming percussion and bass. As the Cowgirl mingles with the others, the sly, trotting song “If He’d Be a Buckaroo” is repeated constantly by solo instruments, before finally being played by the full orchestra, accompanied by a recapitulation of the Cowgirl’s theme, and finally a storm of the opening fanfare, “Sis Joe,” and finally “If He’d Be a Buckaroo” all by the full orchestra, drawing the
movement to a close.

The second movement, *Corral Nocturne*, makes subsequent use of lyrical melodies played in the solo oboe and bassoon as the Cowgirl walks alone through the stables at dark, “intoxicated with space,” as de Mille wrote in the score. The quiet nature of the movement is broken by the loud intro to the *Saturday Night Waltz*, which quickly is subdued into a calm, dance theme based upon the tune “I Ride an Old Paint,” in which the men and women pair up, and the Cowgirl is finally approached by another character, the Champion Roper. Like the previous movement, the Waltz makes frequent use of solo woodwinds as opposed to entire sections or the full orchestra.

The final movement, the instantly-recognizable *Hoe-Down*, opens with another fanfare in the brass, before a new, even more raucous theme is introduced in the strings, this one modeled off the folk tune “Bonaparte’s Retreat.” The middle section of the movement showcases more solo instruments on two different Irish reels: “Miss McLeod’s Reel” in the trumpet, and “Gilderoy” in the oboe, clarinet, and violin. The rest of the orchestra comes in, slowing and calming down for the climactic kiss between the Cowgirl and the Roper, before erupting once more into “Bonaparte’s Retreat,” ending the suite with stomping, celebratory finality.

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

VIOLIN I
Maddy Brotherton
Isabel Dammann#
Laura Duggan
Abigail Keefe
Eleanor Legault
Sylvia Middleton
Amanda Milne
Margaret Norby
Joan Shalit
Rachael Teller
Katie Weers

VIOLIN II
Lily Agnew
McKenzie Fetters*
Jessica Gehring
Trace Hybertson
Wendell Leaﬂestedt
Clancy Loebl
Alex Quinn
Rehanna Rexroat
Winifred Waters

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

VIOLONCELLO, cont.
Julia Johnson
Adam Korber
Alex Lessenger
Mikaela Marget*
Henry McEwen
Sarah Ogden
David Sieracki
Evan Stroud
Joshua Tan
Noah Whiteman

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

FLUTE
Madeleine Leonowitz
Kaira Rouer (picc)
Erec VonSeggern* (picc)

OBOE
Brandon Chapman*
Nick Kalkman (EH)
Maralee Mindock (EH)
Delaney Olsen

CLARINET
Abbey Atwater
Daniel Bernstein* (bass)
Nathan Gornick
BASSOON
Andrew Hill
Renae Tuschner* (contra)

HORN
Emma Jensen
John O’Neill
Zach Prior
Bryn Rourke*
Nick Suminski

TRUMPET
Dean Chen
Chad Erickson
Isaac Mayhew

TROMBONE
Laura Van Asten*
Dominic Ellis
Liam McDonald (bass)

TROMBONE (bass)
Liam McDonald

TUBA
Tanner Stegink

PERCUSSION
Koby Brown
Nolan Ehlers
Sean Goldman
Brian Mironer
Dylan Senderling

HARP
Lily Atkinson

PIANO/CELESTE
Ethan Valentin
Christian Valery

*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  
Kathrine Handford, organ

Upcoming Performances

Friday, March 10, 8:00 p.m.
Friday, April 21, 8:00 p.m., Handel: The Messiah with the Lawrence Choirs  
Sunday, April 23, 3:00 p.m. with guest conductor Matthew Arau  
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.