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Brahms First Symphony, Lawrence University Symphony Orchestra, March 5, 2016

Lawrence University

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BRAHMS
FIRST
SYMPHONY

Lawrence University
Symphony Orchestra
Thom Ritter George, conductor

Saturday, March 5, 2016
8:00 p.m.
Lawrence Memorial Chapel
Danse Bacchanale from *Samson and Dalila*  
Camille Saint-Saëns  
(1835-1921)

*New England Triptych* (1956)  
Be Glad Then, America  
William Schuman  
(1910-1992)  
When Jesus Wept  
Chester

♦ INTERMISSION ♦

*Symphony No. 1 in C minor*, op. 68  
Johannes Brahms  
(1833-1897)  
Un poco sostenuto – Allegro  
Andante sostenuto  
Un poco Allegretto e grazioso  
Adagio – Allegro non troppo, ma con brio
PROGRAM NOTES

SAMSON AND DALILA: DANSE BACCHANALE, Camille Saint-Saëns

Born in Paris, the young Saint-Saëns first demonstrated his talent performing as a pianist. At age thirteen, he entered the Paris Conservatory to study composition, piano and organ. He was organist at Saint-Mary and Madeleine and taught at the Ecole Niedermeyer. His friendship with Franz Liszt helped establish him as a composer and in 1868 Saint-Saëns was decorated with the Legion d'honneur. In 1875 he undertook several foreign concert tours and was awarded an honorary doctorate from Cambridge. After 1890, he wrote little music and concentrated on his literary projects.

The opera Samson and Dalila, based on a Biblical story, was composed in 1877. While the first performance was not well received, Liszt presented the opera in Weimar in 1877, achieving an overwhelming success. The score was presented at the Paris Opera in 1892. The Danse Bacchanale opens with an oboe cadenza, followed with a quick, rhythmic Allegro. For this exotic work, Saint-Saëns incorporated melodic and harmonic techniques he had heard on his travels to North Africa. The music features rich orchestration with the use of piccolo, English horn and a battery of percussion instruments.

NEW ENGLAND TRIPTYCH, William Schuman

William Schuman was one of this country's most distinguished composers and educators. As a teenager, he was interested in jazz, but by the time he entered Columbia University he had turned to classical music. After a short time teaching at Sarah Lawrence College, he assumed the dual responsibilities of Director of Publications for G. Schirmer, Inc. and President of the Juilliard School of Music. Schuman also served as President of Lincoln Center for the Performing Arts and as a consultant to CBS, the Rockefeller Foundation, Broadcast Music, Inc., and the MacDowell Colony.

New England Triptych was commissioned by conductor Andre Kostelanetz in 1956. Schuman provided the following program notes for the premier performance:
William Billings (1746-1800) is a major figure in the history of American music. The works of this dynamic composer capture the sinewy ruggedness, deep religiosity and patriotic fervor that we associate with the Revolutionary period. Despite the undeniable crudities and technical shortcomings of his music, its appeal, even today, is forceful and moving. I am not alone among American composers who feel an identity with Billings and it is this sense of identity which accounts for my use of his music as a point of departure. These pieces do not constitute a fantasy on themes of Billings, nor variations on themes, but rather a fusion of styles and musical language.

1. BE GLAD THEN AMERICA

Billings' text for this anthem includes the following lines:

Yea, the Lord will answer
And say unto his people - behold!
I will send you corn and wine and oil
And ye shall be satisfied therewith.

Be glad then, America,
Shout and rejoice,
Fear not O land,
Be glad and rejoice.
Hallelujah!

2. WHEN JESUS WEPT

When Jesus wept the falling tear
In mercy flowed beyond all bound;
When Jesus groaned, a trembling fear
Seized all the guilty world around.

3. CHESTER

Let tyrants shake their iron rods,
And slavery clank her galling chains,
We fear them not, we trust in God,
New England's God forever reigns.
The foe comes on with haughty stride,
Our troops advance with martial noise,
Their vet'rans flee before our youth,
And gen'ras yield to beardless boys.

SYMPHONY NO. 1 in C minor, op. 68, Johannes Brahms

At the age of 21, Johannes Brahms met the composer Robert Schumann for the first time. Schumann stated that Brahms was the "long awaited standard-bearer" and successor to Ludwig van Beethoven, "If [Brahms] directs his magic wand where the massed power of chorus and orchestra might lend him their strength, we can look forward to even more wondrous glimpses into the secret world of the spirits."

Knowing that any symphonic work he might write would be compared to Beethoven's symphonies, Brahms moved deliberately. By his own account, Brahms made sketches for "more than two hundred" symphonies, ultimately destroying them all. But at last in 1876, Brahms completed his Symphony No. 1. He was forty-three years old.

The symphony was premiered at Karlsruhe in November 1876. Those who had been waiting for Brahms to continue the musical traditions of Beethoven were not disappointed. The conductor Hans von Bulow stated that Robert Schumann's prophecy had come true and proclaimed Brahms' Symphony No. 1, "Beethoven's Tenth." Brahms acknowledged having this thought in mind as his Symphony No. 1 contains intentional references to Beethoven's compositions, in particular Beethoven's Symphony No.9.

Brahms Symphony No. 1 is cast in four movements. The music is scored for two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.
Lawrence University Symphony Orchestra

**VIOLIN I**
Sofie Yang, concertmaster
McKenzie Fetters, associate concertmaster
Olivia Legan
Isabel Dammann
Margaret Norby
Winnie Agnew
Meghan Murphy
Alex Quinn
Sylvia Middleton
Jessica Gehring
Wendell Leafstedt
Joan Shalit

**VIOLIN II**
Maddy Brotherton, principal
Brandin Kreuder, co-principal
Eleanor Legault
Amanda Milne
Hallie Hillemann
Abigail Keefe
Annabelle Tsai
Sarah Olsen
Lauren Conley
Trace Hybertson
Laura Duggan

**VIOLONCELLO**
Maria Longhi, principal
Alex Lessenger, co-principal
Allison Brooks-Conrad
Mikaela Marget
Adam Korber
Joshua Tan
Logan Robison
Maggie Anderson
Julia Johnson
Natalie Galster
Sarah Ogden

**BASS**
Emmett Jackson, principal
Maximilian Simmons, co-principal
David De Stasio
Sam Taylor
Jeanette Adams
Sterling Boyd

**FLUTE**
Nick Loeffler, principal
Elyse Brotzman
Ned Martenis, piccolo
Cosette Bardawil, piccolo

**OBOE**
Sarah Clewett, principal
Annaeka Johnson
Lior Bennett
Ellie Coale
CLARINET
Daniel Bernstein, principal
Jacy Martin, co-principal
Abbey Atwater
Nathan Gornick
Alex Damisch

BASSOON
Alaina Leisten, principal
Jacob Fernandez
Logan Beskoon
Andrew Hill

HORN
Bryn Rourke, principal
Emma Jensen, co-principal
Heath Ugoretz
John O’Neill

TRUMPET
Mitchell Nelson, principal
Morgen Moraine
Stephanie Sundberg
John Taylor Hosmer-Quint

TROMBONE
Laura Van Asten, principal
Dominic Ellis
Liam McDonald, bass trombone

TUBA
Tim Platt

PERCUSSION
Jake Victor, principal
Jeremiah Lemke-Rochon, timpani
Sean Goldman
Adam Friedman

LSO Stage Crew
Mitchell Nelson
Justin Coyne
Nicoletta Pignatello

LSO Librarians
Renae Tuschner
Kyle Stalsberg
Adam Korber
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
Matthew Michelic, viola
Mark Urness, bass
Suzanne Jordheim, flute
David Bell, clarinet
Sumner Truax, saxophone
Carl Rath, bassoon
John Daniel, trumpet
Dane Richeson, percussion
Catherine Kautsky, piano
Michael Mizrahi, piano
Anthony Padilla, piano

Wen-Lei Gu, violin
Janet Anthony, cello
Erin Lesser, flute
Howard Niblock, oboe
Steve Jordheim, saxophone
James DeCorsey, horn
Jeffrey Stannard, trumpet
Nick Keelan, trombone
Marty Erickson, tuba and euphonium
Nathan Wysock, guitar
Kathrine Handford, organ

Upcoming Performances

Friday, April 29, 8:00 p.m., Haydn: The Creation with the Lawrence Choirs
Saturday, May 28, 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.