

11-10-2018 12:00 AM

# Organ Symphony with Works by Brahms and Saint-Saëns, November 10, 2018

Lawrence University

Follow this and additional works at: <https://lux.lawrence.edu/concertprograms>

 Part of the [Music Performance Commons](#)

© Copyright is owned by the author of this document.

---

## Recommended Citation

Lawrence University, "Organ Symphony with Works by Brahms and Saint-Saëns, November 10, 2018" (2018). *Conservatory of Music Concert Programs*. Program 344.

<https://lux.lawrence.edu/concertprograms/344>

This Concert Program is brought to you for free and open access by the Conservatory of Music at Lux. It has been accepted for inclusion in Conservatory of Music Concert Programs by an authorized administrator of Lux. For more information, please contact [colette.brautigam@lawrence.edu](mailto:colette.brautigam@lawrence.edu).

# Organ Symphony

With works by Brahms and Saint-Saëns

Lawrence University Symphony Orchestra

Mark Dupere, conductor

Guests:

Wen-Lei Gu, violin

Horacio Contreras, cello

Kathrine Handford, organ

Saturday, November 10, 2018

8:00 p.m.

Lawrence Memorial Chapel



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.

*Concerto for Violin, Violoncello and Orchestra in A minor*, op. 102 Johannes Brahms  
(1833-1897)

Allegro

Andante

Vivace non troppo

Wen-Lei Gu, violin  
Horacio Contreras, cello

ENCORE:

*Oblivion*

Astor Piazzolla  
(1921-1992)

Wen-Lei Gu, violin  
Horacio Contreras, cello

♦ INTERMISSION ♦

*Symphony No. 3 in C minor*, op. 78 (“Organ Symphony”) Camille Saint-Saëns  
(1835-1921)

Adagio - Allegro moderato, Poco adagio

Allegro moderato - Presto, Maestoso - Allegro

Kathrine Handford, organ

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

*In 2018 all lighting in Memorial Chapel was updated to LED. Spray foam insulation with an R-value of R40 was added to the attic. The savings associated with these projects are estimated to be more than 105,000 kilowatt hours and \$10,000 per year. Project funded in part by the LUCC Environmental Sustainability Fund.*

## Program Notes

### *Concerto for Violin, Violoncello and Orchestra in A minor, op. 102*

**Johannes Brahms**

**Born:** May 7, 1833, Hamburg, Germany

**Died:** April 3, 1897, Vienna, Austria

**Composed:** Summer 1887

**Premiered:** October 18, 1887, Gürzenichsaal in Cologne; Joseph Joachim (violin); Robert Hausmann (cello); Orchester des Konzertgesellschaft, conducted by composer

**Duration:** 33 minutes

**Instrumentation:** solo violin and cello; two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, strings

Brahms composed this piece in response to a request for a concerto from Robert Hausmann, the cellist in the Joachim quartet. Brahms however, had an ulterior motive. After a falling out with Joseph Joachim, his close friend and colleague violinist, Brahms took the request from their mutual friend as an opportunity to write a piece featuring both cello and violin to win Joachim back. He felt as if an indirect gesture such as this, as opposed to writing a piece specifically for violin, would avoid Joachim's outright rejection. Joachim performed the piece with Hausmann, repairing Brahms' friendship, although it was never quite the same.

In our day, the Brahms *Double Concerto* is regarded as a masterpiece, performed by some of the most prestigious musicians in history. However, this was not always the case. After the piece premiered in October 18, 1887, it received highly underwhelming reactions. Critics claimed it was unapproachable and mechanical, completely lacking the warmth that is usually seen in his works. In retrospect, it makes sense for the initial reception to have been so dismissive, since this concerto was radically modern for its time. Although there are some arguable precedents, the idea of two soloists sharing the spot light was new and unique. The nature of the relationship between the two soloists is ever-changing throughout the piece. Sometimes they are partners in unison, or function in harmony. At times they imitate each other or complete each other's phrases, and are even amicably competitive, but also serve as the other's accompanist. It is possible that Brahms was depicting aspects of a human relationship - communication, arguments, teamwork, betrayal, bonding - in reference to the long-lost friendship he was attempting to mend with Joachim. Perhaps it is due to the spirit of friendship that the passages in which the violin and cello pass the melody back and forth - showing off their complete,

combined range and essentially melding into a “super instrument” - are the most notable.

The *Double Concerto* is conventional in that the first movement carries the most weight. Movement two is relatively simple and is centered around a melody that the two soloists play an octave apart. The finale has a hint of folk-style material, which is a reference to Brahms’ famous *Hungarian Dances*, and has moments where the soloists play the main themes and recall many of the same techniques used in the first movement. The joyful ending of the last movement may be seen as a parallel to the feelings of reconciliation between Brahms and Joachim; adding a sense of finality to Brahms’ last symphonic work.

### ***Symphony No. 3 in C minor, op. 78* “Organ Symphony”**

**Camille Saint-Saëns**

**Born:** October 9, 1835, Paris, France

**Died:** December 16, 1921, Algiers, Algeria

**Composed:** April, 1886

**Premiered:** May 19, 1886, St. James’s Hall, London, Royal Philharmonic Society, conducted by composer

**Duration:** 36 minutes

**Instrumentation:** three flutes (piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (triangle, cymbals, bass drum), organ, piano (four-hands), strings

Similar to many composers and musicians of his day, the organ was an integral part of Camille Saint-Saëns’ life, which can be celebrated in his *Symphony No. 3 in C minor*. However, Saint-Saëns’ inclusion of an organ part in the work came from the availability of an 1858 Gray & Davison organ in St. James’s Hall. Unfortunately, when the work premiered, the Gray & Davison organ had been replaced by a smaller Bryceson Brothers & Ellis organ which perhaps have not done justice to the grandiose chords in the last movement?

Prior to Franz Liszt’s imminent death, Saint-Saëns dedicated this symphony to his friend and cherished composer. The two had a deep companionship which was evidenced by their long-standing support of each other’s music. Not only does this music stylistically pattern itself to Liszt’s music, but the form of the work, perhaps, pays homage to him as the symphony’s unusual form of two movements does not fit the typical structure of the day.

After a suspenseful awakening from the upper strings, the piece begins with a questioning oboe gesture. This is followed with a bass pizzicato that leads us into a mysterious shimmer from the violins which introduces the main theme. After a fruition of this theme, the strings present the second theme as a gentle lullaby or lover's call that erupts into a grand ball (dance) figure in which the entire group joins in. Slowly, the movement gains tension as the theme wispily develops which eventually implodes back to the recapitulation of the first themes. After the conclusion of this complete section, the organ finally enters at the beginning of *Poco Adagio*. This whole section revolves around a hymn-like theme that is first introduced by the strings.

The second movement begins with a bite in the sound in sharp contrast to the first movement. The angry buzzing of the opening is abruptly changed into a light and lively *Scherzo* section filled with scampering runs. Eventually, a bursting chord from the organ launches the new section, a somewhat grand prelude. Here, we finally can enjoy the chorale theme which in retrospect, all themes of the symphony take their genesis. The whole end of the symphony continues in festive celebration, and we finally roll to a momentous stop with the organ blaring and timpani marking a triumphant victory.

Saint-Saëns said of this work specifically, "I have given all that I had to give... What I have done I shall never do again."

*(Samantha Gomez, Lexie Livingood, Matt Jahnke, LSO Musicians)*

## Graduating Seniors

### Sasha Higgins

Major/degree: Clarinet Performance and Music Education (Inst/Gen) with a minor in Ethnic Studies

Post-Graduation Plans: My hope is to move to Boston to be part of the El Sistema fellowship program at the New England Conservatory. I also have another opportunity to move to Philadelphia to continue my work as a teaching artist for an El Sistema inspired program, Play On, Philly! I also plan to go to graduate school in my future to pursue my master's in woodwind pedagogy. In the meantime, I will also continue to play my instrument, hopefully with gigs in pit orchestras, and continue my other passions with flute and voice.

### Maralee Mindock

Major/degree: Oboe Performance and Music Education (Choral/General/Instrumental)

Post-Graduation Plans: Student teaching in the Oshkosh School District and abroad in New Zealand

# Lawrence University Symphony Orchestra

Mark Dupere, conductor

## VIOLIN I

Zoë Boston  
Laura Duggan  
McKenzie Fetters  
Beth Fryxell  
Jessica Gehring  
Samantha Gomez  
Grace Halloran  
Ella Kile  
Mindara Krueger-Olson  
Molly Long  
Matt Piper  
Alex Quinn  
Joanie Shalit, *concertmaster*  
Katie Weers

## VIOLIN II

Fang Agnew  
Jelani Jones  
Alan Liang  
Mara Logan  
Annahalle Miller  
Nora Murphy  
Rehanna Rexroat  
Grace Reyes  
Claire Sternkopf  
Rachael Teller\*  
Jessica Toncler

## VIOLA

AJ Ali  
Kanyon Beringer  
Lia Eldridge  
Jae Franklin  
May Garvey  
Amy Gruen  
Gabriel Hartmark  
Eleanor Horner  
Lexie Livingood  
Emily McCabe

## VIOLA, *cont.*

Asher McMullin\*  
Julien Riviere  
Laura Vandenberg  
Courtney Wilmington

## VIOLONCELLO

Christopher Aceto  
Ernesto Bañuelos  
Hannah Baron  
Julian Bennett  
Madison Creech  
Natalie Galster-Manz\*  
Alex Lewis  
Logan Robison  
Zofia Sabee  
Stephen Simuncak  
Sarah Smith  
Evan Stroud  
Joshua Tan  
Maria Ticali  
Ian Wasserman\*  
Mac Wyn  
David Yudis

## BASS

Jeanette Adams  
Matt Jahnke  
Sarah Krysan  
Zoe Markle\*  
Ali Remondini  
Steven Traeger

## FLUTE

Julianna Basile  
Ned Martenis  
Bianca Pratte\*  
Sara Prostko

## OBOE

Hannah Guo  
Maralee Mindock  
Logan Willis\* (EH)

## CLARINET

Abbey Atwater\*  
Anthony Dare (bass)  
Sasha Higgins

## BASSOON

Susan McCardell (contra)  
Carl Rath  
Stuart Young\*

## HORN

Julian Cohen\*  
David Germaine  
Hayden Guckenberg  
Jonathan Ibach

## TRUMPET

Adrian Birge  
Caleb Carter  
Gaston Kaisin  
Margaret Thompson

## TROMBONE

Bennett Gabriel  
Theo Keenan (bass)  
Omar Tlatelpa-Nieto\*

## TUBA

Henry Parks

## TIMPANI

Nolan Ehlers

## PERCUSSION

Keenan McDonald  
Brian Mironer

## PIANO

Luke Aucher  
Marion Hermitanio

## ORGAN

Kathrine Handford

\*Denotes principal or section leader

## LSO Stage Crew

Jeanette Adams  
Matt Piper  
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	Carl Rath, bassoon
Wen-Lei Gu, violin	Ann Ellsworth, horn
Matthew Michelic, viola	Jeffrey Stannard, trumpet
Horacio Contreras, cello	John Daniel, trumpet
Mark Urness, bass	Tim Albright, trombone
Nathan Wysock, guitar	Marty Erickson, tuba and euphonium
Suzanne Jordheim, flute	Dane Richeson, percussion
Erin Lesser, flute	Catherine Kautsky, piano
David Bell, clarinet	Michael Mizrahi, piano
Rose Sperrazza, clarinet	Anthony Padilla, piano
Nora Lewis, oboe	Kathrine Handford, organ
Steve Jordheim, saxophone	

**Upcoming Performances**

Friday, February 1, 8 p.m., Beethoven *Symphony No. 3* “Eroica”  
Friday, March 8, 8 p.m., *Romeo and Juliet*  
Friday, April 26, 8 p.m., *Major Choral Work: Bernstein and the Brits*  
Friday, May 31, 8 p.m., Elgar *Enigma Variations*



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.