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

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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 spotlight 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 preludium. 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 Ruxroat
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 Vandenbergen
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

CLARINET
Abby 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*

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

FLUTE
Julianna Basile
Ned Martenis
Bianca Pratte*
Sara Prostko

OBOE
Hannah Guo
Maralee Mindock
Logan Willis* (EH)

TUBA
Henry Parks

PERCUSSION
Keenan McDonald
Brian Mironer

PIANO
Luke Auchter
Marion Hermitanian

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  
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  
Rose Sperrazza, clarinet  
Nora Lewis, oboe  
Steve Jordheim, saxophone  

Carl Rath, bassoon  
Ann Ellsworth, horn  
Jeffrey Stannard, trumpet  
John Daniel, trumpet  
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, 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.