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Lawrence University Symphony Orchestra, Eroica, February 1, 2019

Lawrence University

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Eroica

Lawrence University Symphony Orchestra

Mark Dupere, conductor

Neil Krzeski '19, piano

Co-winner, 2019 LSO Concerto Competition

Friday, February 1, 2019

8:00 p.m.

Lawrence Memorial Chapel

Javelin

Michael Torke
(b. 1961)

Rhapsody in Blue

George Gershwin
(1898-1937)

Neil Krzeski '19, piano
Concerto Competition Co-winner

♦ INTERMISSION ♦

Symphony No. 3 in E-flat Major, op. 55 ("Eroica")

Ludwig van Beethoven
(1770-1827)

Allegro con brio

Marcia funebre: Adagio assai

Scherzo: Allegro vivace

Finale: Allegro molto

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.

Neil Krzeski '19, co-winner of the 2018-19 LSO Concerto Competition, is graduating with a piano performance major and a minor in psychology. At Lawrence, Neil's primary teachers are Michael Mizrahi (classical) and Bill Carrothers (jazz); Neil has achieved much success as both a classical and jazz pianist. He has won several competitions in Wisconsin, recently winning both the Walter A. and Dorothy J. Oestreich Concerto Competition and the Lawrence University Concerto Competition and is a two-time recipient of Lawrence's Marjory Irvin Prize for excellence in piano performance. Additionally, he is the pianist of the Lawrence University Jazz Ensemble which was named undergraduate college winner in the large jazz ensemble category in *DownBeat Magazine's* 41st Annual Student Music Awards Competition. Originally from Chicago, Neil has freelanced extensively around both the Chicago and Appleton areas and enjoys giving back to the community with his music.

Program Notes

Javelin

Michael Torke

Born: September 22, 1961, Milwaukee, WI

Composed: 1994

Premiered: September 8, Atlanta, GA, Atlanta Symphony Orchestra, Yoel Levi, conductor

Duration: 9 minutes

Instrumentation: three flutes (piccolo), two oboes, English horn, two clarinets, e-flat clarinet, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (glockenspiel, triangle, suspended cymbal, vibraphone, claves, snare drum, tambourine, wood block, bass drum), and strings

Michael Torke, a Wisconsin native, was commissioned by the Atlanta Committee for the Olympics to write *Javelin*. In addition to being premiered in celebration of the Atlanta Symphony Orchestra's 50th anniversary, the piece was also played for the opening ceremonies of the 1996 Olympics, also in Atlanta. *Javelin* has been conducted by the composer John Williams with the Boston Pops orchestra, and according to Torke, *Javelin* is his most John Williams-esque piece. While writing this piece, the composer explained that he had three goals: he wanted to showcase the use of triads, "use the orchestra as a virtuosic instrument," and he wanted the music to be thematic. As a whole, he described that this piece evokes a sense of valor and the recurring sweeps in the music are reminiscent of "something in flight."

Javelin's introduction opens with a buoyant, animated motion, such as the tossing of javelins, in the woodwinds and then in the strings. This bursts into the first of two recurring themes, and the first is full of extroverted joy and conveys a feeling of heroism. The horns then reveal the underlying heartbeat from this first theme to transition into a second, more settled theme introduced by the clarinets. This second theme continues the overarching feeling of joy, but is more reflective and introverted. Torke decided to use more instruments in the first theme to make it louder and more exciting, and by having fewer people play during the second lyrical and soaring theme, it appears much more tranquil. The middle of the piece introduces a moment of adversity, where a conflict is presented by pointed, rhythmic outbursts by the entire orchestra. The music sweeps back into the bubbling woodwinds, and begins to conclude with brief reiterations of the two themes. Fluctuations between the two ideas occur in a rising and falling motion, recapitulating the feelings of excitement, joy, and reflection, before ending triumphantly.

Rhapsody in Blue

George Gershwin

Born: September 26, 1898, Brooklyn, NY

Died: July 11, 1937, Hollywood, CA

Composed: 1924

Orchestrated: Ferde Grofé

Premiered: February 12, 1924, Aeolian Hall, New York, Composer (piano solo), Palais Royal Orchestra, conducted by Paul Whiteman

Duration: 16 minutes

Instrumentation: piano solo; two flutes, two oboes, two clarinets, bass clarinet, three saxophones, two bassoons, three horns, three trumpets, three trombones, tuba, timpani, percussion (cymbals, suspended cymbal, snare drum, bass drum, triangle, gong, glockenspiel), banjo, and strings

Gershwin was commissioned to compose *Rhapsody in Blue* by bandleader Paul Whiteman, to be premiered at a concert titled An Experiment in Modern Music. This event had in attendance many influential (and rather musically conservative) classical music critics, as well as notable composers Sergei Rachmaninoff, Igor Stravinsky, Fritz Kreisler, Leopold Stokowski, and John Philip Sousa. Whiteman hoped to introduce, and hopefully sway the audience to enjoy a style of music that combined jazz and classical. With only five weeks to compose, Gershwin began to write the piece on a train to Boston, later stating that he envisioned the *Rhapsody* as a “musical kaleidoscope of America...of our metropolitan madness.” Initially, the *Rhapsody* received mixed reviews. However, the concert has since been given historical significance due to the “jazz concerto,” which was set apart in uniqueness from the rest of the lengthy program.

For the premiere, Gershwin soloed on piano with Whiteman’s band and an added string section. The composer decided against writing down a page of the piano solo, improvising a bit of the performance and not writing the piece in completion until later, therefore leaving the specifics of the first performance of the solo a mystery. The composer actually did not orchestrate the piece himself for a variety of reasons, but Whiteman’s arranger, Ferde Grofé, was responsible for the piece’s vivid orchestration.

The work opens with an iconic clarinet glissando, a technique that had not been previously popularized. Unlike a standard concerto, the *Rhapsody* presents one lengthy movement instead of several shorter ones, allowing for much variation of texture and color throughout the piece. A defining element of the work is the use of multiple strong motives, or musical

themes, many of which are first presented at the very beginning. The piece implements instruments not typically found in an orchestra, such as banjo and saxophone adding to the jazz style of his work along with a wide variety of tempos which refute the idea that jazz needed to be played strictly in time. Featured in Disney's *Fantasia 2000* and one of United Airlines advertisements, *Rhapsody in Blue* has become a staple of American music.

Symphony No. 3 in E-flat Major, op. 55 ("Eroica")

Ludwig van Beethoven

Born: December 17, 1770, Bonn, Germany

Died: March 26, 1827, Vienna, Austria

Composed: 1802-1804

Premiered: Summer, 1804, Lobkowitz Palace, Vienna, Austria, composer conducting (1st private performance)

Duration: 45 minutes

Orchestration: two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani, and strings

Beethoven's symphony *Eroica* is the epitome of heroic pieces, and it was inspired by none other than Napoleon Bonaparte, who was rapidly rising to power in Europe at the time. Beethoven strongly agreed with Napoleon's ideals of equality and social reform, and initially dedicated the symphony to him by nicknaming it the "Bonaparte Symphony". However, when Beethoven received the news that his "hero" had belittled the Pope's power by crowning himself emperor, he angrily retracted the dedication, physically scratching out Napoleon's name on the manuscript.

Although no longer officially affiliated with Napoleon, the essence of a great hero is depicted throughout the piece. That begs the question, is there someone else he has in mind to be the lead character? Maybe himself? Right from the dramatic opening chords, the first movement is bold and daring. Here Beethoven shows off the sense of grandeur and admiration that comes with great heroes. It is in this movement, our hero is faced with undying adversity and struggle. He must overcome this to be victorious!

Movement Two is known as the Funeral March. The orchestra takes a slow, steady tempo; a walk heavy with the memory of the fallen. Here we hear the distant ominous drums signaling the looming procession played by the basses. For an albeit brief moment, we experience a silver lining passage bringing hope to the despair and dark times. Again, we don't

know who this funeral is referencing, but the weight of the loss is undeniable.

In sharp contrast, Movement Three offers a joyful, energetic and rejuvenating respite. The way in which Beethoven fantastically achieves this is through stringing a plethora of single, short notes together, like a musical form of pointillism. Soon after, he features the unusual group of three heroic horns in the trio of this scherzo to stunning effect.

The Finale is a movement with themes and variations from Beethoven's ballet, "The Creatures of Prometheus". Here Beethoven shares his sense of humor by writing a dramatic beginning immediately followed by light, playful pizzicato in the orchestra. This comical tone is seen throughout the piece as more of the variations are introduced. At the end, he brings in the full power of the orchestra for a dramatic exit.

Although each movement is unique, they all show that Beethoven is an advocate for fundamental changes in both music and society. The movements are longer, the instrumentation is larger, the forms are more ambitious and harmonies more daring than what was normal for that time. Evidently he wanted to break free from established rules, a message that carries over to the political and social turmoil in Europe, which explains why this symphony was such an important turning point in music and European history. On a more personal note, when this symphony was written Beethoven was already having notable problems with his hearing. This has led many interpreters to wonder if it is Beethoven himself that is the symphony's hero in conflict. Could it be that the real battle was within him all along?

-Mindara Krueger-Olson, Lexie Livingood, Samantha Gomez, LSO musicians

Lawrence University Symphony Orchestra

Mark Dupere, conductor

VIOLIN I

Laura Duggan
Beth Fryxell
Samantha Gomez
Grace Halloran
Abigail Keefe, *concertmaster*
Ella Kile
Mara Logan
Joanie Shalit
Claire Sternkopf
Katie Weers

VIOLIN II

McKenzie Fetters
Natalya Harp
Jelani Jones
Mindara Krueger-Olson
Alan Liang
Clancy Loeb
Molly Long*
Matt Piper
Alex Quinn
Rehanna Rexroat
Grace Reyes
Jessica Toncler

VIOLA

Adjedmaa Ali
Kanyon Beringer
Lia Eldridge
Jae Franklin
May Garvey
Amy Gruen*
Gabriel Hartmark
Eleanor Horner
Lexie Livingood
Emily McCabe
Asher McMullin
Julien Riviere
Laura Vandenberg

VIOLONCELLO

Christopher Aceto
Ernesto Bañuelos
Hannah Baron
Julian Bennett*
Madison Creech
Natalie Galster-Manz
Julia Johnson
Alex Lewis
Henry McEwen
Logan Robison
Zofia Sabee
Stephen Simuncak
Sarah Smith
Evan Stroud*
Mac Wyn
David Yudis

BASS

Jeanette Adams*
Ryan Erdmann
Matt Jahnke
Ali Remondini
Steven Traeger

FLUTE

Cosette Bardawil
Isabella Cisneros
Ned Martenis
Hannah Elizabeth Tobias* (picc)

OBOE

Alex Gesme (EH)
Hannah Guo
Logan Willis*

CLARINET

Abbey Atwater* (E-flat)
Georgia Chau
Anthony Dare (bass)
Samara Morris
Celeste Reyes

SAXOPHONE

Matt Fowler
Nick Muellner
Becky Swanson

BASSOON

Emilia Jackson
Stuart Young*

HORN

David Germaine
Hayden Guckenberg
Jonathan Ibach
Mariel Lopez

TRUMPET

Jack Benedict
Adrian Birge*
Dean Chen
Amos Egleston
Gaston Kaisin
Eviatar Shlosberg
Margaret Thompson

TROMBONE

Jacob Dikelsky
Allie Goldman*
Liam McDonald (bass)

TUBA

Chance Arnold

TIMPANI

Alex Quade

PERCUSSION

Taylor Hallman
Brian Mironer
Aaron Montreal

HARP

Leila Ramagopal Pertl

BANJO

Rick Kubly

*Denotes principal or section leader

LSO Stage Crew

Jeanette Adams
Matt Piper
Joanie Shalit

LSO Librarians

Sarah Krysan
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 musicology and music 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

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, 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.