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Three Masterpieces, Lawrence University Symphony Orchestra, October 16, 2015

Lawrence University

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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

Sunday, November 1, 1-6 p.m., LSO Concerto Competition
Saturday, November 14, 8:00 p.m.
Saturday, January 23, 8:00 p.m.
Saturday, March 5, 8:00 p.m.
Friday, April 29, 8:00 p.m., Haydn: The Creation with the Lawrence Choirs
Saturday, May 28, 8:00 p.m.

Three Masterpieces

Lawrence University Symphony Orchestra
Thom Ritter George, conductor

Friday, October 16, 2015
8:00 p.m.
Lawrence Memorial Chapel
Russian Easter Overture, op. 36 (1888)  
Nikolai Rimsky-Korsakov  
(1844-1908)

Pelléas et Mélisande, op. 80 (1898)  
Gabriel Fauré  
(1845-1924)

Fileuse (Spinning Song)  
Sicilienne  
Death of Mélisande

- INTERMISSION -

Symphony No. 8 in G Major, op. 88 (1889)  
Antonin Dvořák  
(1841-1904)

Allegro con brio
Adagio
Allegretto grazioso
Allegro ma non troppo

Program Notes

RUSSIAN EASTERN OVERTURE, op. 36, Nikolai Rimsky-Korsakov

Rimsky-Korsakov composed his Russian Easter Overture in 1888, taking his inspiration from the sights and sounds of the Orthodox Easter service. His subject was a natural choice considering he was a member of "The Five," a group of composers wishing to establish a Russian nationalistic musical style.

Scored in Rimsky-Korsakov's brilliant orchestral colors, the music was premiered on December 15, 1888 in St. Petersburg, conducted by the composer.

PELLÉAS ET MÉLISANDE, op. 80, Gabriel Fauré

Despite Fauré's modest beginnings as the son of a school teacher, he became one of the most influential figures in French music at the turn of the 20th Century. After studying with Niedermeyer and Saint-Saëns, Fauré became an organist and choir master in several of the large Paris cathedrals before being appointed Director and Professor of Composition at the Paris Conservatory. In this position, he was instrumental in raising the educational level of the students and improving the quality of music studied and performed. As a composition professor, he is remembered as the teacher of Ravel, Enesco, Koechlin, and Nadia Boulanger.

Fauré is best known for composing in the small forms of songs and chamber music. One of his best loved works is his incidental music for Maeterlinck's play Pelléas et Mélisande, first produced in 1898. Since Fauré did not like to orchestrate large works, he often entrusted the duty to one of his pupils. In this case it was Charles Koechlin. It is from this orchestration that Fauré extracted the suite we are hearing tonight.
Symphony No. 8, op. 88, Antonín Dvořák

Antonín Dvořák was the greatest Bohemian composer of the late 19th Century. Showing talent at an early age, he studied violin, viola, organ, piano and composition. After Dvořák had won a state prize in composition, Brahms and Liszt helped the young composer find a publisher for his music and secure performances of his works. During 1884-1891, Dvořák traveled to England where he conducted many concerts of his compositions. In 1892, he became director of New York's National Conservatory. After three years, he returned to Europe to become director of the Prague Conservatory. Dvořák enjoyed observing locomotives, raising pigeons and spent most evenings playing cards with his family and friends.

Symphony No. 8 was begun on August 26, 1889 and completed on November 8, Dvořák conducted the first performance in Prague on February 2, 1890.
**BASSOON**
Alaina Leisten, principal
Stuart Young
Renae Tuschner

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

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

**TROMBONE**
John Morrow, principal
Justin Coyne
Drew Baxter (bass trombone)

**TUBA**
Jacob Mooney

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

**HARP**
Leila Ramagopal Pertl

**LSO Stage Crew**
Mitchell Nelson
Justin Coyne
Nicoletta Pignatello

**LSO Librarians**
Renae Tuschner
Kyle Stalsberg
Adam Korber