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Folk & Folklore, Lawrence University Symphony Orchestra, October 14, 2016

Lawrence University

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FOLK & FOLKLORE

Lawrence University
Symphony Orchestra
Mark Dupere, conductor

Friday, October 14, 2016
8:00 p.m.
Lawrence Memorial Chapel
La Péri: Fanfare

Paul Dukas
(1865–1935)

Symphony No. 104 in D major, Hob. I:104 ("London")

Joseph Haydn
(1732–1809)

Adagio – Allegro
Andante
Menuet & Trio: Allegro
Finale: Spiritoso

• BRIEF INTERMISSION •

Symphony No. 2 in C minor, op. 17 ("Little Russian")

Peter Ilyich Tchaikovsky
(1840–1893)

Andante sostenuto – Allegro vivo
Andantino marziale, quasi moderato
Scherzo
Finale
PAUL DUKAS
Born Paris, France October 1, 1865; Died Paris, France May 17, 1935
La Péri: Fanfare

Dukas composed the music for the ballet *La Péri* in 1912. The ballet tells the story of a magi, Iskander, and his search for immortality and his eventual encounter with the mystical Peri. The fanfare, separately written as an introduction for the ballet, is scored for three trumpets, four horns, three trombones, and tuba.

In contrast to the ethereal, mystical mood of the ballet, the fanfare opens the drama brilliantly with a highly-accented opening call. A theme unique to the fanfare is then introduced by the horns before being passed back and forth between them and the trumpets. A short middle section introduces a calmer and reflective theme, before the opening call is repeated, leading into a short coda and the end of the fanfare.

FRANZ JOSEPH HAYDN
Born Rohren, Austria March 31, 1732; Died Vienna, Austria May 31, 1809
Symphony No. 104 in D major, Hob. I:104 (“London”)

Haydn’s Symphony no. 104, is both the final of twelve “London” symphonies as well as the composer’s final symphony, and was written in 1795 during the composer’s second stay in London. It is written for two flutes, oboes, clarinets, bassoons, horns, and trumpets, as well as timpani and strings, and was given its premier performance on May 4 of 1795 at The King’s Theatre in London.

The symphony begins with a grand introduction in *Adagio* before a quiet theme is introduced in D; minor or major, the listener is unsure. The introduction is deceptive, and implies that the entire symphony might be in either of the two keys. This ambiguity is finally settled at the beginning of the *Allegro*, with the higher-spirited main theme played in the major key. The *Allegro* is monothematic, meaning that there is no second theme; instead, the main theme is developed throughout the movement in different keys. The closest
there is to a second major theme is merely a fragment of the main theme, repeated in a minor key throughout the second half of the movement.

The second movement is a cheerful but pensive *Andante* in G Major, where the theme is introduced by the strings and later accompanied by the bassoon. The theme is played very lightly throughout, with Haydn making frequent use of staccato and rests in between notes. The woodwinds then suddenly play the theme in a more hesitant G minor, before they are interrupted by a loud and dramatic episode from the entire orchestra beginning in D minor (perhaps recalling the introduction to the preceding movement). This outburst drives the main theme into a series of variations that continue throughout the movement, eventually ending back in a more relaxed G Major.

The third movement is in a dance style called a *Menuetto* in three parts. The first section is playful, while the contrasting middle section is lighter and more introverted, and features pizzicato in the strings that adds to the lightness of the oboe and bassoon. Finally, the third section is simply a repetition of the first.

The *Finale* begins with a very rustic theme, played by the violins. This theme is taken from the Croatian folk song “Oj, Jelena, Jelena,” and is further supported by a drone from the low horns and cello. The rest of the orchestra soon joins in, erupting into an almost dance-like movement similar to the first. The finale continues to develop the opening theme in different keys, before making one last, triumphant return to the main theme to end the symphony.

**PETER ILYCH TCHAIKOVSKY**

Born Votkinsk, Russian Empire April/May, 1840; Died Saint Petersberg, Russian Empire October/November, 1893

*Symphony No. 2 in C minor, op. 17 (“Little Russian”)*

Tchaikovsky’s Second Symphony was a great success upon its premier on February 7, 1873. The composer, however, was not initially satisfied with the work, and revised it throughout 1879-80.
The later version is what will be performed tonight. The symphony is scored for piccolo, two flutes, oboes, clarinets, bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, and strings.

The first movement opens with a brief flourish from the orchestra, followed by a long and sorrowful melody played by solo horn. The melody itself is traditional, and traces its roots from the Ukrainian folk song “Down by Mother Volga”. This introduction, *Adagio sostenuto*, powerfully builds with intensity before settling down to a repetition of the folk song. This leads into the *Allegro vivo*, where an agitated theme is introduced in the woodwinds, with the entire orchestra soon dramatically joining in. Eventually, both the folk melody and the second theme are shared amongst the orchestra. The movement concludes with a return of the folk again played by the solo horn.

The second movement, as implied by the tempo, *Andantino marziale*, is a stately march, yet the soft clarinets provide a caricature-like nature. This piece was originally intended for use as a wedding march in Tchaikovsky’s never-finished opera *Undine*, and as a result does not follow the typical slow-movement function in the symphony. The central section’s theme is taken from the Ukrainian folk song “Spin, O My Spinner.”

The *Scherzo* in C minor, is incredibly precise and is played at breakneck speeds throughout. The movement makes frequent use of dynamic contrast, with tension building in the strings and woodwinds through quieter dynamics, constantly being broken with quick outbursts from the brass and percussion.

The *Finale* begins with a majestic main theme that is introduced in a brief yet sweeping chorale. This theme is taken from the third traditional Ukrainian folk song, “The Crane.” The frequent use of Ukrainian folk music throughout the symphony, coupled with the grand opening of the *Finale*, quite possibly foreshadows the finale “The Great Gate of Kiev” from Mussorgsky’s *Pictures at an Exhibition*. The *Allegro vivo* uses the same theme in a faster, lighter style. Eventually a second, more lyrical theme is introduced to overlap
with the first. Finally, after a ringing gong strike, the orchestra speeds into a frantic Presto, bringing the symphony to a rousing and joyful conclusion.

Nathaniel Sattler, LSO Violist
Lawrence University Symphony Orchestra

VIOLIN I
Maddy Brotherton
Isabel Dammann
McKenzie Fetters
Abigail Keefe
Eleanor Legault
Sylvia Middleton
Amanda Milne
Margaret Norby
Joan Shalit
Katie Weers

VIOLIN II
Laura Duggan
Jessica Gehring
Trace Hybertson
Wendell Leafstedt
Meghan Murphy
Alex Quinn
Rehanna Rexroat
Rachael Teller*
Winifred Waters

VIOLA
Laura Burke
Lia Eldridge
Trent Guerrero
Gabriel Hartmark
Nat Sattler
Julia Tibbetts
Gawain Usher*
Matthew Wronski

VIOLONCELLO, cont.
Mikaela Marget
Henry McEwen
Sarah Ogden
Logan Robison
David Sieracki
Evan Stroud
Joshua Tan
Noah Whiteman

BASS
Jeanette Adams
Sterling Boyd
Jessica Cable
Maxwell Craig
David De Stasio
Emmett Jackson*
Clay Knoll
Sarah Krysan
Zoe Markle
Steven Traeger

FLUTE
Sara Larsen*
Jordan Peterson
Erec VonSeggern

PICCOLO
Jordan Peterson

OBOE
Ellie Coale
Maralee Mindock
Delaney Olsen*

CLARINET
Daniel Bernstein*
Nathan Gornick
BASSOON
Jacob Fernandez*
Renae Tuschner

HORN
Julian Cohen
Emma Jensen
John O’Neill
Nicoletta Pignatello*
Nick Suminski

TRUMPET
Dean Chen
Chad Erickson
Isaac Mayhew
Amanda Wahl*

TROMBONE
Justin Coyne*
Laura Van Asten

BASS TROMBONE
Liam McDonald

TUBA
Tim Platt*
Isaac Portoghese

TIMPANI
Sean Goldman
Liam McCarty-Dick*

PERCUSSION
Brian Mironer
Dylan Senderling

*Denotes principal or section leader
*Denotes concertmaster
LSO Stage Crew
Justin Coyne
Carl Johnson
Nicoletta Pignatello

LSO Librarians
Renae Tuschner
Adam Korber
McKenzie Fetters
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  
Janet Anthony, cello  
Mark Urness, bass  
Nathan Wysock, guitar  
Suzanne Jordheim, flute  
Erin Lesser, flute  
David Bell, clarinet  
Howard Niblock, oboe  
Sumner Truax, saxophone  
Steve Jordheim, saxophone  
Carl Rath, bassoon  
James DeCorsey, horn  
Jeffrey Stannard, trumpet  
John Daniel, trumpet  
Nick Keelan, trombone  
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

Sunday, October 30, 1-6 p.m., LSO Concerto Competition  
Tuesday, November 15, 8:00 p.m.  
Saturday, January 28, 8:00 p.m.  
Friday, March 10, 8:00 p.m.  
Friday, April 21, 8:00 p.m., Handel: The Messiah with the Lawrence Choirs  
Friday, June 2, 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.