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Brahms First Symphony, Lawrence University Symphony Orchestra, March 5, 2016

Lawrence University

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**BRAHMS
FIRST
SYMPHONY**

**Lawrence University
Symphony Orchestra**

Thom Ritter George, conductor

Saturday, March 5, 2016

8:00 p.m.

Lawrence Memorial Chapel

Danse Bacchanale from *Samson and Dalila*

Camille Saint-Saëns
(1835-1921)

New England Triptych (1956)
Be Glad Then, America
When Jesus Wept
Chester

William Schuman
(1910-1992)

◆ INTERMISSION ◆

Symphony No. 1 in C minor, op. 68
Un poco sostenuto – Allegro
Andante sostenuto
Un poco Allegretto e grazioso
Adagio – Allegro non troppo, ma con brio

Johannes Brahms
(1833-1897)

PROGRAM NOTES

SAMSON AND DALILA: DANSE BACCHANALE, Camille Saint-Saëns

Born in Paris, the young Saint-Saëns first demonstrated his talent performing as a pianist. At age thirteen, he entered the Paris Conservatory to study composition, piano and organ. He was organist at Saint-Mary and Madeleine and taught at the Ecole Niedermeyer. His friendship with Franz Liszt helped establish him as a composer and in 1868 Saint-Saëns was decorated with the Legion d'honneur. In 1875 he undertook several foreign concert tours and was awarded an honorary doctorate from Cambridge. After 1890, he wrote little music and concentrated on his literary projects.

The opera *Samson and Dalila*, based on a Biblical story, was composed in 1877. While the first performance was not well received, Liszt presented the opera in Weimar in 1877, achieving an overwhelming success. The score was presented at the Paris Opera in 1892. The *Danse Bacchanale* opens with an oboe cadenza, followed with a quick, rhythmic *Allegro*. For this exotic work, Saint-Saëns incorporated melodic and harmonic techniques he had heard on his travels to North Africa. The music features rich orchestration with the use of piccolo, English horn and a battery of percussion instruments.

NEW ENGLAND TRIPTYCH, William Schuman

William Schuman was one of this country's most distinguished composers and educators. As a teenager, he was interested in jazz, but by the time he entered Columbia University he had turned to classical music. After a short time teaching at Sarah Lawrence College, he assumed the dual responsibilities of Director of Publications for G. Schirmer, Inc. and President of the Juilliard School of Music. Schuman also served as President of Lincoln Center for the Performing Arts and as a consultant to CBS, the Rockefeller Foundation, Broadcast Music, Inc., and the MacDowell Colony.

New England Triptych was commissioned by conductor Andre Kostelanetz in 1956. Schuman provided the following program notes for the premier performance:

William Billings (1746-1800) is a major figure in the history of American music. The works of this dynamic composer capture the sinewy ruggedness, deep religiosity and patriotic fervor that we associate with the Revolutionary period. Despite the undeniable crudities and technical shortcomings of his music, its appeal, even today, is forceful and moving. I am not alone among American composers who feel an identity with Billings and it is this sense of identity which accounts for my use of his music as a point of departure. These pieces do not constitute a fantasy on themes of Billings, nor variations on themes, but rather a fusion of styles and musical language.

1. BE GLAD THEN AMERICA

Billings' text for this anthem includes the following lines:

Yea, the Lord will answer
And say unto his people - behold!
I will send you corn and wine and oil
And ye shall be satisfied therewith.

Be glad then, America,
Shout and rejoice,
Fear not O land,
Be glad and rejoice.
Hallelujah!

2. WHEN JESUS WEPT

When Jesus wept the falling tear
In mercy flowed beyond all bound;
When Jesus groaned, a trembling fear
Seized all the guilty world around.

3. CHESTER

Let tyrants shake their iron rods,
And slavery clank her galling chains,
We fear them not, we trust in God,
New England's God forever reigns.

The foe comes on with haughty stride,
Our troops advance with martial noise,
Their vet'rans flee before our youth,
And gen'ral's yield to beardless boys.

SYMPHONY NO. 1 in C minor, op. 68, Johannes Brahms

At the age of 21, Johannes Brahms met the composer Robert Schumann for the first time. Schumann stated that Brahms was the "long awaited standard-bearer" and successor to Ludwig van Beethoven, "If [Brahms] directs his magic wand where the massed power of chorus and orchestra might lend him their strength, we can look forward to even more wondrous glimpses into the secret world of the spirits."

Knowing that any symphonic work he might write would be compared to Beethoven's symphonies, Brahms moved deliberately. By his own account, Brahms made sketches for "more than two hundred" symphonies, ultimately destroying them all. But at last in 1876, Brahms completed his *Symphony No. 1*. He was forty-three years old.

The symphony was premiered at Karlsruhe in November 1876. Those who had been waiting for Brahms to continue the musical traditions of Beethoven were not disappointed. The conductor Hans von Bulow stated that Robert Schumann's prophecy had come true and proclaimed Brahms' *Symphony No. 1*, "Beethoven's Tenth." Brahms acknowledged having this thought in mind as his *Symphony No. 1* contains intentional references to Beethoven's compositions, in particular Beethoven's *Symphony No. 9*.

Brahms *Symphony No. 1* is cast in four movements. The music is scored for two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

Lawrence University Symphony Orchestra

VIOLIN I

Sofie Yang, concertmaster
McKenzie Fetters, associate
concertmaster
Olivia Legan
Isabel Dammann
Margaret Norby
Winnie Agnew
Meghan Murphy
Alex Quinn
Sylvia Middleton
Jessica Gehring
Wendell Leafstedt
Joan Shalit

VIOLIN II

Maddy Brotherton, principal
Brandin Kreuder, co-principal
Eleanor Legault
Amanda Milne
Hallie Hillemann
Abigail Keefe
Annabelle Tsai
Sarah Olsen
Lauren Conley
Trace Hybertson
Laura Duggan

VIOLA

Trent Guerrero, principal
Nic Bizub, co-principal
Gawain Usher
Kyle Stalsberg
Asher McMullin
Laura Burke
Julia Tibbetts
Mya Hunt
Lia Eldridge

VIOLONCELLO

Maria Longhi, principal
Alex Lessenger, co-principal
Allison Brooks-Conrad
Mikaela Marget
Adam Korber
Joshua Tan
Logan Robison
Maggie Anderson
Julia Johnson
Natalie Galster
Sarah Ogden

BASS

Emmett Jackson, principal
Maximilian Simmons, co-principal
David De Stasio
Sam Taylor
Jeanette Adams
Sterling Boyd

FLUTE

Nick Loeffler, principal
Elyse Brotzman
Ned Martenis, piccolo
Cosette Bardawil, piccolo

OBOE

Sarah Clewett, principal
Annaeka Johnson
Lior Bennett
Ellie Coale

CLARINET

Daniel Bernstein, principal
Jacy Martin, co-principal
Abbey Atwater
Nathan Gornick
Alex Damisch

BASSOON

Alaina Leisten, principal
Jacob Fernandez
Logan Beskoon
Andrew Hill

HORN

Bryn Rourke, principal
Emma Jensen, co-principal
Heath Ugoretz
John O'Neill

TRUMPET

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

TROMBONE

Laura Van Asten, principal
Dominic Ellis
Liam McDonald, bass trombone

TUBA

Tim Platt

PERCUSSION

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

LSO Stage Crew

Mitchell Nelson
Justin Coyne
Nicoletta Pignatello

LSO Librarians

Renae Tuschner
Kyle Stalsberg
Adam Korber

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	Erin Lesser, flute
Suzanne Jordheim, flute	Howard Niblock, oboe
David Bell, clarinet	Steve Jordheim, saxophone
Sumner Truax, saxophone	James DeCorsey, horn
Carl Rath, bassoon	Jeffrey Stannard, trumpet
John Daniel, trumpet	Nick Keelan, trombone
Dane Richeson, percussion	Marty Erickson, tuba and euphonium
Catherine Kautsky, piano	Nathan Wysock, guitar
Michael Mizrahi, piano	Kathrine Handford, organ
Anthony Padilla, piano	

Upcoming Performances

Friday, April 29, 8:00 p.m., Haydn: *The Creation* with the Lawrence Choirs

Saturday, May 28, 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.