

Lawrence University Symphony Orchestra

Octavio Más-Arocas, Music Director / Conductor

LAWRENCE TALENT

Katherine Kilburn, guest conductor

Guest artists:

Joseph Connor '16, saxophone
(co-winner of the 2014 LSO concerto
competition)

Gabriella Guilfoil '14, mezzo-soprano
(co-winner of the 2014 LSO concerto
competition)

Matt Gunby '14, composer
(winner of the 2014 LSO composition award)

Saturday, March 9, 2014

8:00 p.m.

Lawrence Memorial Chapel

The Sibling Fanfare David Voss '17
Fanfare for two trumpets (b. 1993)
World Premiere, LSO Fanfare Project

A Conversation at the Bridge Matt Gunby '14
World Premiere (b. 1990)

Tallahatchie Concerto Jacob ter Veldhuis
Slow (b. 1951)
Fast

Joseph Connor, saxophone

-Intermission-

Fanfare Mark Hirsch '12
Fanfare for two trombones and two tubas (b. 1988)
World Premiere, LSO Fanfare Project

Lieder eines fahrenden Gesellen (Songs of a Wayfarer) Gustav Mahler
Wenn mein Schatz Hochzeit macht (On my love's wedding day) (1860-1911)
Ging heut' Morgen über's Feld (This morning I went across the field)
Ich hab' ein glühend Messer (I have a glowing dagger)
Die zwei blauen Augen (My love's blue eyes)

Gabriella Guilfoil, mezzo-soprano

Academic Festival Overture, op. 80 Johannes Brahms
(1833-1897)

Katherine Kilburn, conductor

Recipient of the 2008 Thelma A. Robinson Award, Ms. Kilburn has been assistant conductor of the National Repertory Orchestra, the El Paso Opera, the Hot Springs Music Festival, the Bowling Green State University Philharmonia, the St. Louis Symphony Chorus, conductor of the Interlochen Arts Academy Wind Ensemble, Music Director and Conductor of the Greater New Haven Youth and Chamber Orchestras, Conductor of the Rhode Island Philharmonic Youth Repertory Orchestra, Interim Director of the Vermont Youth Orchestra Association's Philharmonia, and guest conductor of the Lawrence University Symphony Orchestra. Ms. Kilburn assisted Sir Simon Rattle for performances of Peter Grimes at the Salzburg Easter Festival, and toured with world-renowned clarinetists David Shifrin and Alexander Fiterstein. Katherine Kilburn has conducted numerous world and USA-premieres and has been involved in several premiere recordings including some on the Naxos American Classics/Milken Archive label. She has conducted in the Cabrillo Music Festival, the MidAmerican Center for Contemporary Music Festival, the Philadelphia International Music Festival and the Sewanee Summer Music Festival. Ms. Kilburn studied at the Conservatoire Darius Milhaud in France, at the Royal Academy of Music in London, and is DMA (ABD) at Bowling Green State University. Her teachers include Kenneth Kiesler and Emily Freeman Brown. MM; Orchestral Conducting, University of Michigan, MM Choral Conducting, Indiana University, BA Music/French, Wellesley College.

Joseph Connor, saxophone

Joseph Connor is a junior studying saxophone performance and instrumental music education. Joseph frequently performs with marimbist Greg Riss, and as winners of the 2013 Neale-Silva Young Artist's competition at Wisconsin Public Radio, the duo performed on a recital broadcast live on WPR in April, 2013. Joseph was awarded First Prize in the 2012 Miroslav Pansky Memorial Concerto Competition of the Green Bay Civic Symphony and Second Prize in the 2011-12 Lakeshore Wind Ensemble's Young Artist Competition, and he performed as concerto soloist with both of these ensembles. Most recently, Joseph studied at the European University for Saxophone in Gap, France with Claude Delangle, Arno Bornkamp, and Vincent David. In the summer of 2012, he studied at the International Saxophone Masterclass in Laubach, Germany and at the Eastman Summer Saxophone Institute in Rochester, New York. Joseph is currently studying with Steven Jordheim.

Gabriella Guilfoil, mezzo-soprano

Gabriella Guilfoil, originally from Olympia, WA, is a mezzo-soprano in the studio of Teresa Seidl. She is honored to be performing this work with the Lawrence Symphony Orchestra tonight. It is a piece very dear to her heart, having lived with it since her sophomore year, and having performed it on her Junior Recital with piano. Previous Lawrence theatrical engagements include: *Albert Herring* (Lady Billows), *The Fairy Queen* (The Plaintiff), *Bartered Bride* (Chorus), *The 25th Annual Putnam County Spelling Bee* (Rona Lisa Peretti), and *The Light in the Piazza* (Margaret Johnson), and a scene from *Carmen* in LU's Opera Scenes Program (Carmen). Just this afternoon, she performed as Anna Maurant in Lawrence's production of *Street Scene*. A proud choir member, Gabriella was in Cantala her freshman year, and performed with them at the National American Choral Directors Association Convention. She has sung with Concert Choir the past three years and is very much looking forward to traveling to the Regional ACDA Convention next week! Gabriella presented her Senior Recital, *Gypsy Life*, a collection of songs of and about gypsies, works by Bizet, Brahms, Kallman, de Falla, and Coward. Gabriella is also very excited to be producing and performing *Dinah* in *Trouble in Tahiti*, a one-act Bernstein opera for which she was awarded a Mellon Senior Experience Grant! She sends all of her love and gratitude to her mother at home, Elena, and her mother at school, Teresa, for all of their love and guidance, as well as to the Lawrence Voice Department and performing community.

Matt Gunby, composer

Matt Gunby is a composer and multi-instrumentalist from Seattle, Washington. He is a senior from the studio of Asha Srinivasan, and is pursuing a Bachelor of Music in theory/composition with a minor in government. Matt's music often attempts to make statements about the human condition. His piece for orchestra, *A conversation at the bridge*, is a musical representation of the kinds of dialogues that take place at a transitional period in one's life, as well as an impressionistic account of the wide range of emotions that accompany these dialogues. Matt's works have been premiered by groups including the NOW Ensemble and the Hodges Taylor Ensemble, and have been performed at Lawrence University, the Charlotte New Music Festival, and the nief-norf festival at Furman University. Following commencement, he plans to pursue graduate studies in music composition. Matt wishes to thank his professors, Asha Srinivasan and Joanne Metcalf, for their constant guidance and support.

“A *Conversation at the Bridge* (2013) captures a critical moment of transformation from one phase of life to the next. The excitement and promise of such a moment can be exhilarating, but at the same time one can be plagued by uncertainty, doubt, and fear as they wonder what this new chapter may hold. Two people stand at a bridge – one, represented by the English horn soloist, steers the conversation and expresses misgivings about the transition and the uncertainty that comes with it. The other, represented by the orchestra, listens attentively. This second, listening figure is filled with disquiet and yet, as the orchestra begins to take on an insistent, driving quality, he realizes that he was set on taking the leap even before the conversation began.”
Matt Gunby (b. 1990)

The *Tallahatchie Concerto* (2002) was commissioned by the Netherlands Christian Radio Association (NCRV) with financial support from the Funds for the Creative Arts (FST). It is dedicated to Arno Bornkamp. In the composer’s own words: “The word ‘tallahatchie’ occurred to me spontaneously. It appeared to be a Native American word, meaning ‘river of rocks’, which is in my opinion an apt metaphor for this concerto. The *Tallahatchie Concerto* is a stretched out crescendo/accelerando in which the saxophone gradually leads us from celestial atmospheres into terrestrial ones. This is the reason why pink shadows of heavenly orange clouds hang over the opening adagietto of the piece. I regard this concerto as an abstract piece of music, which is quite exceptional in my work, because I love to connect an anecdote to each composition. I also think that there is some similarity with my *Goldrush Concerto* or my third string quartet, *There must be some way out of here*. All these works are dreamed expeditions, composed voyages of discovery for moments of beauty, bliss and ecstasy.”

Jacob ter Veldhuis

Lieder Eines Fahrenden Gesellen (Songs of a Wayfarer or Songs of a Travelling Journeyman) was Mahler’s first song cycle, composed from 1884-85. The text of the songs were written by the composer himself, but were influenced by *Des Knaben Wunderhorn*, a collection of German folk poetry. Mahler wrote in 1885 to a friend, “The songs are planned as a whole in such a way that it is as if a fated travelling journeyman now sets out into the world and wanders aimlessly.” The poetic premise is this; A young man is betrayed by his sweetheart, who rejects him to marry someone else. Driven by grief to wander the countryside aimlessly, the Hero articulates a series of contrasting emotional states. (Not surprisingly for Mahler, the cycle has autobiographical implications, since he wrote it during his unsuccessful love affair with the soprano Johanna Richter.)

Text for the songs:

1. When my darling has her wedding-day, her joyous wedding-day, I will have my day of mourning! I will go to my little room, my dark little room, and weep, weep for my darling, for my beloved darling!

Blue flower! Do not wither! Sweet little bird - you sing on the green heath!
Oh, how beautiful the world is! Chirp! Chirp!
Do not sing; do not bloom! Spring is over. All singing must now be done.
At night when I go to sleep, I think of my sorrow, of my sorrow!

2. I walked across the fields this morning, dew still hung on every blade of grass. The merry finch spoke to me: "Hey! Isn't it? Good morning! Isn't it? You! Isn't it becoming a beautiful world? Chirp! Chirp! Fair and sharp! How the world delights me!" Also, the bluebells in the field merrily with good spirits tolled out to me with bells (ding, ding) their morning greeting: "Isn't it becoming a fine world? Ding, ding! Fair thing! How the world delights me!" And then, in the sunshine, the world suddenly began to glitter; everything gained sound and color in the sunshine! Flower and bird, great and small! "Good day, is it not a fine world? Hey, isn't it? A fair world?" Now will my happiness also begin? No, no, the happiness I mean can never bloom!

3. I have a glowing (hot) knife, a knife in my breast. O woe! It cuts so deeply into every joy and delight. Oh, what an evil guest it is! Never does it rest, never does it relax, neither by day nor by night, when I would sleep. O woe!

When I gaze up into the sky I see two blue eyes there. O woe! When I walk in the yellow field, I see from afar her blond hair waving in the wind. O woe! When I start from a dream and hear the tinkle of her silvery laugh, O woe! Would that I lay on my black stretcher - Would that I could never again open my eyes!

4. The two blue eyes of my darling, they have sent me into the wide world. I had to take my leave of this well-beloved place! O blue eyes, why did you gaze upon me? Now I will have eternal sorrow and grief. I went out into the quiet night well across the dark heath. To me no one bade farewell. Farewell! My companions are love and sorrow!

On the road there stands a linden tree, and there for the first time I found rest in sleep! Under the linden tree, that snowed its blossoms onto me, I did not know how life went on, and all was well again! All! All, love and sorrow and world and dream!

Brahms' *Academic Festival Overture* was composed as a musical thank you on the occasion of his honorary doctorate from the University of Breslau in 1880. A masterful balance of serious and light-hearted, the overture emphasizes the "festival" more than the "academic." Brahms called this "a very boisterous potpourri of student songs," (4 beer-hall songs, to be exact) one of which is *Gaudeamus Igitur*, "Therefore let us be merry". The overture employs the most extravagant forces the composer ever wrote for, and from someone who never went to college, the *Academic Festival Overture* captures the youthful energy of student days.

Lawrence Chamber Orchestra

The LSO personnel does rotate throughout the season

Violin I

Isabel Dammann, concertmistress
Lauren Pulcipher, assistant
Kajsa Schneider
Marisa Sheppard
Sylvia Middleton
Marina Gittins
Susan Lee
Kali Steinberg
Olivia Legan
Hannah Geniesse

Violin II

Edward Li, principal
Martha McDonnell, assistant
Hallie Hillemann
Gabrielle Rakidzich
Amelia Bemis
Elliot Mackin
Annabelle Tsai
Sarah Olsen
Sarah Golden
Madeline Baker

Viola

Elizabeth Myhre, principal
Nicolas Bizub, assistant
Berrit Goodman
Bailey Poesnecker
Alex Shahbazi
Mya Hunt
Trent Guerrero

Cello

Alex Lessenger, principal
Miles Link, assistant
Claire Bachman
Calvin Armstrong
Cameron Murdock
Adam Korber
Grant Forsythe
Allison Brooks-Conrad

Bass

Maximilian Simmons, principal
Jessica Cable, assistant
Nick Allen
Curran Carlile
Jakob Heinemann
Raleigh Heath
Charlie Hornbogen

Flute

Guerin Platte ^
Sam Rolfe <
Schuyler Thornton >
Caitlynn Winkler ~

Oboe

Brandon Chapman <~
Sarah Clewett
Stephen Weikel >^

Clarinet

Elizabeth Coffin <~
Linnea Garcia >^
Jacinda Martin
Nathaniel Miller

Bassoon

Alaina Leisten
Renaë Tuschner
Ryan Kessler, contra

Horn

Brooke Martin
Valerie Miller ^
John O'Neill
Nicoletta Pignatello ~
Ian Stone <

Trumpet

Nestor Dominguez
Henry Gergen <~
John Taylor Hosmer-Quint
Stephanie Sundberg
Marshall Yoes >^

Trombone

Justin Coyne
Adam Busch
Drew Baxter

Tuba

Jacob Mooney

Percussion

Eli Edelman, section leader
Greg Riss
Jack Lussenden
Luke Rivard

Harp

Leila Ramagopal Pertl

<Principal Gunby
>Principal Jacob TV
~Principal Mahler
^Principal Brahms

LSO Stage Crew Team:

Bridget Schumann
Justin Coyne
Jeremy Andrin

LSO Librarians:

Trevor Litsey
Gabrielle Rakidzich
Kajsa Schneider, coordinator

LSO Advisory Committee:

Sarah E. Wagner
Isabel D. Dammann
Bailey J. Poesnecker
Aric V. Lee
Ryan M. Hays
Linnea Garcia
Becca Shuman

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, string bass
Suzanne Jordheim, flute
David Bell, clarinet
Sara Kind, saxophone
Carl Rath, bassoon
John Daniel, trumpet
Nick Keelan, trombone
Dane Richeson, percussion
Catherine Kautsky, piano
Michael Mizrahi, piano

Wen-Lei Gu, violin
Janet Anthony, cello
Erin Lesser, flute
Howard Niblock, oboe
Steve Jordheim, saxophone
James DeCorsey, horn
Jeffrey Stannard, trumpet
Kate Hardt, trombone
Marty Erickson, tuba
Kathrine Handford, organ
Anthony Padilla, piano

Upcoming Performances:

Saturday, April 12, 2014 Lawrence University Symphony Orchestra
8.00 P.M., Lawrence Memorial Chapel

“This concert is supported, in part, by The Avenue 91.1.”

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.