

Beethoven No. 2

with works by Saint-Saëns and Barber

Featuring Concerto Competition Winners

Nicholas Suminski '19, piano

Anthony Cardella '18, piano

Lawrence University
Symphony Orchestra

Mark Dupere, conductor

Friday, March 9, 2018

8:00 p.m.

Lawrence Memorial Chapel

Piano Concerto No. 2 in G minor, op. 22

I. Andante sostenuto

Camille Saint-Saëns

(1835-1921)

Nicholas Suminski '19, piano

Piano Concerto, op. 38

I. Allegro appassionato

Samuel Barber

(1910-1981)

Anthony Cardella '18, piano

◆ INTERMISSION ◆

Symphony No. 2 in D Major, op. 36

Adagio molto – Allegro con brio

Larghetto

Scherzo: Allegro

Allegro molto

Ludwig van Beethoven

(1770-1827)

Please join us for a reception in SH163 following the performance.

PROGRAM NOTES

Piano Concerto No. 2 in G minor, op. 22

Camille Saint-Saëns

Born: October 9, 1835, Paris, France

Died: December 16, 1921, Algiers, Algeria

Composed: 1868

Premiered: Composer as soloist, Anton Rubinstein, conductor

Duration: c. 11 minutes

Orchestration: piano solo; two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings

Written in a frenzy of creative genius, Saint-Saëns' second concerto for piano is arguably the composer's most well-known concerto for the instrument (he wrote five throughout the course of his life). In the season of 1868, during a performance tour in Paris, Anton Rubinstein expressed interest in conducting a work by Saint-Saëns. While Rubinstein was an extraordinary pianist, and is widely remembered as a piano soloist, Rubinstein stipulated to the composer that he did not wish to perform such a piece. Rather, Rubinstein wished to conduct while Saint-Saëns himself performed the solo. With the groundwork set, Saint-Saëns went to work on his second piano concerto, which he completed in a mere three weeks.

Due to the composer's intention to perform the work, the first movement of the concerto dons a particularly introspective and personal quality. The style of the music finds itself subjects to flights of fancy, particularly between the grandiosity of the opening solo and the tenderness of the first truly melodic statement from the piano, which occurs only two minutes into the work. These stark musical contrasts, perhaps, echo the composer's wishes to find spontaneity and modernity in his life and music.

Though Saint-Saëns was a staunch supporter and promoter of modern music of the day, such as the works of Wagner, Schumann, and Liszt, his musical output remained thoroughly conservative throughout his life. Listen to the first minute of the concerto, as the composer emulates the Fantasia style of J.S. Bach, who lived nearly 200 years before Saint-Saëns. The composer could never seem to out stride the far-reaching shadows of great composers who came before him, and many of his late-life attempts

to break through to a modern audience were considered reactionary rather than revolutionary.

Aesthetics aside, Saint-Saëns' *Piano Concerto No. 2* provides brief glimpses into the musical wanderings of a master composer. Perhaps most impressive is the aural link between the orchestra and the solo piano. Frequently, the orchestra will finish a melodic line which the piano had begun, or vice-versa. In this work, the soloist occupies the same musical space as the orchestra, blending the music into one, homogenous expanse.

Piano Concerto, op. 38
Samuel Barber

Born: March 9, 1910, West Chester, PA

Died: January 23, 1981, New York City, NY

Composed: 1960-1962

Premiered: September 24, 1962, Lincoln Center, NYC, John Browning, Boston Symphony Orchestra, Erich Leinsdorf, conductor

Duration: c. 14 minutes

Orchestration: piano solo; two flutes, piccolo, two oboes, English Horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, timpani, percussion (snare drum, bass drum, suspended cymbal, xylophone), harp and strings

Barber's *Piano Concerto* is considered by some to be the zenith of his career, demonstrative of the influences of Bartok and Stravinsky, and more modern than any of his previous compositions. This is especially evident in the devilishly unyielding third movement, but can also be heard in the tonal ambiguity of the declamatory first movement. The piece was written with John Browning, a virtuoso pianist, in mind. Commissioned for the publishing company G. Schirmer, Inc. in honor of their centennial, Browning initially rejected the drafts of the work – only on asking the second opinion of Horowitz did Barber amend the concerto to make it slightly more playable. Barber composed the first two movements by 1960, but due to a depression after the death of his sister, Barber composed the third movement two years later, and was still sending Browning hurried fragments up until two weeks before the premier.

The recitative opening carves resonant craggy peaks, and as the introduction becomes more rhythmic, incisions from the orchestra continuously interrupt until the music bursts forth with impassioned

lyricism. As separate entities, the piano and orchestra are rarely in conversation, rather, in their distinct appointed roles they compete with ever more embroidered repetitions of this impetuously rhythmic theme, as jagged chromatics swagger forth. As the tempo slackens, the oboe mournfully laments, slowly circling pseudo tonic. The strings surge forward and carry this melody onward as an undercurrent ostinato sinuously stitches the factions of the orchestra. Lost fragments are all that remain in the closing section of the exposition, as they slither about an expansive range in a seeming impasse. Suddenly, the orchestra launches into the eight-part development, with chomping chords from the piano, angrily angular. Ghostly muted brass add burnished mysticism as Barber spins and sews the themes from the recitative in retrogrades and inversions. A stretto begins, spinning the tempo beyond the capacity of the orchestra, while brutalistic brass fatally plunge into the depths of their range. The cadenza is a tour de force of fistfuls of notes, each chord becoming a wall of sound. A clash brings the impassioned orchestral theme back, from which the piano reels from; from this vertiginous space the piano reclaims the rhythmic recitative. After a breathless flurry of notes the clarinet brings us to a more plaintive repetition of the mournful second theme, birthed from the depths of the piano. For the final moments we are launched into a coda, growing increasingly insistent as the rhythmic drive propels us to the defiant end.

Symphony No. 2 in D Major, op. 36

Ludwig van Beethoven

Born: December 17, 1770, Bonn, Germany

Died: March 26, 1827, Vienna, Austria

Composed: 1800-1802, Heiligenstadt (Vienna)

Premiered: April 5, 1803, Theater an der Wien, Vienna, Austria,
composer conducting

Duration: c. 33 minutes

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

Beethoven composed much of his second symphony while staying at Heiligenstadt, a municipality of Vienna, in the first years of the nineteenth century. It was around this same time that he was forced to come to terms with his progressing loss of hearing, though this tragic realization seems to be at a direct contrast with the seemingly upbeat mood of the symphony.

The work was given its premiere at the Theater an der Wien in 1803, alongside the Third Piano Concerto and the oratorio *Christ on the Mount of Olives*.

The first movement opens with a brief but grand chord from the orchestra before a calm, melodic theme is introduced in the woodwinds. This exchanging of varying characters continues. This eventually progresses into a darker outburst in D minor, before dissipating into the movement's opening theme. This excited, fast-paced theme in D Major, played by the violas and celli is, interestingly, based simply upon an embellished D Major triad. This is eventually contrasted by a calmer second theme in A Major, played by the woodwinds, occasionally interrupted by outbursts from the strings. Throughout the movement's development, both of these themes are experimented with, played in a variety of different keys, finally advancing into a coda in which the opening rhythm of the exposition is traded throughout the orchestra before being hammered home by the movement's final chords.

The second movement is a slower, more graceful *largo*, almost to the point of feeling pastoral, possibly foreshadowing the Sixth Symphony. It immediately begins with a slow, melodic theme played by the violins. This calmer opening is eventually combined with a more active and dancelike second theme, making use of more complex, syncopated rhythms, as well as shifting through many different keys over the course of the movement.

The third movement is a special occasion in Beethoven's symphonies, as it is the first time that he would include a scherzo in a symphony, after the minuet present in the First Symphony. The movement is very playful and unpredictable throughout, relying on a theme that is traded, almost measure-by-measure, throughout the orchestra, also making use of extreme and sudden contrasts in dynamics.

The finale begins with a very unorthodox opening motif, a *forte* outburst from the orchestra that almost seems like a hiccup of sorts in the music, immediately contrasted by a quiet but fast-paced theme in the violins. The movement may be seen to follow a rondo form, in which this "hiccup" in the music, followed by the theme in the violins, is constantly repeated throughout the movement, always separated by more complex, contrasting musical episodes. The movement is incredibly fast-paced, a constantly excited race to the symphony's final conclusion.

(Bryn Rourke, Eleanor Legault, Nathaniel Sattler, LSO Musicians)

Lawrence University Symphony Orchestra

VIOLIN I

McKenzie Fetters,
concertmaster
Grace Halloran
Abigail Keefe
Ella Kile
Amanda Milne
Margaret Norby
Joanie Shalit

VIOLIN II

Marsophia DeSouvre
Sharon Edamala
Natalya Harp
Trace Hybertson
Jelani Jones
Wendell Leafstedt*
Alan Liang
Clancy Loebel
Rehanna Rexroat

VIOLA

Laura Burke
Kanyon Beringer
Camille Copp
Lia Eldridge
Jae Franklin
Amy Gruen
Gabriel Hartmark
Eleanor Horner
Emily McCabe
Julien Riviere
Nat Sattler*
Courtney Wilmington

VIOLONCELLO

Julian Bennett*
Allison Brooks-Conrad*
Madison Creech
Alyssa Cox
Basil Eastman-Kiesow
Julia Johnson
Alex Lessenger
Henry McEwen
Sarah Ogden
David Sieracki
Evan Stroud
Ian Wasserman
David Yudis

BASS

Jeanette Adams*
Jessica Cable
Emmett Jackson*
Clay Knoll
Ali Remondini
Steven Traeger

FLUTE

Cosette Bardawil
Madeleine Leonowitz
(picc)
Erec VonSeggern*

OBOE

Ellie Coale
Logan Willis (EH)

CLARINET

Abbey Atwater*
Anthony Dare (bass)
Sammi Lapid

BASSOON

Andrew Hill
Renae Tuschner

HORN

David Germaine
Emma Jensen
Brittany Neil
John O'Neill
Zach Prior

TRUMPET

Adrian Birge*
Caleb Carter
Ricardo Jimenez

TROMBONE

Cole Foster
Allie Goldman
Liam McDonald* (bass)

HARP

Christian Messier

TIMPANI/PERCUSSION

Nolan Ehlers
Adam Friedman
Alex Quade*

*Denotes principal or
section leader

LSO Stage Crew

Jeanette Adams
Gabriel Hartmark
Joan Shalit

LSO Librarians

McKenzie Fetters
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 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
Horacio Contreras, 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
David Kaplan, piano
Anthony Padilla, piano
Kathrine Handford, organ

Upcoming Performances

Friday, April 20, 8:00 p.m., Hailstork *Done Made My Vow* and
I Will Lift Up Mine Eyes

Friday, June 1, 8:00 p.m., Brahms *Double Concerto*, Mussorgsky/Ravel
Pictures at an Exhibition

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.