

Lawrence University Symphony Orchestra

Octavio Más-Arocas, Music Director/Conductor

Guest Artist:

Ian Koziara, tenor (co-winner of the 2012-13
LSO Concerto Competition)

Saturday, May 25, 2013

8:00 p.m.

Lawrence Memorial Chapel

Fanfare

World Premiere, LSO Fanfare Project

Matt Gunby, LU '14
(b. 1990)

Sieben frühe Lieder (Seven Early Songs)

Nacht (Night)

Schilflied (Song of the reeds)

Die Nachtigall (The nightingale)

Traumgekrönt (Crowned in a dream)

Im Zimmer (In the chamber)

Liebesode (Ode to Love)

Sommertage (Summer days)

Alban Berg
(1885-1935)

Ian Koziara, tenor

(co-winner of the 2012-13 LSO Concerto Competition)

Introduction to G. Mahler's *Symphony* by Aric Lee, LU '14

Symphony No. 1 in D Major ("Titan")

Langsam. Schleppend

Kräftig bewegt, doch nicht zu schnell

Feierlich und gemessen, ohne zu schleppen

Stürmisch bewegt

Gustav Mahler
(1860-1911)

Ian Koziara

Ian Koziara hails from Itasca, Illinois, and is pursuing a double major in Choral/General Music Education and Vocal Performance, studying under Teresa Seidl. Previously, he studied for two and a half years with Steven Paul Spears. Other major musical mentors of Ian's include Stephen Sieck, Phillip Swan, Bonnie Koestner, and Emily Ellsworth. Having performed on four continents, Ian most recently attended La Musica Lirica's Opera Program in Novafeltria, Italy. He has performed in masterclasses for conductors such as Stewart Robertson and Joe Rescigno, as well as for singers and coaches whilst at Lawrence. Interested equally in the academic side of music, Ian has excelled in the classroom at Lawrence, earning the Pi Kappa Lambda Prize for the highest Conservatory GPA in 2011. He has also placed three times at the Annual Wisconsin NATS auditions. Ian aspires for a career in either performance or education, and plans on applying to graduate schools in performance next year.

Program Notes

Symphony No. 1 in D Major, "Titan"

notes by Octavio Más-Arocas

***"A symphony must be like the world. It must contain everything."
Gustav Mahler***

Gustav Mahler was one of the leading conductors of his generation. He held important conducting positions in opera houses in Europe where he was the director of the Vienna Court Opera (Hofoper) and in the USA where he held conductorship positions with the Metropolitan Opera and the New York Philharmonic. Mahler converted to Catholicism from Judaism to secure his conducting career and experienced regular opposition and hostility from the anti-Semitic press. Nonetheless, his insistence on the highest performance standards and his innovative productions guaranteed him a position as one of the greatest conductors of his time.

Mahler considered himself a part-time composer and he completed most of his works during his summer vacations. While he was mostly an opera conductor he never composed an opera and he devoted most of his work to the art of composing symphonies and songs. Gustav Mahler is now considered one of the most important composers of all time whose work is frequently performed. Nevertheless, during the composer's lifetime his music was often considered controversial, was criticized, and even neglected. However, after 1945 his music was rediscovered and championed by a new generation of musicians and conductors who saw Mahler as the innovative composer he was. Eventually, Gustav Mahler became one of the most frequently performed and recorded of all composers.

Gustav Mahler conducted the premiere of his first symphony in Budapest on November 20, 1889. The work was first presented as a *Symphonic Poem in Two Parts*. Initially, this symphonic poem consisted of five movements of which Mahler eventually dropped the second. Although this second movement has been included in some recent performances of the piece, the symphony is more often performed in its four-movement version, as you will hear it tonight. The premiere of the piece was by no means a success; people in the audience booed after the performance and critics discouraged Mahler's attempts at composing.

Of the five movements of this Symphonic Poem, the one that disrupted the audience the most in that first performance was the fourth, the third movement in the final version. In this movement, not only did Mahler transform the innocent and joyful children's song *Frère Jacques* into a funeral march but also he gave the first strains of the melody to the string bass, bassoon, tuba, and bass clarinet while the timpani plays a dark ostinato. Although the string bass and the tuba can produce exceptionally

beautiful sounds, we probably wouldn't associate those instruments with this typically cheerful tune. Moreover, the composer interlaced this dark version of this otherwise happy song with sardonic tunes played by bohemian bands. During the premier of the piece, the audience found Mahler's burlesque reflection somewhat sordid and even offensive.

Mahler presented his first symphony in four movements four years after this unsuccessful event. He named the symphony *Titan* after the novel by Jean Paul and gave descriptive titles to each movement hoping that the work would be understood. The symphony was structured in two parts: the first part with the title *From the Days of Youth* consisting of three movements: *Spring without End*, *Blumine*, and *Under Full Sail*. The second part was entitled *Commedia humana* and consisted of two movements: *Funeral March after the Manner of Callot*, and *D'all Inferno al Paradiso*. Even with this programmatic approach Mahler's first symphony was still not understood. Critics either complained about the program or the lack of it. No other work gave the composer so much trouble as his first symphony; he was constantly revising the work. By 1894 Mahler abandoned the use of titles and simply called the work *Symphony in D Major (No. 1)*, and in 1896 the *Blumine* movement was permanently discarded, organizing the symphony in its current four movements.

The first movement begins "like a sound of nature," with fanfares and birdcalls sounding from the distance. A cuckoo eventually extends the sounds of nature into a lovely, rolling melody. This tune comes from the second song from Mahler's *Songs of a Wayfarer* entitled *Ging heut' Morgen über's Feld* (I went through the fields this morning). Mahler reinvents the song as he goes, reshuffling phrases and motives so that the music continually sounds fresh.

The second movement is a brief scherzo; a foot-stomping dance extracted from Mahler's song *Hans und Grete*. In the middle of this tumultuous and joyful dance there is a gracious trio that would be the delight of any café audience. Then the vigorous *ländler* resumes with even more impetus.

The funeral-march version of *Frère Jacques* takes place in the third movement as explained above. The sardonic march is overstated with dance-band music representative of Gypsy festivities.

The finale is a stormy battle that eventually ends with resonant triumph. Mahler retreats from battle several times before the conclusion to offer beautiful, delicate and very passionate breaths before the final culmination.

Gustav Mahler's inspiring symphony is considered a monumental work of music and is one of the most successful and original first symphonies of all time, a true expression of an entire musical world.

Texts and Translations

Sieben frühe Lieder (Seven Early Songs)

Nacht

Dämmern Wolken über Nacht und Tal,

Nebel schweben, Wasser rauschen sacht.

Nun entschleiert sich's mit einmal:
O gib Acht! Gib Acht!

Weites Wunderland ist aufgetan.

Silbern ragen Berge, traumhaft groß,

Stille Pfade silberlicht talen

Aus verborg'nem Schoß;

Und die hehre Welt so traumhaft rein.

Stummer Buchenbaum am Wege steht

Schattenschwarz, ein Hauch vom fernen
Hain

Einsam leise weht.

Und aus tiefen Grundes Dürsterheit

Blinken Lichter auf in stummer Nacht.

Trinke Seele! Trinke Einsamkeit!

O gib Acht! Gib Acht!

Night

Ferdinand Max Hauptmann (1858-1921)

The clouds embrown the night and
valley;

the mists float above, the water rushing
gently.

Now all at once they unveil themselves:
o listen! pay heed!

A broad land of wonder has opened up.

Silver mountains rise up, fantastically
huge,

silent paths lit with silver

from the hidden lap of the valley;

and the noble world is so dreamily pure.

A mute beech stands by the path,

black with shadows; a breeze from a
distant,

lonely grove wafts gently by.

And from the deep darkness of the valley

flash lights in the silent night.

Drink, my soul! Drink in this solitude!

O listen! pay heed!

Schilflied

Auf geheimem Waldespfade

Schleich' ich gern im Abendschein

An das öde Schilfgestade,

Mädchen, und gedenke dein!

Wenn sich dann der Busch verdüstert,

Rauscht das Rohr geheimnisvoll,

Und es klaget und es flüstert,

Daß ich weinen, weinen soll.

Und ich mein', ich höre wehen

Leise deiner Stimme Klang,

Und im Weiher untergehen

Deinen lieblichen Gesang.

Song of the Reeds

Nikolaus Lenau (1802-1850)

Along a secret forest path

I like to creep in the evening light;

I go to the desolate, reedy banks,

and think, my maiden, of you!

As the bushes grow dark,

the reeds hiss mysteriously,

and lament and whisper,

and thus I have to weep and weep.

And I think that I hear wafting

the gentle sound of your voice,

and down into the pond sinks

your lovely song.

Die Nachtigall

Das macht, es hat die Nachtigall
Die ganze Nacht gesungen;
Da sind von ihrem süßen Schall,
Da sind in Hall und Widerhall
Die Rosen aufgesprungen.
Sie war doch sonst ein wildes Blut,
Nun geht sie tief in Sinnen,
Trägt in der Hand den Sommerhut
Und duldet still der Sonne Glut
Und weiß nicht, was beginnen.

Traumgekrönt

Das war der Tag der weißen
Chrysanthemem,
Mir bangte fast vor seiner Pracht...
Und dann, dann kamst du mir die
Seele nehmen
Tief in der Nacht.
Mir war so bang, und du kamst
lieb und leise,
Ich hatte grad im Traum an dich
gedacht.
Du kamst, und leis' wie eine
Märchenweise
Erklang die Nacht.

Im Zimmer

Herbstsonnenschein.
Der liebe Abend blickt so still herein.
Ein Feuerlein rot
Knistert im Ofenloch und loht.
So, mein Kopf auf deinen Knie'n,
So ist mir gut.
Wenn mein Auge so in deinem ruht,
Wie leise die Minuten zieh'n

The Nightingale

Theodor Storm (1817-1888)

It happened because the nightingale
sang the whole night long;
from her sweet call,
from the echo and re-echo,
roses have sprung up.
She was but recently a wild blossom,
and now she walks, deep in thought;
she carries her summer hat in her hand,
enduring quietly the heat of the sun,
knowing not what to begin.

Crowned in a dream

Rainer Maria Rilke (1875-1926)

That was the day of the white
chrysanthemums,
I was almost intimidated by its glory...
And then, then you came to take my soul
deep in the night.
I was so worried, and you came so
lovingly and quietly,
I had just thought of you in a dream.
You came, and softly the night resounded
like a fairy tale song.

In the chamber

Johannes Schlaf (1862-1941)

Autumn sunlight.
The lovely evening peers so quietly in.
A little red fire
crackles in the stove and flares up.
And with my head upon your knee,
I am contented.
When my eyes rest in yours,
how gently do the minutes pass!

Liebesode

Im Arm der Liebe schliefen wir selig ein,
Am offenen Fenster lauschte der
Sommerwind,
Und unsrer Atemzüge Frieden trug er
hinaus in die helle Mondnacht.
Und aus dem Garten tastete zagend sich
ein Rosenduft an unserer Liebe Bett
Und gab uns wundervolle Träume,
Träume des Rausches, so reich an
Sehnsucht.

Sommertage

Nun ziehen Tage über die Welt,
Gesandt aus blauer Ewigkeit,
Im Sommerwind verweht die Zeit.
Nun windet nächtens der Herr
Sternenkränze mit seliger Hand
Über Wander- und Wunderland.
O Herz, was kann in diesen Tagen
Dein hellstes Wanderlied denn sagen
Von deiner tiefen, tiefen Lust:
Im Wiesensang verstummt die Brust,
Nun schweigt das Wort, wo Bild um Bild
Zu dir zieht und dich ganz erfüllt.

Ode to Love

Otto Erich Hartleben (1864-1905)

In the arms of love we fell blissfully
asleep;
at the open window the summer wind
listened
and carried the peacefulness of our
breath
out into the bright, moonlit night.
And out of the garden, feeling its way
randomly,
the scent of roses came to our bed of love
and gave us wonderful dreams,
dreams of intoxication, rich with
yearning.

Summer days

Paul Hohenberg (1885-1956)

Now the days drag through the world,
sent forth from blue eternity;
time dissipates in the summer wind.
Now at night the Lord weaves
with blessed hand wreaths of stars
above the wandering wonderland.
In these days, o my heart, what can
your brightest wanderer's song then say
about your deep, deep pleasure?
In meadowsong the heart falls silent;
now there are no words, and image upon
image
visits you and fills you entirely.

Lawrence Symphony Orchestra

The LSO personnel does rotate throughout the season

Katherine Kilburn, rehearsal conductor

Violin I

Helen Rowe, concertmaster <
Sofie Yang, assistant concertmaster <
Abbey Roemer <
Josie Moe <
Edward Li <
Kajsa Schneider <
Martha McDonnell <
Marisa Sheppard <
Graycen Gardner
Olivia Legan <
Hallie Hillemann <
Laura Deneckere
Anastasia A. Skliarova
Amelia Bemis

Violin II

Francie Weberpal, principal <
Mary Kate Smith, assistant principal
Isabel Dammann <
Andrea Johnson <
Rachel Lindley <
Bandin Kreuder <
Gabrielle Rakidzich <
Marina Gittins <
Sarah Wagner <
Sylvia Middleton
Susan Lee <
Hannah Geniesse <
Sarah Golden
Annabelle Tsai

Viola

Abigail Wagner, principal <
Berrit Goodman, assistant principal <
Elizabeth Knutowski <
Mya Hunt <
Bailey Poesnecker
Elizabeth Myhre <
Corby Johnson <
Elizabeth Vaughan
Nicolas Bizub <
Kate Mueller
Kyle Stalsberg <
Tyler Kundering

Cello

Ruby Brallier, principal <
Calvin Armstrong, assistant principal <
Aric Lee <
Genevieve Schooler <
Mariantonia Longhi <
Jacob Bedroske
Cameron Murdock
John Kasper <
Sarah Coffman
Miles Link
Grant Forsythe

Bass

Zack Suechting, principal <
Harrison Keeshin, assistant principal <
Ryan Hays <
Curran Carlile
Nicholas Allen <
Charlie Hornbogen
Maximilian Simmons

Flute

Mahler

Leo Sussman
Hallie Houser
Sam Golter
Caitlynn Winkler

Berg

Sam Golter
Caitlynn Winkler

Oboe

Mahler

Allison Shinnick
Maia Perez
Alica Tape
Stephen Weikel

Berg

Alica Tape
Stephen Weikel

Clarinet

Mahler

Val Neff
Heather Gandre
Dylan Younger
Linnea Garcia

Berg

Heather Gandre
Linnea Garcia
Nathaniel Miller

Bassoon

Thomas Malm
Jacob Fernandez
Ryan Kessler, contra

Horn

Mahler

Zach Aniel
Taylor Scott
Elizabeth Schmidt
Valerie Miller
Heath Ugoretz
Dakota Williams
Rachelle Huffman
Nicoletta Pignatello, asst.

Berg

Taylor Scott
Valerie Miller
Dakota Williams
Rachelle Huffman

Trumpet

Mahler

Morgen Moraine
Becca Shuman
Marshall Yoes
Henry Gergen
Stephanie Sundberg

Berg

Stephanie Sundberg

Trombone

Mahler

Tristan Barron
Justin Coyne
Elena Grijalva, bass
John Morrow

Berg

Shauna McFaul
Elena Grijalva

Tuba

Alex Norris

Percussion

Greg Riss
Eli Edelman
Claire Fassnacht
Justin Gingrich
Alec Robinov
Dan Reifsteck

Harp

Leila Ramagopal Pertl <

Celesta

Daniel Kuzuhara

LSO Stage Crew Team:

Harrison Keeshin, coordinator
Bridget Schumann
Zack Suechting

LSO Librarians:

Ruby Brallier
Trevor Litsey
Gabrielle Rakidzich
Kajsa Schneider, coordinator

LSO Advisory Committee:

Ruby Brailer
Heather Gandre
Elizabeth Knutowski
Morgen Moraine
Greg Riss
Helen Rowe

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
Jesse Dochnahl, 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:

Thursday, May 30, 2013 Lawrence Symphony Orchestra
Composer Forum
7:30 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.