

Pictures at an Exhibition

with works by Borodin and Mozart

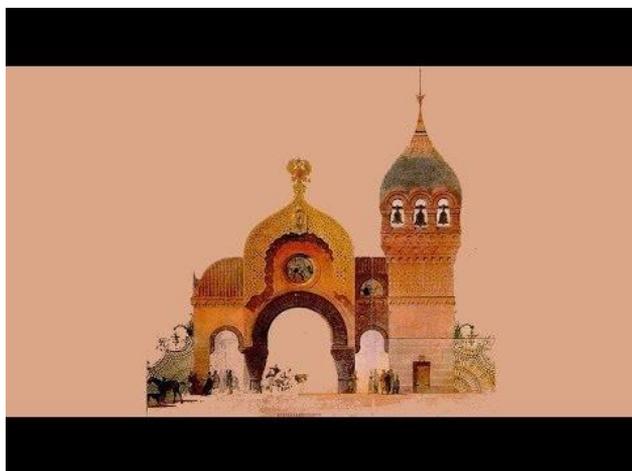
Lawrence University Symphony Orchestra

Mark Dupere, conductor

Faculty guest artists:

Howard Niblock, oboe • David Bell, clarinet

James DeCorsey, horn • Carl Rath, bassoon



Friday, June 1, 2018

8:00 p.m.

Lawrence Memorial Chapel

Polovtsian Dances from "Prince Igor"

Alexander Borodin
(1833-1887)

Sinfonia Concertante for Four Winds, K. 297b

Wolfgang Amadeus Mozart
(1756-1791)

I. Allegro

Howard Niblock, oboe
David Bell, clarinet
James DeCorsey, horn
Carl Rath, bassoon

◆ INTERMISSION ◆

Pictures at an Exhibition

Modest Mussorgsky
(1839-1881)
orch. Maurice Ravel

Promenade

1. The Gnome

Promenade

2. The Old Castle

Promenade

3. The Tuileries

4. Bydło

Promenade

5. Ballet of Chicks in their Shells

6. Samuel Goldenberg and Schmuyle

7. The Marketplace in Limoges

8. The Catacombs

Cum mortuis in lingua mortua [Promenade]

9. The Hut on Fowl's Legs (Baba-Yaga)

10. The Great Gate of Kiev

Polovtsian Dances, from *Prince Igor* Alexander Borodin

Born: November 12, 1833, St. Petersburg, Russia

Died: February 27, 1887, St. Petersburg, Russia

Composed: 1869-1875

Completed by: Rimsky-Korsakov and Glazunov

Premiered: 1879; and in Mariinsky Theater in St. Petersburg on November 16, 1890
(Premiere of *Prince Igor*)

Duration: c. 12 minutes

Orchestration: two flutes (piccolo), two oboes, English Horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (triangle, tambourine, snare drum, cymbals, bass drum, bells), harp and strings

Born in 1833 in St. Petersburg, Russia, Alexander Borodin was a member of the “Mighty Handful” of 19th Century Russian composers that also included Nikolai Rimsky-Korsakov and Modest Mussorgsky. Not unlike many Lawrentians, Borodin was talented outside of music and had a separate career as a renowned chemist and physician. Unfortunately, Borodin’s musical interests were not encouraged by his mentors at St. Petersburg’s Medical-Surgical Academy; one professor admonished young Borodin during a lecture by reminding him that “you can’t hunt two hares at the same time.” (Grove).

Polovtsian Dances is a ballet excerpt from Act II of Borodin’s opera *Prince Igor*. Left unfinished upon the composer’s death in 1887, the opera was completed by Nikolai Rimsky-Korsakov and Alexander Glazunov and first performed in St. Petersburg in 1890. However, *Polovtsian Dances* was largely completed by 1875 and shows little alteration by Rimsky-Korsakov and Glazunov. The story of the opera is loosely based on Prince Igor Sviatoslavich of Sversk’s 1185 campaign to save the city of Putivl from raids by the nomadic Kipchak and Cuman tribes. These Turkic tribes are known here by the name Polovtsy—the name given to them by medieval Russian tribes. In his exoticized depiction of these ethnic groups, Borodin incorporates melodic elements from Arabic, Turkic, Caucasian, and even African cultures.

The ballet sequence depicts Khan Konchak attempting to entertain the captive Prince Igor by presenting his guest with a series of dances. In the opera, the captives and subjects of the Khan’s rule sing of their lost homeland and praise the Khan, but in this version of *Polovtsian Dances* the vocal themes are instead assigned to different instruments. Four main dances repeat in a 7-part structure. An introduction features a serene drone in the horns that is punctuated by woodwinds. This is followed by the lilting “Gliding Dance of the Maidens” played in the oboe and English

horn. Next, a frenetic clarinet introduces the second dance—the “Wild Dance of the Men.” The scene becomes increasingly raucous as the brass interjects between swirling woodwind lines. The third dance, sometimes referred to as the “Archer’s Dance,” prominently features violent syncopation between the brass and percussion that culminates in a descending line in the high winds and strings depicting the arrow’s flight. Finally, the “Dance of the Boys,” begins with a patter from the snare drum. Playful woodwinds and brass create a lively scene before the theme from “Dance of the Maidens” suddenly returns. The snaking melodies from the latter dance gradually combine with the more playful themes from “Dance of the Boys.” A constant snare drum unites the scene, which is propelled to a riotous climax with a final reprise of the theme from “Wild Dance of the Men.”

Sinfonia Concertante for Four Winds, K. 297b

Wolfgang Amadeus Mozart

Born: January 27, 1756, Salzburg, Austria

Died: December 5, 1791, Vienna, Austria

Composed: April, 1778

Duration: c. 13 minutes (first movement)

Orchestration: oboe solo, clarinet solo, horn solo, bassoon solo; two oboes, two horns and strings

While Mozart was in Paris during his visit in 1778, he found the city, once welcoming, had become inhospitable. He was able to take advantage of a quartet of visiting wind players of the prestigious Mannheim court orchestra. This piece was originally written for this quartet – with flute, oboe, bassoon, and horn. However, in the copying process, the music was somehow lost. While Mozart wrote that he could recreate the music from memory, such a manuscript for this instrumentation was never resurfaced. Nearly a century later, the version performed today appeared with solo clarinet, rather than flute, and was attributed to Mozart. There is some debate as to the authenticity of this work as Mozart’s own composition; however, despite this doubt, scholars believe enough of the original manuscript is present in this work.

This first movement, *Allegro*, is in sonata form for a classical era concerto, the standard compositional model for this time. Beginning with the exposition, heroic E-flat resounds throughout the orchestra. Lifting figures smile as they sweep the downbeat and continue to carry the first theme to its close, with celebratory bustling and liveliness. Once the orchestra has expressed its energy, it can settle into the second theme,

steadily growing with repeated B-flats, ever reaching and nurturing the phrase. As the theme morphs, more instruments join in, celebrating each entrance with punctuated fanfare and flurries of scales, preparing the audience for the long anticipated arrival of the soloists, who repeat much of the material from the orchestra. The orchestra joins back in to add emphasis to their themes, and again at the end, before winding through a labyrinth of keys, beginning on the dominant, but finding their way back home for a complete reprise.

Pictures at an Exhibition

Modest Mussorgsky

Born: March 21, 1839, Karevo, Russia

Died: March 28, 1881, Saint Petersburg, Russia

Composed: June 2-22, 1874

Orchestrated: 1922, by Maurice Ravel

Premiered: October 22, 1922, Paris, France, Serge Koussevitzky, conductor (Orchestral Version)

Duration: c. 29 minutes

Orchestration: three flutes (two piccolos), three oboes (English Horn), two clarinets, bass clarinet, alto saxophone, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (glockenspiel, bell, xylophone, triangle, rattle, whip, side drum, bass drum, cymbals, suspended cymbal, tam-tam), celesta, two harps and strings

The title “Pictures at an Exhibition” refers to the exhibition organized by influential critic Vladimir Stasov to honor the artist Viktor Hartmann’s life. Hartmann was a close friend of Mussorgsky, and following his sudden death in 1873, Mussorgsky was thrown into a deep depression. Stasov commissioned him to present a tribute in a commemorative exhibit featuring over 400 pieces of Hartmann’s artwork; this composition, to Mussorgsky, is not only a literal representation of Hartmann’s work into music, but a personal communion from Mussorgsky to his departed friend. The opening figure, referred to as the “promenade,” comes back as transitory interludes, taking both the listener and Mussorgsky from picture to picture as they walk along the exhibit. At first distinct from each movement, this theme slowly becomes absorbed into the movements themselves. Mussorgsky wrote that “my profile can be seen in the interludes” and as the piece progresses, he writes himself into the pictures; his soul, represented in the promenade theme, is osmosed into the symbiotic confluence of both Mussorgsky’s music and Hartmann’s artwork.

There is a multivalency in this work as to how we are meant to interpret Mussorgsky’s music – the personal and political are concurrently

present – at times conflicting, most often intentionally ambiguous. Musicologists have oft remarked on Mussorgsky’s overt nationalism, calling this piece an attempt to encapsulate “truly Russian” music, in particular a rejection of Germanic compositional style, yet Mussorgsky spotlights multiple different nationalities and identities in this work. He was deeply invested in the Populist movement, a form of glorifying the Russian peasantry and an emphasis on authenticity and truth in artistic output; traces of this can be heard in Mussorgsky’s setting of folk songs and their connection to speech. The lack of narrative structure allows for the extreme breadth of musical expression to be the primary focus, suggesting a journey through an incredibly multifaceted life.

The opening is like a processional, embarking on carrying us into the exhibition. Ravel, in his orchestration, has the trumpet announce the first iteration, as the brass gleam with majesty before the strings carry us into a new color of lush sweeping melodic lines. The opening grows ever grander, as more instruments are added to reach more resplendence. Suddenly, with no warning, the first picture cruelly confronts the audience – *Gnomus* depicts a gnarly gnome, ugly and uncomfortable, rickety between registers. With unexpected accents, Mussorgsky emulates this ungainly quality of the teeter-tottering gnome too large for his disproportional legs. The dark colors of the orchestra provide friction, pulling brash dissonance through a vat of oil as the gnome savagely shrieks and grimaces.

The promenade theme releases us from this snarly lumbering creature, and carries us to the next picture, *Il Vecchio Castello*, depicting an old castle, a Sicilian dance of reminiscence, most notable for Ravel’s inclusion of the melancholy saxophone, sweetly singing back to the troubadour era. This special color evokes a removal from the expected soundscape, signaling something otherworldly. The ending of the piece fractures memory – fragmented phrases can’t quite reach fulfillment as each swirling figure lilts about a focus point that can’t quite be accessed in any register or color available to the orchestra. Throbbing with forgetfulness, the old castle fades as the saxophonist runs out of his last breath.

Another promenade takes us to *Tuileries*, where the children play. Here we hear Mussorgsky’s connection of music to speech, as children shout and laugh, communicated to the audience by the flute’s flurries. The accented pattern depicts the children crying “Nianya, Nianya,” meaning nanny. Mussorgsky was fascinated by children, seeing them as a mechanism towards a kind of sincerity lost in adulthood, and his attention to this sparkling scherzo demonstrates this delight.

The next picture, *Bydło* (Polish for “cattle”), showcases the passing of a massive ox-driven cart. While in Mussorgsky’s original composition the movement starts out in a jarring fortissimo, the orchestral arrangement begins with a quiet pianissimo, suggesting the cart is approaching from a distance. The oxen are emulated through dragging, constant motion in the bass, celli and bassoons, accompanying a brooding solo in the tuba. A steady crescendo is eventually initiated as the cart draws nearer, incorporating more and more of the orchestra in anticipatory, ascending chords. As the oxcart passes the listener, the strings suddenly hammer out the solo tuba melody in a thunderous fortississimo, after which the orchestra slowly fades into the distance, with the tuba repeating its solo as the cart disappears.

The *Ballet of Chicks in their Shells* is sometimes referred to as the joke movement, with onomatopoeias of clucking and flapping, it is based on a watercolor sketch by Hartmann. The original score was written in the upper registers of the piano, a kind of flippant fluttering that Ravel responded to in his orchestration of this melody to the woodwinds.

This next movement, *Samuel Goldenberg and Schmuşle*, depicts a juxtaposition between two paintings that Mussorgsky had in his possession of Hartmann’s work, which he himself donated to the exhibition. This piece comes with the accompanying comment from Stasov: “Two Jews: one rich and one poor.” The opening is blustering, nearly toppling over with proud, pompous, and intricate ornaments. This unctuous snobbery is quickly contrasted with a desperate and insistent trumpet trembling with triplets, as woodwinds whine and plead – depicting the plaintive beggar. This music borders on the absurd, as Klezmer tones and augmented intervals signal acoustical cues of anti-Semitic prejudice; the ridiculous nature of the music suggests this derogatory and stereotypical caricature of Jews as an internalized prejudicial force in Mussorgsky himself. This sentiment was widely shared by his contemporaries, as anti-Semitic thought ran rampant especially from Russian nationalists. However, there is an element of the personal that evades the categorization of this music as solely degrading. Hartman was himself a Jew, and these pictures were clearly personally loved and enjoyed by Mussorgsky. As Mussorgsky went on his travels he wrote he “was in raptures” at the music he heard in synagogues. There is no doubt that Mussorgsky expressed and possessed anti-Semitic views at the writing of these two depictions, and it would be easy to attach an agenda to this music; however, as Mussorgsky crafts this tribute to his friend, the loss of Hartmann and Mussorgsky’s grappling with their close relationship and his close relationship to the paintings

complicates any interpretation. For more information regarding the anti-Semitism at this time, please look to PEDAL's Facebook page <https://www.facebook.com/PEDAL-at-Lawrence-University-1541136542632501/>, or email them at pedal@lawrenceu.onmicrosoft.com for more information.

The seventh picture, Limoges – Le Marché (“Limoges. The Market [The Great News]”) pops into existence with an excited repeated pattern in the horns, accompanied by pizzicato notes in the strings. The violins then introduce an excited, hurried theme with constant interjections from the woodwinds and brass, picturing a crowded, ecstatic marketplace at mid-day. Hundreds of people, shop-owners and customers alike, can be heard bustling to and fro and talking over each other, bargaining, arguing, and gossiping. The picture's short middle section is comprised of constant, short, and repeated interruptions and interjections from the strings and woodwinds. After the beginning section is repeated again, leading to a short, eager pause, a frantic, exhilarating outro, gradually ascending further and further, towards an impossible, blistering climax, when...

Suddenly, the eighth picture shatters the excited mood with a blaring, dissonant block chord from the brass, as the scene suddenly shifts to the deep-underground Paris Catacombs. This next picture, *Catacombae*, is separated into two parts, *Sepulcrum romanum* (“Roman tomb”) and *Con mortuis in lingua mortua* (“With the dead in a dead language”). *Sepulcrum romanum* incorporates a continuing series of dissonant, foreboding chords from the brass, separated by quieter, more longing and mournful passages from a solo trumpet, before one final, jarring blow descends into nothingness.

The second half, *Con mortuis in lingua mortua*, starts with a shimmering, high-pitched tremolo in the violins, above which the woodwinds play a slow, dolorous variation on the original Promenade theme. Halfway through, the mood is lifted, and the gloominess dissipates into heavenly light and peace, ending with the harp, flutes, and strings in the highest of registers.

After the quiet calm of *Catacombae*, the start of the penultimate image, *The Hut on Hen's Legs (Baba Yaga)*, again shatters the preceding mood with angry, violent chords from the full orchestra. This ninth picture is a sketch for a clock that is based in Russian folklore and depicts the house of the spirit Baba Yaga in a grotesque scherzo-like movement that makes use of frequent repetition and intense chromaticism. The horrific Allegro con brio of the movement is interrupted by a brief, anxious Andante mosso interlude with shivering tremolos in the flutes and a plodding, foreboding

motif repeated in the bassoon and pizzicato bass. After the return of the initial Allegro con brio the orchestra begins yet another, terrifying, ascending scale, building up volume and intensity before...

Out of the frightful chaos begins the final picture, *The Bogatyr Gates (In the Capital of Kiev)*, in a clear, grand E-flat introduction from the brass, introducing the movement's main theme, depicting Hartman's sketch of the gates of Kiev. After the introduction, the rest of the orchestra comes in with an even more rapturous presentation of the main theme, before there is a sudden change in mood as all the instruments become silent except for a woodwind quartet, which introduces a much quieter, more solemn and chantlike second theme. In a similarly sudden style, the initial, bombastic E-flat Major returns with overlapping scales in the strings, emulating the sound of carillons. In one final twist, the woodwind quartet takes over again, with the rest of the orchestra soon following in a more somber mood, with mysterious, repeated chords in the horns and meandering triplets in the strings. The uncertain mood does not last long, however, as the strings gradually begin to find E-flat Major again, when the theme from the Promenade finally makes its grand final appearance, transfigured into the new key, with an accompanying bell toll adding to its confidence and final ascension. The final appearance of the Promenade theme ends with a rapid, excited run of scales in the strings, leading to a sudden pause, after which the main theme of the movement is brought back by the full orchestra, in its grandest recurrence yet. The movement progressively becomes even slower and more massive and ecstatic, with the entire orchestra playing at its loudest dynamics in the whole suite, before the movement's bell-like penultimate chords draw it into a slow, anticipatory crescendo, ending the suite in an incredible, final moment of sweeping, colossal triumph.

(John O'Neill, Eleanor Legault, Nathaniel Sattler, LSO Musicians)

2018 GRADUATING SENIORS

Allison Brooks-Conrad

Major/degree: B.Mus. in Cello Performance, B.A. in History, B.A minor in French

Post-Graduation Plans: I will be moving to Philadelphia to pursue a Ph.D. in Musicology at the University of Pennsylvania.

Jessica Cable

Major/degree: B.A. in English and B.Mus. in Bass Performance

Post-Graduation Plans: I want to go into publishing or some kind of writing field, and play in local orchestras.

Ellie Coale

Major/degree: B.A. in Anthropology and Music

Post-Graduation Plans: My immediate post-grad plans are to work as a camp counselor at Madeline Island Chamber Music for the summer. After that, I hope to take the next year or so to study for the GRE and apply to graduate programs in genetic counseling or law school.

Madeleine Duncan

Major/degree: B.Mus. in Clarinet Performance, B.A. in Biochemistry

Post-Graduation Plans: I plan to apply to medical school and/or grad school for music, but until then I will be working as an EMT and living part time in the wilderness.

Devyn Gay

Major/degree: B.A. in Music

Post-Graduation Plans: I will do a Master's program in Medical Physiology with the University of Florida.

Sean Goldman

Major/degree: B.Mus. in Percussion Performance

Post-Graduation Plans: I will be attending The University of Northern Colorado to pursue my Master of Music Performance in Percussion. I received a teaching assistant position and will be working closely with Lawrence Alumnus Michael Truesdell, the new percussion professor at UNC.

Andrew Hill

Major/degree: B.A. in Music and Chemistry

Post-Graduation Plans: I will be moving to Knoxville, Tennessee and job hunting in the chemical industry.

Emma Jensen

Major/degree: B.Mus. in Horn Performance

Post-Graduation Plans: I will be pursuing my Master of Music in Horn Performance at the Meadows School of Music at Southern Methodist University in Dallas.

Kate Kilgus

Major/degree: B.Mus. in Clarinet Performance and B.A. in Mathematics

Post-Graduation Plans: I will be attending the University of Cincinnati College-Conservatory of Music to pursue a Master's degree in Clarinet Performance.

Eleanor Legault

Major/degree: B.Mus. in Violin Performance and B.A. in English

Post-Graduation Plans: I plan to take a gap year before pursuing a Master's in music.

Madeleine Leonowitz

Major/degree: B.A. in Music and Economics

Post-Graduation Plans: Attend Rutgers Law School.

Mikaela Marget

Major/degree: B.Mus. in Cello Performance

Post-Graduation Plans: Gap year, then graduate school in Ethnomusicology.

Amanda Milne

Major/degree: B.Mus. in Violin Performance

Post-Graduation Plans: Pursuing a Master's degree in Suzuki Pedagogy at the University of Hartford.

Sarah Ogden

Major/degree: B.Mus. in Cello Performance with a minor in Psychology

Post-Graduation Plans: I will be moving to the Twin Cities where I am planning on finding work and teaching cello.

Tim Platt

Major/degree: B.Mus. in Music Education and Tuba Performance, and B.A. in History

Post-Graduation Plans: Student teaching in Fall 2018, then applying to grad school for musicology programs in early music.

Zach Prior

Major/degree: B.Mus. in Music Education - Instrumental

Post-Graduation Plans: Student-teaching at Oshkosh West High School.

Daniel Quiroga

Major/degree: B.Mus. in Music Education - Instrumental/General

Post-Graduation Plans: Student-teach this fall and move to California in Fall 2019 to hopefully teach.

Bryn Rourke

Major/degree: B.Mus. in Horn Performance and Music Theory

Post-Graduation Plans: I will be spending a year working in Tacoma, WA as the community outreach and social media coordinator at a local bike shop. After that I hope to pursue a graduate degree in music theory.

Nathaniel Sattler

Major/degree: B.Mus. in Viola Performance

Post-Graduation Plans: Sewanee Summer Music Festival and grad school auditions.

David Sieracki

Major/degree: B.Mus. in Cello Performance

Post-Graduation Plans: Gap year and cello graduate school auditions.

Margaret Straughan

Major/degree: B.Mus. in Violin Performance

Post-Graduation Plans: After graduation, I will be attending Marquette University to earn a law degree, though teaching and playing music will always be part of my life.

Tanner H. Stegink

Major/degree: B.Mus. in Trombone Performance and Tuba Performance, with a minor in Brass Pedagogy

Post-Graduation Plans: I will be travelling to Haiti for the month of August to teach music, before moving to Los Angeles to pursue a career in music.

Julia Tibbetts

Major/degree: B.Mus. in Viola Performance and Music Education - General/Instrumental

Post-Graduation Plans: I'll be student-teaching in the fall semester next year, and then looking for a long-term subbing position or a permanent teaching job.

Renaë Tuschner

Major/degree: B.A. in Neuroscience and Psychology, and B.Mus. in Bassoon Performance

Post-Graduation Plans: After graduation, I plan to take a year off before applying to music therapy graduate programs. Eventually, I hope to work as a music therapist for children with Autism Spectrum Disorder.

Gawain Usher

Major/degree: B.Mus. in Viola Performance

Post-Graduation Plans: I will be attending the Royal Conservatoire of Scotland where I will be pursuing my Master's in viola performance.

Lawrence University Symphony Orchestra

Mark Dupere, conductor

VIOLIN I

Jessica Gehring
Grace Halloran
Abigail Keefe
Wendell Leafstedt
Amanda Milne,
Concertmaster
Matt Piper
Alex Quinn
Rehanna Rexroat
Rachael Teller
Katie Li Weers

VIOLIN II

Marsophia DeSouvre
Sharon Edamala
Natalya Harp
Trace Hybertson
Jelani Jones
Ella Kile
Alan Liang
Clancy Loebel
Joanie Shalit*
Claire Sternkopf

VIOLA

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

VIOLONCELLO

Hannah Baron
Julian Bennett
Allison Brooks-Conrad
Madison Creech
Basil Eastman-Kiesow
Natalie Galster-Manz
Julia Johnson
Mikaela Marget*
Henry McEwen
Sarah Ogden
David Sieracki
Evan Stroud
Joshua Tan
Ian Wasserman
David Yudis

BASS

Jeanette Adams*
Jessica Cable
Clay Knoll
Sarah Krysan
Ali Remondini
Zoe Markle
Sam Taylor
Steven Traeger

FLUTE

Madeleine Leonowitz*
Ned Martenis
Bianca Pratte (picc)
Hannah Elizabeth Tobias
(picc)

OBOE

Ellie Coale*
Maralee Mindock (EH)
Logan Willis

CLARINET

Abbey Atwater*
Anthony Dare (bass)
Madeleine Duncan
Kate Kilgus

ALTO SAXOPHONE

Alex Medina

BASSOON

Andrew Hill
Renae Tuschner* (contra)
Stuart Young

HORN

Julian Cohen
David Germaine
Emma Jensen
Zach Prior
Bryn Rourke*

TRUMPET

Adrian Birge
Caleb Carter
Ricardo Jimenez*
Gaston Kaisin

TROMBONE

Allie Goldman
Liam McDonald* (bass)
Tanner Stegink (bass)
Daniel Quiroga

TUBA

Tim Platt
Tanner Stegink*

HARP

Lily Atkinson
Christian Messier*

TIMPANI

Sean Goldman

PERCUSSION

Nolan Ehlers
Dan Green
Ben Piette
Alex Quade*

*Denotes principal or section leader

LSO Stage Crew

Jeanette Adams
Gabriel Hartmark
Joan Shalit

LSO Librarians

Sarah Krysan
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	Carl Rath, bassoon
Wen-Lei Gu, violin	James DeCorsey, horn
Emily Dupere, violin	Jeffrey Stannard, trumpet
Matthew Michelic, viola	John Daniel, trumpet
Horacio Contreras, cello	Nick Keelan, trombone
Mark Urness, bass	Tim Albright, trombone
Nathan Wysock, guitar	Marty Erickson, tuba and euphonium
Suzanne Jordheim, flute	Dane Richeson, percussion
Erin Lesser, flute	Catherine Kautsky, piano
David Bell, clarinet	Michael Mizrahi, piano
Howard Niblock, oboe	Anthony Padilla, piano
Sumner Truax, saxophone	Kathrine Handford, organ
Steve Jordheim, saxophone	

LSO 2018-19 Season

Friday, October 12, 2018, 8 p.m.
Sunday, October 28, 2018, 1-6 p.m., LSO Concerto Competition
Saturday, November 10, 2018, 8 p.m.
Friday, February 1, 2019, 8 p.m.
Friday, March 8, 2019, 8 p.m.
Friday, April 26, 2019, 8 p.m., Major Choral Work
Friday, May 31, 2019, 8 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.