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.

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Mark Urness, string bass
Suzanne Jordheim, flute
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James DeCorsey, horn
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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."

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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
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8:00 p.m.
Lawrence Memorial Chapel
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Fanfare for two trumpets
World Premiere, LSO Fanfare Project
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Tallahatchie Concerto
Slow
Fast
Joseph Connor, saxophone
Jacob ter Veldhuis (b. 1951)

-Intermission-

Fanfare
Fanfare for two trombones and two tubas
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Lieder eines fahrenden Gesellen (Songs of a Wayfarer)
Wenn mein Schatz Hochzeit macht (On my love’s wedding day) (1860-1911)
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“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!

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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!
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Gustav Mahler

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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
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