

*Symphonic  
Dances*

Lawrence University  
Symphony Orchestra  
Mark Dupere, conductor

Friday, January 26, 2018

8:00 p.m.

Lawrence Memorial Chapel

*Danzón No. 2*

Arturo Márquez  
(b. 1950)

*Prélude à l'après-midi d'un faune*  
(*Prelude to the Afternoon of a Faun*)

Claude Debussy  
(1862-1918)

*Symphonic Dances, op. 45*  
Non allegro  
Andante con moto (Tempo di valse)  
Lento assai - Allegro vivace - Lento assai. Come prima - Allegro vivace

Sergei Rachmaninoff  
(1873-1943)

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

## PROGRAM NOTES

*Danzón No. 2*

Arturo Márquez

**Born:** December 20, 1950, Álamos, Sonora, Mexico

**Composed:** 1993-1994

**Premiered:** March, 1994, Mexico, Orchestra Filarmonica de la UNAM, Francisco Savin, conductor

**Duration:** 10 minutes

The second *Danzón* by Arturo Márquez, part of an ongoing set by the composer, was written for a commission by the National Autonomous University of Mexico in 1994, and since its premier has become one of the most famous and frequently-performed pieces of contemporary Mexican classical music. As its name suggests, the piece is based off of the traditional style of the *danzón*, a popular, traditional dance style in both Cuba and Mexico.

The dance itself is based upon constant, syncopated rhythms that are featured along with varying moods and tempi, ranging from slow and formal to quick and nearly raucous in its energy. The work is comprised of two alternating slow and fast sections, interrupted by a lengthy interlude from the solo trumpet. In the work's opening, a duet of solo clarinet and oboe evokes a formal dancing couple before a more vibrant atmosphere takes over, gradually accelerating into a faster, more heated and energetic dance. Varied placements of accents and ever-changing rhythms, supported by driving, Latin rhythms in the percussion, keep the work constantly exciting and engaging, all the way from its slow, quiet opening to its loud, festive conclusion.

*Prélude à l'après-midi d'un faune*, L. 86 (*Prelude to the Afternoon of a Faun*)

Claude Debussy

**Born:** August 22, 1862, Saint-Germain-en-Laye, France

**Died:** March 25, 1918, Paris

**Composed:** 1892-1894

**Premiered:** December 22, 1894, Paris, Société nationale de musique, Gustave Doret, conductor

**Duration:** c. 10 minutes

Imagine, if you will, a warm, summer afternoon in the deepest reaches of an enchanted forest. Reclining against the base of a large oak tree, in a deep slumber, lies a faun. Not a young deer, mind you, but a creature more akin to Shakespeare's Puck, from *A Midsummer Night's Dream*. Indeed, our faun is half man, half goat, and beside him lies his reed pipe. As he sleeps, his dreams drift from scene to scene: beautiful nymphs dancing amongst the trees, his pipe breaking the silence of the wood, the blossoming of water lilies, the red-purple hue of the wine and grapes on his lips.

A setting such as this, both naturalist and Bacchian in scope, enchanted the mind of Claude Debussy in the early 1890s. The composer spent much of his adult life in the company of painters and poets, refining his musical palette with harmonic and timbral variety akin to the techniques of the great Impressionist painters of the nineteenth century, such as Monet, Degas, or Renoir. As for the literary side of Impressionism, the Symbolist poet Stéphane Mallarmé had an enormous impact on Debussy. His poem, "L'après-midi d'un faune" (The Afternoon of a Faun), outlines the hopes and aspirations of a young faun, provides the basis for the composer's symphonic poem of the same name.

In a direct and profound connection between text and music, the symphonic work begins with a solo flute, recalling the reed pipe of Mallarmé's faun. Throughout the work, the solo flute vividly portrays the meandering thoughts and dreams of the faun. The music reaches an unprecedented level of ambiguity, leading the composer and conductor Pierre Boulez to consider *Prélude* to be the beginning of 'modern music'. It is, perhaps, most in-line with Debussy's intentions to allow such music to wash over us, with little regard for harmonic functionality or formal structures.

However, in the words of Leonard Bernstein, “We want to understand the vagueness, right? Not just bathe in it.” The harmonic and melodic background of *Prélude* stems entirely from the interval of the augmented fourth, the so-called tritone. For context, listen as the flute outlines the interval in the first six notes of the opening melody.

The tritone is, functionally, the least stable of any interval in Western art music, and must be treated carefully when composing within a classical or baroque idiom. Debussy, however, treats such an interval with the same freedom as Mozart might treat a major chord, leaving most listeners both disoriented and intrigued by what is to come. The composer even builds the harmonic background on the tritone. For instance, E major gives way to B-flat major, both key areas a tritone apart.

Not until the very end of the work does E major finally achieve a satisfying confirmation, or cadence. For ten bliss-filled minutes, our faun has reveled in a liminal space of both sleep and consciousness; tonality and atonality. Such vagueness leaves the listener to wonder: “Was it all a dream, and if so, does it even matter?”

***Symphonic Dances, op. 45***  
**Sergei Rachmaninoff**

**Born:** April 1, 1873, Novgorod Oblast, Russia

**Died:** 28 March 1943, Beverly Hills, CA

**Composed:** 1940

**Premiered:** January 3, 1941, Philadelphia, PA, Philadelphia Orchestra, Eugene Ormandy, conductor

**Duration:** 37 minutes

These *Symphonic Dances* are Rachmaninoff's final work, originally titled *Fantastic Dances*, with subtitles of “Afternoon,” “Twilight”, and “Midnight”. Rachmaninoff later omitted these programmatic titles, wishing the music to speak for itself. There remains a plethora of polarities: inner juxtapositions between night and day, life and death, expressed through the interplay of both melody and rhythmic integrity. In these contrasts, the possible variety of dance comes through, not with frivolity, but with a reverence, a musical kind of poetry.

The first movement opens slowly, as crisp descending eighth notes gradually increase momentum, until we are launched into the rhythmically vivacious first theme. As plush accents emphasize the downbeat, jagged sixteenths etch the rhythmic strength of each phrase. There is an

unrelenting quality to this opening, an inexorable pull into a mechanical trance, as the chugging eighth notes never stop turning. Eventually the tempo does slow, and a stasis settles us for a brief moment. From this lightened texture, oboe and clarinet emerge with wavering woven lines, a bed from which the alto saxophone sings one of Rachmaninoff's final melodies, lush with life. While it is melancholic, there is an acceptance in the sweeping opulent beauty given to all factions of the orchestra. From the softest resting point of this lyricism, we are launched into a more frenzied version of the first theme, enclosing this heartfelt, interior melodic oasis. As the movement comes to a close, Rachmaninoff quotes his first symphony, a piece that was a disaster and crippling blow to the composer. Here the melody is bathed in radiance, spangled with bells and harp, reconciling with his painful past.

Opening with hazy, discordant tones from the horns, we are propelled into the second movement, as a ghostly, phantasmic waltz swirls around whirling woodwinds. Rachmaninoff mingles macabre with melody as the spectral violin solo leads us into a lilting dance, as the horns return many times to shadow and undercut the sentimentality and resting points of the phrase. The dance, as it pleads with destiny, seems to go to the fringes of the otherworldly before abruptly coming to a fatal and clangorous end.

Aside from a brief introduction, this fast finale alludes to the witches Sabbath, seething with unlocked energy – a gigue ready to spin out of control. A flurry of notes underneath the rhythmic incisiveness provides propulsion, as Rachmaninoff quotes the *Dies Irae*, which he quoted several times in previous works. A lengthy middle section laments and throbs throughout the whole orchestra, as a respite from the mania in the opening. The *Dies Irae* returns in furious conflict with another self-quotation: the Resurrection Hymn from his choral *Vespers*. This theme emerges triumphant from the dance with death, exultant with victory. At this point Rachmaninoff writes “Alliluya” in the score.

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

## Lawrence University Symphony Orchestra

### VIOLIN I

McKenzie Fetters  
Jessica Gehring  
Grace Halloran  
Amanda Milne,  
concertmaster  
Meghan Murphy  
Margaret Norby  
Matt Piper  
Alex Quinn  
Rehanna Xrextat  
Joanie Shalit  
Rachael Teller

### VIOLIN II

Marsophia DeSouvre  
Sharon Edamala  
Natalya Harp  
Trace Hybertson  
Jelani Jones  
Abigail Keefe\*  
Ella Kile  
Wendell Leafstedt  
Alan Liang  
Clancy Loebel  
Claire Sternkopf  
Katie Weers

### VIOLA

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

### VIOLONCELLO

Hannah Baron  
Julian Bennett\*  
Madison Creech  
Alyssa Cox  
Basil Eastman-Kiesow  
Natalie Galster-Manz  
Julia Johnson  
Alex Lessenger\*  
Henry McEwen  
Sarah Ogden  
David Sieracki  
Evan Stroud  
Joshua Tan  
Ian Wasserman  
David Yudis

### BASS

Jeanette Adams\*  
Jessica Cable  
Jason Duncan  
Clay Knoll  
Sarah Krysan  
Zoe Markle  
Ali Remondini  
Steven Traeger

### FLUTE

Cosette Bardawil  
Madeleine Leonowitz  
(picc)  
Bianca Pratte\*  
Erec VonSeggern\* (picc)

### OBOE

Ellie Coale  
Leslie Michelic  
Delaney Olsen\*  
Logan Willis (EH)

### CLARINET

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

### SAXOPHONE

Becky Swanson

### BASSOON

Andrew Hill  
Renae Tuschner (contra)  
Stuart Young

### HORN

Julian Cohen  
David Germaine  
John O'Neill  
Zach Prior  
Bryn Rourke\*  
Nick Suminski

### TRUMPET

Adrian Birge\*  
Caleb Carter  
Ricardo Jimenez

### TROMBONE

Cole Foster  
Allie Goldman  
Liam McDonald\* (bass)

### TUBA

Isaac Portoghesi

### HARP

Tammy Kazmierczak  
Christian Messier

### PIANO

Ethan Valentin

### TIMPANI

Nolan Ehlers  
Alex Quade\*

### PERCUSSION

Nolan Ehlers  
Adam Friedman  
Sean Goldman  
Dylan Senderling  
Alex Quade\*  
Jake Victor

\*Denotes principal or  
section leader

**LSO Stage Crew**  
Jeanette Adams  
Gabriel Hartmark  
Joan Shalit

**LSO Librarians**  
McKenzie Feters  
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, March 9**, 8:00 p.m., Beethoven *Symphony No. 2*

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

**Friday, June 1**, 8:00 p.m., 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.