



Friday, June 5, 2026

7:30 p.m.

Lawrence Memorial Chapel

Symphony No. 9 in D minor, op. 125

Ludwig van Beethoven

I. Allegro ma non troppo, un poco maestoso (1770-1827)

II. Molto vivace

III. Adagio molto e cantabile – Andante moderato

IV. Finale: Presto – Allegro assai

Estelí Gomez, soprano

Karen Leigh-Post, mezzo-soprano

Steven Paul Spears, tenor

Aaron Wardell, bass-baritone

Lawrence Symphony Orchestra and Concert Choir

Mark Dupere, conductor

We collectively acknowledge that Lawrence University is situated on the ancestral homelands of the Menominee and Ho-Chunk people.

Program Notes

Symphony No. 9 in D minor, op. 125 – Ludwig van Beethoven

Born: December 17, 1770, Bonn

Died: March 26, 1827, Vienna

Composed: 1822-1824

Premiered: May 7, 1824; Theater am Kärntnertor, Vienna, composer and Michael Umlauf (co-conductors)

Orchestration: soprano solo, alto solo, tenor solo, bass solo, choir (SATB), piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, percussion (cymbals, triangle, bass drum), strings

As early as 1790, Beethoven was inspired by the poet Friedrich Schiller's "An die Freude" (Ode to Joy). Joy, the Daughter of Elysium, a beautiful metaphor of heaven's offspring and gift to humanity, encapsulates and drives his Ninth Symphony to point us all to "seek above the stars unful'd."

One of the most captivating aspects of Beethoven's music is the extraordinary range of human emotion that he is able to capture and express in musical language. After now completing the symphony cycle of all 9 symphonies with the Lawrence Symphony Orchestra, we have truly witnessed a life-long journey, and the part that each of these works play in the musical trajectory towards the final culmination of this last symphony. There are distinct motivic echoes prevalent throughout this work that we have glimpsed in prior symphonies. For example, the fateful crashing of the descending D minor arpeggio that forms the whole first movement of the Ninth Symphony, actually made its first appearance in the introduction of his Second Symphony (1802). And in the midst of the Second's joyful, effervescent and prankful spirit, this terrorizing hammer-head motive seems oddly out of place. But is it out of place with what we know of Beethoven's character? Can his music autonomously have meaning, divorced from who he is as a man? We now know from a letter he wrote to his brothers Carl and Johann in October of the same year as the Second Symphony, that he was in the depths of despair over his escalating loss of hearing. So perhaps his inward struggles make an outward appearance on the stage? Of course as with any artist, the experience of life itself is expressed through the art. We famously know that originally Beethoven's Third Symphony bore the subtitle "Bonaparte," his then hero. However as soon as Napoleon crowned himself emperor in 1804, thus utterly going against Beethoven's political values, he allegedly ripped apart his previous title page, later retitling the symphony *Sinfonia Eroica* (Heroic Symphony).

Throughout the first 8 symphonies, there seems to be a constant polarity of struggle and peace, of revolution and repose. And when we arrive at Beethoven's last symphony, we see this same pattern, truly a metaphor for the human experience. Faced with the fate-crushing motive that dominates the first movement, we witness utter transformation throughout the work, arriving at last

to heavenly joy in the finale. At the premiere of the Ninth Symphony, did Beethoven himself realize the profundity of this work as he had to be turned around on the podium to receive the applause because he could not hear it with his own ears? Helen Keller described “listening” to the symphony while profoundly deaf and blind as she experienced the vibrations of a New York Philharmonic performance of the Ninth through her radio: “As I listened, with darkness and melody, shadow and sound filling all the room, I could not help remembering that the great composer who poured forth such a flood of sweetness into the world was deaf like myself. I marveled at the power of his quenchless spirit by which out of his pain he wrought such joy for others – and there I sat, feeling with my hand the magnificent symphony which broke like a sea upon the silent shores of his soul and mine.”

We come full circle in the opening of the **first movement**, as both this symphony and his First Symphony (1800) begin in an ambiguous dominant key, thus promoting harmonic instability and unsettledness that leaves us searching. But here in the opening of the Ninth, Beethoven fixes our gaze beyond the horizon, transporting us into vast space. Shards of light pierce through the fog of dawn, with impending terror as if death is on our heels with determination. A second musical theme then appears, momentarily giving us a sense of repose and escape from the inevitable chase of mortality. Might this theme foreshadow joy to come? But soon after, the music unfolds like an epic heroic poem, as if we are witnessing a battle to the death of two legendary titans. As one last, lonely cry is heard in the oboe, we are hellishly dragged down to the abyss to close out the movement.

The **second movement** erupts with an audacious unison declaration, reminiscent of the previous movement. Without delay, we are bombarded with a whispering, pointillistic, fast-fleeting dance. This music builds with intensity, peppered throughout with folk country scenes and is filled with raucous bacchanalian merriment. Surely echoes of his Pastoral Symphony (1808)! And like the first movement, the *joy theme* is foreshadowed in the middle trio section, this time not as calm as in the first movement, but rather high-spirited and jovial, played by the woodwinds.

Some much-needed respite comes with the **third movement**, *Adagio molto e cantabile*. As a newborn is soothed by song, so Beethoven soothes his audience, with the most intimately comforting theme played by the first violins. Intriguingly enough, the opening theme of this movement also begins with the descending fate-ridden crashing arpeggiated motive from the first and second movements, but it is camouflaged so stealthily that it does not jump out to the listener as it does previously. In form, this movement plays out as a double theme and variations, and the second theme, as one would expect by now, also foreshadows the *joy theme*; this time in a gently swaying, rocking manner. This beautiful movement continues to unfold; unearthing some of the most deeply poignant emotional expression found in music. And then about half-way through, a hallowed episode in E-flat Major, played by the clarinets, bassoon, 4th horn, and flute, seems to levitate and transport us away from anything terrestrially recognizable. The composer/poet Christian Schubart in 1806 best coined the key of E-flat Major as

“the key of love, of devotion, of intimate conversation with God.” Echoes of military fanfares herald us back to earth, reminiscent of *Eroica* (1804), before a most satiated conclusion.

And then we come to the finales of finales! The **fourth movement** begins with a striking, jarring chord, which Richard Wagner famously described as the “Schreckensfanfare” (fanfare of terror), grabbing the listener by the throat to get our attention, and he does! This movement is quite progressive in its scope, imagination and architecture. It combines a large-scale theme and variations, operatic recitatives, marches, choral jubilations, etc. In the opening scene of the movement, there is an amusing musical dialogue between the low strings and the winds. And the point of contention in this conversation centers on which melody is preferred by the cellos and basses! At first, the winds offer a suggestion; the theme of the first movement. And that is defiantly denied by the cellos and basses, as if to say “no, not that music, that’s not what we want to hear!” So the winds make a second attempt, this time with the scherzo theme of the second movement. Once again, the cellos and basses impetuously refuse that music. After hearing a gorgeous passage of the tranquil third movement, the low strings momentarily hesitate but eventually reject that theme as well. Ultimately, the winds propose a new theme, a *joy theme*, that finally wins the ecstatic approval of those obstinate and determined cellos and basses! Thus ensues one of the most glorious theme and variations of all time.

After three variations or so, we are suddenly confronted with that *fanfare of terror* music. But this time, the bass vocal soloist enters the scene, comically scolding the orchestra, singing “Oh friends, not these sounds! Let us instead strike up more pleasing and more joyful ones!” And thankfully we resume the variations with the orchestra, and then also with the choir and soloists upon the text from Schiller’s poem. There are of course many more celebrated moments throughout this movement. And it culminates with sheer celebration and triumph, which has been enjoyed and embraced by the world these past 200 years.

The opportunity to live through this complete symphony cycle with these current and past LSO students has been the privilege of a lifetime! We are also so grateful for our guest LSO alumni musicians on stage tonight, who in total represent musicians from all 9 symphonies from the past 10 years. It is hard to come to grips with the fact that Beethoven’s gift to us in this Ninth Symphony, heard and embraced by all humanity, was never heard by his own ears. Thus, in spite of his brokenness and life difficulty, his symphony points us beyond, to Cosmic Joy.

Mark Dupere, 2026

Texts and Translations

O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere anstimmen,
und freudenvollere.

Freude!
Freude!

Freude, schöner Götterfunken
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligum!
Deine Zauber binden wieder
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen,
Eines Freundes Freund zu sein;
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund!

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!
Brüder, über'm Sternenzelt
Muß ein lieber Vater wohnen.

Ihr stürzt nieder, Millionen!
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Über Sternen muß er wohnen.

(Friedrich Schiller, Ludwig van Beethoven)

Oh friends, not these sounds!
Let us instead strike up more pleasing
and more joyful ones!

Joy!
Joy!

Joy, thou beauteous godly lightning,
Daughter of Elysium,
Fire drunken we are ent'ring
Heavenly, thy holy home!
Thy enchantments bind together,
What did custom stern divide,
Every man becomes a brother,
Where thy gentle wings abide.

Who the noble prize achieveth,
Good friend of a friend to be;
Who a lovely wife attaineth,
Join us in his jubilee!
Yes—he too who but one being
On this earth can call his own!
He who ne'er was able, weeping
Stealeth from this league alone!

Joy is drunk by every being
From kind nature's flowing breasts,
Every evil, every good thing
For her rosy footprint quests.
Gave she us both vines and kisses,
In the face of death a friend,
To the worm were given blisses
And the Cherubs God attend.

As the suns are flying, happy
Through the heaven's glorious plane,
Travel, brothers, down your lane,
Joyful as in hero's vict'ry.

Be embrac'd, ye millions yonder!
Take this kiss throughout the world!
Brothers – o'er the stars unfurl'd
Must reside a loving Father.

Fall before him, all ye millions!
Know'st thou the Creator, world?
Seek above the stars unfurl'd,
Yonder dwells He in the heavens.

2026 Graduating Seniors

Chayton Behnke

Major/Degree: B.Mus. in trombone performance

Post-Graduation Plans: I will be attending Duquesne University for a M.Mus. in trombone performance

Favorite LSO Memory: Being told to peel the paint off the wall in rehearsal.

Liam Berry

Major/Degree: B.Mus. in trombone performance

Post-Graduation Plans: Master's in trombone performance at Duquesne

Favorite LSO Memory: Performing Mozart's *Mass*

Troy Cassidy

Major/Degree: B.Mus. in cello performance / B.A. in chemistry and biochemistry

Post-Graduation Plans: Ph.D. graduate program in medicinal chemistry at the University of Kansas

Favorite LSO Memory: Children's Concert – Britten's *Young Person's Guide* and Prokofiev's *Peter and the Wolf*

Brianna Castillo

Major/Degree: B.Mus. in percussion performance with a minor in percussion pedagogy

Post-Graduation Plans: As a 2026 recipient of the Thomas J. Watson fellowship, I will spend the next year traveling the world to carry out my project titled "The Echoes of Her Hands: Women Who Drum," which explores if and how women and other minority groups are breaking barriers in historically male-dominated percussion traditions. As of right now, I will be traveling to Ireland, West Africa, Bali, Puerto Rico, and Costa Rica.

Favorite LSO Memory: When Professor Dupere's son was sitting in on rehearsal and told him to "stop dancing on the podium because it looks funny" (he was conducting a Beethoven work.)

Kai Coley

Major/Degree: B.Mus. in flute performance

Post-Graduation Plans: Do an instrument repair course and apply to grad school

Favorite LSO Memory: Playing Tchaikovsky's 5th *Symphony*!

Sofie Cunliffe-Owen

Major/Degree: B.Mus. in horn performance

Post-Graduation Plans: I will continue my studies at the University of Denver (Lamont School of Music) and get my master's in horn performance.

Favorite LSO Memory: Being able to play in an ensemble with all my friends.

Greta Engelstad

Major/Degree: B.Mus. in music education (instrumental/general) / B.A. in Spanish with a minor in psychology

Post-Graduation Plans: Student teaching in Appleton

Favorite LSO Memory: Playing Mendelssohn 3 this fall and getting nods of approval in the concert because of how loud we were able to be as a horn section. We worked hard and it felt amazing to have it pay off and hear what we could do. That or a section of music being described as "bats flying out of the cupboard."

Nicole Frias

Major/Degree: B.Mus. in instrumental music education and cello performance with a minor in English

Post-Graduation Plans: I plan to student teach in the fall at James Madison Middle School and Neenah High School, and then apply for graduate school shortly after.

Favorite LSO Memory: Performing Sibelius's *Symphony No. 2*!

Celia Goldstein

Major/Degree: B.Mus. in viola performance with a minor in Spanish

Post-Graduation Plans: In the fall, I am going to Cincinnati College-Conservatory of Music to get my Master of Music in viola performance!!

Favorite LSO Memory: Tchaikovsky's 5th *Symphony* or Kapustin *Piano Concerto*, I can't choose! Both were such gorgeous pieces to perform in their own ways. Tchaikovsky's 5th holds a special place in my heart but Kapustin was also so fun to play with LUJE.

Eli Jordan

Major/Degree: B.Mus. in violin performance / B.A. in English literature

Post-Graduation Plans: Pursuing an M.Mus. in violin performance at UMass Amherst

Favorite LSO Memory: Being stand partners with my dear friend Tomás for the Sibelius 2 concert.

Nason Lancina

Major/Degree: B.Mus. in music education (instrumental/general) and horn performance

Post-Graduation Plans: I will be student teaching in the fall to complete my music education degree. Following that, I plan on playing soccer and pursuing a graduate degree in performance psychology

Favorite LSO Memory: Being the horn soloist in the Bruckner *Requiem* and getting the opportunity to sing and play horn at the same time.

Joey O'Connor

Major/Degree: B.Mus. in music education and trumpet performance

Post-Graduation Plans: After graduation, I will be working in Italy on staff for the InterHarmony International Music Festival before completing my education certification in the fall through student teaching in Green Bay.

Favorite LSO Memory: Tchaikovsky 5 was one of my favorite musical experiences. It was such a great opportunity for growth with so many epic moments! I'll miss making such special music with great friends.

Isabelle Olsen

Major/Degree: B.Mus. in clarinet performance

Post-Graduation Plans: I will be pursuing a master's degree in classical clarinet performance at the Manhattan School of Music

Favorite LSO Memory: Playing Berlioz's *Symphonie Fantastique*.

Aimee Patch

Major/Degree: B.Mus. in horn performance and music education (instrumental/general) with a minor in pedagogy

Post-Graduation Plans: Study off-campus in Vienna, Austria and student teaching

Favorite LSO Memory: Horn section shenanigans! And playing Tchaikovsky *Symphony No. 5*.

Annika Schmidt

Major/Degree: B.Mus. in cello performance / B.A. in linguistics

Post-Graduation Plans: I plan to attend the Eastman School of Music in the fall to pursue a master's degree in cello performance.

Favorite LSO Memory: I remember our rehearsals of Beethoven's *5th Symphony* my first term at Lawrence, and being so thankful to be surrounded by hard-working musicians with passion and care for the music we would perform.

Vivian Shanley

Major/Degree: B.Mus. in bass performance and music education

Post-Graduation Plans: I will be student teaching 4th-8th grade strings in the Appleton Area School District and auditioning for graduate school programs for bass performance.

Favorite LSO Memory: Tchaikovsky 4 at Kaleidoscope! This was my very first Lawrence performance, and I still remember being awestruck by how fantastic LSO sounded and feeling so lucky to be a part of the ensemble.

David Smith

Major/Degree: B.A. in mathematics and physics

Post-Graduation Plans: Ph.D. in physics at MIT

Favorite LSO Memory: Playing Shostakovich 5

Izzie Smith

Major/Degree: B.Mus. in viola performance / B.A. in business and entrepreneurship

Post-Graduation Plans: In the fall I will be starting my master's program at Wayne State University for an M.A. in arts administration

Favorite LSO Memory: When we performed the Martinů with Professor Michelic. It was so cool to be able to see my professor perform with an orchestra and to also be a part of it! There are so many great memories, but this one is very near and dear to me.

Jack Thompson

Major/Degree: B.Mus. in oboe performance / B.A. in government

Post-Graduation Plans: After graduation, I plan to work on a midterm campaign and continue gigging as a performer. I've also been selected to work in a program called Democracy Summer, and I hope to build on this experience toward a career in public service/policy.

Favorite LSO Memory: My favorite memory has to be the Beethoven 7 concert during my first term at Lawrence. There was so much weight on playing the first oboe part well and I felt incredibly accomplished (and exhausted) after getting the chance to play a piece that I had dreamed of performing. It also was a privilege to work under a conductor who made me reach beyond what I thought I was capable of.

Michael Van Dervoort

Major/Degree: B.Mus. in oboe performance

Post-Graduation Plans: I will be attending Rocky Ridge Music College Intensive and the Lucarelli Oboe Master Class this summer before starting my master's in oboe performance at Ohio State University this autumn.

Favorite LSO Memory: Performing *La Mer*.

Lawrence Symphony Orchestra

Mark Dupere, conductor

VIOLIN I

Tomás Avilés
Ben Campbell '24
Laine Farrar
Scout Fridell
Ben Frueh
concertmaster
Audrianna Hall†
Eli Jordan
Jonathan Leigh
Fiona Petrie
Gabriel Roethle '23

VIOLIN II

Emily Blackwell*
Rebecca Brojanac
Emily Coleman
Beth Fryxell '22
Alex Hu
Agnes Huang
Evelyn Larsen
Margaret Claire
Straughan '18
James Uchytel

VIOLA

Elliot Block
Celia Goldsrein*
Kat Green
Griffin Haltom
Metta Mayes†
Izzie Smith
Kyle Smith†
Madison Thompson

CELLO

Aaron Barrett
Nicole Frias
Merle Mayes‡
Alice Miller
Annika Schmidt*‡
Abby Sliwinski
David Smith
Nayantara Vyas

BASS

Danielle Leight
Jessie Murray
Hien Ngo
Vivian Shanley*

FLUTE

Kai Coley*
Aukje van Eck

PICCOLO

Rowan Mendoza

OBOE

Keaton Anderson
Jack Thompson*

CLARINET

Isabelle Olsen*
Ezra Pergakes

BASSOON

Paige Barry
Vince Randol*

CONTRABASSOON

Kai Outzen

HORN

Sofie Cunliffe-Owen*
Greta Engelstad
Isaac Keith
MJ Madison
Aimee Patch

TRUMPET

Joey O'Connor
Joe Seaman*

TROMBONE

Chayton Behnke
Liam Berry*
Thomas McGowan (bass)

TIMPANI

Michaya Schmandt*

PERCUSSION

Brianna Castillo
Jacob Hanekamp
John Henderson

* principal/section leader

† librarian

‡ stage crew

Lawrence University Concert Choir
Shannon Gravelle, conductor
Luke Reske, pianist

SOPRANO

Alex Berget
Jazmine Cool
B Duke
Sophie Hallé
Emily Hamm
Megan LaBelle-Smith
Alison Langteau
Ruby March-Tormé
Sarah Ruiz
Alanna Willenson
Greta Wright

ALTO

Isabella Cerdan
Octavia Chudnow
Megan Eisenstein
Jo Matchette
Anna Milton
Sonya Penheiter
Meghan Peot
Ruby Recht-Appel
Francesca Rogers
Grace Ryden
Ava Wadia

TENOR

Evan Carlson
Luke Dabols
Daniel Douglas
Donte Edwards
John Paul Fox-Seidel
Kellan Glenn
Simon Jacob
Warren Kramer
Daniel Meyer
Sean Price
Auden Svoboda
Eli Wunderlich

BASS

Benjamin Besley
Wyatt Cruz Lillegard
Isaac Epley
Owen Horton
Walker Hughes
Kirk Kelly
Nason Lancina
Colin Nelsen
Yildiz Orens
Spencer Phillips
Luke Reske
Finn Sullivan

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 | Ann Ellsworth, horn |
| Wen-Lei Gu, violin | Nadje Noordhuis, trumpet |
| Jenny Snyder Kozoroz, viola | Tim Albright, trombone |
| Kivie Cahn-Lipman, cello | Michael Clayville, trombone |
| Mark Urness, bass | Zach Marley, tuba and euphonium |
| Nathan Wysock, guitar | Jean Carlo Ureña González, percussion |
| Erin Lesser, flute | Catherine Kautsky, piano |
| Andy Hudson, clarinet | Michael Mizrahi, piano |
| Andrea Hixon, oboe | Anthony Padilla, piano |
| Joseph Connor, saxophone | Daniel Schwandt, organ |
| Brigit Pacher, bassoon | |

As a courtesy to the artists and to those in attendance, please be aware that sounds such as whispering and the rustling of paper and cellophane wrappers are magnified in the hall. Please silence all electronic devices. And please, no flash photography.