

# SYMPHONIE FANTASTIQUE CLASSICAL

FRIDAY, SEPTEMBER 30, 2022, 7:30PM  
LIED CENTER FOR PERFORMING ARTS

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## EDWARD POLOCHICK, CONDUCTOR GOLDEN LUND, TUBA

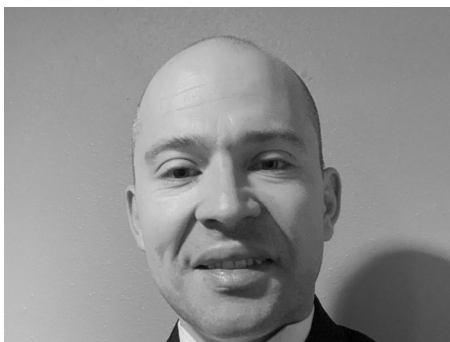
JOHANNES BRAHMS (1833-1897)	<i>Academic Festival Overture</i>	10"
JOHN WILLIAMS (b. 1932)	<i>Tuba Concerto</i> I. Allegro moderato II. Andante III. Allegro molto	18"
~INTERMISSION~		
HECTOR BERLIOZ (1803-1869)	<i>Symphonie fantastique</i> I. Rêveries – Passions II. Un bal III. Scène aux champs IV. Marche au supplice V. Songe d'une nuit du sabbat	49"

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All programs and artists are subject to change.



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## **GOLDEN LUND, TUBA**

Golden Lund began his tenure as principal tubist with the LSO in 2009, when he began his doctoral program studying tuba with Craig Fuller. He has three degrees in tuba performance: a Bachelors of Music from the University of Utah, a Masters of Music from Indiana University, and a Doctor of Musical Arts from the University of Nebraska-Lincoln. Dr. Lund's extensive musical training has involved studying with some of the finest tuba performers and teachers in the world including Daniel Perantoni, Warren Deck, and Gary Ofenloch. In addition to his work with the LSO, Lund has also been employed as acting principal for the Louisiana Philharmonic, Rexburg Tabernacle Orchestra, and Quad Cities Symphony Orchestra. He has performed as substitute with the Utah Symphony, Orchestra at Temple Square, Omaha Symphony Orchestra, Des Moines Symphony, and Sioux City Symphony. His solo career includes performances with the Augustana Symphonic Band, Augustana Brass Choir, BYU-Idaho Brass Choir, and the University of Utah Wind Ensemble. Golden

resides in the Davenport, IA area where he is the Tuba and Euphonium instructor at Augustana College and St. Ambrose University.

## **Notes on the Program**

### **Academic Festival Overture**

#### **Johannes Brahms (1833-1897)**

In 1879 Johannes Brahms learned that the University of Breslau wished to confer upon him an honorary doctorate. Brahms despised the fuss and veneration that came along with his celebrity status, so he acknowledged the honor by sending a simple thank you card. Bernhard Scholz, the director of music in Breslau as well as Brahms' nominator, immediately informed the composer the university expected him to not only attend the ceremony, but also make a grand musical gesture in thanks. "Compose a fine symphony for us!" he wrote in a letter to Brahms, "But well-orchestrated, old boy, not too uniformly thick!"

Brahms obliged – but not without his characteristic ironic wit. In lieu of the expected sober and ceremonial work, the *Academic Festival Overture* takes the form of an amusing parody of scholastic splendor, serving up "academia" with a large side of cheek. The piece's humor lies in the contrast of the grandeur of Brahms' style – masterful counterpoint, sophisticated orchestration, and huge instrumental forces – with the inclusion of four rowdy beer-hall tunes popular with students of the time (imagine attending a formal symphonic concert only to hear a brilliantly orchestrated, straight-laced rendition of "99 Bottles of Beer on the Wall" and you will perhaps come close to understanding the overture's subtle shock value).

## LSO THANKS TONIGHT'S CONCERT SPONSOR



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# SYMPHONIE FANTASTIQUE CLASSICAL

The *Academic Festival Overture's* comic nature kicks off with a pseudo-serious introduction that steadily builds into the first of the student songs, "Wir hatten gebauet ein stattliches Haus" ("We have built a stately house"), transformed here into a dignified canticle. The piece then proceeds in sonata form into the next song, "Der Landesvater" ("The father of our country") which appears as a flowing, lyrical melody in the high strings. A rapid shift in both mood and tempo announces the third tune, a freshman hazing song known as "Fuchsenritt" ("The Fox-Ride"), which bursts forth in a comically off-beat bassoon duet. Brahms then develops these first three melodies by playing one off the other in a light-hearted dance before the whole orchestra comes together to play a rollicking rendition of the final song, "Gaudemus igitur" ("Therefore, let us be merry"), bringing the work to an energetic close.

The overture premiered at a special convocation at the University of Breslau in January 1881 with Brahms conducting. According to one account, students attending the ceremony burst into irreverent song upon hearing the familiar tunes, no doubt raising a few academic eyebrows – arguably exactly what Brahms intended. The piece's boisterous charm and humor remain irresistible and it endures today as a staple of the modern concert repertoire.

## **Concerto for Tuba and Orchestra John Williams (b. 1932)**

As one of the most successful and influential American film composers, John Williams needs little introduction. He has scored such notable films as "Star Wars," "Jurassic Park," and "Indiana Jones," among others, and has won 25 Grammy Awards, five Academy Awards, and four Golden Globe Awards. In addition to his gilded film scoring career, Williams has a sizable catalog of classical concertos and other orchestral works to his name. One such is the *Concerto for Tuba and Orchestra*, composed in 1985 for the 100th anniversary of the Boston Pops.

The *Tuba Concerto* premiered in May 1985 with Williams himself conducting (he was the Pops' principal conductor from 1980-1993 and remains its laureate conductor to this date). Williams has said of the concerto, "I really don't know why I wrote it – just urge and instinct. I've always liked the tuba and even used to play it a little....it's such an agile instrument, like a huge cornet....[The

concerto is] light and tuneful and I hope it has enough events in it to make it fun." Fun it certainly is, particularly in its lending of the spotlight to an instrument typically designated as a background performer. Brim full of exuberant energy and featuring passages spanning the divide between mellow lyricism and lightning-quick intensity, the concerto tests the boundaries of the soloist's virtuosic capabilities and emotive range alike.

The concerto lasts about 18 minutes and is structured in three continuous movements. The first movement is all energetic activity; even at its quietest moments, there is always a sense of drive and forward motion. This opening section also features a demanding cadenza that brilliantly showcases the tuba's technical and tonal breadth. The second movement, much gentler in tone, provides rich contrast to the first. The tuba's timbre in this middle movement is warm and full as it sings out lyrical melodies supported by lush orchestral lines. A sudden burst of brass and percussion boldly announces the finale's arrival. The soloist's part in this closing rondo is a dazzling feat of agility as difficult as it is quick.

## **Symphonie fantastique Hector Berlioz (1803-1869)**

Much of Hector Berlioz's music was utterly unprecedented in his time. His compositional language was original and illustrative and his approach to both harmony and structure broke – or flat-out ignored – all established rules up to that point. Berlioz also possessed a talent for musical narrative and a keen ear for orchestral color – abilities which came explosively together in 1830 to produce the most astonishing of first symphonies, *Symphonie fantastique*. The work's story, however, began a full three years prior to its frenzied composition.

In September 1827, Berlioz attended a Paris performance of Shakespeare's *Hamlet* where he fell instantly and violently in love with Harriet Smithson, the young Irish actress playing the role of Ophelia. Berlioz went to great lengths to gain Smithson's notice, but it was not to be; each advance was rebuffed, each love letter unanswered. When the actress finally left Paris in 1829, the pining Berlioz – then just 26 years of age – turned to composition (not to mention mind-altering substances) to cope. What emerged was the wildly innovative *Symphonie fantastique*, a darkly vivid musical expression of the composer's

unrequited obsession in which Smithson figures prominently as the artist's fallen muse. The work premiered in December 1830, and two years later premiered once more following a set of revisions. Harriet Smithson attended the 1832 restaging and, realizing Berlioz's genius, at last agreed to a meeting; they were married the following year. Perhaps not very surprisingly, the union proved an utter disaster and the two faced a bitter separation in 1844 following years of unhappiness.

When the symphony was published in 1845 Berlioz included a detailed program note with the score, the same one he had distributed to the audience at the work's premiere. What follows is that note, which the composer designated as "indispensable for a complete understanding of the dramatic outline of the work."

program notes by Laney Boyd

## Berlioz's note on *Symphonie fantastique*

The composer has aimed to develop, to the extent they can be rendered in music, various situations in the life of an artist. The plan of the instrumental drama, since it lacks the assistance of words, needs to be outlined in advance. Thus the following program should be considered in the same way as the spoken words of an opera, serving to introduce the pieces of music, whose character and expression it motivates.

**Part One: Dreams and Passions:** The author supposes that a young musician, affected by the moral malady one celebrated writer calls the wave of passions, sees for the first time a woman who joins together all the charms of the ideal being of which his imagination has dreamed, and falls madly in love. By a peculiar quirk, the beloved image never appears in the artist's mind without being linked to a melody, in which he finds a certain character that is passionate, yet noble and shy, like that he ascribes to the object of his love. This melodic reflection along with its model pursue him ceaselessly, like a double *idée fixe* [obsession]. Such is the reason for the constant appearance, in all the movements of the symphony, of the melody that begins the first Allegro. The passage from this state of melancholy reverie, interrupted by some unprovoked fits of joy, to that of a delirious passion, with its movements of fury, of jealousy, its returns to tenderness, its tears, its religious consolations, is the subject of the first movement.

**Part Two: A Ball:** The artist is placed in the most varied circumstances of life, in the middle of the tumult of a party, in the peaceful contemplation of the beauties of nature; but everywhere, in the city, in the country, the beloved image appears to him and sows confusion in his heart.

**Part Three: Scene in the Country:** Finding himself one evening in the country, he hears in the distance two shepherds who pipe back and forth a *ranz des vaches* [Swiss melody used to summon cows]. This pastoral duet, the scene, the light rustle of the trees gently agitated by the winds, some grounds for hope that he recently conceived, all converge to return to his heart an unaccustomed calm, to give a happier tinge to his ideas. He reflects on his isolation; he hopes soon to be no longer alone...But what if she misled him!...This mixture of hope and fear, these ideas of happiness disturbed by some dark presentiments, form the subject of the Adagio. At the end, one of the shepherds again takes up the *ranz des vaches*; the other does not respond...Distant noise of thunder...solitude...silence.

**Part Four: March to the Scaffold:** Having become certain that his love is ignored, the artist poisons himself with opium. The dose, too weak to grant him death, plunges him into a sleep accompanied by the strangest visions. He dreams that he has killed her whom he loves, that he is condemned and conducted to the scaffold, and that he is witnessing his own execution. The procession advances to the sounds of a march at times dark and savage, at times brilliant and solemn, in which a muffled sound of solemn steps is followed without transition by the noisiest clamor. At the end of the march, the first four measures of the *idée fixe* reappear like a last thought of love interrupted by the fatal blow.

## Part Five: Dream of a Witches' Sabbath

He sees himself at the sabbath, in the midst of a dreadful company of ghosts, sorcerers, and monsters of all kinds who have assembled for his funeral. Strange noises, moaning bursts of laughter, distant cries to which other cries seem to respond. The beloved melody appears once more, but it has lost its character of nobility and shyness; it is no more than a wretched, commonplace, and grotesque dance tune; it is she who comes to the sabbath...Roars of joy at her arrival...She joins in the diabolical orgy...Funeral knell, burlesque parody of the *Dies irae* [hymn sung in funeral ceremonies], sabbath round-dance. The sabbath round and the *Dies irae* together. ●