



Fountains of Rome

Lawrence Symphony Orchestra
Mark Dupere, conductor

Saturday, October 10, 2026

7:30 p.m.

Lawrence Memorial Chapel

Jean-Baptiste Lully (1632-1687)	<i>Turkish March</i> from <i>Le Bourgeois Gentilhomme</i> , LWV 43	4'
Ottorino Respighi (1879-1936)	<i>Fountains of Rome</i> , P. 106 I. The Fountain of Valle Giulia at Dawn II. The Triton Fountain in the Morning III. The Trevi Fountain at Midday IV. The Fountain of the Villa Medici at Sunset	18'
Samuel Barber (1910-1981)	<i>Adagio for Strings</i> , op. 11	8'
Leonard Bernstein (1918-1990)	<i>Three Dance Episodes</i> from <i>On the Town</i> I. The Great Lover II. Lonely Town: Pas de deux III. Times Square: 1944	11'
• INTERMISSION •		
Ernest Bloch (1880-1959)	<i>Poems of the Sea</i> , B. 46 I. Waves II. Chanty III. At Sea	13'

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

Program Notes

Fountains of Rome – Ottorino Respighi

In this symphonic poem the composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome's fountains, contemplated at the hour when their characters are most in harmony with the surrounding landscape, or at which their beauty is most impressive to the observer.

The first part of the poem, inspired by the fountain of Valle Giulia, depicts a pastoral landscape: droves of cattle pass and disappear in the fresh, damp mists of the Roman dawn.

A sudden loud and insistent blast of horns above the trills of the whole orchestra introduces the second part, the Triton Fountain. It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.

Next there appears a solemn theme borne on the undulations of the orchestra. It is the fountain of Trevi at mid-day. The solemn theme, passing from the woodwind to the brass instruments, assumes a triumphal character. Trumpets peal: across the radiant surface of the water there passes Neptune's chariot drawn by seahorses and followed by a train of sirens and tritons. The procession vanishes while faint trumpet blasts resound in the distance.

The fourth part, the Fountain at the Villa Medici, is announced by a sad theme which rises above the subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, the twittering of birds, the rustling of leaves. Then all dies peacefully into the silence of the night.

Adagio for Strings – Samuel Barber

Samuel Barber's musical potential was recognized at an early age and cultivated with lessons in piano, voice, and composition. These led to studies at the Curtis Institute, two subsequent years in Italy upon winning the 1935 Prix de Rome, and a steady succession of commissions, appointments, and awards. While much of Barber's recognition stems from his works for voice, his most famous composition remains the *Adagio for Strings*, transcribed for string orchestra from the second movement of his *String Quartet*. Premiered in 1938 by the NBC Symphony Orchestra under the baton of Arturo Toscanini, *Adagio for Strings* soon became Barber's most-performed piece. His characteristic melodic ease is shown in serene simplicity as the work progresses through almost reverent material to its lush, graceful climax.

Three Dance Episodes from On the Town – Leonard Bernstein

It seems only natural that dance should play a leading role in the show *On the Town*, since the idea of writing it arose from the success of the ballet *Fancy Free*. I believe this is the first Broadway show ever to have as many as seven or eight dance episodes in the space of two acts; and, as a result, the essence of the whole production is contained in these dances. I have selected three of them for use as a concert suite:

- I. Dance of the Great Lover (from the Dream Ballet, Act 2)
- II. Pas de deux (from the “Lonely Town” Ballet, Act 1)
- III. Times Square Ballet (Finale, Act 1)

That these are, in their way, symphonic pieces rarely occurs to the audience actually attending the show, so well integrated are all the elements by the master-direction of George Abbott, the choreographic inventiveness of Jerome Robbins, and the adroitness of the Comden-Green book. Their use, therefore, as concert material is rather in the nature of an experiment.

The story of *On the Town* is concerned with three sailors on 24-hour leave in New York, and their adventures with the monstrous city which its inhabitants take so for granted.

- I. Dance of the Great Lover: Gabey, the romantic sailor in search of the glamorous Miss Turnstiles, falls asleep on the subway and dreams of his prowess in sweeping Miss Turnstiles off her feet.
- II. Pas de deux: Gabey watches a scene, both tender and sinister, in which a sensitive high-school girl in Central Park is lured and then cast off by a worldly sailor.
- III. Times Square Ballet: A more panoramic sequence in which all the sailors in New York congregate in Times Square for their night of fun. There is communal dancing, a scene in a souvenir arcade, a scene in the Roseland Dance Palace. Cuts have been made in this music of those sections relating directly to the plot action.

(Leonard Bernstein, 1946)

Poems of the Sea, B. 46 – Ernest Bloch

During a family vacation in 1921 to Percé on the shores of Quebec's Gulf of St. Lawrence, Ernest Bloch began sketching music that would eventually become *Poems of the Sea*, a cycle of three pieces for piano. The following year he transformed the work into an orchestral score, enriching it with a vivid palette of color and a sense of grandeur that evokes the vastness of the sea. On the title page, Bloch inscribed lines from the poetry of Walt Whitman:

In cabin'd ships at sea,
The boundless blue on every side expanding,
With whistling winds and music of the waves, the large imperious waves,
Or some lone bark buoy'd on the dense marine,

Where joyous full of faith, spreading white sails,
She cleaves the ether mid the sparkle and the foam of day, or under many
a star at night,
By sailors young and old haply will I, a reminiscence of the land, be read,
In full rapport at last.

from *Leaves of Grass*, Walt Whitman

The first movement, “Waves”, conjures the image of an ominous seascape charged with threatening currents, interrupted by a moment of melancholic calm at the eye of the storm. The second movement evokes a sailor singing a beautiful, folk-like chanty with warmth and sincerity played by the oboe. The finale, “At Sea”, is a rousing jig-like movement that propels the listener on a courageous voyage. Peppered throughout this movement are continuous running eighth notes in the accompaniment, which add an exhilarating forward momentum. We are tossed and turned by upward and downward arpeggios as the waves crash against the vessel. This all culminates with a brilliant triumphant close, “in full rapport at last.”

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VIOLIN I

Tomás Avilés,
concertmaster
Luke Baker-Trinity
Emily Blackwell
Scout Fridell
Ben Frueh
Antonia Grassi
Alan Hernandez
Zev Lifshen
Violet Marx
Leo Rogers
Antonio de la Rosa Ruark

VIOLIN II

Emily Coleman
Laine Farrar
Audrianna Hall†
Alex Hu
Agnes Huang*
Jonathan Leigh
Patrick Ostermann-Healey
James Uchytíl‡
Audrey Weber
Sebastian Woodrich

VIOLA

Elliot Block
Jackson Fiedler
Holly Gantumur
Kat Green
Griffin Haltom
Maverick Johnson
Metta Mayes*†
Kyle Smith†
Madison Thompson

CELLO

Aaron Barrett
Ronan Connell
Elena Dawson
Grace Hopkins
Ahron Lewis
Elsa McTeague
Alice Miller*
Abby Sliwinski
Nayantara Vyas

BASS

Paxton Baird-Lundeen
Danielle Leight*
Emil Lindelow-Cook
Hien Ngo
Abraham Prusha

FLUTE

Jonas Carlson* (picc)
Minnie Keene (picc)
Ben Zielinski

OBOE

Olivia Martin (EH)
Miles Silverman*
Jessica Sommer

CLARINET

KT Fryling (bass)
Josh Lefeber*
Tommy Walsh

SAXOPHONE

Kat Green

BASSOON

Colin Hutton*
Kai Outzen

CONTRABASSOON

Vince Randol

HORN

Kai Callant
Alex Lundgren
MJ Madison
Keith Robertson III
Matthew Zochowski*

TRUMPET

Chris Olson
Joe Seaman*
Matthew Vross‡

TROMBONE

Timothy Eyring-Green
James Haigh
Thomas McGowan* (bass)

TUBA

Cadin DeLaney‡

**TIMPANI &
PERCUSSION**

Aidan Caltabiano
Jacob Hanekamp
John Henderson*
Tess Henneger
Patrick Maier

PIANO

Luke Reske*

CELESTA

Luke Reske*
Tamara Svoiski

ORGAN

Truman Wilgocki

HARP

Tammy Kazmierczak*
David McKenzie

* principal/section leader

† librarian

‡ stage crew

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	Jessica Jensen, 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	

Upcoming Performances

Saturday, November 14, LSO Concert, Brahms' *Symphony No. 1*, 7:30p, Chapel

Saturday, January 30, LSO Children's Concert, *Carnival of the Animals*, 3:00p,
Chapel

Friday, March 5, LSO Concert, Copland's *Billy the Kid*, 7:30p, Chapel

Friday, April 23, Major Work, Boulanger *Psalms 130 "Out of the depths"*, 7:30p,
Chapel

Friday, June 4, LSO Concert, Shostakovich *Symphony No. 10*, 7:30p, Chapel

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.