

FRIENDS UNIVERSITY FINE ARTS PRESENTS

# SYMPHONY ORCHESTRA CONCERT

Tuesday, October 22, 7:30 p.m.  
Sebets Auditorium

Featuring Friends University  
Chamber & Symphony Orchestras

*“Delightful”*

*Dr. Canès Nicolas, conductor*

FRIENDS  
UNIVERSITY

# PROGRAM

**Dr. Canès Nicolas, music director & conductor**

## **Friends University Chamber Orchestra**

Simple Symphony, Op. 4.....Benjamin Britten  
(1913-1976)

I. Boisterous Bourrée

II. Playful Pizzicato

III. Sentimental Sarabande

IV. Frolicsome Finale

Andante Festivo.....Jean Sibelius  
(1865-1957)

Libertango .....Astor Piazzolla  
(1921-1992)

*An Nou Danse* (Let's Dance) .....Dickens Princivil  
(1961-)

- 10 minute intermission -

## **Friends University Symphony Orchestra**

Symphony No. 1 in C Major, Op. 21.....Ludwig van Beethoven  
(1770-1827)

I. Adagio molto – Allegro con brio

II. Andante cantabile con moto

III. Adagio – Allegro molto e vivace

(Up)Lifted.....Brian Balmages  
(1975-)

Celina Chapel, student conductor

Danse Capoise.....Ludovic Lamothe  
(1882-1953)

Conga del fuego nuevo.....Arturo Márquez  
(1950-)

# PROGRAM NOTES

## *Simple Symphony, Op. 4, No. 10*

Composed in 1934, Benjamin Britten's *Simple Symphony* is based on music written in his youth (ages 9–12) and was first performed with the Norwich String Orchestra, conducted by the composer. Dedicated to his childhood viola teacher, Audrey Alston, the work reflects a sense of fun and youthful energy through its four movements. Britten, rejecting avant-garde trends, sought to craft an accessible, melodic symphony in the vein of Vaughan Williams, blending playful rhythms with expressive lyricism.

First Movement: Boisterous Bourrée.

A lively, 17th-century French dance with two contrasting themes—playful and lyrical. The movement ends briskly, offering a compact introduction to the symphony.

Second Movement: Playful Pizzicato.

Featuring rapid string plucking (pizzicato), this movement creates an energetic, playful atmosphere. Often performed on its own, it can evoke the sound of other instruments like guitar or harp.

Third Movement: Sentimental Sarabande.

A slow, expressive Baroque dance, contrasting with the previous movement's energy. Despite its youthful origins, the melody is mature and lyrical, with a return to pizzicato strings.

Fourth Movement: Frolicsome Finale.

Full of energy, this movement builds to a dramatic climax before ending with a fast, powerful coda, bringing the symphony to an exhilarating close.

## *Andante Festivo*

The long and distinguished career of Jean Sibelius is deeply intertwined with the history of his homeland, Finland—not only because he is the country's most celebrated composer, but because his work reflects the nation's cultural and political identity. Born in the 1860s, during a time of increasing Russian repression that sparked the Finnish nationalistic movement, Sibelius was educated at one of Finland's first Finnish-language schools in Hämeenlinna.

*cont.*

# PROGRAM NOTES

His education in Finnish literature provided the thematic foundation for much of his music, which often drew inspiration from the epic Kalevala, the Finnish mythological cycle. Some of his earliest successes as a composer were symphonic poems based on Kalevala legends, including *Kullervo* (1892) and the *Lemminkäinen Suite* (1893), which features the well-known Swan of Tuonela. Equally important to his work was the natural landscape of Finland—its lakes, rivers, and forests. By 1897, his music had become so vital to Finnish national culture that the Finnish government awarded him a life pension, allowing him to focus on composing without financial concern.

Sibelius originally composed *Andante Festivo* in 1922 for string quartet to mark the 25th anniversary of the Saynatsalo plywood mill in Finland. Unlike composers who might have sought to capture the mechanical essence of the mill, Sibelius remained inspired by nature. The piece is characterized by its broad, sweeping chords and hushed, contemplative tone. While it may not be "festive" in the traditional sense, it embodies an "andante" pace—moderate, reflective, and solemn.

## *Libertango*

This groundbreaking composition by Argentine bandoneon player and composer Astor Piazzolla, first published in 1974 in Italy, where Piazzolla had relocated in search of new opportunities: "*I'm leaving because in Buenos Aires, I am one of the many unemployed who fill the streets.*" And success soon followed. *Libertango* marks a pivotal moment in Piazzolla's electric, revolutionary style, as well as a turning point in the history of the tango.

As Nathalie Moller explains, Piazzolla's tango is both complex and varied. It deconstructs traditional rhythms (*compás*), employs counterpoint, and blends classical elements with tango idioms, incorporating new instruments—particularly the electric guitar—into the orchestra. This innovative approach gave birth to *tango nuevo*, a modern evolution of the traditional Argentine tango. The title *Libertango* reflects this transformation, a fusion of the words *libertad* (freedom) and *tango*.

# PROGRAM NOTES

## *An Nou Danse*

Dickens Princivil, born on July 19, 1961, in Port-au-Prince, Haiti, hails from a family with deep musical and religious roots. His grandfather, a clarinetist, played in the National Palace Brass Band. Dickens' musical journey began early, mastering the cello, double bass, and electric bass guitar during his teenage years. His commitment to musical excellence led him to further study in the United States, sponsored by the U.S. Embassy, where he honed his skills and shaped his diverse career as a musician, singer, professor, author, composer, arranger, and conductor.

Over a span of more than four decades, Dickens became a cornerstone of the musical community at l'École de Musique Sainte Trinité, where he taught, mentored students, and performed alongside prominent Haitian musicians such as Ansy Derosé and Raoul Guillaume. His artistic vision extended beyond music to photography and architecture, ultimately leading him to establish the MUSIPHOTART cultural center.

*An Nou Danse* (Let's Dance) is a twoubadou piece composed for string orchestra with percussion. Twoubadou, a beloved Haitian genre rooted in guitar-based music, holds an important place in the country's cultural heritage. Programming this piece has been a joy, not only as a contrast to Britten's work but also as a meaningful opportunity to share my cultural heritage with my students.

## *Symphony No. 1 in C Major, Op. 21*

Premiered on April 2nd, 1800, in Vienna, the opening movement of Beethoven's First Symphony begins with an unexpected slow introduction, "Adagio molto," featuring bold harmonic shifts. This creates a sense of mystery and unpredictability, setting the stage for the lively main section, "Allegro con brio." The movement soon bursts into life with a driving, energetic rhythm. Its themes are clear and bright, showcasing Beethoven's ability to innovate within the classical tradition established by his predecessors, Haydn and Mozart. The development of these themes brims with intensity, ultimately resolving with a spirited coda.

The second movement is a graceful and lyrical contrast to the exuberance of the first. In "Andante cantabile con moto", Beethoven presents a delicate dialogue between instruments, with soft exchanges of musical ideas between woodwinds and strings.

cont.

# PROGRAM NOTES

This movement feels elegant and lighthearted, full of charm and wit, yet it also contains intricate inner workings. Beethoven uses subtle dynamic shifts and counterpoint, suggesting a composer already pushing the boundaries of symphonic form.

The final movement, like the first, begins with a slow introduction (Adagio), but it immediately leads into a playful and fast-paced "Allegro molto e vivace." The opening motif, introduced by the strings, is a teasing musical joke—starting with a hesitant scale that quickly blossoms into a full-speed sprint. Beethoven's wit and humor are on display as the movement plays with expectations, darting through rapid passages and sudden shifts. The symphony concludes with a burst of exuberant energy, leaving audiences with a sense of triumph and joy.

## *(Up)Lifted*

It is an inspiring and energetic composition by Brian Balmages, a prominent contemporary composer known for his engaging works for wind bands and orchestras. Composed in 2017, this piece was written to honor the legacy of a young trumpet player whose enthusiasm and passion for life left a lasting impact on those around him. As the title suggests, *Uplifted* is designed to evoke feelings of joy, hope, and resilience, capturing the spirit of overcoming challenges and rising above adversity.

The piece begins with a soaring, lyrical theme, introduced by the brass and woodwinds. This melody, full of optimism and brightness, sets the tone for the rest of the work. Balmages skillfully blends rich harmonies and dynamic contrasts to create a sense of emotional uplift and excitement. Throughout the composition, the rhythmic drive and syncopation in the percussion and brass provide a forward momentum that energizes the music.

As *Uplifted* progresses, the themes are developed and transformed, with each section of the ensemble contributing to the rising intensity and emotional depth of the piece. Balmages incorporates moments of reflection and quiet beauty, allowing the listener to pause before the music builds again to its climactic, triumphant conclusion.

The work concludes on a high note, leaving the audience with a sense of renewal and inspiration. *Uplifted* is a powerful and moving tribute, celebrating the idea that even in difficult times, we can rise above and find joy in the journey.

# PROGRAM NOTES

## *Danse Capoise*

Ludovic Lamothe was born and raised in Port-au-Prince, Haiti, into a family deeply connected to both the arts and culture. His mother, Virginie Sampeur, was a renowned Haitian poet and musician, who imparted her love of music to Ludovic from a young age. Under her guidance, he began his piano studies early on, absorbing the rich musical traditions of Haiti, which would later form a significant part of his compositional voice.

After completing high school in Haiti, Lamothe moved to Paris to study piano at the prestigious Paris Conservatory. During his time in Europe, he was exposed to a wide range of musical influences, from the romanticism of composers like Frédéric Chopin to the vibrant rhythms of Caribbean music, both of which left a lasting imprint on his work. Lamothe's musical style is often described as a fusion of classical sophistication with the rhythms, melodies, and spirit of Haitian folk music, creating a unique blend that bridges cultures and traditions.

In 1955, Lamothe released an album in Haiti showcasing his colorful and evocative piano pieces. The collection includes a variety of compositions, such as waltzes, dances, and works inspired by Haitian folk tunes, each piece reflecting his deep connection to the island's culture and natural beauty. One standout composition, *Danse Capoise*, captures the essence of the coastal town of Cap-Haïtien with its lively rhythms and tropical feel. It evokes images of relaxing by the beach, under the sun, with the gentle sway of coconut trees in the breeze—a perfect reflection of the tranquil yet vibrant atmosphere of the Haitian landscape.

Lamothe's music, while rooted in classical tradition, is infused with the distinctive flavors of Haitian culture, making his works a joyful celebration of both his homeland and his broader musical influences.

## *Conga del fuego nuevo*

This piece is a fiery and rhythmically charged work by contemporary Mexican composer Arturo Márquez, known for his ability to infuse classical music with traditional Latin American dance forms. Composed in 2005, this piece draws inspiration from the lively conga, a popular Afro-Cuban dance that pulses with energy and celebration.

# PROGRAM NOTES

Márquez expertly blends classical orchestration with the unmistakable rhythms and spirit of Latin music, making the piece a vibrant showcase for the orchestra.

The title, *Conga del Fuego Nuevo* (*Conga of the New Fire*), references the ancient Aztec ceremony of "New Fire," a ritual of renewal and hope. This connection to ancient Mexican culture, combined with the modern conga dance rhythm, gives the piece both historical significance and a sense of timeless festivity.

The piece opens with a bold, rhythmic statement in the low strings, immediately capturing the listener's attention with its infectious energy. As the music builds, Márquez layers different sections of the orchestra, creating a rich tapestry of sound that surges with dynamic momentum. The lively conga rhythm drives the piece forward, supported by sharp brass accents and percussion, evoking the spirit of a street festival. Throughout the work, Márquez alternates between sections of intense rhythmic activity and more lyrical, melodic passages, giving the listener moments of reflection before returning to the vibrant dance energy.

The climax of the piece brings the entire orchestra together in a dazzling display of rhythmic vitality, concluding with a flourish that leaves audiences both exhilarated and breathless. *Conga del Fuego Nuevo* is a powerful celebration of rhythm, culture, and life, making it a popular choice for symphonic performances that leave a lasting impression.

- program notes by Mary Curran



# PERSONNEL

## Friends University Symphony Orchestra

### Violin 1

Taylor Altdoerffer  
Laura Black\*  
Celina Chapel, *concertmaster*  
Cameron Hamer  
Lara McFadden  
Abrie Mong, *asst. concertmaster*  
Avery Schippers  
Alicia Thill-Bruce

### Violin 2

Carolina Contreras  
Isaac Duran-Gijon  
Jacob Espinoza, *principal*  
Shontel Gaddis  
Kylie Olson  
Nichole Rockers  
Kathy Safris  
Mary Beth Williams

### Viola

Abby Bay  
Amy Bohannan  
Kay Buskirk, *principal*  
Gabby Diveley  
Joefirkus Giat

### Cello

Sean Hanna  
Alexander-James Maitwe  
Ezekiel McGhee, *principal*  
Jude Saintus

### Flute/Piccolo

Courtney Dunagan, *principal*  
Amy Hoffman\*

### Oboe

Madison Bolton, *co-principal*  
Cindy Thompson\*, *co-principal*

### Clarinet

Sara Stucky, *principal*  
Hayley Carillo

### Bassoon

Kimme Whittemore\*, *principal*

### Horn

Denise Kintzel\*, *principal*  
Ann Simmons

### Trumpet

Nate Boone, *principal*  
Robert Frahm  
Dalton Williams

### Trombone

Randy Crow\*, *principal*  
Josephine Trout  
Hal Starkey

### Tuba

Adin Gilmore, *principal*

### Percussion

Micah Bolton  
Isabelle Loucks  
Jace Nelson, *principal*  
Ethan Pearson  
Matthew Treto

\*Denotes Faculty Member

## Friends University Chamber Orchestra

### Violins

Maria Allen, *principal*  
Celina Chapel, *concertmaster*  
Jacob Espinoza  
Abrie Mong  
Irvin Tapia

### Viola

Joefirkus Giat

### Cello

Ezekiel McGhee, *principal*  
Jude Saintus  
Alexander-James Maitwe

### Bass

Jude Saintus

### Percussion

Matthew Treto

## Acknowledgments

Dr. Amy Bragg Carey  
*Friends University President*

Leigh Barton-Green  
*Fine Arts Events Coordinator*

Dr. Nathanael May  
*Tim & Gail Buchanan Division Chair of Fine Arts*

Robyn Mabe  
*Fine Arts Administrative Assistant*

Damm Music Center

Bob Hett  
*Director of Technical Services*

THANKS  
FOR COMING!

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## OCTOBER

Casado Jazz Night | *Wednesday 23, 7-9 p.m. | Casado Campus Center*

You're A Good Man Charlie Brown | *Oct. 25-27 | Blackbox Theatre\**

Chamber Ensembles Concert | *Tuesday 29, 7:30 p.m. | Sebitts Auditorium*

Haunting Harmonies | *Wednesday 30, 7:30 p.m. | Blackbox Theatre\**

## NOVEMBER

First Friday: Ellen Jones | *Friday 1, 5-7 p.m. | Riney Gallery*

Salsa Night | *Friday 1, 7:30 p.m. | Blackbox Theatre\**

Singing Quakers 100th Anniversary Alumni Concert | *Nov. 9-10 | Sebitts Auditorium*

Eurydice (Fall Theatre) | *Nov. 15-17 | Blackbox Theatre\**

Jazz In The Blackbox | *Tuesday 19, 7:30 p.m. | Blackbox Theatre\**

Casado Jazz Night | *Wednesday 20, 7-9 p.m. | Casado Campus Center*

Gallantry + Cendrillon (Fall Opera double-bill) | *Nov. 22-24 | Sebitts Auditorium*

Wind Ensemble Concert | *Monday 25, 7:30 p.m. | Sebitts Auditorium*

*\*new performance space in the Riney Fine Arts Center*

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