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Saturday, November 7, 2026 • 7:30 PM

DePaul Symphony Orchestra

Pasquale Laurino, conductor

Mary Patricia Gannon Concert Hall
2330 North Halsted Street • Chicago

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Gannon Concert Hall

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Program

Ludwig van Beethoven (1770–1827)
Symphony No. 6 in F major, Op. 6, "Pastoral" (1808)

I. Allegro ma non troppo (Pleasant, cheerful feeling upon arriving in the country)
II. Andante molto moto (By the brook)
III. Allegro (Peasant Merrymaking)
IV. Allegro (The Thunderstorm)
V. Allegretto (Shepherd's Song)

– Intermission –

Pyotr Ilyich Tchaikovsky (1840–1893)
Swan Lake Suite, Op. 20 (1877)

I. Scène
II. Dance of the Little Swans
III. Pas de Deux from Act II
IV. Czardas
V. Spanish Dance
VI. Napolitan Dance

Aaron Copland (1900–1990)
Four Dance Episodes from *Rodeo* (1942)

I. Buckaroo Holiday
II. Corral Nocturne
III. Saturday Night Waltz
IV. Hoedown

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.

Biographies

Pasquale Laurino is celebrating an over 50-year career as a professional musician. Artistic Director and conductor of the Racine Symphony Orchestra since 2010, he has brought a wide-ranging repertoire, insightful commentary, and an unprecedented artistic standard to one of the founding orchestral ensembles in the State of Wisconsin. Maestro Laurino is the associate conductor of the Milwaukee Ballet, conducting the world premieres of Michael Pink's *Peter Pan* and *Dorian Gray* as well as *Dracula, Romeo and Juliet, Swan Lake,* and *Coppelia*. For decades, he has led the orchestra in the production of the perennial favorite, *Nutcracker*. A passionate lover of opera, his tenure with the Skylight Opera Theatre included repertoire from bel canto masterworks *Così Fan Tutte, La Cenerentola, The Barber of Seville, Don Pasquale, The Abduction from the Seraglio,* and *Lucia di Lammermoor* to beloved productions of *La Boheme* and *The King and I* and the premiere production of Rachel Portman's *The Little Prince*. Another highlight from his years with the Skylight was a PBS broadcast nationally of Aaron Copland's only opera, *The Tender Land,* directed by Paula Suozzi in which Maestro Laurino served as a co-commentator. As a violinist, Mr. Laurino served as the on-stage fiddler in *The Fiddler on the Roof*.

Born in Brooklyn, N.Y., and trained as a violinist at the University of Wisconsin-Madison and Indiana University; his principal teachers were Thomas Moore and Franco Gulli. While living in Milwaukee, where he regularly appeared with the Milwaukee Symphony, he was concertmaster of the Milwaukee Ballet, Waukesha Symphony, and the Skylight Opera Theatre, all of which he would later conduct. Other guest conducting appearances include the Chicago Chamber Orchestra, the Elmhurst Choral Union, L'Opera Piccola, Light Opera Works, the Sheboygan Symphony, and Skokie Valley Symphony Orchestra.

Long committed to music pedagogy, he has been on the faculty of Carroll University, the Wisconsin Conservatory of Music, and the University of Wisconsin - Fox Valley extension, as a conductor, violin/viola teacher, and chamber music coach. Summer music workshops include Rocky Ridge Music Festival in Colorado and numerous appearances at opera festivals in Italy with the Orchestra Internazionale d'Italia. He made his New York City debut playing the solo violin part in A Minister's Wife, produced at Lincoln Center. Maestro Laurino resides in Chicago, where he is the founder of MUSIC IN THE LOOP, INC., a musical entertainment provider.

Program Notes

Ludwig van Beethoven (1770-1827)
Symphony No. 6 in F major, Op. 6, "Pastoral" (1808)
Duration: 42 minutes
In 1808 Beethoven completed his sixth symphony at a time during which he was enjoying a rising popularity, albeit one without financial security. He already had written some of his most memorable and lasting works, and was a composer fully in possession of technical mastery and supreme musicality—in other words, even if he had composed no more, his place in music history would have been secure. His previous symphony, of course, is now the quintessential model of musical works that exemplify so-called economy of means, integrated technique, unified composition, or any other of a number of terms that simply mean one thing more or less: it's all about the music—not any experience or object in the physical world. And, of course, that famous composition stems from the skilled manipulation of just a few basic ideas, wonderfully worked out. As we all know from the fifth symphony: "ta-ta-ta-taaah!" This approach to composing became the high altar for the rest of the century for those who reproached music with "stories" or about "real" things.

And then Beethoven did something quite unexpected (being Beethoven): he wrote a symphony about something in our real world of experience! Beethoven openly described his sixth symphony as a reflection of feelings about being in the countryside, replete with birdcalls, a rainstorm, and happy peasants. He nicknamed the work, "Pastoral," himself, and even precisely noted in the score the names of particular species of birds when he wrote imitations of their calls. However, he was intent that the listener not try to exercise his imagination too specifically, when he cautioned that the symphony was really ". . . more the expression of feelings than painting." The feelings were good, though, and after the incredible intensity of the fifth symphony, this one is full of serenity, peaceful contentment, and the untroubled enjoyment of nature. Unique in Beethoven's symphonies, the composer gave each of the five movements (he added an additional one to the more or less standard four) an explanatory title.

But Beethoven being Beethoven, we shouldn't expect loose formal construction aimed at simply illustrating bucolic scenes with pictorialism driving the cart, like so many composers later in the century—names you know! Rather, in his distinctive and typical fashion he was able to serve both the God of architectural rigor

and the Mammon of story telling. That is, we experience the feelings and understand the allusions to birds, storms, and peasants, but all of it is thoroughly shaped by the same principles of tight, logical musical construction that we expect in a more abstract piece like a string quartet, or even a Bach organ fugue. It takes musical skill and inspiration of a high order to pull this off. It's simply a "perfect classic symphony" that also happens to create a magic evocation of the out of doors.

The first movement is notable for its relaxed exploration of clear-cut themes with little of the tension and drive that we have come to associate with the composer. The harmonies stick to relatively close and straightforward relationships, with little exploration of the remote. There are plenty of rustic little tunes to entertain us as Beethoven skillfully explores the description of the feelings that he alluded to in its title. The second movement is clearly one of his great ones, wherein the composer, as did Schubert, conjures up the brook of the title with a constant murmuring string accompaniment. Listen carefully near the end of the movement for the famous passage of the three birdcalls: one hears successively quite accurate depictions of a nightingale (flute), a thrush (oboe), and a cuckoo (clarinet). The third movement is the standard scherzo, or dance movement, and here we encounter a country festival with a country band. The middle section of this movement is noteworthy for its duple meter (rather like a march), rather than the usual triple (think of a fast waltz). Listen for a bit of Beethoven's rough sense of humor in the bass notes of the second bassoon—a real country bandsman! The fourth movement, of course, is the storm, and Beethoven really goes after some degree of realism, here. He adds the piccolo and two trombones for the first time in this symphony, and they help to achieve the thunder, rain, lightning, and wind effects. Some listeners claim there is a rainbow at the end as the storm peacefully fades away. The last movement purports to be a "thanksgiving after the storm," and is a bright rondo (a repeating theme). One hears a very simple, clear theme—possibly the shepherd's tune–and after a thorough working out of its possibilities, the movement and the symphony ends with the theme played on a muted horn. One of Beethoven's sunniest compositions thus ends peacefully, with a rare look into a part of his personality not often seen.

Note by Wm. E. Runyan

Pyotr Ilyich Tchaikovsky (1840–1893)
Swan Lake Suite, Op. 20 (1877)
Duration: 19 minutes
The 19th century saw the birth of the evening-long, extravagantly staged ballet spectacle and giant leaps in the art of choreography. In Copenhagen, August Bournonville created a classic dance repertoire for the Royal Danish Ballet. The French-born Marius Petipa immigrated to St. Petersburg in 1847 and developed a Russian school that flourished brilliantly under his direction. One of the most progressive trends of late-19th-century ballet was the desire for music that was not merely serviceable but of high artistic quality and an integral part of the scheme. Enter Peter Ilyich Tchaikovsky.

Tchaikovsky's natural affinity for music that dances is apparent in virtually everything he wrote. Many 20th- and 21st-century choreographers have found the Russian composer's music a source of inspiration, a musical peg on which to create ballet. However, Tchaikovsky's entrance into the ballet world came out of necessity as well as interest.

When he was 35, before Nadezhda von Meck came into his struggling life as a bountiful benefactor, the need for ready cash was the chief impulse for his accepting a commission to compose the music for the ballet *Swan Lake*. Tchaikovsky wrote to composer Rimsky-Korsakov in 1875: "I accepted the work partly because I need the money, and because I long cherished a desire to try my hand at this type of music."

When the badly staged 1877 premiere of *Swan Lake* at the Bolshoi Theatre was shrugged off and dismissed, the composer was not surprised. Shortly after the ballet's failure, he wrote in his diary: "Lately I have heard the very clever music of [French composer Léo] Delibes. *Swan Lake* is poor stuff compared to it. Nothing during the last few years has charmed me so greatly as this ballet of Delibes." Delibes notwithstanding, Tchaikovsky retained enough faith in his balletic abilities to compose *The Sleeping Beauty* (1888–89) and *The Nutcracker* (1891–92). He did not live to witness the success of Swan Lake at its 1895 revival, with new choreography by Petipa and Lev Ivanov.

For many decades, this stage piece has stood as possibly the best-loved of all the "white" ballets, so-called for the color of the dancers' tutus. It's the ultimate romantic dance work that floats, shimmers,

and whirls on Tchaikovsky's wondrously inspired music. Any true balletomane is quite willing to suspend reality and believe in swans that are actually enchanted maidens free to resume human form only at night; in dashing Prince Siegfried, who loses his heart to Odette, the Queen of the Swans; in the evil magician Rothbart and his wicked daughter Odile, who trick the Prince and thereby victimize the Swan Queen. And then one must be able to shed a tear at the poignant ending, in which the reunited lovers choose to die together.

In the time-honored tradition of evening-long ballet, *Swan Lake* includes several divertissements that have nothing to do with the story, and this suite boasts three dashing national dances—Hungarian, Spanish, and Neapolitan. It's not surprising, considering his artistic range, that Tchaikovsky is as triumphant in writing "foreign" music as he is in creating romantic Russian ballet music of both poignancy and brilliance.

Note by Orrin Howard

Aaron Copland (1900-1990)
Four Dance Episodes from *Rodeo* (1942)
Duration: 18 minutes
Aaron Copland is a man who is hard to pin down. Clearly America's most well-known and respected "classical" composer, he was the creator of some of the country's most beloved compositions that brought the "American" style to the concert hall. Yet, for all that, he was a musician with a remarkably broad range of personal interests and musical styles. His deep intellect and discerning tastes probed and were influenced by about all of the important composers and approaches to composition of the twentieth century. He spent time in his early maturity in France, where he immersed himself in the European musical avant-garde; he was interested in and was influenced by jazz; he maintained a life-long interest in the music of Latin America; he participated fully in the burgeoning interest on the part of the arts community in American folk elements and nationalism during the 1930s and 40s; and later in his life explored the dissonant musical idioms of the European avant-garde, yet again. But, he was not an artistic chameleon, rather a man who saw vitality, authenticity, and artistic possibilities in most of what his probing mind and "big" ears encountered.

During the Great Depression, difficult economic conditions, as well as other political and social factors, led American artists to

ally themselves with public intellectuals in a variety of sectors in celebrating and promulgating the American common experience. It was perhaps the dominating artistic paradigm of the times, and even today remnants may be seen in such unexpected places as Post Office lobbies where the WPA commissioned murals on populist themes. Copland's compositions from this time—the ballet, *Billy the Kid* (1939); *Our Town* (1940); *Fanfare for the Common Man* (1942); and *A Lincoln Portrait* (1942)—all are signature works of the man and the era. And in the same fecund year as the latter two works came the ballet, Rodeo.

The American choreographer, Agnes de Mille, was commissioned in that year by the Ballet Russe de Monte Carlo (then in the US) for a ballet on cowboy themes of the American west. She responded with an apparently simple story: Awkward Cowgirl strives for the affections of the Head Wrangler, who is more interested in the winsome and feminine Rancher's Daughter. She tries to be a "real cowboy" by competing with the men on their own grounds, but only attracts the attention of the Champion Roper. Finally, she wins the day with the Head Wrangler by revealing her femininity and donning a dress for the Hoedown.

The first movement—"Buckaroo Holiday"—begins energetically, followed by subdued music for the cowgirl. Real galloping rodeo music ensues, followed shortly by the big entrance of the boisterous cowboys, accompanied by the traditional "Sis Joe" railroad tune. "If He'd be a Buckaroo" figures prominently along with "Sis Joe" as the movement develops. The second movement is quiet reflection by the cowgirl, entitled "Corral Nocturne," in which she considers her frustration at failing to impress the men, and her love interest, specifically. Gentle woodwind solos accompany her contemplation of awkwardness. "Saturday Night Waltz" brings all the principals together in a social showdown to the tune of "I Ride an Old Paint." The Cowgirl loses the affection wars to the Rancher's Daughter and is left with the Champion Roper. Finally, the exuberant and familiar last movement—"Hoedown"—comes, opening with a literal quotation by Copland of the fiddle tune, "Bonaparte's Retreat," made famous by the Kentucky fiddler, William Stepp, in a 1937 Library of Congress recording. Other traditional songs heard are "McLeod's Reel" and "Gilderoy," as the Cowgirl finally wins her man, the Head Wrangler, at the big dance

Note by Wm. E. Runyan

Personnel

FLUTE
Danielle Guilmette
Hannah Hartwig
Noam Niv
Zoe Strange
Sho Roash

OBOE
Lauren Patton
Ana Martinez
Yung-Hui Wang
Madison Constantine

CLARINET
Alainna Pack
Marco Rojas
Wesley Wynn

BASSOON
Casey Delsandro
Alton French
Finn McCune
Anya Johnson

HORN
AC Caruthers
Ethan Clark
Evan Mullins
Tyler Goldsmtih
Hannah Janka

TRUMPET
Jesse Hamilton
Maria Merlo Martinez
Kaley Rodriguez
Jacob Zell

TROMBONE
Augustin Martinez
Charlie Olson
Justus Smith
Thomas Spencer

TUBA
Caden Morton

PIANO
YuChia Lo

HARP
Kseniya Sushkevich

PERCUSSION
Odell Jackson
Ben Landon
Matthew LeFebvre
Christian Moreno

VIOLIN
Olha Tytarenko, *concertmaster*
Ava Wipff
Henry Hsueh
Ben Koenig
Ella Dodge
Ashley Gomez
Mia Smith
Iwona Augustyn
Airi Ito
Teo Lubecke
Michelle Ma
Abigail Simpson, *principal 2nd*
Hannah Kim
Benjamin Mora Neira
Alirio Chacin
Madelyne Garnot
Evan Man Ching Wong
Po Yao Fang
Yu-Chia Chiu
Juan Angulo

VIOLA
Harriet Cohen, *principal*
Curtis Yow
Alejandra Contreras
Elina Kim
Brenley Mason
David Phetmanysay
Ulzhan Ydyryssova
Carlos Felipe Leon Castro
Mallory Welsch

CELLO
James Arthur, *principal*
Marc Vredenburg
Amelia Allen
Alona Sella
Jackson Arnold
Emma Foreman
Ryan Han
Grace Raper
Aurian Kutner
Alina Ying
Daniel Hotchkiss
Milo Klise
Nathaniel Ealum

BASS
Connor Ampleman, *principal*
Lily Enderle
Adam Wang
Tony Sanfilippo
Luca Lesko
Yuyan Wang
Mateo Estanislao

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November 14 • 7:00 P.M.
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November 15 • 2:00 P.M.
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Scott Gendel's Everlasting Faint

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