

The Lincoln Symphony Orchestra  
and  
The University of Nebraska

PRESENT

*A Concert in Celebration*

OF THE  
*25<sup>th</sup> Anniversary*

of The LINCOLN SYMPHONY ORCHESTRA

Leo Kopp, *Conductor*

with the University of Nebraska Singers

Dr. Arthur E. Westbrook, *Director*

PROGRAM

Brandenburg Concerto No. 2 in F major . . . . . J. S. Bach

I. Allegro

Born 1685 at Eisenach  
Died 1750 at Leipzig

II. Andante

III. Allegro assai

*Soloists:*

John Shildneck, *trumpet*; Miriam Willey, *flute*;

Frank Serpan, *oboe*; Myron Cohen, *violin*;

Houghton Furr, *cembalo*

*Intermission*

Symphony No. 9 in D minor, with Final Chorus on

Schiller's Ode "To Joy", Opus 125. . . . Ludwig van Beethoven

I. Allegro ma non troppo,  
un poco maestoso.

Born 1770 at Bonn  
Died 1827 at Vienna

II. Molto vivace. Presto.

III. Adagio molto e cantabile. Andante moderato.

IV. Allegro assai. Quartet and Chorus.

*With the University of Nebraska Singers and Soloists:*

Marjorie Murphy, *soprano* Ray Schaumberg, *tenor*

Janice Wagner, *contralto* Jack Anderson, *baritone*

8:00 p.m., Monday, May 12, 1952

University Coliseum

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# PROGRAM NOTES

by Velma Lentz

## BRANDENBURG CONCERTO NO. 2 in F major . . . . . J. S. Bach

The six Concertos, known as the *Brandenburg* because of their dedication to the Duke of Brandenburg, were written by Bach during his residence at COTHEN, (1717-1723). During this period much of his instrumental chamber music such as the Suites for orchestra, the violin Concertos, the Sonatas for violin, flute, cello, etc., were composed.

The concertos of Bach's time differ from those of our day. To us a concerto is basically a means for revealing the skill of an instrumental soloist accompanied by orchestra. Those of Bach's day are characterized by the contrasting of two groups of instruments.

In the *Brandenburg Concerto No. 2*, a quartet composed of oboe, flute, violin and trumpet is played against the strings. These instruments are deftly used to expose the polyphonic lines rather than to create tonal color as is typical of much modern instrumentation.

## SYMPHONY NO. 9, in D minor, with Final Chorus on Schiller's Ode "To Joy", Opus 125 . . . . . Ludwig van Beethoven

Almost a quarter of a century elapsed between the completion of the First Symphony by Beethoven and the Ninth, the climax of his orchestral writing. According to Thayer, Beethoven worked on *Symphony No. 9* over a period of six and a half years, beginning in 1817. The Scherzo theme of the second movement appeared in the composer's sketchbook as early as 1815. He considered Schiller's Ode *To Joy*, which is the text for the solo voices and chorus in the last movement, as material for a musical work as early as thirty-one years before his use of it in this Symphony. He originally intended to write an instrumental close, and it was with some doubt that he wrote the chorale finale instead.

Beethoven was deaf when he wrote the *Symphony No. 9*. In connection with this, Sir George Grove relates an incident occurring at the premiere in Vienna in May, 1824, as told to him by Fraulein Unger, the contralto soloist at the performance. Beethoven, on the stage with the musicians, did not hear the music "and was not even sensible of the applause of the audience at the end of his great work, but continued standing with his back to the audience, and beating the time, till Fraulein Unger ... induced him to turn round and face the people, who were still clapping and giving way to the greatest demonstration of pleasure. His turning around, and the sudden conviction thereby forced on everybody that he had not done so before because he could not hear what was going on, acted like an electric shock on all present, and a volcanic explosion of sympathy and admiration followed, which was repeated again and again and seemed as if it would never end."

The deeply intense outpouring of the great master, the power and depth of concept in the composition makes one feel the limitations of such an eloquent medium as orchestra and chorus. It is the supreme test for conductors and performers to impart the full impact and import of such titanic expressions by a genius.

(Continued on next page)

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## PROGRAM NOTES -- Continued

The first movement begins with a feeling of unrest with snatches of melodic fragments appearing in the violins. These resolve into a bold announcement of the principal theme by full orchestra. There is little release from the driving, impelling force of the music in this movement except for the song-like second theme heard in the woodwinds.

The first section of the Scherzo is treated in a frugal manner. After a brief introduction the subject is incisively, though softly, articulated first by the violins, then by the violas, by the cellos, and then on to other instruments, creating symmetrical contours of various tonal colors. The trio of the Scherzo is in contrast with its intimation of bucolic character. A repetition of the first section and a Coda brings the movement to a close.

The Adagio is an expression of poetic mobility. It is a masterpiece of instrumentation.

The fourth movement begins with the orchestra creating a sense of preparation, of anticipation for the sublime Hymn To Joy to be sounded by the four vocal soloists, chorus and orchestra. Gradually, the underlying idea gains in strength and clarity, until the full power of Beethoven's message -- the brotherhood of mankind -- is released through music and word.



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## A SILVER ANNIVERSARY

On March 1, 1927, at St. Paul's Methodist Church, there was the first performance of Lincoln's Symphony Orchestra under the direction of Rudolf Seidl. The Lincoln Junior Chamber of Commerce undertook the responsibility of the arrangements for that concert, and personnel of the orchestra included Earnest Harrison, Mark Pierce, Bernard Nevin, August Molzer, C. B. Richter, Jr., Anthony Donato, C. F. Steckelberg, Conway Beaver, Ludwig Kneis, Stanley Capps, Joseph Van Ackern, Luther Andrews, Eugene Robb, William T. Quick, Lee Hemmingway, Herbert Gray, Kenneth Loder, Louis H. Babst, Francis Wilson, Fritz Edinberg, Harry Warfel, Paul Bieberstein, Don G. Berry, Vernon A. Forbes, Howard Peden, Paul Collins and August Dietze.

In the early Nineteen Thirties the orchestra merged with the Lincoln Civic Music Association, began presenting nationally known solo artists, and presented Sunday afternoon concerts at the Stuart Theatre as long as the municipal law forbade movie-going on Sundays. With the repeal of the Sunday laws, the orchestra reverted to evening concerts at the church until the 1946-1947 season when the Stuart Theatre again became the location for all concerts.

Conductors of the Lincoln Symphony Orchestra, beginning with Mr. Seidl who served eight seasons, have also included Leo Kuczinski, Henri Pensis, Rudolf Fellner, and Leo Kopp who is now completing his fifth season with the orchestra. Three of the orchestra's personnel are veterans of twenty-five years: Earnest Harrison and Bernard Nevin, violinists, and Mark Pierce, double bass player.

From its inception, the orchestra has annually presented concerts for school children, and beginning in 1943, it has each year presented the winners of a student auditions' competition.



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# THE LINCOLN SYMPHONY ORCHESTRA

Leo Kopp, *Conductor*

| FIRST VIOLINS                 | VIOLAS            | FLUTES            | HORNS            |
|-------------------------------|-------------------|-------------------|------------------|
| Myron Cohen,<br>Concertmaster | Max Gilbert       | Miriam Willey     | Jack Snider      |
| Bernard F. Nevin              | Zellma Steenback  | Elliot Boberg     | Donald Kelley    |
| Mabel Lamb                    | Monte Trekell     | Irene Roberts     | Dennis Carroll   |
| Thomas McManus                | Ethel Owen        | Frances Morley    | Walter Cole      |
| Daisy Sechrist                | Margaret Eberly   |                   |                  |
| Earl Schuman                  | Roma Johnson      |                   |                  |
| Geraldine Kelley              | Lucy Molzer       |                   |                  |
| Morris Collier                | Jeanne Howland    |                   |                  |
| Ruth Johnson                  |                   |                   |                  |
|                               |                   |                   |                  |
| SECOND VIOLINS                | CELLOS            | OBOES             | TRUMPETS         |
| Ernest Harrison               | Carol Puckett     | Frank Serpan      | John Schildneck  |
| Neva Reel                     | Willa Given       | Lewis Kirke       | Denny Schneider  |
| Donna Gardner                 | Frances Ekwall    | Velda Stonecypher | Lewis Forney     |
| Wilber Johnson                | James Christensen |                   |                  |
| Sheila Brown                  | Clarence Molzer   |                   |                  |
| Alice Saunders                | Charles Klasek    |                   |                  |
| August Molzer                 | Janice Liljedahl  |                   |                  |
| Wanda Gardner                 | Joanna Jorgensen  |                   |                  |
|                               |                   |                   |                  |
|                               | BASSES            | BASSOONS          | TROMBONES        |
|                               | Mark Pierce       | Dewey Crouch      | Herbert Owen     |
|                               | Oscar Ziegenbein  | Warren Rasmussen  | Robert Van Voorh |
|                               | Richard Young     | Charles Wright    | Fred Boucher     |
|                               | Dale Read         | Royce Miles       |                  |
|                               | Barbara Gilmore   |                   |                  |
|                               |                   |                   |                  |
|                               |                   | CLARINETS         | TYMPANI          |
|                               |                   | Curtis Elliott    | Kent Phillips    |
|                               |                   | Lyle Welch        |                  |
|                               |                   | John Berigan      |                  |
|                               |                   | Aaron Schmidt     |                  |
|                               |                   |                   |                  |
|                               |                   |                   | PERCUSSION       |
|                               |                   |                   | Earl Mitchell    |
|                               |                   |                   | Kathy Welch      |

## UNIVERSITY SINGERS

Arthur E. Westbrook, *Director*

| WOMEN               |                  | MEN                  |                     |
|---------------------|------------------|----------------------|---------------------|
| Sally A. Ainscoe    | Patricia Laflin  | Fred E. Allen        | Eugene Kuyper       |
| Margaret Bartunek   | Ruthann Lavine   | Nicholas Amos        | Kenneth Lage        |
| Peggy L. Bayer      | Ruth Lemke       | Jack Anderson        | Gerald Lawson       |
| Martha Boyer        | Janice Liljedahl | Rolan Anderson       | Benjamin F. Leonard |
| Lorene Brown        | Virginia Magdanz | Harold Arehart       | Richard Marrs       |
| Nancy Button        | Marlene Meyer    | Joseph Teddy Babcock | James McCoy         |
| Virginia Cummings   | Lois Ann Miller  | Allen Barnard        | Randall McEwen      |
| Mary Ann Daily      | Janelle Mohr     | Charles Beardslee    | Thomas McVay        |
| Marjorie Danly      | Marjorie Murphy  | J. Gilbert Benedict  | Hugh Meyer          |
| Jean C. Davis       | Lila Newbill     | John Berigan         | Earl Mitchell       |
| Phoebe Ann Dempster | Kathryn Newhouse | Robert Berke         | Elton Monismith     |
| Shirley Diffey      | Peggy Neville    | Bert W. Bishop       | John Moran          |
| Jo Ann Dunn         | Nancy Norman     | Robert Brown         | David L. Mullin     |
| Mary Louise Estes   | Gladys Novotny   | Winslow Cady         | Milford H. Myhre    |
| Patricia Farley     | Marilyn Preusse  | Donald Carlyon       | Robert Patterson    |
| Pat J. Felger       | Kathryn Radaker  | Marshall Christensen | George Pearce       |
| Margaret Fisher     | Virginia Ralles  | Jerry L. Colling     | Richard Pearson     |
| Eleanor Flanagan    | Irene Roberts    | Paul Davis           | Warren Rasmussen    |
| Janice Fullerton    | Mary Robinson    | Dean Davison         | Donald Reeves       |
| Barbara Gilmore     | Kathryn Robson   | Hilmere Deines       | Wesley Reist        |
| Janet Glock         | Janis Schmidtman | Robert Dunning       | Dennis Rohrs        |
| Bonnie J. Gries     | Audrey Schuller  | Joseph G. Feeney     | Ray W. Schaumburg   |
| Gwen A. Grosshans   | Judith Sehner    | Lewis Forney         | Paul E. Scheele     |
| Carol Haerer        | Dorothy Smiley   | Jack D. Gardner      | Aaron Schmidt       |
| Anne Jane Hall      | Jo Anne Smith    | Richard Garretson    | Leo Schmidt         |
| Joyce L. Hays       | Anita Spradley   | Norman Garger        | Dennis Schneider    |
| Carol Henry         | Janet Steffen    | Harry Giesselman     | Jack Snyder         |
| Diane Hinman        | Ruth Sutter      | Milton Grobeck       | Charles Sprague     |
| Joan Hoyt           | Ellen Svoboda    | Carl Halker          | David Sjogren       |
| Muriel James        | Helen Utterback  | Leonard Henry        | Delmar Tobben       |
| Margaret Kroese     | Janice Wagner    | Vaughn Jaenike       | Jack Wells          |
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