

# CU★PRESENTS

2022-23 Season



College of Music  
UNIVERSITY OF COLORADO BOULDER

## AT THE PERFORMANCE

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Colorado Boulder.



The mission of the  
**University of Colorado  
Boulder College of Music**  
is to inspire artistry and  
discovery, together.



*The College of Music acknowledges that the university sits upon land within the territories of the Ute, Cheyenne and Arapaho peoples. Further, we acknowledge that 48 contemporary tribal nations are historically tied to Colorado lands.*

# Philharmonia Orchestra

## Inspirations

Renee Gilliland, conductor

Kedrick Armstrong, conductor

7:30 p.m., Monday, Sept. 26, 2022

Grusin Music Hall

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## Program

### **Fate Now Conquers**

Carlos Simon (b. 1986)

*Renee Gilliland, conductor*

### **Sonata da Chiesa**

Adolphus Hailstork (b. 1941)

I. Exultate

II. O Magnum Mysterium

III. Adoro

IV. Jubilate

V. Agnus Dei

VI. Dona Nobis Pacem

VII. Exultate

*Renee Gilliland, conductor*

**—Intermission—**

# Symphony No. 9 in E minor, “From the New World”, Op. 95, B. 178

Antonín Dvořák (1841-1904)

I. Adagio – Allegro molto

II. Largo

III. Molto vivace

IV. Allegro con fuoco

*Kedrick Armstrong, conductor*

## Program notes

*Text that is bold and underlined is a hyperlink and can be clicked or tapped for more information.*

### **Fate Now Conquers**

*Carlos Simon (b. 1986)*

This piece was inspired by a journal entry from Ludwig van Beethoven’s notebook, written in 1815:

*“Iliad. The Twenty-Second Book*

But Fate now conquers; I am hers; and yet not she shall share  
In my renown; that life is left to every noble spirit  
And that some great deed shall beget that all lives shall inherit.”

Using the beautifully fluid harmonic structure of the second movement of Beethoven’s Seventh symphony, I have composed musical gestures that are representative of the unpredictable ways of fate. Jolting stabs, coupled with an agitated groove with every persona. Frenzied arpeggios in the strings that morph into an ambiguous cloud of free-flowing running passages depicts the uncertainty of life that hovers over us.



We know that Beethoven strived to overcome many obstacles in his life and documented his aspirations to prevail, despite his ailments. Whatever the specific reason for including this particularly profound passage from the *Iliad*, in the end, it seems that Beethoven relinquished [himself] to fate. Fate now conquers.

—Program note by Carlos Simon

## Sonata da Chiesa

Adolphus Hailstork (b. 1941)

Adolphus Hailstork was born in Rochester, New York, and grew up in Albany, singing in his youth in the choir of the Episcopalian cathedral, which became a formative experience. He was one of the many American students of the legendary Nadia Boulanger at the American Conservatory in Fontainebleau, in 1963, and would eventually get his doctorate from Michigan State University. He also studied composition with David Diamond and Vittorio Giannini. Hailstork's first big break came while he was teaching at Youngstown State University in Ohio: his *Celebration!*, commissioned in anticipation of the American Bicentennial, was conducted by Paul Freeman in 1975 at the Black Music Symposium in Minneapolis. The piece was a success and led to further performances and commissions. Hailstork went on to teach at Norfolk State University, and, beginning in 2000, at Old Dominion University in the Tidewater, Virginia area, where he was also choral director at the Unitarian Church of Norfolk.

As a composer Hailstork is postmodern, pluralistic, and above all pragmatic. He has written much for orchestra, for amateur choruses and a surprisingly large amount of organ music. Much of his music refers to spirituals and African American subject matter, but not exclusively. His style is fluid, ranging from a boisterous modernism to a delicate atonality, to devoutly reverent tonal counterpoint. *Sonata da Chiesa* illustrates mostly the last mode. The 17th-century term “sonata da chiesa” denoted instrumental chamber music suitable for religious meditation; Hailstork has expanded on the concept to give us an orchestral analogue to a choral Mass. The piece's seven sections, played without pause, have titles taken from liturgical music: *Exultate*, *O Magnum Mysterium*, *Adoro*, *Jubilate*, *Agnus Dei*, *Dona Nobis Pacem* and

*Exultate (reprise)*. The *Exultate* is a vigorous chorale verging on ecstasy. *O Magnum Mysterium* is in quieter counterpoint, quite chromatic, yet without abandoning a sense of tonality. *Adoro* is like a slow dance, with an insistent melody introduced in the viola solo, and in fact the entire work gains color from frequent solos for the first-chair players. The *Jubilate* is more energetic and highly syncopated with changing meters. The *Agnus Dei*, the emotional center of the work, is a soft chorale in a minor key, limned by gestures of melodic filigree. *Dona Nobis Pacem*, a chantlike chorale often in 5/4 meter, gradually crescendos to a final statement of the opening *Exultate*.

—Program note by Kyle Gann

## **Symphony No. 9 in E minor, “From the New World”, Op. 95, B. 178**

*Antonín Dvořák (1841-1904)*

Dvořák might never have come to the new world—or composed a symphony by the same name—had it not been for the tenacity of a dedicated, indefatigable, and fabulously wealthy woman. Jeanette M. Thurber, the wife of a millionaire green-grocer, had single-handedly established the National Conservatory of Music in New York City. When the conservatory needed a new director in 1892, Thurber set her sights on Dvořák. At first Dvořák wasn’t interested. But Thurber persisted, and after a long series of cables culminating in an offer of twenty-five times his current salary, Dvořák finally relented.

Once in America, Dvořák was drawn to American folk music of every kind. He frequently asked a Black composition student, Harry T. Burleigh, to sing and play him Negro spirituals and plantation songs. According to Burleigh, “Dvořák just saturated himself with the spirit of these old tunes.”

Dvořák said: “I am convinced that the future music of this country must be founded on what are called the Negro melodies. In the Negro melodies of America I have discovered all that is needed for a great and noble school of music. America can have her own music, a fine music growing up from her own soil and having its own special character—the natural voice of a free and great nation.” Dvořák set out to capture that spirit in his new symphony. (The

composer was correct in his assessment in every particular save one: he could not have known that the “great and noble school of music” he predicted would one day become known as “jazz.”)

The debut of the Ninth sparked a debate over just how American it really was. No one can miss the resemblance of the first movement’s flute solo to *Swing Low, Sweet Chariot*. The second movement’s English horn melody is so like a Negro spiritual that someone later turned it into one, writing words to go with Dvořák’s music. And we have it from Dvořák that Longfellow’s *Song of Hiawatha* inspired the symphony’s middle movements—the second movement by Minnehaha’s funeral scene, the third by the ritual Indian dance. But the music was Dvořák’s: “I have simply written original themes embodying the peculiarities of Negro and Indian music and, using these themes as subjects, have developed them with all the resources of modern rhythm, harmony, counterpoint and orchestral color.”

Yet when European audiences heard the Ninth, they found it to be as Bohemian as anything Dvořák ever wrote—and they were correct. Despite his enthusiasm, Dvořák’s knowledge of American music was superficial; when he wasn’t actively trying to sound American he sounded just like Dvořák. And those who hear the landscapes of America in the Ninth might be surprised to know that Dvořák composed it before he had set one foot outside New York City. Perhaps it is, as Kurt Masur has observed, a great tragic symphony written on the theme of homesickness.

All such questions are insignificant beside the achievement of the symphony itself. It brims over with melody and drama. Its emotional span runs from quiet tenderness to sheer ferocity. It is full of magical moments—one thinks of the other-worldliness of the second movement’s opening chords, and how they are reincarnated with fearsome power in the Finale. If Dvořák took little that was truly American, he gave back what is arguably the greatest symphony composed on these shores: a magnificent gift from a generous man. Our gratitude is due him—and, of course, to Thurber.

—*Program note by Mark Rohr*

# Personnel

*Text that is bold and underlined is a hyperlink and can be clicked or tapped for more information.*

## **Renee Gilliland**, conductor

Renee Gilliland conducts the University of Colorado Boulder Philharmonia Orchestra where she is pursuing a Doctor of Musical Arts under the instruction of Maestro Gary Lewis. Concurrently, she is the assistant conductor of the Boulder Philharmonic Orchestra. Previously, Gilliland has conducted the CU Boulder Campus Orchestra and Anschutz Medical Campus Orchestra. Gilliland has also served as the associate conductor of the Denver Philharmonic Orchestra. She was awarded an Artist Diploma in orchestral conducting from the University of Denver where she was the assistant conductor of the Lamont School of Music Symphony and Opera Theater Orchestras.

Gilliland has conducted in workshops and festivals in the United States as well as abroad in Austria, Bulgaria, Ukraine and the Czech Republic. She has conducted works in concert with the Boulder Philharmonic, the El Paso Symphony, Boulder Concert Band and Bang on a Can All Stars among others. In 2021, Gilliland was featured in the inaugural Girls Who Conduct Conducting Symposium: Diverse Pathways to the Podium as part of the Ensemble Showcase. Passionate about discovering and promoting diverse repertoire, Gilliland contributes as the youth orchestra assistant editor for the African Diaspora Music Project. Gilliland enjoys working with musicians of all ages and bringing to life works of living composers.



## **Kedrick Armstrong, conductor**

Praised by the Chicago Tribune for his ability to “simply let the score speak for itself,” Kedrick Armstrong enjoys a wide range of conducting. Armstrong was recently appointed as creative partner and principal conductor of the Galesburg Symphony Society/Knox-Galesburg Symphony. During the 2022-2023 season, Armstrong will debut at the Lyric Opera of Chicago, premiering a new opera, *The Factotum*, by Will Liverman and K Rico.

Future engagements include the Opera Theater of Saint Louis, Houston Grand Opera and the world premiere of Irene Britton Smith’s *Sinfonietta* (1956) with the University of Colorado Boulder Symphony Orchestra. Armstrong has appeared with the Oakland Symphony, Chicago Opera Theater, Chicago Sinfonietta, DePaul University Opera Theater and Wheaton College OperaMainstage. Armstrong uses his voice as a Black conductor to advocate for classical music’s performance, publication and preservation of minority voices. This advocacy and research have led to various speaking engagements and his current appointment as the Porter Research Fellow with the University of Colorado Boulder’s American Music Research Center, where he’s also pursuing an Master of Music in orchestral conducting.

# Philharmonia Orchestra

## Violin

Olivia Breen  
Alyssa Byrne  
Alex Earle  
Corbin Glover  
Regina Helgoth  
Richi Hsieh  
Logan Indge  
*Concertmaster*  
Abigail Leaver  
Jacob Lei  
Aaron McCulloch  
Sarah Payton  
Eli Pouliot  
Quinn Rubin  
Marcus Schaller  
Anna-Claire Schultz  
*Principal*  
Jacob Stewart  
Max Tuning  
Adam Weller

## Viola

Michelle Davis  
Rebecca Donoho  
Chloe Ehrmantraut  
Len Eppich  
Madeline Guyer  
Bryce Kayser  
*Principal*

## Cello

Mackenzie Baca  
Amy Delevoryas  
*Principal*  
Marti Flickinger  
Logan Kuhlman  
Nia Lepore  
Ha Thanh Pham  
Everlin Roark

## Double bass

Joey Aigner  
Ella Bajcsi  
*Principal*  
Daniel Guerrero  
Paul Marshall

## Flute

Erika Gossett  
Ally Kreider  
Ayla Lantz

## Oboe

Ricky Arellano  
Zane Holland  
Laura Lambrech

## Clarinet

Ashley Civelli  
Kevin Halsey  
Gracie Lime

## Bassoon

Ross Lowrey  
Dean Weatherbie

## Horn

Abbie French  
Ervin Keeling  
Josiah Smith  
Olivia Walt  
Joy Xiaodan

## Trumpet

Noah Solomon  
Colin Terk

## Trombone

Caleb Arivett  
Jorin Benson  
Scott Underwood

## Tuba

Lucy Rogers

## Timpani

Justin Doute

## Percussion

Lily Manzanares

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College of Music

UNIVERSITY OF COLORADO **BOULDER**



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### Interim Associate Dean for Graduate Studies

Leila Heil

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Susan Thomas

### Assistant Dean for Concerts and Communications

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### Assistant Dean for Budget and Finance

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