

# CU★PRESENTS

2022-23 Season



College of Music  
UNIVERSITY OF COLORADO BOULDER

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**CU ★ PRESENTS** is the home of performing arts at the University of 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.*

# Chamber Orchestra

Gary Lewis, conductor

7:30 p.m., Thursday, Oct. 20, 2022

Grusin Music Hall

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## Program

### **Chokfi'**

Jerod Impichchaachaaha' Tate (b. 1968)

### **Ancient Airs and Dances, Suite No. 1**

Ottorino Respighi (1879-1936)

- I. Balletto: "Il Conte Orlando"
- II. Gagliarda
- III. Villanella
- IV. Passo mezzo e mascherada

### **— Intermission —**

### **Symphony No. 104 in D major, (H. 1/104)**

Franz Joseph Haydn (1732-1809)

- I. Adagio – Allegro
- II. Andante
- III. Menuetto and Trio: Allegro
- IV. Finale: Spiritoso



# Program notes

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

## **Chokfi'**

*Jerod Impichchaachaaha' Tate (b. 1968)*

*Chokfi'* is the Chickasaw word for rabbit, who is an important trickster legend within Southeast American Indian cultures. Inspired by a commission for youth orchestra, I decided to create a character sketch that would be both fun and challenging for the kids. Different string and percussion techniques and colors represent the complicated and diabolical personality of this rabbit person. In honor of my Muscogee Creek friends, I have incorporated a popular tribal church hymn as the melodic and musical base.

—*Program note by composer*

## **Ancient Airs and Dances, Suite No. 1**

*Ottorino Respighi (1879-1936)*

The beginning of the twentieth century was a period marked by furious experiment as composers looked for new directions that would take them away from what had come before, namely nineteenth century romanticism. One of the most important developments came near the end of the First World War as a number of composers began to explore pre-romantic music. These were styles which featured an emotionally restrained approach that offered a refreshing change from the melodramatic and sometimes bombastic style played by the gigantic ensembles of the late romantic era. Sometimes called the “Back to Bach” movement when it alluded to baroque style, this style became more or less officially known by the vague term neoclassicism. Neoclassicism would eventually come to refer to a style that was unmistakably modern, but influenced by various characteristics of baroque music such as the use of small performing groups and an increased use of counterpoint. Another aspect of the movement, though, was the borrowing of actual old music and then arranging it in modern style. One of the early examples of this old-wine-in-new-bottles approach were the three suites of *Ancient Airs and Dances* by

Ottorino Respighi, the first of which, heard today, was written in 1917. Respighi was something that not all composers are, namely a trained musicologist with an extensive knowledge of baroque and pre-baroque music. In this case, Respighi borrowed lute music of the Italian Renaissance period that had been collected by a fellow musicologist and early music performer named Oscar Chilesotti.

These “handshakes across the centuries,” as they have been called, offered various possibilities. A few years after Respighi had written his first suite, Igor Stravinsky, for example, produced his ballet *Pulcinella*, which borrowed baroque period melodies but made substantial changes in rhythms and harmonies. Respighi, on the other hand, remains closer to the originals, using primarily his remarkable skill at orchestration to bring 16th century lute music into a different context. Incidentally, Respighi acquired some of his knowledge of orchestration from one of the greatest masters of the art, Nicolai Rimsky-Korsakov, who wrote a well known textbook on the subject and served as Respighi’s teacher for a brief period while living in St. Petersburg and playing the viola in the Russian Imperial Theater. Respighi’s orchestrations are best known to the public through his large, colorful works such as *Pines of Rome*, but here he creates an intimate, chamber-music like atmosphere.

The opening movement, entitled *Balletto detto Il Conte Orlando*, is based on a work dating from 1599 by the Italian composer Simone Molinaro. The movement begins with full orchestra in a major key and then moves to a contrasting section in minor announced by the oboe. A brief return of the opening material closes the movement.

The second movement, entitled *Gagliarda*, is a reworking of a piece written in the 1550’s by Vincenzo Galilei, father of the famous astronomer and an important musical figure of the time in his own right. The galliard, as it is spelled in English, was a popular dance of the Renaissance and early Baroque periods. This movement opens with full orchestra and then moves to a contrasting middle section featuring smaller groups of instruments. The drone bass in this section emphasizes the folk-like character of the dance, after which we hear a reprise of the opening portion.

The third movement, *Villanella*, is based on a renaissance period lute piece by an anonymous composer. This poignant slow movement begins with a beautifully expressive oboe solo playing plaintively against pizzicato strings. A contrasting middle section is somewhat faster and then the opening portion returns, this time featuring a cello solo.

The finale, *Passo mezzo e mascherada*, is also based on anonymous sources. The *passo mezzo* was a lively Italian folk dance while the *mascherada* was music intended for use at masquerade balls. A single trumpet is added here for the first time, helping to bring the work to a festive conclusion.

—Program note by Daniel Maki

## **Symphony No. 104 in D major, (H. 1/104)**

*Franz Joseph Haydn (1732-1809)*

Joseph Haydn (1732-1809) was treated like royalty—or at least like Europe’s greatest composer—upon his arrival in England at the beginning of 1791 for a residency during which the first set of Salomon’s symphonies, Nos. 93-98, would be presented. Later, another series of six—the rest of the 12 so-called “London Symphonies”—was composed in Vienna. Haydn returned to a breathlessly expectant London in 1794. The English were not disappointed.

The last symphony, the present work, to which alone among the 12 the name “London” has become particularly attached, was first heard in 1795, and was also the main event of Haydn’s London farewell concert, for his own benefit, three weeks later. Of the latter, Haydn recorded in his diary: “The hall was filled with a picked audience. The whole company was delighted and so was I. I took in this evening 4000 gulden. One can make as much as this only in England.”

Whether or not Haydn had decided that this would be his last symphony—which it is—everything about it projects the feeling of a “statement,” including the boldly decisive, symmetrical introduction, as distinct from the improvisatory feeling Haydn conveys in similar circumstances elsewhere: two portentous D minor episodes framing a smaller one in the key of F major. The dark drama nonetheless gives way to something quite different (otherwise it wouldn’t be Haydn, master of the unexpected), a charging, joyous *Allegro*.

Reversing the procedure, the *Adagio* begins with an innocent, lilting G major melody in the first violins, which darkens almost imperceptibly as the other strings enter, then changes its personality as the winds play a little lament, whereupon the whole orchestra bursts out in (minor key) fury.

The burly minuet has a particularly jaunty trio, dominated by solo oboe and bassoon, while the grand finale—to London and to Haydn, the symphonist—is a potpourri of Slavonic folk tunes which Haydn heard during his years on the Esterházy estates. The opening theme had long been thought of as a London tribute, quoting from the street-song “Hot Cross Buns,” but in recent years has been identified as “Oj Jelena,” a ballad sung by the Croats living in Eisenstadt when Haydn made his home there.

—*Program note by Herbert Glass*

# Personnel

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

**Gary Lewis**, conductor

## Chamber Orchestra

### **Violin I**

Greg Abrell  
Victor Avila-  
Luvsangenden  
Olivia Breen  
Jordan Grantonic  
Richi Hsieh  
Zhiqi Liu  
Veda Hingert-  
McDonald  
*Concertmaster*  
Joy Yamaguchi

### **Violin II**

Corbin Glover  
Regina Helgoth  
Hailey Jang  
MarieFaith Lane  
Abigail Leaver  
Aaron McCulloch  
Sarah Payton  
Eli Pouliot  
Quinn Rubin  
Marcus Schaller  
Jacob Stewart  
Max Tuning  
Adam Weller

### **Viola**

Finn Cruit  
Michelle Davis  
Rebecca Donoho  
Len Eppich  
Bryce Kayser  
Aaron Lockhart  
Daniel Moore  
Andy Sprinkle  
Preston Yamasaki

### **Cello**

Mackenzie Baca  
Marti Flickinger  
Logan Kuhlman  
Nia Lepore  
Peyton Magalhaes  
Conner Medberry  
Ha Thanh Pham  
Vincent Ramirez-  
Boyce  
Everlin Roark  
Louis Saxton  
Eric Vasquez  
Joshua Vierra

### **Double bass**

Joey Aigner  
Ella Bajcsi  
Victoria Bakewell  
Micah Celedon  
Daniel Guerrero  
Jacob Kaminski  
Paul Marshall  
Jake Thurston

### **Flute**

Shelby Anderson  
Courtney Badura  
Lauren Flaten  
Grace Law

### **Oboe**

Laura Lambrech  
Taysia Petersen  
Lisa Read

### **Clarinet**

Mark Bernard  
Yi Dong  
Gracie Lime  
Nikhila Narayana  
Gleyton Pinto

### **Bassoon**

J.T. Holdbrooks  
Sheridan Sturm  
Madison Triplett  
Dean Weatherbie

### **Horn**

Stacey DeGarmo  
Natalie Miller

### **Trumpet**

Noah Soloman  
Colin Terk

### **Percussion**

Sean Case  
Justin Doute

### **Harp**

Shelby Roberts

### **Harpsichord**

Christine Teng



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