

CU ★ PRESENTS

2022-23 Season



College of Music
UNIVERSITY OF COLORADO BOULDER

AT THE PERFORMANCE

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- Smoking is not permitted anywhere. CU Boulder is a smoke-free campus.

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.

Philharmonia Orchestra

Recollections of Country Life

Kedrick Armstrong, conductor

Renee Gilliland, conductor

7:30 p.m., Monday, Nov. 14, 2022

Grusin Music Hall

Program

Mighty River (2007)

Errollyn Wallen (b. 1958)

Kedrick Armstrong, conductor

Symphony No.6 in F major, Op. 68, (“Pastorale”)

Ludwig van Beethoven (1770-1827)

- I. Awakening of Cheerful Feelings upon Arriving in the Country
(Allegro ma non troppo)
- II. Scene by the Brook (Andante molto moto)
- III. Merry Gathering of Peasants (Allegro—Presto)—
- IV. Tempest, Storm (Allegro)—
- V. Shepherd’s Hymn—Happy and Thankful Feelings after the Storm
(Allegretto)

Renee Gilliland, conductor

Program notes

Mighty River (2007)

Errollyn Wallen (b. 1958)

Composing for the orchestra is my favourite challenge and this commission from the Rector and PCC of Holy Trinity Clapham Common and John Wates, to mark the bicentenary of the Abolition of the Slave Trade, is an especially important one for me.

It is an innate human instinct to be free just as it is for the river to rush headlong to the sea. That is the concept for this work.

The work makes reference to the hymn *Amazing Grace* and the spirituals *Deep River* and *Go Down Moses*. It is as if the perpetual motion of the music, like water, like time, through its sheer momentum, comes across the cries and echoes of human hearts and voices, singing out of suffering, repentance, humility and hope.

Each new piece I write is like an adventure and in composing *Mighty River* I reaffirmed my belief that history is a living thing of which we are all part. It has been a joy to have got to know John and Carol Wates (Carol is a distant relative of William Wilberforce) and to have discussed with them the creation and intentions of this work. I feel honoured to have been chosen to commemorate this very special day.

Mighty River is in a single movement and I dedicate it to my great-great-great-great-great-great grandmother. I will never know her but I praise her for her courage and toughness. Because of her I thrive.

—*Program note by Errollyn Wallen*

Symphony No.6 in F major, Op.68, (“Pastorale”)

Ludwig van Beethoven (1770-1827)

Premiered: December 22, 1808

The Sixth Symphony is unique among Beethoven’s symphonies because it appears to be program music. Beethoven himself gave it the nickname “Pastorale” and further headed each movement with a descriptive title that seems to tell a story: the arrival in the country, impressions beside a brook, a peasants’ dance which is interrupted by a thunderstorm, and a concluding hymn of thanksgiving once the storm has passed. Some have claimed that Romantic music begins with the Pastoral Symphony—they see it as a precursor of such examples of musical painting as Berlioz’s *Symphonie fantastique*, Mendelssohn’s fairyland scenes and Liszt’s tone poems, while others have tried to stage this music, complete with characters, costumes, and scenery.

Beethoven would have been astonished. He had no use for program music or musical portraiture, which he considered cheap trickery. His Sixth Symphony is in classical symphonic forms throughout. Even its “extra” movement, the famous thunderstorm, can be understood as a brief transition between the scherzo and the rondo-finale. And while this symphony refers to something outside the music itself, Beethoven wanted it understood as “an expression of feelings rather than painting.”

The Symphony in Brief

The first movement (“Cheerful impressions on arriving in the country”) is built on two completely relaxed themes; these do not offer the contrast that lies at the heart of sonata form, but instead create two complementary “Cheerful impressions.” The second movement (“Scene by the Brook”) is also in a sonata form built on two themes. Over murmuring lower strings, with their suggestion of bubbling water, the two themes sing gracefully. The movement concludes with three brief bird calls, which Beethoven names specifically in the score: nightingale (flute), quail (oboe) and cuckoo (clarinet). The scherzo (“Peasants’ merrymaking”) is a portrait of a rural festival; its vigorous trio echoes the heavy stamping of a peasant dance.

Just as the scherzo is about to repeat, it suddenly veers off in a new direction. Tremulous strings and distant murmurings lead to the wonderful storm. Gradually the storm moves off, and the music proceeds directly into the last movement, where solo clarinet and horn outline the tentative call of a shepherd's pipe in the aftermath of the storm. Beethoven then magically transforms this call into his serene main theme, given out by the violins. If ever there has been music that deserved to be called radiant, it is this singing theme, which unfolds like a rainbow spread across the still-glistening heavens.

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani and strings

-Program note by Eric Bromberger

Personnel

Kedrick Armstrong

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 a Master of Music in orchestral conducting.

Renee Gilliland

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.

Philharmonia Orchestra

Violin

Alyssa Byrne +
Alex Earle
Corbin Glover
Regina Helgoth
Logan Indge *
Jacob Lei
Aaron McCulloch
Sarah Payton
Eli Pouliot
Quinn Rubin
Marcus Schaller
Anna-Claire Schultz
Jacob Stewart
Max Tuning
Adam Weller

Viola

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

Cello

Mackenzie Baca
Amy Delevoryas +
Marti Flickinger
Logan Kuhlman
Nia Lepore
Connor Medberry
Ha Thanh Pham
Everlin Roark

Bass

Joey Aigner +
Ella Bajcsi
Daniel Guerrero
Paul Marshall

Flute

Courtney Badura
Erika Gossett
Ayla Lantz

Oboe

Ricky Arellano
Zane Holland

Clarinet

Gracie Lime
Nikhila Narayana

Bassoon

Ross Lowrey
Sheridan Sturm

Horn

Max Braun
Phillip Palmore
Josiah Smith
Olivia Walt

Trumpet

Noah Solomon
Colin Terk

Trombone

Caleb Arivett
Jorin Benson
Scott Underwood

Timpani + Percussion

Justin Doute
Elan Rochell-Share

Harp

Emily West

* *concertmaster*
+ *principal*

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College of Music

UNIVERSITY OF COLORADO BOULDER

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