



College of Music

UNIVERSITY OF COLORADO **BOULDER**

University Chamber Orchestra

Gary Lewis, director

Silas Huff, conductor

7:30 p.m., Thursday, March 15, 2018

Grusin Music Hall

Imig Music Building

Be engaged. Be inspired. Be here.

Be Boulder.

Program

Coriolan Overture

Ludwig van Beethoven
(1770–1827)

The Unanswered Question

Charles Ives
(1874–1954)

Silas Huff, conductor

Mozart's Hymn

Daniel Kellogg
(b. 1976)

Gary Lewis, conductor

Intermission

Symphony No. 103 in E-flat, Hob.I:103 (“Drumroll”)

- I. Adagio - Allegro con spirito
- II. Andante più tosto allegretto
- III. Menuetto
- IV. Finale: Allegro con spirito

Joseph Haydn
(1732–1809)

Silas Huff, conductor

Program Notes

Coriolan Overture Ludwig van Beethoven

Richard Wagner was right to point out that Beethoven might as well have written this overture for Shakespeare's tragedy *Coriolanus* as for the play by Heinrich von Collin. Unlike Wagner and most concertgoers today, Beethoven knew both plays ... but Collin was a friend of his, and his *Coriolan* had enjoyed considerable popularity in the years immediately following its first performance in 1802. Beethoven was inspired, either by friendship or theater, to put something of the story into music ... The first performance was given at one of two concerts at the palace of Prince Lobkowitz, where it was overshadowed by the premieres of the more genial Fourth Symphony and the Fourth Piano Concerto. The overture and the play were united just once in Beethoven's lifetime; in April 1807, at the Burgtheater in Vienna, apparently without success.

The Coriolan Overture is terse and strongly knit; it is as compact as anything Beethoven had written at the time. Beethoven finds enormous power in C minor, his favorite minor key. (Sketches for his Fifth Symphony, in the same key, were already well advanced at the time.) As in his Leonore Overture No. 3, finished the year before, he understood how to manipulate the outlines of sonata form to accommodate human drama. (Here, only the second theme appears in the recapitulation.)

Wagner described Beethoven's overture as a musical counterpart to the turning point in Shakespeare's *Coriolanus*. Many listeners have heard, in its tightly worded argument, the conflict between Coriolanus, the exiled leader who marches against his own people, and his mother Volumnia, who pleads for mercy until her son finally yields. The main themes readily lend themselves to this reading—the first fierce and determined, the second earnest and imploring. In the play, Coriolanus commits suicide; Beethoven's music disintegrates at the end. Beethoven surely identified with Coriolanus's lonely pride, for it marked every day of his own life. And, although his tough public image and brilliantly triumphant music argue otherwise, we now know that he, too, fought recurring suicidal tendencies.

—Note by Phillip Huscher, courtesy of the Chicago Symphony Orchestra

The Unanswered Question Charles Ives

Charles Ives (1874–1954) was a pianist, organist, composer, musical iconoclast and insurance tycoon, raised in Danbury, CT, by his father, the local bandmaster. Charles' musical education started as soon as he was old enough to read, and his father's progressive attitude toward music influenced young Charles from the beginning—he frequently wrote music that impersonated the sound of parade music (multiple bands playing different tunes at one time) and the sound of a local church choir singing well-known hymn tunes out of tune. Ives eventually went to Yale to study music and business, and founded Mutual Life Insurance. By the age 30, he was a millionaire.

Ives' musical innovations (such as poly-rhythms, bitonality and micro-tonality) were well ahead of their time, and his surrealist aesthetics and unconventional compositional techniques brought him disdain from critics and audiences. However, being liberated from the worries of earning a living as a composer, Ives composed without regard for others' opinions. Though his music was confined to obscurity for most of his lifetime, in his last years his music was “discovered” and garnered a deep respect. In 1947, Ives' Symphony No. 3 (written 36 years earlier) won the Pulitzer Prize, and he refused it, saying that contests were for little boys.

Between 1906 and 1908, Ives wrote a pair of “contemplations.” The second was The Unanswered Perennial Question (A Contemplation of a Serious Matter), scored for four winds, trumpet and off-stage string orchestra. Ives wrote an enlightening, yet cryptic description of the piece:

“The strings play [as silently as possible] ... They are to represent the ‘Silence of the Druids Who Know, See, and Hear Nothing.’ The trumpet [asks] ‘the Perennial Question of Existence’ ... The hunt for ‘The Invisible Answer’ undertaken by the flutes and other human beings becomes gradually more active, faster and louder ... [until] the ‘Fighting Answers’ ... seem to realize a futility and begin to mock ‘The Question’ — the strife is over for the moment. After they disappear, ‘The Question’ is asked for the last time, and the silences are heard beyond in ‘Undisturbed Solitude.’”

—*Note by Silas Huff*

Mozart's Hymn Daniel Kellogg

Mozart's Hymn was commissioned by L'Ensemble Orchestral de Paris and was premiered on January 10, 2006 at Théâtre des Champs-Élysées (where the Rite of Spring premiered) with Maestro John Nelson. The piece was commissioned to celebrate Mozart's 250th birthday and is inspired by Mozart's choral piece Ave Verum Corpus.

—*Note by Daniel Kellogg*

Symphony No. 103 in E-flat, Hob.I:103 Joseph Haydn

Franz Joseph Haydn (1732–1809) was born in Rohrau, Austria, to a middle-class family of tradespeople and music lovers. He inherited his parents' love of music and displayed great abilities in singing, harpsichord, and violin. When he was seven, he was recruited as a choirboy in St. Stephan's Cathedral in Vienna, where he sang often in church and court, and was later entrusted with the education of the younger choirboys (including his brother Michael) until his voice broke at the age of 17. Forced to make a living as a freelance musician, Haydn played violin, taught pupils, and worked as the personal servant to the Italian composer Nicolo Porpora. “I was forced to eke out a wretched existence by teaching young people,” wrote Haydn later. “Many geniuses are ruined by this miserable need to earn their daily bread, because they lack time to study ... I carried on with my zeal for composition during the night. I composed diligently, but not quite correctly, until I finally had the good fortune to learn the true fundamentals of composition from the famous Porpora.”

In 1766, Haydn won a composer's dream job when he was named orchestra director and court composer for Prince Paul Anton Esterházy (and later Prince Nikolaus, Paul Anton's successor). “My Prince was satisfied with all my works,” he told a friend. “I could try things out, observe what creates a good effect and what weakens it, and thus revise, make additions or cuts, take risks ... I had no choice but to become original.” When Nikolaus passed away in 1790, his son dismissed most of the court musicians. Haydn stayed on the payroll, though, and thus became free to accept other offers for work. He went to London, where he composed his greatest symphonies (Nos. 93–104, the so-called “London Symphonies”), earning Haydn the nickname “Father of the Symphony.” His contributions to the evolution of the string quartet are no less important, and there are reams of concertos, divertimentos, and instrumental chamber pieces. Haydn lived a long and artistically fruitful life. In his final years, the French occupation of Austria contributed to his growing depression. But when he died in 1809, the French mourned alongside the Austrians. Napoleon personally ordered a special honor guard placed at Haydn's house, and two important high-ranking French officers escorted his body to its final resting place.

Haydn's Symphony No. 103 in E-flat is nicknamed the “Drumroll” for its peculiar opening with a timpani roll, which, according to the London Morning Chronicle, “ ... excited the deepest attention.” The introduction is also remarkable because it is the longest of Haydn's slow symphonic introductions. This rest of the work features Croatian and Scottish folk melodies, and was an instant success with English audiences.

—*Note by Silas Huff*

Personnel

Violin

Ida Findiku**
Seth Bixler*
Maggie Brady
Jessica Chen
Sarah Elert
Mary Evans
Jonathan Galle
Megan Healy
Robbie Herbst
Lindsey Hoak
Marisa Ishikawa
Ryan Jacobsen
Jenna Kramer
Michael Miller
Kristen Olson
Elizabeth Potter
Karen Van Acker

Viola

Conrad Sclar*
Jonathan Asbury
Benjamin Barron
Javier Chacon
Abigail Dreher
Joey Fischer
Andrew Keeve
Breana McCullough
Erin Napier
Alice Sprinkle

Violoncello

Roberto Arundale*
Chas Barnard
Dakota Cotugno
Ernie Carbajal
Kamila Dotta
Nicholas Johnson
Gabriel Ramos

Contrabass

Jesse Fischer*
Christopher Norwood
Sélyne Tibbetts-Pagán

Flute

Joshua Hall
Joanna Hope
Margaret Sloyer
Brice Smith
Júlio Zabaleta

Oboe

Hannah Harm
Andrew Iannuccillo
Heather Macdonald
Kristin Weber

Clarinet

Jade Garcia
Maggie Greenwood
Rachel Wood

Bassoon

Gyungsun Im
John Kempzell
Jay Million
Kristina Nelson

Horn

Erika Hollister
Clark Stewart

Trumpet

Andrew DePree
Melinda Ho
Ryan Spencer

Timpani

Taylor Edwards

** Concertmaster

* Principal

Campus Orchestra

7:30 p.m., Tuesday, April 17
Macky Auditorium

The Campus Orchestra, comprised of music and non-music majors, performs a wide range of repertoire from Baroque through contemporary periods in both string and full-orchestra settings.



CU PERFORMING ARTS
music

Student Ensemble Events at the College of Music

CU Vocal Jazz Choirs

2 p.m., Sunday, March 4
Grusin Music Hall

Thompson Latin Jazz Ensemble

7:30 p.m., Thursday, March 8
Grusin Music Hall

Chamber Orchestra

7:30 p.m., Thursday, March 15
Grusin Music Hall

Percussion Ensemble

7:30 p.m., Monday, March 19
Grusin Music Hall

Latin Jazz

Percussion Ensemble

7:30 p.m., Thursday, April 5
Grusin Music Hall

Early Music Ensemble

4 p.m., Friday, April 6
Grusin Music Hall

CU Chamber Choirs

7:30 p.m., Sunday, April 8
Mtn. View United Methodist
Church, Boulder

African Highlife Ensemble

7:30 p.m., Saturday, April 14
Grusin Music Hall

CU Choirs

7:30 p.m., Sunday, April 15
Grusin Music Hall

Campus Orchestra

7:30 p.m., Tuesday, April 17
Macky Auditorium

Concert Band and Symphonic Band

7:30 p.m., Wednesday, April 18
Macky Auditorium

Boulder Laptop Orchestra (BLOrk)

7:30 p.m., Saturday, April 21
ATLAS Black Box

Japanese Ensemble

2 p.m., Sunday, April 22
Grusin Music Hall

Mariachi Ensemble

4:30 p.m., Sunday, April 22
Grusin Music Hall

University Choir and University Singers

7:30 p.m., Sunday, April 22
Grusin Music Hall

CU Symphony Orchestra

7:30 p.m., Tuesday, April 24
Macky Auditorium

Concert Jazz & Jazz II

7:30 p.m., Wednesday, April 25
Grusin Music Hall

CU at Boettcher

7:30 p.m., Monday, April 30
Boettcher Concert Hall
Denver Performing Arts Complex

Learn more at colorado.edu/music

Keep in touch! Send us your email address to be added to our music events mailing list by texting **612-888-3403**.

All data is confidential. Phone numbers are not collected nor used.

music+performance