



College of Music

UNIVERSITY OF COLORADO **BOULDER**

University Philharmonia and Campus Orchestra

Gary Lewis, director of orchestras

Cynthia Katsarelis, director, University Philharmonia

Silas Huff, director, Campus Orchestra

7:30 p.m., Tuesday, April 17, 2018
Macky Auditorium

Be engaged. Be inspired. Be here.

Be Boulder.

Program

University Philharmonia

Rumanian Folk Dances

- I. Bot tánc / Jocul cu băță ("Stick Dance")
- II. Brâul ("Sash Dance")
- III. Topogó / Pe loc ("In One Spot")
- IV. Bucsumí tánc / Buciumeana ("Dance from Bucsum")
- V. Román polka / Poarga Românească ("Romanian Polka")
- VI. Aprózó / Mărunțel ("Fast Dance")
- VII. Aprózó / Mărunțel ("Fast Dance")

Béla Bartók
(1881–1945)

Serenade for Strings

- III. Élégie: Larghetto elegiaco
- IV. Finale (Tema russo): Andante — Allegro con spirito

Peter Ilyich Tchaikovsky
(1840–1893)

— Brief Intermission —

Campus Orchestra

Carmen "Mini-Suite"

- I. Prelude
- II. Habañera
- III. Les Toréadors

Georges Bizet
(1838–1875)

Symphony No. 100 in G major ("Military")

- I. Adagio-Allegro
- II. Allegretto
- III. Menuetto: Moderato
- IV. Presto

Franz Joseph Haydn
(1732–1809)

Raiders March from *Raiders of the Lost Ark*

John Williams
(b. 1932)

Program Notes

Rumanian Folk Dances

Béla Bartók

Béla Bartók was a composer and ethnomusicologist. With composer Zoltán Kodály, he recorded folk tunes from villages in Hungary, Romania, Transylvania and beyond. The Rumanian Folk Dances are transcriptions with Bartók's harmonizations and arranged for the concert hall. From the folk material, Bartók gleaned elements which became part of his compositional language. It is possible to hear Bartók's field recordings—Google: Bartók field recordings Romanian Folk Dances.

Serenade for Strings

Peter Ilyich Tchaikovsky

Tchaikovsky's musical training was oriented towards western European styles, at a time when Russian nationalist composers were on the rise. This resulted in a creative tension for Tchaikovsky, writing "Russian" music in the formal musical styles of Western symphonists. The Serenade is a fine example, as a serenade is a classical form. However, the themes—especially in the finale—have aspects that resemble Russian chant and folk tunes.

—Notes by Cynthia Katsarelis

Carmen Mini-Suite

Georges Bizet (1838-1875)

At the very end of his life, Georges Bizet's tragic opera *Carmen* premiered in Paris. Though it would eventually become his greatest hit and a beloved staple of the operatic repertoire, the audience's reception in 1875 was merely lukewarm. The opera features a menagerie of colorful characters—the wily and sexy Spanish gypsy Carmen, a love-struck and naïve Spanish Soldier names Don Jose, a glamorously dashing Toreador—and Bizet brilliantly depicts each of them musically with inventive melodies and ingenious orchestration. The short suite of themes in this performance includes the opera's Prelude, a dark and dramatic foreshadowing of things to come; Carmen's Habanera, a seductive song during which she rejects repeated amorous approaches from different men, singing the that her "love is like a bird that will never be tamed"; and the "Toreador's Song," the triumphant march of the man who would finally win Carmen's affection...just before her jealous lover murders her.

Symphony No. 100 in G major (“Military”)

Franz Joseph Haydn (1732-1809)

The fame of Franz Joseph Haydn's symphonies had eclipsed that of his other works by the time he moved to London, where he composed his greatest symphonies (Nos. 93-104, the so-called “London Symphonies”). Haydn wrote 104 symphonies in his lifetime, earning him the unofficial title of “Father of the Symphony.” Haydn's music is marked by the elegance and structural integrity that was the highest accomplishment of classical composers, and he toyed with and finally established the musical form of the symphony until it had reached perfection. His legacy is one that Wolfgang Amadeus Mozart (1756-1791) inherited before passing the torch to Ludwig van Beethoven (1770-1827). Haydn's contributions to the evolution of the string quartet are no less important, and there exist also reams of concertos, divertimentos, masses, and instrumental chamber pieces.

Symphony No. 100 is nicknamed the “Military Symphony” because of its light and jaunty references to military music, namely the use of percussion instruments (in Haydn's day that was an anomaly). The symphony premiered in London on March 31, 1794, and on April 9, London's Morning Chronicle reported, “Another new symphony by Haydn was performed for the second time and the middle movement was again received with absolute shouts of applause. Encore! Encore! Encore! resounded from every seat. The Ladies themselves could not forebear. It is the advancing to battle and the march of men, the sounding of the charge, the thundering of the onset, the clash of arms, the groans of the wounded, and what may well be called the hellish roar of war increasing to a climax of horrid sublimity!” — *Notes by Silas Nathaniel Huff*

Raiders March from *Raiders of the Lost Ark*

John Williams (b. 1932)

One of the most popular and successful American orchestral composers of the modern age, John Williams is the winner of five Academy Awards, seventeen Grammys, three Golden Globes, and two Emmys... Shortly after scoring the music for Star Wars and The Empire Strikes Back, Williams collaborated with director Steven Spielberg on a different type of adventure film. After his swaggering portrayal of Han Solo in the Star Wars films, Harrison Ford was tapped to play a bespectacled archeology professor who moonlights as a globe-trotting treasure hunter in the wildly successful debut film of the *Indiana Jones* series, *Raiders of the Lost Ark*. The film took theaters by storm in 1981, with Williams' soundtrack featuring a rousing march that would eventually serve as the main theme for all four *Indiana Jones* movies. This march theme and the film's love theme have become instantly recognizable as unforgettable musical images of the iconic adventurer. — *Note courtesy of “The President's Own” United States Marine Band*

Personnel

University Philharmonia

First Violins

Holly Sidney**
Helena Schumann
Gretchen Devereux

Second Violins

Claire Ryan*
Ted Brandt
Krystian Salva
Mason Justus

Violas

Thomas Maeda*
Kayla Schlieper

Cellos

Taylor Barnes*
Sam Conner

Basses

Danielle Griner*
Nick Ten Wolde

* Principal Players

** Concertmaster

Campus Orchestra

Violins

Lina Osmundson**
Alexis Pring*
Alison Kessenich*
Colton Trigg*
Jessica Bishop
Cyron Completo
Taylor Cunningham
Max Bouricius
Sandy Burrell
Sam Conner
Alex Doner
Elliott Elder
Sam Farmer
Abby Gonzales
Kate Gregory
Koa Halpern
Stephanie Harris
Melia Ingham
Medina Juan
DJ McAllister
Hannah Livingston
Suchita Lulla
Michaela Marino
Brenden McBennett
Mayah McCumsey
Nola Melcher
Tyler Mixa
Emily Monk
Drew Morrill
Alicia Orr
Jeanne Phipps

Violas

Ian Rippel
Nathan Roura
Emma Scarano
Oksana Schuppan
Young-Young Shen
Amanda Swain
Joanna Thompson
Micaela Trautwein
Megan Ward
Davis Williams
Noah Williams
Denton Wu

Violas

Kyle Shaw*
Allyson Wheaton*
Anya Copeland
Estee Curry
Hannah Escareno
Hannah Kuchar
Zachariah Milby
Kolin Newby
Cameron Perkins
Eric Reifsteck
Paul Schroder

Cellos

Ryan Mahon*
Alexis Guzik*
Alex Bell
Aylecia Lattimer
Betsy Noecker
Connor Fredrick
Eleanor Hodgson
Gabriel Tauber
Jack Lazarus
Jen Kiskin
Joseph Lopez
Sonya Schuppan

Basses

Alek Joga
Alex Bozik
Justine Barrera
Nick ten Wolde
Portia Pray

Flutes

Claire Gunsbury*
Matthew Gentry
Jamyson Lindhorn
Nicole Peters

Oboes

Max Askari
Curtis James
Thomas Sellers

Clarinets

Jaret Anderson
Tanner Shioshita

Bassoon

Ben Pollard

Horns

Alex Lind
Gabriel Peterson

Trumpets

Nick Brubaker
Jacob Hough
Lauren Ware
Helen Welch

Trombones

Rebekah Jay
Alison Orthel
Yutaro Yazara

Tuba

Lucas Sletten

Percussion

Suzannah Miller
Nicholas Pogranichniy

* Principal Players

** Concertmaster

University Choir and University Singers

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



CU PERFORMING ARTS
music

Student Ensemble Events at the College of Music

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

7:30 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

Latin American 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