



College of Music

UNIVERSITY OF COLORADO **BOULDER**

CU Symphony Orchestra

Gary Lewis, director of orchestras

Scott O'Neil, guest conductor

with

Cynthia Katsarelis, graduate conductor

Silas Huff, director, graduate conductor

7:30 p.m., Tuesday, April 24, 2018

Macky Auditorium

Be engaged. Be inspired. Be here.

Be Boulder.

Program

Overture to *The Wasps*

Ralph Vaughan Williams
(1872–1958)

Silas Huff, conductor

Prelude to Act I of *Parsifal*

Richard Wagner
(1813–1883)

Cynthia Katsarelis, conductor

Nocturnes, L. 91

- I. Nuages (“Clouds”)
- II. Fêtes (“Festivals”)

Claude Debussy
(1862–1818)

Intermission

Symphony No. 1 in One Movement, Op. 9

Samuel Barber
(1910–1981)

Minueno

Patrick Bruce Metheny
Arr. Scott O’Neil
(b. 1954)

Scott O’Neil, conductor

Program Notes

Overture to *The Wasps*

Ralph Vaughan Williams

In 1908, already in his mid-thirties, Vaughan Williams spent three months in Paris studying orchestral technique under Ravel. Up until then he had composed little, apart from a few songs prompted by his interest in collecting English folk songs and a couple of orchestral pieces (both subsequently revised). Soon afterwards (1909), he was invited to write incidental music for a Cambridge University production of Aritosphanes' caustic satire on Athenian judiciary, the eponymous "Wasps". This, effectively his first venture into incidental music (for plays, radio programs and films), contains astonishingly accomplished orchestral writing in which the obvious influence of the French magician is married to a rotund, expansive and thoroughly English humor. Ravel recalled that Vaughan Williams was "the only one of my pupils who does not write my music." The Overture contains one little formal conundrum; emerging from the menacing buzzing of the Athenian judiciary, the perky first subject is quintessentially "Olde Englishe", leading smoothly into a vigorously fluid second subject—or does it? This could just as easily be a folksong-like "verse and chorus". Not to worry: some brief, waspish first-time bars let us enjoy the "puzzle" all over again. The perky tune takes off the heat for a long central episode on a seductively curvaceous third subject. A truncated da capo brings in a brief development of the first tune, neatly varied from perky to skipping, and involving a broad counter-melody. The music [finally] boils up into a varied reprise of the earlier subjects.

—Note by Paul Serotsky

Prelude to Act I of *Parsifal*

Richard Wagner

Wagner's opening Prelude to "Parsifal", his last opera (premiered in 1882), is an extraordinary expression in many respects. That it is called a Prelude, rather than an Overture (as is the operatic norm), is a particularly Wagnerian contrivance; largely composed from the opera's thematic motifs, it functions mainly as a preparation for the grandiose scope and tenor of the story that will unfold. Slowly and ponderously it introduces the tale, charged with an indescribable emotional undertow, its motifs build into wondrously majestic epiphanies and then melt into disarmingly somber and aching moments. With Wagner's incomparable gifts at orchestrating and molding themes and harmonies, one is left somewhere between pious reflection and immeasurably deep awe. This reverent reflection is precisely the frame of mind which Wagner intended for his listeners, as "Parsifal" was to be his ultimate achievement in art and social/religious theory. The story of "Parsifal", mythified by medieval writers and rewritten by Wagner, revolves around the spear that stabbed Christ's side on the Cross, and the goblet (Grail) that Christ drank from at the Last Supper. Wagner's rather complex libretto tells the story of a brotherhood of honorable men, the Knights of the Grail who are formed to guard those two sacred relics and to fight evil.

—Note by Max Derrickson

Nocturnes

Claude Debussy

The first performance of the *Prélude à l'Après-midi d'un faune* in 1894 had made Debussy instantly famous. By the date of that performance he had already embarked on his next major orchestral work, the *Nocturnes*, which, with "*Pelléas et Mélisande*", were to occupy his attention for the rest of the 1890s...As early as 1892, when Debussy was planning a tour of the United States (which never took place), he wrote to his patron Prince Poniatowski that the work he was planning to introduce during the tour, *Trois Scènes au crépuscule* ("Three Scenes at Twilight"), was "almost finished, that is to say that the orchestration is entirely laid out and it is simply a question of writing out the score." This work was based on the poem "Scènes

au crépuscule" by Debussy's friend Henri de Régnier, a close associate of Mallarmé. The first appearance of the actual title *Nocturnes* in Debussy's work comes in a letter written late in 1894 to the great Belgian violinist Eugène Ysaÿe, to whom the composer wrote: "I am working on three *Nocturnes* for violin and orchestra ... an experiment in the various arrangements that can be made with a single color—like the study of gray in painting."

Debussy's comment likening his music to "the study of gray" fits best with *Nuages* ("Clouds"), one of his most personal musical expressions. The subdued orchestral colors and dynamics (mostly piano and pianissimo, with only two forte passages, each lasting only a measure or two) hold the music within carefully prescribed limits. The spare opening gesture in clarinets and bassoons—alternating open fifths with thirds—grows and intensifies in the divided string parts, while the English horn solo interpolates a chromatic figure that outlines a diminished fifth. This English horn figure keeps reappearing, virtually without change, like a solid object around which the clouds float and swirl. Debussy himself wrote a program for the movement in which he said, "*Nuages* renders the unchanging aspect of the sky and the slow, solemn motion of the clouds, fading away in gray tones lightly tinged with white."

The clouds have dispersed for the second movement, *Fêtes* ("Festivals"). Debussy is supposed to have said that he was inspired by the merrymaking in the Bois de Boulogne, although the brilliant processions through Paris at the time of the Franco-Russian alliance, signed in 1896, probably played a part in the final conception of the music, with its fanfares heard softly in the distance, growing to splendid display, and then fading away as the music again dissolves into silence.

—*Note by Steven Ledbetter*

Symphony No. 1 in One Movement

Samuel Barber

"The form of my *Symphony in One Movement* is a synthetic treatment of the four-movement classical symphony. It is based on three themes of the initial *Allegro non troppo*, which retain throughout the work their fundamental character. The *Allegro* opens with the usual exposition of a main theme, a more lyrical second theme, and a closing theme. After a brief development of the three themes, instead of the customary recapitulation, the first theme, in diminution forms the basis of a scherzo section (*Vivace*). The second theme (oboe over muted strings) then appears in augmentation, in an extended *Andante tranquillo*. An intense crescendo introduces the finale, which is a short *passacaglia* based on the first theme (introduced by the violoncelli and contra-bassi), over which, together with figures from other themes, the closing theme is woven, thus serving as a recapitulation for the entire symphony."

—*Samuel Barber*

Minuano (Six Eight)

Pat Metheny

Patrick Bruce "Pat" Metheny was born into a musical family in Kansas City in 1954. Starting on trumpet at age eight, Metheny switched to guitar at age twelve. By age 15, he was working regularly with the best jazz musicians in Kansas City, receiving valuable on-the-bandstand experience at an unusually young age. Metheny first burst onto the international jazz scene in 1974, and at age 18 became the youngest teacher ever at the University of Miami. At 19, he became the youngest teacher ever at the Berklee College of Music. Metheny has three Gold Records and has won 20 Grammy Awards in twelve different categories, including Best Rock Instrumental, Best Contemporary Jazz Recording, Best Jazz Instrumental Solo and Best Instrumental Composition. *Minuano (Six Eight)* is a song title by the Pat Metheny Group on the album "*Still Life (Talking)*". It explores the relationship of the 3/4 meter and 6/8 meter through clever syncopation and hemiola.

Personnel

Violin

Marisa Ishikawa**
Megan Healy*
Seth Bixler
Maggie Brady
Jessica Chen
Sarah Elert
Ben Ehrmantraut
Mary Evans
Ida Findiku
Jonathan Galle
Grace Harper
Robbie Herbst
Lindey Hoak
Esther Hou
Ryan Jacobsen
Lindsie Katz
Paul Kim
Jenna Kramer
Lea Mattson
Michael Miller
Kristen Olson
Autumn Pepper
Elizabeth Potter
Natalie Smith
Kendalia Spencer
Kashmira Tata
Sophia Thaut
Karen Van Acker
Stephanie Yu

Viola

Conrad Sclar*
Jonathan Asbury
Benjamin Barron
Javier Chacon
Abigail Dreher
Joey Fischer
Jordan Holloway
Andrew Keeve
Dragana Loncar
Breana McCullough
Erin Napier
Alice Sprinkle
Allyson Stibbards
Sophia Wonneberger

Cello

Roberto Arundale*
Chas Barnard
Ernie Carbajal
Dakota Cotugno
Kamila Dotta
Eliot Johnson
Nicholas Johnson
Elisabeth Murphy
Gabriel Ramos
Christine Sears
Haley Slaugh
Double Bass
Brett Armstrong*
Eleanor Dunlap
Jesse Fischer
Christopher Norwood
Sélyne Tibbetts-Pagán
Jordan Walters

** *Concertmaster*

* *Principal player*

Piccolo

Kathryn Hendrickson
Brice Smith

Flutes

Joshua Hall
Kathryn Hendrickson
Joanna Hope
Margaret Sloyer
Brice Smith

Oboe

Hannah Harm
Andrew Iannuccillo
Heather Macdonald
Michael Ochoa
Kristin Weber

English Horn

Heather Macdonald

Clarinets

William Bond
Jade Garcia
Maggie Greenwood
Ellen Crane Kennedy
David Leech
Emily Wangler
Rachel Wood

Bass Clarinet

Annaka Hogelin

Bassoon

Michelle Chen
Jay Million Zhang

Contrabassoon

John Kempzell

Horns

Maggie Barnes
Josh East
Jason Friedman
Ashley Gulbranson
Erika Hollister
Megan Hurley
Noelle Limbird
Chandler Spoon

Trumpets

Melinda Ho
Brandon Norton
Ryan Spencer
Jacob Wallace

Trombone

Megan Dudek
Ben Garcia
Evan Johnson
Joshua McCann
Aaron Zalkind

Tuba

Patrick Young

Percussion

Ryan Pride
Alberto Ortega
Taylor Edwards
Julian Kley

Electric Bass

Christopher Norwood

Guitar

Alex Heffron

Piano

Benjamin Thompson

CU @ Boettcher

7:30 p.m., Monday, April 30

Boettcher Concert Hall, Denver Performing Arts Complex

CU Boulder's Wind Symphony caps off the school year with an evening of exciting new music at Boettcher Concert Hall in Denver. The free concert features a world premiere by Emily Cooley, spotlights talented flutist Christina Jennings, and honors the late composer David Maslanka with a performance of his "Child's Garden of Dreams."



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**.

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music + *performance*