



# CU Symphony Orchestra

Gary Lewis, conductor

Aaron Zalkind, trombone soloist

7:30 p.m., Tuesday, Feb. 12, 2019  
Macky Auditorium



CU ★ PRESENTS

# Program

**D'un matin du printemps**

Lili Boulanger  
(1893-1918)

*Silas Huff, conductor*

**Concertino for Trombone and Orchestra, Op. 4**

Ferdinand David  
(1810-1873)

*Aaron Zalkind, trombone*

## Intermission

**Symphony No. 9 in E-flat major, Op. 70**

Dmitri Shostakovich  
(1906-1975)

*Gary Lewis, conductor*

# Program notes

## D'un matin du printemps

In 1913, a 19-year-old music student named Lili Boulanger became the first woman to win the most prestigious composition prize in France—the Prix de Rome. Won by the likes of Berlioz, Bizet, Gounod and Debussy, the Prix launched Boulanger to international fame. Born and raised in Paris by well-connected parents (her father Ernest was a successful composer who had won the Prix de Rome in 1835), Boulanger was surrounded and educated by the greatest musicians in Paris at the turn of the century—Gounod, Massenet, Saint-Saens, Fauré and Ravel were regular visitors at the Boulanger household. Considering the depth, craft and maturity of her music at such a young age, many musicologists believe Boulanger was

poised to become a composer of great historical significance, possibly changing the course of twentieth-century music. However, she was plagued by ill health, and Boulanger's legacy was cut short by her tragic and untimely death at the age of 24.

In the fall of 1917, Boulanger composed a pair of chamber pieces for piano trio: *D'un matin du printemps* ("Of a spring morning") and *D'un soir triste* ("Of a sad evening"). She intended to orchestrate the two pieces, but as the new year approached, her health fell into steep decline. In the winter of 1918, shortly before her twenty-fifth birthday, Boulanger, too weak to write, dictated the orchestration to her sister Nadia, who dutifully transcribed them, just before Boulanger passed

away. After Boulanger's death, Nadia dedicated herself to preserving her late sister's legacy and saw to the publication and performance of many of Boulanger's works. In 1920, *D'un matin du printemps* for large orchestra was premiered in Paris. In 1983, conductor Joann Falletta and violinist Terrie Baune created a new edition of the work for a recording with the Women's Philharmonic, and since 1993 (what would have been Lili Boulanger's hundredth birthday), many performers have taken a new interest in Boulanger's oeuvre.

*D'un matin du printemps* displays a true mastery of compositional and orchestrational technique. The flute sings the first jaunty and playful theme before passing it to the violins. A more mysterious second theme emerges in contrast to the first, revealing the heavy influence of Debussy. Later, the cello section takes up a leisurely melody, accompanied by a solo flute, before the full orchestra lurches into the last restatement of the main theme with the strings playing in full ardor. Flaring arpeggios in the winds and thrilling scales in the strings hurdle us toward the final bar line until the harp plays an ebullient, cascading glissando and this spring morning crashes to an end.

—*Program note by Silas Huff*

## Concertino for Trombone and Orchestra, Op. 4

Ferdinand David began his career serving as a violinist at Königstadt Theatre in Berlin from 1826 to 1829. In 1836, David went to Leipzig and became the concertmaster of the Gewandhaus orchestra under Felix Mendelssohn and held this post for the rest of his life. On March 13, 1845, he premiered Mendelssohn's Violin Concerto in E minor, Op. 64, and the piece was dedicated to him after this performance. David was also active as a composer, writing five concertos and other solo works for violin and orchestra as well as concert pieces for various wind instruments.

David's Concertino for Trombone and Orchestra, Op. 4, was composed in 1837. It was dedicated to Karl Traugott Queisser, who was a good friend of David, and also played in the Gewandhaus Orchestra, where David was the

new concertmaster. There are many myths about how this concertino came about, but one of the most probable versions is that David rewrote one of his already mostly-finished violin pieces into this trombone concertino. Queisser initially asked Mendelssohn to write him a trombone concerto, but as Mendelssohn did not have the time for it, David might have suggested him to use his composition for this purpose ... The piece was premiered at the Gewandhaus with Queisser playing the solo part and Mendelssohn conducting. It was an immediate success, both in Germany and abroad. —*Program note courtesy of Jessica Nay and Stephen Larmore*

## Symphony No. 9 in E-flat major, Op. 70

Dmitri Shostakovich (1906–1975) seemed to live in an eternal purgatory of identity. Born in St. Petersburg of Polish ancestry (his great-grandfather had rebelled against the Russians in 1830 and was exiled to Siberia), he was a member of the first generation of Soviet artists. He spent his career being praised and panned by critics, exalted and banned by the government, and admired and despised by his peers and the musical world outside of the Soviet Union. In 1926, he was praised as a prodigy; in 1930, his work was banned. In 1934, he was declared the future of Russian music. In 1936, he was declared an “enemy of the people,” his music was called “crude, primitive, and vulgar,” and his colleagues—all too willing to side with Stalin—offered publicly to “straighten him out.” In 1937, terrified that his family would be penalized, he redeemed himself with the Fifth Symphony (submissively subtitled “A Soviet Artist's Response to Just Criticism”). He won the coveted Stalin Prize in 1940, and a year later composed the Seventh Symphony (“Leningrad”) to more official acclaim. But following his Eighth Symphony he was declared a “perverse formalist” and forced abjectly to apologize to the public for his misdeeds.

Thus ran Shostakovich's career—a sequence of events that would surely give any artist an identity complex. A lifelong communist and Soviet Party member, he constantly paid homage to—then thumbed his nose at—the Soviet establishment.

Accounts vary as to how fervent of a Soviet he was, but to his credit no one was able to quote him saying anything clearly against the Party. In addition to these conditions, in 1945 Shostakovich faced yet another challenge: ever since Beethoven's celebrated "Ode to Joy" of 1824, symphonists were expected by the public to produce grandiose and auspicious ninth symphonies as the pinnacle of their creative faculties. According to Russian journalist and musicologist Solomon Volkov, Shostakovich said, "They wanted a fanfare from me, an ode... They wanted me to write a majestic ninth symphony. Everyone praised Stalin and now I was supposed to join in this unholy affair."

Shostakovich did the opposite. His Ninth Symphony is an exercise in neo-classical frivolity. The first movement is a fluffy escapade featuring playful violin melodies and trombone raspberries—a sort of circus march rather than a victory march. The second movement is a remorseful elegy, full of angst and apprehension.

The third movement is a scherzo. The fourth movement is a sorrowful bassoon recitative that leads into the finale—a heartfelt lament that evolves into a cartoon-like sprint to the end. The symphony is great, if not a consummate display of Soviet greatness. The eminent conductor Yevgeny Mravinsky, who premiered the piece, wrote that it "scoffs at complacency, pompousness ... [but] the symphony is not entirely ironical. It also has genuine lyricism and profound sorrow."

Soviet music critics responded favorably at first, but after the Party condemned the Ninth Symphony, they fell in line. The work was censured for its "ideological weakness" and because it did not "reflect the true spirit of the people of the Soviet Union," but Shostakovich eventually fell back into good favor after Stalin's death in 1953 ... and then out ... and then in again. His status as the foremost symphonist of the twentieth century is secure (he wrote 15), and his operas, ballets, film scores and concertos richen his catalog of output.  
—*Program note by Silas Huff*

# Biographies

Trombonist Aaron Zalkind is an orchestral musician, chamber musician and educator living in Boulder, Colorado. Zalkind has been a member of several music festivals throughout the United States, including the National Repertory Orchestra, the Pierre Monteux School, the Brevard Music Center and the National Orchestral Institute. Zalkind has also performed with a number of professional ensembles, including the New World Symphony, the Colorado symphony, the Breckenridge music festival and the Boulder Philharmonic. An avid chamber musician, Zalkind was a member of the Juilliard Trombone Quartet, who in 2016 took first prize at the American Trombone Workshop in Washington D.C. Zalkind is currently pursuing a doctorate in trombone performance and pedagogy at the University of Colorado Boulder. Aaron's primary mentors include Peter Ellefson, Joseph Alessi, William Stanley and Larry Zalkind. Aaron holds a masters degree from the Juilliard School and a bachelor's degree from Indiana University.

# Personnel

## **Violin**

Ingrid Anderson  
Jackson Bailey  
Kimberly Bill  
Seth Bixler  
Maggie Brady  
Benjamin Ehrmantraut  
Mary Evans  
Grace Harper  
Megan Healy  
Robbie Herbst  
Lindey Hoak  
Mackenzie Hoffman  
Marisa Ishikawa  
Ryan Jacobsen  
Sun Mi Jin  
Lindsie Katz  
Hannah Kennedy  
Jenna Kramer  
Paul Kim  
Michael Miller  
Soria Nguyen  
Kristen Olsen  
Ava Pacheco  
Autumn Pepper  
Elizabeth Potter  
Helena Schumann  
Holly Sidney  
Natalie Smith  
Kendalia Spencer  
Kashmira Tata  
Sophia Thaut  
Rosalee Walsh

## **Viola**

Jonathan Asbury  
Javier Chacon  
Ariel Chien

Jaryn Danz  
Abigail Dreher  
Autumn Greenlee  
Jordan Holloway  
Jessica Kus  
Elizabeth Macintosh  
Breana McCullough  
Stephanie Mientka  
Erin Napier  
Conrad Sclar  
Sophia Wonneberger

## **Cello**

Chas Barnard  
Ethan Blake  
Hannah Brown  
Ernie Carbajal  
Kamila Dotta  
Eliot Johnson  
Nicholas Johnson  
Jessica Lee  
Elisabeth Murphy  
Whitman Poling  
Gabriel Ramos  
Jacob Saunders  
Haley Slaugh  
Emily Taylor  
Nelson Walker

## **Double bass**

Justine Barrera  
Alex Bozik  
Timothy Chen  
Eleanor Dunlap  
Portia Pray  
Nick Ten Wolde  
Jason Thompson  
Jordan Walters

## **Piccolo**

Brice Smith

## **Flute**

Kaleb Chesnic  
Joshua Hall  
Joanna Hope  
Katie Scholl

## **Oboe**

Brittany Bonner  
Sophie Oehlers  
Curtis Sellers  
Grace Stringfellow

## **English horn**

Curtis Sellers

## **Clarinet**

Colby Bond  
Anoushka Divekar  
Maggie Greenwood  
Ellen Kennedy  
Daniel Mills

## **Bass clarinet**

Jacob Eichhorn

## **Bassoon**

Michelle Chen  
Gyungsun Im  
Jay Million  
Kristina Nelson  
Victor Zhang

## **Contrabassoon**

Ethan Shuler

## **Horn**

Maggie Barnes  
Josh East  
Erika Hollister  
Spencer Kosciak  
Kieran Scruggs  
Benjamin Shafer  
Chandler Spoon  
Erin Zinda

## **Trumpet**

Max McNutt  
Sam Milam  
Ryan Spencer

## **Trombone**

Evan Johnson  
Alison Orthel  
Kenny Ross  
Yutaro Yazawa

## **Tuba**

Patrick Young

## **Percussion**

Taylor Edwards  
Mallory Graves  
Ryan Pride  
Andrew Quinlan  
John Sevy

## **Harp**

John McColley

## **Celesta**

Sarah Thune

# Upcoming performances

🎟 Ticketed events   📺 Live broadcast at [cupresents.org](http://cupresents.org)

**Thursday, Feb. 14**  
**Undergraduate Vocal  
Scholarship Competition**  
7:30 p.m., Grusin Music Hall

**Mile High Jazz Festival:**  
**Paa Kow and his Afro-Fusion Orchestra  
with CU's Concert Jazz Ensemble 📺**  
7:30 p.m., Macky Auditorium

**Friday, Feb. 15**  
**Spring Festival of Choirs**  
7:30 p.m., Sacred Heart of Jesus Catholic  
Church, 1318 Mapleton Ave, Boulder

**Saturday, Feb. 16**  
**Artist Series**  
**Kodo One Earth Tour 2019 🎟**  
7:30 p.m., Macky Auditorium

**Tuesday, Feb. 19**  
**Faculty Tuesdays: SwingTime,  
WaltzTime, SambaTime: DANCE! 📺**  
7:30 p.m., Grusin Music Hall

**Wednesday, Feb. 20**  
**Pendulum New Music Ensemble 📺**  
7:30 p.m., Club 156, UMC

**Friday, Feb. 22**  
**Wind Symphony and  
Symphonic Band 📺**  
7:30 p.m., Macky Auditorium

**Sunday, Feb. 24**  
**Honors Competition Finals**  
12:30 p.m., Grusin Music Hall

**Monday, Feb. 25**  
**Concert Band 📺**  
7:30 p.m., Grusin Music Hall

**Tuesday, Feb. 26**  
**Faculty Tuesdays:**  
**Fantasies and Meditations 📺**  
7:30 p.m., Grusin Music Hall

**Thursday, Feb. 28**  
**Thompson Jazz Studies Combos 📺**  
7:30 p.m., Grusin Music Hall

**Tuesday, March 5**  
**Faculty Tuesdays: Age of Anxiety 📺**  
7:30 p.m., Grusin Music Hall

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