



# CU Boulder Campus Orchestra

Silas Huff and John McKeever, directors

7:30 p.m., Tuesday, April 23, 2019  
Macky Auditorium



CU ★ PRESENTS

# Program

**Dances from *The Bartered Bride***

Břech Smetana  
(1824-1884)

**Slavonic Dances**

*Silas Huff, conductor*

Antonín Dvořák  
(1841-1904)

**“Can-Can” from *Orpheus in the Underworld***

*John McKeever, conductor*

Jacques Offenbach  
(1819-1880)

**— Intermission —**

**Gold and Silver Waltz**

*Silas Huff, conductor*

Franz Lehár  
(1870-1948)

**Norwegian Dances**

Edvard Grieg  
(1843-1907)

**“Hoe-Down” from *Rodeo***

*John McKeever, conductor*

Aaron Copland  
(1900-1990)

# Program notes

*Program notes by Silas Huff*

## **Dances from *The Bartered Bride***

Bedřich Smetana is one of the great Czech nationalists and is still considered a national cultural hero in modern day Czech Republic—his statue stands over the Vltava River, just beside the Charles Bridge in Prague, and the main melody from his nationalistic tone-poem dedicated to that river chimes in Prague's main train station every time a train arrives or departs the stations.

Smetana's greatest opera, *The Bartered Bride*, is a charming and comical love story, considered by many to be the quintessential Czech opera. It was an immediate hit in Prague and quickly spread across Europe (it was the only nineteenth-century Czech opera to catch on widely outside of Prague). The dance numbers were so popular that the composer arranged a short suite of dances—including a polka, a furiant, and a “dance of the comedians”—for the concert hall.

## **Slavonic Dances**

Antonín Dvořák belonged to a group of Czech composers (along with Bedřich Smetana and Leoš Janáček) who were proponents of a late romantic movement known as nationalism. After studying music in Germany, Dvořák moved to Prague where he fell under the spell of Wagner and Brahms, but the music that affected him most was Bohemian folk songs. When he won the Austrian State Prize four years in a row, his fame began extending from Prague to Berlin and Vienna, and eventually London and America. Dvořák became a European superstar with all the benefits: numerous commissions, awards and appointments at prestigious conservatories. From 1892 to 1895 he lived in New York, directed a music conservatory and composed many of his finest works, including his ninth symphony, the *New World Symphony*.

In 1978, Dvořák composed a set of *Slavonic Dances* for piano four-hands. Copies of the piano pieces sold faster than the publisher could print them, so they insisted he write a second set. Shortly after the publication of the second set of *Slavonic Dances*, Dvořák orchestrated the lot of them brilliantly. The infectious melodies and dancing rhythms, spiced with charming simplicity and unbuttoned exuberance are balanced by occasional swings into a darker, sweeter melancholy.

## **“Can-Can” from *Orpheus in the Underworld***

Jacques Offenbach was a prolific German-French composer of operetta and other stage works. Born and (mostly) raised in the great Prussian city of Cologne, he moved to Paris at age 14 to study at the Conservatoire. He studied violin, theory and conducting, but excelled at the cello, of which he was a virtuoso performer. He worked in theater pits and played salons for several years, but found his calling as a composer with hits like *The Tales of Hoffman* and *Orpheus in the Underworld*. In 1840s Paris, the can-can, a high-energy, high-kicking dance became popular in dance halls. The “Galop Infernal,” better known as the “Can-Can,” from *Orpheus in the Underworld* quickly became ubiquitous in Parisian dance halls, and now appears in movies, television shows, commercials and nearly anywhere else producers crib from great classical composers.

## **Gold and Silver Waltz**

Franz Lehar (1870-1948) was a violinist, conductor, military band leader and composer, mostly of operetta. At age 18, he began working in opera theaters, and by 26 he was composing his own operettas. Most famous for *The Merry Widow*, Lehar composed no fewer than sixteen operettas, multiple film scores, two ballets, and several overtures and dances pieces for orchestra. His *Gold and Silver Waltz*

was written for Princess Pauline von Metternich, a wealthy socialite and patron of the arts in Vienna and Paris. She requested of Lehár “something especially fine,” and was rewarded with this frivolous, frothy and elegantly assembled waltz, suitable for any ball or concert.

### **Norwegian Dances**

Edvard Grieg is Norway’s musical pride and joy. When he was 15, he moved to Germany to study music at the famed Leipzig Conservatory where the music of Mendelssohn and Schumann was fresh in the air. These composers, plus Franz Liszt (Grieg’s idol and friend) heavily influenced his early compositions. After graduating in 1862, Grieg traveled throughout Europe, and in Copenhagen he came to grips with his enthusiasm for Scandinavian music, which set him apart from many of his contemporaries. With a burgeoning career at the young age of 29, the Norwegian government granted Grieg a life annuity, which allowed him to forget his monetary worries and concentrate on composition. Years later he would become a nationalist, dedicating himself to the composition of purely Norwegian music, and living happily in his Norwegian villa with his wife.

Grieg composed a suite of four dances inspired by Norwegian mountain folk melodies. The dances meld Grieg’s Germanic training with his nationalistic bent. The simple and endearing Norwegian melodies set over complex harmonies and figurations capture the imagination of the seasoned concert-goer without losing their grounding as iconoclastic folk tunes.

### **“Hoe-Down” from *Rodeo***

To musicians around the world, Aaron Copland represents all the best characteristics of America in the twentieth century. His music reflects the activity of urban life on one hand, and the vastness of open spaces on the other. His use of folk songs, jazz elements and aggressive dissonances of a machine age are all natural expressions of the man who felt he must be the definition of a twentieth century composer. He was, after all, born in 1900.

Copland’s cowboy ballet *Rodeo* was a smash hit from the first performance in 1942. The piece was so successful that Copland arranged a suite of four dance episodes from the ballet score for concert performance (the suite actually contains most of the ballet—only five minutes of music was cut). Of the four dance episodes from *Rodeo*, the most enduring is the “Hoe-Down,” which was inspired by a folk fiddle reel one might hear on the range on Saturday night. For many Americans, the music is associated with movies or television programs—the “Hoe-Down” has appeared in many—or even commercials. Upon hearing Copland’s “Hoe-Down” some find it difficult not to think: “Beef...it’s what’s for dinner.”

# Personnel

## **Violin**

Victoria Acuna\*\*  
Brandon Wu\*\*  
Thea Brandt\*  
Sydney Cooney\*  
Gretchen Devereux\*  
Nakyong Kim\*  
Alexis Pring\*  
Henry Wang\*  
Shreeya Basrur  
Max Messenger Bouricius  
Sandy Burrell  
Alex Doner  
Sam Farmer  
Andrew Ferraro  
Kaitlyn Hval  
Melia Ingham  
Julianne Kim  
Emily Koke  
Claire Lamman  
Annie Lell  
Megan Long  
Jean McClelland  
Nola Melcher  
Izabelle Moss  
Wolf Perry  
Jeanne Phipps  
Eric Rappeport  
Ian Rippel  
Nathan Roura  
Emma Scarano  
Garrett Schaaf  
Alex Schwartz  
Leon Shen  
Young-Young Shen  
Amanda Swain  
Colton Trigg  
Davis Williams  
Noah Williams

## **Viola**

Chloe Halvorson\*  
Thomas Maeda\*  
Allyson Wheaton\*  
Emma Cohen  
Anya Copeland  
Jessica Clarke  
Matthew Etter  
Rachael Fritchie  
Heather Mahon  
Thomas Mahre  
Zachariah Milby  
Eric Reifsteck  
Kayla Schlieper  
Paul Schroder

## **Violoncello**

Sam Conner\*  
Alexis Gurzick\*  
Niamh Brown  
Connor Fredrick  
Elisa V. Hobson  
Adrienne Hodgson  
Ellie Hodgson  
Ben Humphries  
Aylecia Lattimer  
Jack Lazarus  
Joseph Lopez  
Ryan Mahon  
Grace Matsey  
Lynzie McKee  
Ethan Street  
Gabriel Tauber

## **Bass**

Declan Griner\*  
Hailey Castillo  
Alek Joga  
Richie Puls  
Hunter Wilds

## **Flute**

Julia Beattie  
Matthew Gentry  
Sarah Stevenson

## **Oboe**

Katya Arquilla

## **Clarinet**

Zachary Mast

## **Bassoon**

Ben Pollard  
Anne Theurkauf

## **Horn**

Gabriel Peterson  
Alex Lind

## **Trumpet**

Nick Brubauer

## **Trombone**

Yutaro Yazawa

## **Euphonium**

Jackson Whitley

## **Tuba**

Lucas Sletten

## **Percussion**

Suzannah Miller  
Nicholas Pogradichniy

\*\* *Concertmaster*

\* *Principal String Player*

# Upcoming performances

📍 Ticketed events    📺 Live broadcast at [cupresents.org](https://cupresents.org)

## Wednesday, April 24

### **Concert Jazz Ensemble and Jazz Ensemble II** 📺

7:30 p.m., Grusin Music Hall

## April 25-28

### **Eklund Opera Program: The Turn of the Screw** 📍

An opera by Benjamin Britten

7:30 p.m., Music Theatre

## Tuesday, April 30

### **CU Symphony Orchestra** 📺

7:30 p.m., Macky Auditorium

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