

CU ★ PRESENTS

CU Symphony Orchestra

Gary Lewis, conductor

With

Colby Bond, clarinet

*Latecomers will be seated at the discretion of
the house manager.*

7:30 p.m., Thursday, Oct. 17, 2019
Macky Auditorium



College of Music
UNIVERSITY OF COLORADO **BOULDER**

Program

Overture to *The Magic Flute*, K.620

Wolfgang Amadeus Mozart
(1756-1791)

Clarinet Concerto

Slowly and expressively - Cadenza - Rather fast

Aaron Copland
(1900-1990)

Colby Bond, clarinet

— Intermission —

Symphony No. 5 in E minor, Op. 64

I. Andante - Allegro con anima

II. Andante cantabile con alcuna licenza

III. Valse: Allegro moderato

IV. Finale: Andante maestoso - Allegro vivace

Piotr Ilyich Tchaikovsky
(1840-1893)

Program notes

Overture to *The Magic Flute*, K.620

The final years of Mozart's tragically brief life were plagued by financial problems, due both to the troubled Viennese economy and the composer's own fiscal irresponsibility. Mozart was often reduced to begging for money. His letters to his friend and fellow Mason, Michael Puchberg, offer a heartbreaking glimpse into this unfortunate aspect of the composer's life. In September of 1790, Mozart wrote: "I will work—work so hard—that no unforeseen accidents shall ever reduce us to such desperate straits again." Mozart's final year was one of incredible productivity, even by his lofty standards. In 1791, he composed such masterpieces as his final Piano Concerto, K. 595, the E-flat String Quintet, K. 614, the motet for chorus and orchestra, *Ave verum corpus*, K. 618 and the Clarinet Concerto, K. 622. In addition, Mozart composed several smaller works, including songs, orchestral dances and cantatas. When illness claimed Mozart on December 5, 1791, at the age of 35, he was still at work on his extraordinary Requiem, K. 626.

Mozart also composed two full-length operas in 1791—*Die Zauberflöte* (The Magic Flute), K. 620, and *La clemenza di Tito* (The Clemency of Titus), K. 621. *The Magic Flute* is based upon a story by Jakob August Liebeskind. The Prince Tamino and Princess Pamina, aided by a magic flute, are able to survive extraordinary trials, and enter the Temple presided over by the High Priest, Sarastro. Emanuel Schikaneder, manager of the Vienna Theater auf der Wieden (and like Mozart, a Mason), authored the opera's libretto. Schikaneder also sang the lead comic role of the bird catcher, Papageno, in *The Magic Flute's* premiere. *The Magic Flute* is in the form of a *singspiel*, a popular form of light opera that alternates musical numbers and

spoken dialogue. It is a testament to Mozart's genius that he was able to transform this comic genre (as well as the rather convoluted fairy-tale plot) into a work of transcendent beauty and eloquence. *The Magic Flute* is a sublime masterpiece and the fitting—albeit premature—culmination of Mozart's incomparable genius in operatic composition.

The Overture to *The Magic Flute* begins with a slow introduction (Adagio). The orchestra proclaims a series of three majestic chords, associated in the opera with the Temple and its High Priest, Sarastro. The solemn introduction finally yields to the principal Allegro, and the second violins' introduction of the scurrying, principal theme. The theme receives contrapuntal treatment before resolving to a joyous, forte proclamation by the ensemble. Mozart introduces a series of subsidiary themes, all related to the opening of the Allegro. At the conclusion of the exposition, the three chords return (Adagio). After a minor-key development section (Allegro), the second violins launch the recapitulation of the central themes. The Overture concludes with a spirited coda, once again capped by three chords. —note by Ken Meltzer

Clarinet Concerto

Aaron Copland's lyrical and jazz-influenced Clarinet Concerto was commissioned by the legendary swing musician Benny Goodman. The piece's structure and instrumentation are far from conventional. It is written in two movements, rather than the traditional three-movement concerto form. The first movement, marked "Slowly and expressively," uses the clarinet's lyrical and expressive capabilities, showcasing the way the instrument can blend with the strings in a very introspective way. The virtuosity that audiences expect from a piece called a Concerto doesn't appear until

the cadenza that links the two movements. One can hear hints of Leonard Bernstein's musical style in the cadenza (in fact, Copland and Bernstein were very close). The second movement is clearly influenced by jazz and Latin American music. Inspired by Goodman's unique background of playing both classical and swing music, as well as Copland's own travels to Brazil (Copland spent 1947 in Rio de Janeiro as a lecturer, when he was starting to work on the Clarinet Concerto), the composer manages to incorporate a Brazilian popular tune into the movement's texture. Copland explained his choice of instrumentation this way: "The instrumentation being clarinet with strings, harp and piano, I did not have a large battery of percussion to achieve jazzy effects, so I used slapping basses and whacking harp sounds to simulate them." The Clarinet Concerto ends with a fairly elaborate coda that finishes with a clarinet glissando—or "smear" in jazz lingo. Goodman played the premiere of the Concerto in 1950, a little over two years after Copland had begun writing it, in a radio broadcast with the NBC Symphony Orchestra. Copland, who was pleased to write for Goodman and admitted he never would have thought of writing a clarinet concerto had it not been for the commission, did not consult with Goodman during the work's composition. In the end, Goodman made some adjustments to the score, changing certain passages to make them slightly easier to play.

—note by Christian Baldini

Symphony No. 5 in E minor, Op. 64

When Tchaikovsky conducted the premiere of his Fifth Symphony in St. Petersburg, the audience responded enthusiastically, as did the orchestra, which struck up fanfares to signal its delight. Critical reaction, however, proved less positive. A particularly damning view held that the "symphony is a failure. There is something

repulsive about it, a certain excess of gaudiness, insincerity and artificiality. And the public instinctively recognizes this." And who was this disparaging critic? None other than the composer himself, confiding in a letter to his generous patroness, Nadezhda von Meck, after he had conducted further performances in Prague.

Tchaikovsky's insecurities about a composition that would over time become one of his most famous and beloved date back to its inception in the spring of 1888. He had recently concluded a brilliant three-month concert tour around Europe ("Success, which I enjoyed everywhere, is very pleasant"), but had not composed a significant piece in almost a year. Returning to Russia in late March, Tchaikovsky informed his brother that he wanted to write a new symphony, but weeks later could only report, "I have still not yet made a start. ... I can honestly say that once again I have no urge to create. What does this mean? Am I really written out? I have no ideas or inspiration whatsoever!" When ideas finally did begin to come it was "gradually, and with some difficulty, [that] I am squeezing the symphony out of my dulled brain." The Fifth Symphony was finished by late August and ready for its premiere in November.

In a well-known letter to Madame von Meck a decade earlier, Tchaikovsky had provided an elaborate program for his Fourth Symphony, casting its "central idea" as "Fate, the fatal force that prevents our strivings for happiness from succeeding." Similar thoughts seem to have been behind the Fifth—and this time they were expressed before the piece was written. (What Tchaikovsky had told von Meck about the Fourth came well after its completion, prompted by her specific request to learn the story behind the work.) In a notebook

Tchaikovsky indicated a program for the first movement:

Intr[oduction]. Total submission before Fate, or, which is the same thing, the inscrutable design of Providence.

Allegro. I) Murmurs, doubts, laments, reproaches against ... XXX.

II) Shall I cast myself into the embrace of Faith???

A wonderful program, if only it can be fulfilled.

The meaning of “XXX,” which also appears in Tchaikovsky’s diaries, has traditionally been deciphered as referring to his homosexuality, although biographer Alexander Poznansky has recently suggested that it may refer to problems with gambling.

Fate was a familiar topic in music long before Tchaikovsky. In the realm of the symphony, it extended back at least as far as that most famous of Fiftths, Beethoven’s, the opening of which allegedly represented “Fate knocking at the door.” Perhaps even more common are Fate themes in operas, as in Bizet’s *Carmen*, Verdi’s *La forza del destino* (The Force of Destiny), and Wagner’s *Ring*. In such orchestral and dramatic works “Fate” provides not only a narrative thread, but also something to be represented musically. There is no certainty, of course, that the slow opening theme of Tchaikovsky’s first movement (Andante), played by the clarinets in the “chalumeau” (or lowest) register, represents Fate, even if that is what the early sketches suggest and what most commentators have heard for well over a century. The melody itself is drawn from Mikhail Glinka’s great opera *A Life for the Tsar* (1836), where it sets the words “turn not to sorrow.” Tchaikovsky casts a far more expansive melody than the well-known Beethoven Fifth motif, although, as in Beethoven, the theme appears

not just at the opening, or only in the first movement, but rather in all four movements. Thus “Fate” twice rudely interrupts the lyrical second movement (Andante cantabile), with its famous slow horn melody opening, in ways that suggest catastrophe. As the Symphony progresses, however, Fate seems to be tamed, or at least integrated with its surroundings. The theme also reappears near the end of the third movement waltz (Allegro moderato) and it forms the basis for the major key finale, from the slow introduction (Andante maestoso), to the fast core (Allegro vivace), and finally to its apotheosis in the triumphant coda.

In his Fourth Symphony, Tchaikovsky, like Beethoven, seemed to shake his fist at Fate—the music is angry and defiant. The mood in his Fifth Symphony is quite different: Here Tchaikovsky dances with Fate. An early critic disapprovingly called it “the symphony with three waltzes,” reflecting not only the waltz replacement of a traditional scherzo in the third movement, but also the waltz episodes in the opening two movements. Over the course of the Symphony Tchaikovsky appears to become reconciled with Fate, perhaps under “the embrace of Faith” that he anticipated before beginning the composition. And in time, his attitude about the quality of the Symphony also changed. After enjoying another great success with the work in Hamburg, at a performance attended by Brahms, Tchaikovsky wrote to his nephew: “The Fifth Symphony was beautifully played and I have started to love it again.”
—note by Christopher H. Gibbs

Personnel

Gary Lewis is director of orchestral studies and professor of music at the College of Music, where he conducts the University Symphony Orchestra and oversees the entire orchestra

program. He is also music director and conductor of the Midland-Odesa Symphony Orchestra. At CU Boulder, Lewis also leads the graduate program in orchestral conducting, including both the master's and doctoral levels. Prior to his appointment at Colorado, Lewis served on the faculties of Texas Tech University, The Ohio State University, the University of Michigan and Abilene Christian University. He is principal guest conductor of the Boulder Philharmonic Orchestra and has appeared with the Colorado Symphony Orchestra, the Colorado Music Festival, Boulder Ballet, Midland Ballet Theater, Ballet Lubbock, the Lubbock Symphony, the Abilene Symphony, the Quad Cities Symphony and the New Symphony orchestras (Sofia, Bulgaria) and the Western Plains Opera Theater. His work with summer music festivals has also been noteworthy, including the Interlochen Center for the Arts, Pine Mountain Music Festival (opera and symphonic) and Rocky Ridge Music Center. As a strong advocate of music education, Lewis has presented many in-service workshops for public school educators and numerous presentations at state and regional music education association conferences. In addition, he has conducted all-state orchestras and bands in many states, along with the ASTA National Honor Orchestra and the Honor Orchestra of America. In 2010, Lewis became the founding artistic director of the Greater Boulder Youth Orchestras and continues to serve as conductor of the Symphony Orchestra. He has been instrumental in the development and production of contemporary music festivals, and his interest in new music has led him to collaborations with composers such as Daniel Kellogg, Carter Pann, Jeffrey Nytch, George Crumb, William Bolcom, John Harbison, Chen Yi, Michael Daugherty, Stephen Paulus and many others. Lewis is a Yamaha Master Educator.

Originally from Oklahoma and raised in Texas, **Colby Bond** holds a Bachelor of Music degree from the University of Colorado Boulder and is currently pursuing a Master of Music degree from the San Francisco Conservatory of Music. Holding the position of second clarinet in the Fort Collins Symphony, Bond has appeared with the Boulder Philharmonic Orchestra, Cheyenne Symphony Orchestra, Boulder Chamber Orchestra and Longmont Symphony Orchestra, and has attended the Bowdoin, Eastern and Aspen Music Festivals. Having attended the Aspen Music Festival and School for two summers under the Louis and Harold Price Foundation Fellowship and Maestro's Circle Scholarship, he has had the opportunity to collaborate with some of the top conductors and artists such as Alisa Weilerstein, Robert Spano, Ludovic Morlot, and more. Outside of orchestral playing, Bond has studied chamber music under master instrumentalists Elaine Douvas and Demarre McGill and has performed in a wide variety of chamber groups in numerous settings. This past summer, he was offered a fellowship to the Bowdoin International Music Festival where he performed chamber music alongside other fellows and faculty extensively. Bond has also been a prizewinner in solo competitions such as the Aurora Symphony Young Artists Competition and CU Boulder Honors Competition, of which he won the undergraduate division this past year. As a result of this success, he will be making his concerto debut performing the Copland Clarinet Concerto with the CU Symphony Orchestra in the fall. His principal teachers include Daniel Silver, Carey Bell, Michael Rusinek and Joaquin Valdepeñas.

CU Symphony Orchestra

Violin

Mariama Alcantara
Ingrid Anderson
Jackson Bailey
Laena Batchelder
Kimberly Bill *
Seth Bixler
Maggie Brady
Ben Ehrmantraut
Grace Hemmer
Robbie Herbst
Lindey Hoak
Mackenzie Hoffman
Ryan Jacobsen
Alisa Johnson
Hannah Kennedy
Jenna Kramer
Yukina Ono +
Natalie Smith
Caitlin Stokes
Julia Taylor
Sophia Thaut
An Tran

Viola

Jaryn Danz
Jordan Holloway
Jessica Kus
Thomas Maeda
Tyler McKisson
Stephanie Mientka +
Sela Park
Conrad Sclar
Gina Stonikas

Cello

Chas Barnard +
Ethan Blake
Ernie Carbajal
Eliot Johnson
Gabriel Ramos
Jake Saunders
Emily Taylor
Matthew Wiest

Bass

Justin Barrera
Luis Granda +
Isaiah Holt
Evan Indge
Portia Pray
Jason Thompson

Flute

Kaleb Chesnic
Rachelle Crowell
Grace Law
Mara Riley
Brice Smith

Oboe

Brittany Bonner
Grace Stringfellow
Clayton Williams

Clarinet

Charles Burnside
Kelsi Doolittle
Jacob Eichhorn
Gleyton Pinto

Bassoon

Gyungsun Im
Anthony Federico
Kristina Nelson

Horn

Dilon Bryan
Megan Hurley
Natalie Miller
Annika Ross
Benjamin Shafer
Erin Zinda

Trumpet

Ben Chapman
Tristan Frank
Max McNutt
Ian Mertes

Trombone

Kenny Ross
Declan Wilcox
Aaron Zalkind

Tuba

Brian Sugrue

Percussion

Christopher Eagles
Mallory Graves
Andrew Grossman
Dylan Norbury
Andrew Quinlan
John Sevy

Harp

John McColley

Piano

Lennart Triesschijn

* *Concertmaster*
+ *Principal*

Upcoming performances

🎟 Ticketed events 🎧 Live stream at cupresents.org

Saturday, Oct. 19

Diverse Musicians' Alliance

7:30 p.m., Grusin Music Hall 🎧

Sunday, Oct. 20

Graduate Woodwind Quintet

7:30 p.m., Grusin Music Hall

Monday, Oct. 21

Concert Band

7:30 p.m., Grusin Music Hall 🎧

Tuesday, Oct. 22

Faculty Tuesdays

Masterworks for Oboe and Bassoon

7:30 p.m., Grusin Music Hall 🎧

Thursday, Oct. 24

Thompson Latin Jazz Ensemble

7:30 p.m., Grusin Music Hall 🎧

Oct. 27-28

Takács Quartet

Beethoven, Bartók, Mendelssohn

Grusin Music Hall 🎟

Sunday, Oct. 27

University Singers and University Choir

7:30 p.m., Grusin Music Hall 🎧

Tuesday, Oct. 29

Faculty Tuesdays

Musical Journey with Friends

7:30 p.m., Grusin Music Hall 🎧

Wednesday, Oct. 30

Artist Series

Nobuntu

7:30 p.m., Macky Auditorium 🎟

Pendulum New Music

7:30 p.m., Grusin Music Hall 🎧

Saturday, Nov. 2

Chamber Music Showcase

4:30 p.m., Grusin Music Hall

Gamelan Ensemble

7:30 p.m., Grusin Music Hall 🎧

Sunday, Nov. 3

Ekstrand Memorial Graduate

Student Competition

2 p.m., Grusin Music Hall

CU Choirs

7:30 p.m., Grusin Music Hall 🎧

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