CU Chamber Orchestra

Gary Lewis, conductor
John McKeever, guest conductor

7:30 p.m., Thursday, March 14, 2019
Grusin Music Hall
Imig Music Building

College of Music
UNIVERSITY OF COLORADO **BOULDER**

CU ★ PRESENTS

Program

***Pelléas et Mélisande*, Op. 46**   Jean Sibelius
      I. At the castle-gate   (1865-1957)
      II. Mélisande
      IIa. At the seashore
      III. A spring in the park
      IV. The three blind sisters
      V. Pastorale
      VI. Mélisande at the spinning wheel
      VII. Entr'acte
      VIII. The death of Mélisande

—Intermission—

***Pulinella*: Suite**   Igor Stravinsky
      I. Sinfonia   (1882-1971)
      II. Serenata
      III. Scherzino - Allegro - Andantino
      IV. Tarantella
      V. Toccata
      VI. Gavotta con due variazioni
      VII. Vivo
      VIII. Minuetto - Finale

Program notes

Pelléas et Mélisande, **Op. 46**

Maurice Maeterlinck's haunting and haunted play *Pelléas et Mélisande* premiered in Paris in 1893, embodies the symbolist poets' philosophy that mood is more important than plot. Such incidents that occur in the drama often defy logical continuity, seeming to be isolated events intended to suggest associations and feelings to the audience through the use of language and setting. Robert Layton summarized the plot in his study of Sibelius: "*Pelléas* is set in mythical Allemonde, the protagonists in the drama remain shadowy and we are left knowing little or nothing of their background. Prince Golaud, out riding one day, discovers Mélisande, weeping and lost in the forest, and takes her under his protection. Maeterlinck's play charts her growing infatuation for his younger half-brother, Pelléas, and Golaud's ensuing jealousy." The play inspired incidental music from Gabriel Fauré for a 1898 production in London, a full-length opera from Claude Debussy in 1902 and a vast symphonic poem from Arnold Schoenberg the following year, as well as incidental music-preludes to seven scenes, two melodramas (i.e., musical background to spoken dialogue) and a song for Mélisande from Jean Sibelius for a 1905 staging of Bertel Gripenberg's Finnish translation in Helsinki. Sibelius conducted the premiere at the Swedish Theater on March 17, 1905, and arranged his incidental music into a concert suite later that year, retaining all the movements except for one prelude.

At the Castle Gate, the production's overture, establishes the majestic but brooding atmosphere of the castle of King Arkel, grandfather of Golaud and Pelléas. *Mélisande*, a valse triste for English horn, precedes the scene in which Golaud discovers the frail, mysterious maiden in the forest. *At the Seashore* occurs just after the first, fateful meeting of Pelléas and Mélisande, now married to Golaud. Pelléas and Mélisande are drawn together again at *A Spring in the Park*, where Mélisande accidentally drops her wedding ring into the water. Mélisande sings the sad, folk-like ballad *The Three Blind Sisters* from her window before Pelléas arrives for a playful but sensuous encounter. The *Pastorale* accompanies the brothers as they emerge from the gloomy vaults of the castle into the fresh midday air, when Golaud lectures Pelléas about his conduct with Mélisande, who is pregnant. *Mélisande at the Spinning Wheel* transmutes the whirring motion of the wheel into an uneasy anticipation of the unfolding tragedy. The spirited *Entr'acte*, the prelude to Act IV, may have been intended as a bright foil to the events that follow, but the composer's biographer Robert Layton cited the movement as an example of Sibelius' "sheer joy in music-making." The drama ends with *The Death of Mélisande* in childbirth, after Golaud has slain Pelléas in a fit of jealous rage.
—*Program note by Richard E. Rodda*

Pulcinella: Suite

When Dyagilev invited Stravinsky to arrange and orchestrate some pieces by the eighteenth-century Neapolitan composer Pergolesi for a ballet involving characters from the Commedia dell'arte, neither producer nor composer could have had an inkling of the far-reaching effects of this apparently fairly routine assignment. In *Pulcinella*, the one-act "ballet with song" that emerged a year later, Stravinsky vastly reworked and improved upon Pergolesi's originals, creating an "eighteenth-century" score that could only have arisen in the twentieth. It was, in fact, the first significant work in what has become known as the neo-classical style. Stravinsky later stated that "*Pulcinella* was my discovery of the past, the epiphany through which the whole of my later work became possible."

The full ballet, first produced in Paris in May 1920 with choreography by Massine and decor by Picasso, was a great success, but it is the suite which Stravinsky extracted in 1922 that is most often heard. This represents about half of the music of the ballet, and is confined to its opening and closing sequences. While the ballet has parts for three solo singers, the suite is purely orchestral, the vocal lines in the *Serenata* and *Minuetto* having been transferred to instruments. These two movements come from different Pergolesi operas; the material of most of the others is drawn from a collection of twelve trio sonatas. Throughout, Pergolesi's melodies and basses are generally left unaltered, but Stravinsky was wholly responsible for the instrumentation, juxtaposition and key-relationships of the individual pieces. He also introduced considerable compositional changes. The 33-piece orchestra seems eighteenth-century in its constitution—double woodwind without clarinets, two horns, a trumpet and trombone, "concertino" and "ripieno" strings—but its dryness of timbre and capacity for polyphonic elaboration make it the primary source of the score's unmistakably Stravinskian sound. Endlessly inventive, by turns formal, elegantly expressive, cracklingly and wittily energetic and (in the *Vivo*) downright rude, *Pulcinella* is not only—as Stravinsky once suggested—"Pergolesi's best work," but one of his own most ingratiating scores, a sunny and humorous evocation of the Neapolitan spirit.
—*Program note by Malcolm MacDonald*

Personnel

Violin
Kimberly Bill
Seth Bixler
Maggie Brady
Grace Harper
Megan Healy
Robbie Herbst
Lindey Hoak
Ryan Jacobsen
Sun Mi Jin
Hannah Kennedy
Michael Miller
Ava Pacheco
Autumn Pepper
Helena Schumann
Kendalia Spencer
Kashmira Tata

Viola
Jaryn Danz
Abigail Dreher
Autumn Greenlee
Jordan Holloway
Elizabeth Macintosh
Breana McCullough
Stephanie Mientka
Erin Napier
Sophia Wonneberger

Cello
Hannah Brown
Ernie Carbajal
Kamila Dotta
Eliot Johnson
Nicholas Johnson
Jessica Lee
Elisabeth Murphy
Whitman Poling
Jacob Saunders
Haley Slaugh
Nelson Walker

Double bass
Justine Barrera
Eleanor Dunlap
Portia Pray
Jason Thompson
Jordan Walters

Flute
Indigo Fisher
Joshua Hall

Oboe
Sophie Oehlers
Kristin Weber

Clarinet
Anoushka Divekar
Randel Leung

Bassoon
Gyungsun Im
Ethan Shuler

Horn
Josh East
Spencer Koscik
Chandler Spoon

Trumpet
Ryan Spencer

Trombone
Aaron Zalkind

Percussion
Mallory Graves
Ryan Pride
John Sevy

music + performance

Upcoming performances

$ Ticketed events L Live broadcast at cupresents.org

Tuesday, March 19
Faculty Tuesdays:
John Seesholtz, baritone L
7:30 p.m., Grusin Music Hall

Wednesday, March 20
Pendulum New Music Ensemble L
7:30 p.m., Grusin Music Hall

Thursday, March 21
Percussion Ensemble L
7:30 p.m., Grusin Music Hall

Wednesday, April 3
Percussion Ensemble L
7:30 p.m., Grusin Music Hall

Friday, April 5
Early Music Ensemble L
7:30 p.m., Grusin Music Hall

Sunday, April 7
**University Singers and
University Choir** L
7:30 p.m., Grusin Music Hall

Tuesday, April 9
Latin American Ensemble L
7:30 p.m., Grusin Music Hall

Wednesday, April 10
Pendulum New Music Ensemble L
7:30 p.m., Grusin Music Hall

Thursday, April 11
Chamber Music Showcase
7:30 p.m., St. Aidan's Episcopal Church

Friday, April 12
Chamber Music Showcase
4:30 p.m., St. Aidan's Episcopal Church

Vocal Jazz and Madrigal Singers L
7:30 p.m., Grusin Music Hall

Saturday, April 13
Chamber Music Showcase
4:30 p.m., St. Aidan's Episcopal Church

West African Highlife Ensemble L
7:30 p.m., Grusin Music Hall

Sunday, April 14
Japanese Ensemble L
2 p.m., Grusin Music Hall

**University Singers and
University Choir** L
7:30 p.m., Grusin Music Hall

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