CU PRESENTS

CU Philharmonia Orchestra

Celebrating voices of classicism and unity

Joel Schut, conductor

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

7:30 p.m., Wednesday, Feb. 12, 2020
Grusin Music Hall
Imig Music Building

College of Music
UNIVERSITY OF COLORADO **BOULDER**

CELEBRATING 100 YEARS · 1920-2020

Program

Overture in C Major — Fanny Mendelssohn-Hensel (1805-1847)

Epilogue (In Memoriam Yitzhak Rabin) — Jeffrey Nytch (b. 1964)

—Intermission—

Symphony No. 2 in D Major, Op. 36 — Ludwig Van Beethoven (1770-1827)

I. Adagio moto, Allegro con brio
II. Larghetto
III. Scherzo
IV. Allegro molto

Program notes

Overture in C Major

Many who knew Felix Mendelssohn's much-beloved older sister believed her to be as musically gifted as he. However the social values of the day—women were not encouraged to follow professional careers—meant that her talent rarely received opportunities to present itself, much less grow. Fanny played the piano from an early age. She continued to make occasional public appearances even as an adult, although without her family's approval. Even though she married painter Wilhelm Hensel in 1829, she retained close ties with the Mendelssohns, assuming the role of central figure on the death of her mother in 1842. She selflessly served her famous brother as mentor and inspiration throughout his spectacular career. Like Felix, she died young, during the same year as he. Ironically, she suffered a stroke while leading a choral rehearsal of his oratorio *The First Walpurgis Night*.

Only a few of Fanny's 400 compositions were published during her lifetime. In a further nod to contemporary practice, some of her songs saw print under her brother's name. This gracious orchestral overture was probably composed around 1830, for performance (like much of her music) at the family's weekly in-home concerts in Berlin. It sat gathering dust in the Mendelssohn Archive in that city, apparently since the composer's death (if not longer), until Judith Rosen, a board member with the Women's Philharmonic of San Francisco, negotiated its release. Reconstructed from a cluttered, much-revised score in the composer's own hand, it was recorded by the Women's Philharmonic and conductor Jo Ann Falletta for a 1992 Koch International Classics CD of music by female composers. Opening with an introduction in slow tempo, it continues with a melodically appealing, transparently-scored allegro. —Note by Don Anderson

Epilogue (In Memoriam Yitzhak Raabin)
This elegy was written following the assassination of the Israeli Prime Minister Yitzhak Rabin. The piece is subdivided into three main sections: a reflective elegiac section which builds slowly to an emotional climax; a fast, driving passage; a final calm infused with stillness and peace. Despite the work's subtitle, the work is intended to be a universal statement of how we respond to loss and tragedy. —Note by Jeffrey Nytch

Symphony No. 2 in D Major, Op. 36
A young man doesn't expect to go deaf. And so Beethoven was both surprised and frightened when he admitted to himself a musician's worst nightmare—that he was having trouble hearing. We can't be certain when he first acknowledged his cruel fate, but he apparently kept it a secret for a number of years. In June 1801, he finally confessed to his dear friend Franz Wegeler, who also happened to be a doctor: "For almost two years I have ceased to attend any social functions, just because I find it impossible to say to people: I am deaf."

By then Beethoven was worried. He had already sought treatment from a number of doctors, who prescribed hot and cold baths, olive oil, pills and infusions, to no avail—his ears continued to hum and buzz. Young Carl Czerny, on his first visit to Beethoven, probably in 1800, noticed "with the visual quickness peculiar to children," as he later recalled, "that he had cotton, which seemed to have been steeped in a yellowish liquid, in his ears." Czerny didn't think of this again until he, like much of the music world, heard rumors that Beethoven was hard of hearing.

Beethoven found no relief until he turned to Dr. Johann Adam Schmidt, a professor of general pathology and therapy, who seemed full of sympathy and optimism. Apparently it was Dr. Schmidt, who, among his other prescriptions, recommended that Beethoven abandon Vienna for rural Heiligenstadt. In late April of 1802, Beethoven left for the pastoral suburb that to this day is known for the document he wrote there some six months later. The Heiligenstadt Testament, as it has come to be called, was begun on Oct. 6 and finished four days later. It's addressed to the composer's brothers, Carl and Johann. Although Beethoven's hearing would deteriorate considerably in later years, 1802 marked the moment of crisis: the Heiligenstadt Testament includes Beethoven's admission that his malady was permanent and incurable. He didn't fail to see the horrible irony of "an infirmity in the one sense which ought to be more perfect in me than in others."

This, surprisingly, is the background for Beethoven's Second Symphony—one of his most energetic, cheerful, and outgoing works. Beethoven surely had begun the D Major symphony before he packed for Heiligenstadt that spring. He finished it there sometime that autumn, in a setting very like the one he would later depict in the Pastoral Symphony. When his student Ferdinand Ries came to visit Beethoven, he called his attention to a shepherd who was piping very agreeably in the woods on a flute made of a twig or elder. For half an hour Beethoven could hear nothing, and though I assured him that it was the same with me (which was not the case), he became extremely quiet and morose.

The D Major symphony, like other music written at the time, shows no signs of Beethoven's obvious despair. It's possible that Beethoven put the finishing touches on the confident, rollicking finale of his Second Symphony only days before he confessed thoughts of suicide in the letter to his brothers.

After Beethoven returned to Vienna, his hearing and his spirits both unimproved, he began to make plans for a major concert of his music to be held on April 5, 1803, which would include not only his new symphony, but also the premieres of his Third Piano Concerto and the oratorio *Christ on the Mount of Olives*. That concert, conducted by the composer, achieved the combination (not unknown in our own time) of mixed reviews and a box office bonanza.

Although Beethoven and his audience considered *Christ on the Mount of Olives* the main attraction, the Second Symphony would ultimately triumph. One reporter decided on the spot that "the first symphony is better than the later one," although he did acknowledge that Beethoven seemed to be "striving for the new and surprising." Around this time, Beethoven said to a friend, "I am only a little satisfied with my previous works. From today I will take a new path." That path was forged primarily by the daring venture of the "Eroica" Symphony, but the Second Symphony is already a sign of fresh things to come, and it's a great advance over the First. The influential Beethoven biographer Maynard Solomon calls it "both retrospective and prospective."

It's still Haydn's orchestra—pairs of winds, with horns, trumpets, timpani and strings—and the layout of his last twelve symphonies—four movements, with a slow introduction and a rondo finale—that serve as Beethoven's starting point. This is music that Haydn would have understood but couldn't have written. Beethoven's slow introduction is a full thirty-three measures of powerful, expansive music, rich in the kind of dramatic gesture he would later exploit so famously. The ensuing *Allegro con brio* crackles with a nervous energy and maintains an all-business edge unprecedented in symphonic music.

The *Larghetto*, on the other hand, moves at a gracious and easy pace that's rare for this composer. Leisure wasn't to Beethoven's taste; several years later, when he devised the misguided notion of arranging this symphony for piano trio, he added "quasi andante" to the larghetto marking to keep things moving. Instead of the minuet-and-trio combination third movement of the Haydn model (it served Beethoven well in his own First Symphony), Beethoven now writes scherzo, forever changing the complexion of the standard symphonic design. Beethoven's *Scherzo*, more compact than many of Haydn's minuets, is wildly playful, with just enough weight to suggest the drama that's always present in Beethoven, even when he's playing games. The explosive finale is what we now call pure Beethoven, although audiences in 1803 didn't yet know what that meant, and no doubt found it shocking and unpredictable, with its coltish movement and energy, and its uninhibited, nose-thumbing sense of humor.
—Note by Phillip Huscher

Personnel

Joel Schut is director of the Philharmonia Orchestra and instructor of music education at the College of Music, where he teaches courses in music education, string pedagogy and orchestral performance. Prior to his appointment at CU Boulder, he served as interim director of orchestras at the Crane School of Music SUNY-Potsdam, served on music education faculty at Michigan State University and taught for seven years in the Michigan public schools, including leading the nationally recognized Okemos High School Orchestras. As a conductor, he has appeared with the Crane Symphony Orchestra, Michigan State Opera Theatre, Michigan State Symphony Orchestra and the CU Boulder Symphony Orchestra. He served as music director of the Livingston Symphony Orchestra, founding director of the Detroit Medical Orchestra and organizer of the Michigan Teachers Orchestra. He has collaborated with a range of professional artists, including Andrés Cárdenas and Ralph Votapek, and has commissioned works for string and full orchestra. Schut has worked with multiple engagements in Tunisia and Honduras and served as guest faculty at the Afghanistan Institute of Music. He facilitated a long-running music host exchange connecting German and American young artists and has been featured artist faculty at the Myanmar Music Festival. A graduate of the YOA Orchestra of the Americas Global Leaders Program, he has served as a program mentor, connecting innovators in youth orchestra education throughout the Americas. Schut currently serves as editor for the American String Teacher Journal. He received a doctorate in orchestral conducting from Michigan State University, master's in orchestral conducting from the University of Colorado

Boulder and bachelor's in violin performance and music education from the University of Michigan School of Music, Theatre and Dance, where he was awarded the Albert A. Stanley Medal, the school's highest honor.

Jeffrey Nytch enjoys a rich and diverse career as a composer, performer, educator and advocate … but it hasn't been a straight line getting there. He spent much of his teen years exercising an uncanny ability to make money in the stock market, and dreamed of someday going to Wall Street and conquering the world. Then there was his study of geology, which nearly took him down a different path altogether. But throughout it all, music has been the abiding passion of his heart; in the end, it won out with his career as well. What followed has been a professional odyssey of sorts, involving an accomplished composition career that has included performances nationwide by many leading artists, teaching positions at Carnegie Mellon University and Franklin & Marshall College, a five-year stint leading Pittsburgh New Music Ensemble, and an assortment of day jobs ranging from managing a small business to serving as a small administrative cog within a very large university. Throughout all these endeavors, Nytch maintained his conviction that someday these disparate pursuits would coalesce in a meaningful way, and that faith has been redeemed in his current position as director of the Entrepreneurship Center for Music at CU Boulder, a leading program in music career development. As director of the ECM, he draws on the full range of his professional experiences to prepare his students for lives as artist-citizens—with the stunning geology of the Colorado Front Range as the backdrop. It's nice when things come together, isn't it?

CU Philharmonia Orchestra

Violin
Maggie Brady**
Kayvon Coffey
Alex Han
Lindey Hoak*
Sun Mi Jin
Alisa Johnson
Lucy Rissman
Anna-Claire Schultz
Helena Schumann
Holly Sidney
Kendalia Spencer
Olivia Taylor
Terry Vis
Rosalee Walsh
Brandon Wu

Viola
Jordan Holloway*
Autumn Greenlee
Noah Lykins
Elizabeth Macintosh
Kayla Schlieper

Cello
Hannah Brown
Naia Easterling
Eliot Johnson*
Nicholas Johnson
Eric Vasquez
Joshua Vierra

Double Bass
Justine Barrera*
John-Howard Bissell
Sam Conner
Alex Cormican

Flute
Madison Hardick
Yuna Langehennig

Oboe
Sophia Oehlers
Curtis Sellers

Clarinet
Charles Burnside
Tanner Shioshita

Bassoon
Rachel Hecht
Ethan Shuler
Madison Triplett

Horn
Devin Driggs
Annika Ross
Kieran Scruggs
Olivia Walt

Trumpet
Karen Buri
Dartagnan Stephen

Timpani
Rowan Woodbury

*** Concertmaster*
** Section leader*

Upcoming performances

Ⓢ Ticketed events Ⓛ Live broadcast at cupresents.org

Feb. 13-15
The 25th Annual Putnam County Spelling Bee
The musical by Finn, Sheinkin and Feldman
Music Theatre, Imig Music bullding

Thursday, Feb. 13
Concert Jazz Ensemble and Jazz Ensemble II
Spotlighting women composers in jazz
7:30 p.m., Macky Auditorium Ⓛ

Sunday, Feb. 16
Spring Festival of Choirs
7:30 p.m., Grusin Music Hall

Tuesday, Feb. 18
Faculty Tuesdays
Charles Wetherbee, violin
7:30 p.m., Grusin Music Hall Ⓛ

Wednesday, Feb. 19
Pendulum New Music
7:30 p.m., ATLAS Black Box

Sunday, Feb. 23
Honors Competition Finals
12:30 p.m., Grusin Music Hall

Tuesday, Feb. 25
Music and Diversity Lecture
Aaron Dworkin and Afa Sadykhly Dworkin
11 a.m., Grusin Music Hall

Faculty Tuesdays
Mike Dunn, tuba
7:30 p.m., Grusin Music Hall Ⓛ

Wednesday, Feb. 26
Thompson Jazz Studies Combos
7:30 p.m., Grusin Music Hall Ⓛ

Thursday, Feb. 27
Early Music Ensemble
Vocal
7:30 p.m., Grusin Music Hall

Friday, Feb. 28
Wind Symphony and Symphonic Band
7:30 p.m., Macky Auditorium Ⓛ

Saturday, Feb. 29
CU Boulder Honor Band Festival
7:30 p.m., Macky Auditorium

Events are subject to change:
call us at 303-492-8008 or visit us online at ***cupresents.org*** *to verify.*

Founded in 1920, the CU Boulder College of Music offers a wide range of programs for undergraduate and graduate study, uniquely combining advanced musical training with professionally oriented experiences and the rich resources of a leading research university. Learn more at **colorado.edu/music**.

CU Presents is the home of performing arts on the beautiful University of Colorado Boulder campus. With hundreds of concerts, plays, recitals and more on our stages each year, there's something for everyone to enjoy. **Find your next performance at cupresents.org**.

Keep in touch! Send your email address to be added to our events mailing list at **cupresents.org/email**.