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Symphony Orchestra

Gary Lewis, conductor

Nelio Zamorano, guest conductor

7:30 p.m., April 30, 2024

Program

Suite from *Pulcinella*

Igor Stravinsky (1882-1971)

- I. Sinfonia (Overture) - Allegro moderato
- II. Serenata - Larghetto
- III. (a) Scherzino; (b) Allegro; (c) Andantino
- IV. Tarantella
- V. Toccata - Allegro
- VI. Gavotta - Allegro moderato (Variazione 1a: Allegretto; Variazione 2a: Allegro piu tosto moderato)
- VII. Vivo
- VIII. (a) Minuetto; Molto moderato; (b) Finale - Allegro assai

La nuit et l'amour

Augusta Holmés (1847-1903)

Nelio Zamorano, guest conductor

— Intermission —

Concerto for Orchestra

Béla Bartók (1881-1945)

- I. Introduzione
- II. Giuoco delle copie (Game of Pairs)
- III. Elegia
- IV. Intermezzo interrotto (Interrupted Interlude)
- V. Finale

Program notes

Suite from *Pulcinella*

Igor Stravinsky (1882-1971)

Igor Stravinsky's Suite from *Pulcinella* is a neoclassical masterpiece that emerged from his collaboration with the Ballets Russes and the impresario Sergei Diaghilev. The original ballet premiered in 1920 with choreography by Léonide Massine and sets and costumes by Pablo Picasso. Stravinsky's score for *Pulcinella* marked a significant departure from his earlier, more avant-garde works, as he delved into the world of 18th-century music and the *commedia dell'arte* tradition.

Each movement draws on themes attributed to the Italian baroque composer Giovanni Battista Pergolesi (1710-1736). Stravinsky, however, reinterprets and manipulates these themes in his distinctive neoclassical style.

Sinfonia:

The suite begins with the *Sinfonia*, a lively and energetic introduction. Stravinsky's treatment of Pergolesi's themes is evident as he weaves a vibrant tapestry of orchestral colors. The movement establishes the neoclassical character of the suite, with clear structures and playful rhythms.

Serenata:

The *Serenata* is a graceful and lyrical movement featuring a solo violin. Stravinsky introduces a touch of wit and charm, incorporating lively dance elements that evoke the spirit of the *commedia dell'arte*.

Scherzino:

In the *Scherzino*, Stravinsky explores the playful and whimsical aspects of the Pulcinella character. The music alternates between light, scampering passages and more restrained, delicate moments, creating a delightful sense of mischief.

Allegro:

The *Allegro* is marked by its spirited and buoyant character. Stravinsky employs dynamic contrasts and rhythmic intricacies, injecting a modern sensibility into

the baroque themes. The movement showcases the composer's ability to merge the old with the new.

Andantino:

The *Andantino* offers a contrasting lyrical interlude. With its expressive melodies and rich harmonies, this movement showcases Stravinsky's skill in transforming Pergolesi's material into a more emotionally resonant context.

Tarantella:

The *Tarantella* is a lively and dance-like movement, characterized by rapid rhythms and infectious energy. Stravinsky infuses the traditional Italian dance form with a contemporary flair, creating a vibrant and exhilarating atmosphere.

Toccata:

The final *Toccata* brings the suite to a thrilling conclusion. Stravinsky unleashes the full force of the orchestra, building to a triumphant climax. The movement is characterized by its dynamic drive, rhythmic intensity and brilliant orchestration, leaving a lasting impression.

Stravinsky's Suite from *Pulcinella* remains a captivating work that reflects the composer's artistic evolution and his ability to transcend musical boundaries. Its combination of wit, charm and inventive reinterpretation of baroque themes makes it a compelling and enjoyable piece for both performers and audiences.

La nuit et l'amour

Augusta Holmés (1847-1903)

Augusta Holmés, a French composer of Irish descent, was a significant figure in late 19th century music, though her works are unfortunately not as widely recognized today as those of her contemporaries. *La nuit et l'amour* ("Night and Love") stands as one of her most notable compositions, encapsulating her romantic and expressive style.

Composed in 1888, *La nuit et l'amour* is an orchestral interlude from the larger work, *Ludus pro patria*, which debuted in 1888 in Paris. The five movement work, an example of a distinctively French genre, the symphonic ode, combines

elements of the symphony, opera and oratorio. Holmés was known for her ability to evoke rich imagery and emotions through her music, and this piece is a prime example of her skill in creating atmospheric soundscapes.

The work opens with a serene and mysterious introduction, where delicate strings and woodwinds conjure the stillness of the night. As the music unfolds, the listener is drawn into a nocturnal landscape, where shadows dance and moonlight shimmers. Holmés employs lush harmonies and ethereal melodies to convey the enchanting beauty of the night, painting a picture of nature in its most serene and captivating state.

Midway through the piece, the mood shifts as the theme of love is introduced. The music becomes more passionate and intense, as if reflecting the profound emotions that can be felt under the cover of darkness. Holmés' use of sweeping melodies and dramatic orchestration heightens the sense of longing and desire, evoking the intoxicating power of love.

Throughout *La nuit et l'amour*, Holmés demonstrates her mastery of orchestral color and texture, weaving together intricate layers of sound to create a multi-dimensional listening experience. From the gentle rustle of leaves in the night breeze to the fervent declarations of love, every detail is meticulously crafted to immerse the audience in the evocative world of the music.

Despite Holmés' considerable talent and the initial success of *La nuit et l'amour*, her music fell into relative obscurity in the years following her death. However, recent efforts to revive interest in her work have begun to shed light on her contributions to the musical landscape of the late 19th century.

Concerto for Orchestra

Béla Bartók (1881-1945)

Béla Bartók's Concerto for Orchestra stands as one of the crowning achievements of 20th-century orchestral repertoire. Composed in 1943, during Bartók's exile in the United States amid the turmoil of World War II, the work reflects both the composer's mastery of orchestration and his profound connection to the folk music traditions of his native Hungary.

Concerto for Orchestra is a vibrant and dynamic showcase for the full capabilities of the symphony orchestra. Despite its title, the work is not a traditional concerto in the soloist-versus-orchestra sense; rather, it can be seen as a concerto for the entire orchestra, with each section given the opportunity to shine in virtuosic solo passages and ensemble interplay.

The piece is structured in five movements, each with its own distinct character and mood. The opening movement, *Introduzione*, sets the stage with a solemn and mysterious atmosphere, gradually building in intensity before giving way to the lively and playful *Gioco delle coppie* ("Game of Pairs"). Here, Bartók employs a series of duets and exchanges between various instrument pairs, showcasing the orchestra's technical prowess and agility.

The third movement, *Elegia*, is a poignant and introspective interlude, featuring haunting melodies and rich harmonies that evoke a sense of melancholy and nostalgia. This is followed by the exuberant *Intermezzo interrotto* ("Interrupted Intermezzo"), which bursts forth with rhythmic energy and folk-inspired melodies, punctuated by sudden interruptions and playful twists.

The *Finale* brings the work to a thrilling conclusion, with Bartók unleashing the full force of the orchestra in a tour de force of rhythmic vitality and harmonic richness. Themes from earlier movements are revisited and transformed, leading to a triumphant and exhilarating finale that showcases Bartók's masterful command of orchestral color and texture.

Throughout the Concerto for Orchestra, Bartók draws upon a wide range of influences, from Hungarian folk music to the rhythmic complexities of Eastern

European dance forms. His innovative use of orchestration, combined with his keen sense of form and structure, results in a work that is both intellectually stimulating and emotionally compelling.

Despite its initial reception as a challenging and avant-garde work, the Concerto for Orchestra has since become recognized as one of Bartók's most important and enduring compositions. Its blend of folkloric elements with modernist techniques, coupled with its sheer vitality and brilliance, ensures its place as a cornerstone of the orchestral repertoire.

Personnel

Text that is bold and underlined is a hyperlink; click or tap for more information.

Gary Lewis, conductor

Nelio Zamorano, guest conductor

Nelio Zamorano is a multi-talented professional in the music industry, with expertise as a conductor, violinist and educator. His musical journey began at the age of 8 at the Academia de Musica Man Cesped in Cochabamba, Bolivia, where he discovered his deep passion for music. Since then, Zamorano has continuously expanded his repertoire and gained valuable experiences within the industry.

He has participated in numerous conducting festivals and workshops, including the Curtis Mentor Network with Sarah Ioannides, String Educators Workshop at the University of Michigan with Michael Hopkins and the Conductors Retreat at Medomak with Kenneth Kiesler. Zamorano has also been involved in programs such as Cascade Conducting with Sarah Ioannides, Carnegie Hall Music Educators, The Conducting Institute with Miguel Harth-Bedoya and various editions of the Bolivia Clásica Music Festival.

With a bachelor's degree in finance, a bachelor's degree in violin performance and a master's degree in orchestral conducting from the University of Central Arkansas, where he studied under Linda Hsu and Maestro Israel Getzov, Zamorano continues to pursue his passion for music by working towards his Doctor of Musical Arts (DMA) at the University of Colorado Boulder under the guidance of Maestro Gary Lewis.

Symphony Orchestra

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