



College of Music

UNIVERSITY OF COLORADO **BOULDER**

# University Symphony Orchestra

Gary Lewis, conductor  
Jonathan Galle, violin

7:30 p.m., Thursday, Sept. 28, 2017  
Macky Auditorium

**Be engaged. Be inspired. Be here.**  
**Be Boulder.**

# Program

**Till Eulenspiegel's Merry Pranks**

Richard Strauss (1864–1949)

**Concerto for Violin and Orchestra No. 5 in A minor**

Henri Vieuxtemps (1820–1881)

I. Allegro non troppo - Moderato

II. Adagio

III. Allegro con fuoco

**— Intermission —**

**La Mer (The Sea)**

Claude Debussy (1862-1918)

I. De l'aube à midi sur la mer ("From Dawn to Noon on the Sea")

II. Jeux de vagues ("Play of the waves")

III. Dialogue du vent et de la mer ("Dialogue of the wind and the sea")

# Program Notes

## **Till Eulenspiegel's Merry Pranks**

Strauss originally considered the story of the medieval troublemaker Till Eulenspiegel to be worthy of full operatic treatment. Whether he was still smarting over the failure of Guntram or just simply thought better of it, he eventually struck just the right balance in 1895 with the concentrated energy and concision of the tone poem form. The character of Till himself dates back (at least) to the 15th century in tales of roguish misadventure and trickery. His legend plays largely upon the common man's belief that avarice can be found behind every pillar in the halls of the entitled and that it is the gift of the good-hearted, witty fool to expose them. The Strauss version of Till's exploits opens expectantly, like the first page of a child's board book. Once the stage is properly set and the hero is identified, the listener follows Till's path of social destruction as he frustrates workmen, pastors and intellectuals alike. His efforts earn him an appearance before the town's judges and they, upon reviewing his life's work to date, find him worthy of nothing less than death. Till, perfectly in character to the very end, gets off one last mocking phrase before the execution cuts him dramatically short. With this nasty bit of business done, Strauss uses the last page of the story book to recall the first while also assuring any remaining doubters that Till, regardless of what we have just witnessed, lives on.

*Notes by Jeff Counts (Utah Symphony Orchestra)*

## **Concerto for Violin and Orchestra No. 5 in A minor**

The Fifth Concerto was written in 1861 as a test piece for the Brussels Conservatory. In overall structure, it can be regarded as a one-movement work in three sections (of which the second and third are quite short), or a three-movement work played without pause. Following an orchestral introduction, the solo violin makes its entrance. It presents and later develops two contrasting themes, the first a varied reiteration of the concerto's impassioned opening subject in A minor, the second in C major, glowing with lyricism. The *Adagio* portion of the concerto is dominated by a theme borrowed from the opera *Lucile* by Belgium's leading composer of the

nineteenth century, André Grétry. The concluding *Allegro con fuoco* section, barely a minute long, acts as a fiery coda.

*Notes by Robert Markow*

## **La Mer**

However problematic the label "impressionistic" is for the music of Claude Debussy, it does serve to highlight a crucial moment in the relationship between music and the other arts. After a century in which the Romantics celebrated music as the highest form of artistic expression, writers and painters began to free themselves from the ties to concrete reality that had seemed so limiting next to music's ineffable, abstract qualities. Their resultant breakthroughs inspired composers, most fruitfully Debussy, to think about the materials of their art in new and previously unimaginable ways. Specific visual inspiration for the 1905 orchestral triptych *La Mer* came, ironically, from the earlier generation of painters: Joseph Turner (1775-1851), whom Debussy lauded as the "finest creator of mystery in art," and Katsushika Hokusai (1760-1849), whose "The Great Wave Off Kanagawa" print was the composer's choice to adorn the title page of the score. Debussy's own life experience provided an emotional canvas; he had thought at one point to become a sailor and kept a lifelong attachment to "my old friend, the sea; it is always endless and beautiful. It is really the thing in nature which best puts you in your place."

Among the artists' innovations was the use of color as an end in itself, and among the most influential legacies of Debussy was the use of musical color as an end in itself. The most obvious way Debussy achieves his sonorities is by augmenting the standard orchestra with some glitter: two harps and a large percussion section. But other musical elements also become agents of color. Harmonic changes serve as color washes; chords dissolve rather than resolve. Short melodic motives rather than fully developed themes sparkle in brief solos, substituting timbre and movement for narrative coherence.

Throughout the first movement, *From Dawn to Noon on the Sea*, motives interplay with quick timbral changes to suggest the sea's dual nature: ever-changing on the surface but with an underlying eternal and static quality. The opening wavelike figure gradually accelerates; several thematic gestures emerge as the sea awakens, then subsides as a brass chorale suggests the ocean's depths. *Play of the Waves* functions as a symphonic scherzo, its evanescent interaction of timbre, non-Western scales, and cross-rhythms portraying the unsettled nature of the waves that dance, break apart, and come back together. As its title suggests, *Dialogue of the Wind and the Sea* offers more traditional thematic interchange, enhanced by the return of material from the first movement; this thematic repetition gives the piece a sense of settling down. There is an especially delicious effect when a solo trumpet rises above the fray momentarily, only to be reabsorbed into the orchestra. The ending washes over us with forceful dissonance, leaving the sensation Debussy identified of being "in your place."

*Notes by Susan Key (LA Philharmonic)*

## Biographies

Growing up in rural western Washington, **Jonathan Galle** began playing violin at the age of four, studying under Svend Ronning at Pacific Lutheran University since he was eleven. Today, he enjoys playing many different styles of music, from classical to improvisational jazz. He currently plays violin with the Namalèse Quartet, which just returned from summer study and performance in Florence, Italy. Jonathan is a Junior in Music Performance at CU Boulder studying under Professor Charles Wetherbee.

# Personnel

## University Symphony Orchestra

### Violin

Seth Bixler  
Maggie Brady  
Jessica Chen  
Sarah Elert  
Ben Ehrmantraut  
Mary Evans  
Ida Findiku  
Jonathan Galle  
Grace Harper  
Megan Healy  
Robbie Herbst  
Lindsey Hoak  
Marisa Ishikawa  
Ryan Jacobsen  
Lindsie Katz  
Paul Kim  
Jenna Kramer  
Lea Mattson  
Michael Miller  
Kristen Olson  
Ava Pacheco  
Autumn Pepper  
Renée Patten  
Elizabeth Potter  
Natalie Smith  
Kendalia Spencer  
Caitlin Stokes  
Kashmira Tata  
Sophia Thaut  
Karen Van Acker  
Tom Yaron  
Stephanie Yu

### Viola

Jonathan Asbury  
Benjamin Barron  
Javier Chacon  
Abigail Dreher  
Joey Fischer  
Jordan Holloway  
Andrew Keeve  
Dragana Loncar  
Breana McCullough  
Erin Napier  
Mario Rivera  
Conrad Sclar  
Alice Sprinkle  
Allyson Stibbards  
Sophia Wonneberger

### Cello

Roberto Arundale  
Chas Barnard  
Ernie Carbajal  
Eliot Johnson  
Nicholas Johnson  
Eric Haugen  
Dylan Howard  
Elisabeth Murphy  
Gabriel Ramos  
Christine Sears  
Haley Slaugh

### Double Bass

Brett Armstrong  
Dante Ascarrunz  
Eleanor Dunlap  
Jesse Fischer  
Conner Hollingsworth  
Alex King  
Christopher Norwood  
Sélyne Tibbetts-Pagán  
Jordan Walters

### Flute

Joshua Hall  
Kathryn Hendrickson  
Melissa Merkel  
Margaret Sloyer  
Brice Smith  
Julio Zabaleta

### Oboe

Hannah Harm  
Andrew Iannuccillo  
Heather Macdonald  
Michael Ochoa  
Kristin Weber

### Clarinet

William Bond  
Maggie Greenwood  
Annaka Hogelin  
Ellen Kennedy  
David Leech  
Daniel Mills  
Emily Wangler  
Rachel Wood

### Bassoon

Matthew Cullen  
Gyungsun Im  
Austen Jankowski  
John Kempzell  
Jay Million  
Kristina Nelson  
Daniel Nester

### Horn

Josh East  
Jason Friedman  
Megan Hurley  
Noelle Limbird  
Chandler Spoon  
Clark Stewart

### Trumpet

Jessica Erbe  
Melinda Ho  
Brandon Norton  
Ryan Spencer  
Andrew DePree

### Trombone

Megan Dudek  
Evan Johnson  
Jose Leon  
Joshua McCann  
Aaron Zalkind

### Tuba

Steve Vaughn

### Percussion

Taylor Edwards  
Julian Kley  
Alberto Ortega  
Ryan Pride

### Harp

Jenna Allen  
Janet Harriman

# Thompson Jazz Combos

7:30 p.m., Monday, Oct. 2

Old Main Chapel

The Thompson Jazz Studies combos explore the rich repertoire of jazz, including traditional, swing, bebop, fusion and tunes by new artists, along with presenting original student compositions.



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## Upcoming Events at the College of Music

### Fall Festival of Choirs

7:30 p.m., Friday, Oct. 6

First United Methodist Church of Boulder

### Honor Reading Choir

7:30 p.m., Monday, Oct. 9

Macky Auditorium

### Thompson Jazz Combos

7:30 p.m., Monday, Oct. 9

Old Main Chapel

### Concert Jazz Ensemble and

#### Jazz Ensemble II

7:30 p.m., Thursday, Oct. 12

Grusin Music Hall

### Chamber Winds

7:30 p.m., Wednesday, Oct. 18

Grusin Music Hall

### Concert Band

7:30 p.m., Monday, Oct. 23

Grusin Music Hall

### 56th Annual Madrigal Festival

7:30 p.m., Wednesday, Nov. 1

Macky Auditorium

### Jazz Big Band and Combos

7:30 p.m., Thursday, Nov. 2

Grusin Music Hall

### African Drum Ensemble

7:30 p.m., Saturday, Nov. 4

Grusin Music Hall

### Japanese Ensemble

2:00 p.m., Sunday, Nov. 5

Grusin Music Hall

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