



DYAO PRESENTS



Harmonies of History

SUNDAY, NOV. 12, 2023 | 3:30 PM

LITTLETON UNITED METHODIST

5894 S DATURA ST, LITTLETON, CO 80120

STRING ENSEMBLE

CONSERVATORY ORCHESTRA

FEATURING SPECIAL GUEST ARTIST

EDWARD W. HARDY

ALBENIZ | BEETHOVEN | PRICE | SARASATE

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HARMONIES OF HISTORY

**STRING ENSEMBLE
CONSERVATORY ORCHESTRA
FEATURING SPECIAL GUEST ARTIST
EDWARD W. HARDY**

**ROBERTY STAHLY, STRING ENSEMBLE CONDUCTOR
DR. INGRID LARRAGOITY-MARTIN, CONSERVATORY ORCHESTRA CONDUCTOR**

STRING ENSEMBLE

Legend of Asturias

**Isaac Albéniz
arr. Lopez**

The Old Boatman

Florence Price

Finale from Symphony No. 5

**Ludwig van Beethoven
arr. Meyer**

There will be a brief pause between ensembles.

CONSERVATORY ORCHESTRA

Egmont Overture, Op. 84

Ludwig van Beethoven

*Symphony No. 1
II. Largo, Maestoso
III. Juba Dance*

Florence Price

Zigeunerweisen

Pablo de Sarasate

**EDWARD W. HARDY, VIOLIN
SPECIAL GUEST ARTIST**



Sheila Fortune Foundation
"Abuse is no excuse not to perform...in the Arts."



PROGRAM NOTES

Program Notes by Betsy Schwarm, Author of the Classical Music Insights Series

Isaac Albéniz arr. Victor Lopez

Legend of Asturias

Spanish composer Isaac Albéniz (1860 - 1909) wrote his Asturias for solo piano. Then its Spanish spirit and guitar-like flair caused it to take up residence in the guitar repertoire. Arranger Victor Lopez brings it to yet another canvas: orchestral strings. Lopez condenses the score somewhat, though he also makes minor expansions to some transitional passages. One also finds solo violin phrases in the lyrical middle section, at times in dialog with section violas. However, the driving pulse of the opening and closing pages endure. In this new form, beloved Asturias is still recognizably itself.

Isaac Albéniz arr. Victor Lopez

Leyenda de Asturias

El compositor español Isaac Albéniz (1860 - 1909) escribió su Asturias para piano solo. Luego, su ánimo español y su aire guitarrístico hicieron que se instalara en el repertorio para guitarra. El arreglista Víctor López la lleva a otro lienzo: las cuerdas orquestales. López condensa un poco la partitura, aunque también realiza pequeñas ampliaciones en algunos pasajes de transición. También encontramos frases de violín solista en la lírica sección central, a veces en diálogo con violas de sección. Sin embargo, el pulso impulsor de las páginas iniciales y finales perdura. Aunque sea en esta nueva forma, las calidades que hizo especial el original Asturias siguen siendo presente.

Florence Price arr. Dana Perna

The Old Boatman

The title and the flowing, nostalgic mood of The Old Boatman might lead one to suppose that African American composer Florence Price (1887 - 1953) had borrowed the tune from a spiritual. It sounds like something her working-class ancestors might have sung on a quiet evening. However, the notes she put upon the page were not for singing. Rather, it was part of a set of solo piano pieces she wrote in 1951 for student use. Taking it one step further and arranging it for orchestral strings, as arranger Dana Perna has done, carries on that purpose. Central pages are more ornamented than the opening and closing material. However, even there, the challenge is less in the notes themselves than in the expressive colors one would hope to evoke. In this brief, humble little work, there are feelings to explore.

Florence Price arr. Dana Perna

El viejo barquero

Uno se podría adivinar del título y el ambiente fluido y nostálgico de The Old Boatman que la compositora afroamericana Florence Price (1887 - 1953) tomó prestada la melodía de un espiritual. Suena como algo que sus antepasados de clase trabajadora podrían haber cantado en una tarde tranquila. Sin embargo, las notas que puso en la página no eran para cantar. Más bien formaba parte de un conjunto de piezas para piano solo que escribió en 1951 para uso de los estudiantes. Llevándola un paso más allá y arreglándola para cuerdas orquestales, como ha hecho la arreglista Dana Perna, continúa con ese propósito. Las páginas centrales están más ornamentadas que el material de apertura y cierre. Sin embargo, incluso ahí, el reto está menos en las notas en sí que en los colores expresivos que uno espera evocar. En esta breve y humilde obra, hay sentimientos que explorar.

Ludwig van Beethoven arr. Richard Meyer

Symphony No. 5 in C Minor, Op. 67

The opening of Beethoven's Symphony no. 5 is surely the most famous set of four notes ever imagined by mankind. Throughout the work, Beethoven runs that four-note pattern through myriad different forms, showing how much can be made of humble materials. Arranger Richard Meyer goes one step further. He takes the triumphant closing movement of Beethoven's symphony, abridges it and smooths out many of the dotted rhythms. Here, it becomes more gracious than imposing, well-suited for the string orchestra instrumentation that Meyer chose. It's less assertive than Beethoven's original, but that fact lets one give more attention to the subtle colors of blended string voices. One needn't have shouting brass instruments to bring Beethoven's sunlit tune into listeners' hearts.

PROGRAM NOTES

Program Notes by Betsy Schwarm, Author of the Classical Music Insights Series

Ludwig van Beethoven arr. Richard Meyer ***Sinfonía no. 5 en do menor, op. 67***

La apertura de la Sinfonía n.º 5 de Beethoven es seguramente el conjunto de cuatro notas más famosas jamás imaginado por la humanidad. A lo largo de la obra, Beethoven recorre ese patrón de cuatro notas a través de innumerables formas diferentes, demostrando lo mucho que se puede hacer con materiales humildes. El arreglista Richard Meyer va un paso más allá. Toma el triunfante movimiento final de la sinfonía de Beethoven, lo abrevia y suaviza muchos de los ritmos punteados. Aquí, se vuelve más amable que imponente, muy adecuado para la instrumentación de orquesta de cuerda que Meyer eligió. Es menos asertivo que el original de Beethoven, pero ese hecho permite prestar más atención a los sutiles colores de las voces de cuerdas mezcladas. No es necesario que los instrumentos de viento griten para que la soleada melodía de Beethoven llegue al corazón de los oyentes.

Ludwig van Beethoven ***Egmont Overture, Op. 84***

Beethoven's Egmont Overture (1810) is from his incidental music for a production of Goethe's play of the same name. The drama tells of the historical Count Egmont, a Flemish patriot of the mid-16th century, a time when the Low Countries lay under the rule of Spain's King Philip II. Its famed overture begins with a single thunderous chord, followed by ominous strings and wistful woodwinds. A sense of motion gradually develops with ever increasing urgency, as if the time for action was approaching. Becoming stronger and more determined with each passing minute, the music is often colored with splashes of heroic horns. At last, there is a resolute charge into battle, with energetic rhythms and a spirit of victory. On hearing the overture's final lines, one could be excused for supposing Egmont will triumph. Alas, he shall not, though his name is still reverently remembered by many Flemish people.

Ludwig van Beethoven ***Obertura Egmont, op. 84***

La Obertura Egmont (1810) de Beethoven pertenece a su música incidental para una producción de la obra homónima de Goethe. El drama narra la historia del conde Egmont, un patriota flamenco de mediados del siglo XVIIth, época en la que los Países Bajos se hallaban bajo el dominio del rey español Felipe II. Su famosa obertura comienza con un único acorde atronador, seguido de ominosas cuerdas y melancólicas maderas. Poco a poco se va desarrollando una sensación de movimiento cada vez más apremiante, como si se acercara la hora de la acción. La música, cada vez más fuerte y decidida, se colorea a menudo con salpicaduras de trompas heroicas. Al final, se produce una resuelta carga hacia la batalla, con ritmos enérgicos y espíritu de victoria. Al escuchar los versos finales de la obertura, se podría suponer que Egmont triunfará. Desgraciadamente, no lo hará, aunque su nombre sigue siendo recordado con veneración por muchos flamencos.

Florence Price ***Symphony No. 1 in E Minor, Mvmts. II & III***

Born in Arkansas, Florence Beatrice Smith Price (1887 - 1953) was generations ahead of her time: an African American woman from the southern states who successfully pursued a career as a classical composer. Training at Boston's New England Conservatory was a crucial step, as was her later decision to relocate to Chicago. The vibrant African American community there encouraged public performance of Price's music, and her Symphony no. 1 was presented by the Chicago Symphony at the 1933 World's Fair. Price balanced expectations of what a so-called symphony was supposed to do with a strong awareness of her ethnic heritage. So as Mozart or Beethoven or Brahms often did, she gives her second movement Largo maestoso a calm and song-like mood. Third movements were usually dance-like in mood, and so is Price's Juba Dance. However, the song-like flow of her second movement suggests thoughtful spirituals more than love songs, and the bright and sassy mood of her third movement is borrowed from dances that the Viennese masters had never imagined. The symphony is American in flavor, moreover, African American, and from the mind and imagination of a southern woman. Florence Price was truly a pioneer!

PROGRAM NOTES

Program Notes by Betsy Schwarm, Author of the Classical Music Insights Series

Florence Price

Sinfonía no. 1 en mi menor - movimientos II y III

Nacida en Arkansas, Florence Beatrice Smith Price (1887-1953) fue una adelantada a su tiempo: una mujer afroamericana de los estados del sur que hizo carrera como compositora clásica. Su formación en el Conservatorio de Nueva Inglaterra de Boston fue un paso crucial, al igual que su posterior decisión de trasladarse a Chicago. La vibrante comunidad afroamericana de la ciudad alentó la interpretación pública de la música de Price, y su Sinfonía n.º 1 fue presentada por la Sinfónica de Chicago. Fue presentada por la Sinfónica de Chicago en la Feria Mundial de 1933. Price equilibró las expectativas de hacer una supuesta sinfonía con una fuerte conciencia de su herencia étnica. Así, como Mozart, Beethoven o Brahms hacían a menudo, dota a su Largo maestoso del segundo movimiento de un ambiente tranquilo y canoro. Los terceros movimientos solían ser bailables, como la Danza Juba de Price. Sin embargo, la fluidez cancioneril de su segundo movimiento sugiere espirituales reflexivos más que canciones de amor, y el humor brillante y descarado de su tercer movimiento está tomado de danzas que los maestros vieneses nunca hubieran imaginado. Además, la sinfonía tiene sabor americano, afroamericano, y procede de la mente y la imaginación de una mujer sureña. Florence Price fue una pionera auténtica.

Pablo de Sarasate

Zigeunerweisen, Op. 20

The title is German, though the composer was Spanish, and the melodies are those of the Romany people. By happenstance, virtuoso violinist/composer Pablo de Sarasate (1844 - 1908) had a German publisher. He did not, apparently, have Romany blood, though thanks in large part to Bizet's opera Carmen (1875), the spirited music of the people known at that time as Gypsies was greatly in vogue. Whether or not one quoted genuine gypsy melodies, it was enough to evoke the rhythmic intensity of such works, and if one could bring in a solo violin, so much the better. Dating from 1878, Sarasate's Ziguenerweisen opens with a dramatic introduction, seizing the audience's attention and leading to a series of melodies that showcase both the soloist's technique and the ability to coax poignant expression from the instrument. The pyrotechnic finale serves up electric excitement which might be Romany but perhaps also Iberian. Sarasate was a native of Pamplona. All in all, Zigeunerweisen is great fun for listeners and performers alike.

Pablo de Sarasate

Zigeunerweisen, Op. 20

El título es alemán, aunque el compositor era español, y las melodías son las del pueblo gitano. Por casualidad, el virtuoso violinista y compositor Pablo de Sarasate (1844-1908) tenía un editor alemán. Al parecer, no tenía sangre gitana, aunque gracias en gran parte a la ópera Carmen (1875) de Bizet, la animada música del pueblo conocido en aquella época como gitanos estaba muy de moda. Citara o no auténticas melodías gitanas, bastaba con evocar la intensidad rítmica de tales obras, y si se podía aportar un violín solista, tanto mejor. El Ziguenerweisen de Sarasate, que data de 1878, se abre con una introducción dramática que capta la atención del público y da paso a una serie de melodías que ponen de manifiesto tanto la técnica del solista como su capacidad para extraer una expresión conmovedora del instrumento. El pirotécnico final ofrece una emoción eléctrica que podría ser romaní, pero quizá también ibérica. Sarasate era natural de Pamplona. En resumen, Zigeunerweisen es una gran diversión tanta para los oyentes como para los intérpretes.

GUEST ARTIST BIO

EDWARD W. HARDY VIOLINIST & COMPOSER

Edward W. Hardy (born January 12, 1992) is a critically acclaimed Black and Puerto Rican composer, music director, virtuoso violinist and violist and is one of the foremost exponents of solo violin repertoire for theatrical productions. At the age of 25, "Hardy (was) one of the youngest composers to ever be accepted into the Exploring the Metropolis Con Edison Composer Residency and one of the most prominent composer/violinists in New York City" - BroadwayWorld. "Edward W. Hardy, who composed the omnipresent music, plays the violin superbly." - The New York Times. He has "Vigor, Control And Expressiveness." - The Post and Courier. Hardy is "Mesmerizing" - Manhattan With A Twist and also performs in a style that is "serene, dreamy, and soulful with velvety panache" - The Millbrook Independent. As the composer, music director and violinist of the smash hit Off-Broadway show *The Woodsman* Hardy's show was a recipient of the 2016 Obie Award, the 2014 Jim Henson Foundation Grant and was broadcast on PBS stations four separate times, streamed on BroadwayHD and major music producer Jim McElwaine produced Hardy's album "The Woodsman Original Off-Broadway Solo Recording" which continues to be sold and streamed in countries such as the United States, Mexico, United Kingdom, Russia, Turkey, France, Hong Kong, Argentina, Ireland, and Germany.



Currently, Edward's discography contains 8 singles, 1 album, and his list of original compositions include works for solo violin, voice, harp, piano, string quartet, string trio, string duo, Latin ensemble, and soundtracks for film and stage. Wolf Trap Foundation for the Performing Arts commissioned Edward's song cycle, BORN FREE (Sorrow Home, Lineage, The Struggle Staggers Us, and Southern Song) and premiered the work as part of their 2022 UNTRAPPED series with soprano Tiffany Townsend and pianist Alex Munger. Also in 2022, Edward's Latin piece "Flying - Dancing in Spanish Harlem" was performed by Jazz legend Andre Hayward and his band, along with Edward, at the Austin Chamber Music Festival. In 2023, Edward completed a United States tour with the Griot String Quartet in Damien Sneed's OUR SONG, OUR STORY, which is an evening of operatic arias, art songs and spirituals featuring Justin Austin, Jacqueline Echols, Raehann Bryce-Davis, Janinah Burnett, Amanda Lynn Bottoms and Raven McMillon, accompanied by Sneed on piano. Also in 2023, Edward had the honor of closing the 2022-2023 Capitol Hill Concert series with a sold-out, solo violin, multi-genre, season finale concert at the First Unitarian Society of Denver, accompanied by pianist Jordan Ortman and soprano Courtney Caston in the Colorado premiere of Hardy's BORN FREE song cycle. This concert set a new record at Capitol Hill Concerts for the most donations raised for a nonprofit (El Sistema Colorado) in the history of its concert series.

Edward has received numerous awards, most recently winning 1st Prize in the 2022 University of Northern Colorado Concerto Competition and 2nd Prize in the 2022 Angie Southard Performance Competition. Edward also has an extensive performance history ranging from solo violin performances for the Congressional Black Caucus/ opening of the African-American Smithsonian Museum, Hublot, MAC Cosmetics, Haute Living, special performances for rap legends 50 Cent, Nas, Justin Bieber, Hailey Bieber, Usher, Russell Westbrook, Kehlani, and legendary hockey player Alexander Ovechkin, to sharing the stage with other famous artists such as Itzhak Perlman, Maxim Vengerov, D-Nice, Salt-N-Pepa, Bunb B, Baby Cham, Scarface, 702, Mike Phillips, Lloyd, Israel Houghton, Kenny Burns, Kygo, André De Shields, Brandie Sutton, Regina Carter, Bryan Carter, Norm Lewis, Joshua Bell, John Blake Jr., Mark O'Connor, Radmila Lolly, Graham Reynolds, the Oxford Philharmonic Orchestra, Jeffrey Zeigler, Sandbox Percussion, the Attacca Quartet, and Tamar-kali. Performance venues include Carnegie Hall, The John F. Kennedy Center, Lincoln Center, Avery Fisher Hall, Jazz at Lincoln Center, Ordway Center for the Performing Arts, Sheldon Concert Hall, WQXR, The Greene Space, The Apollo Theater, Wheeler Opera House, Metropolitan Museum of Art, American Museum of Natural History, Charleston Museum, The Cutting Room, The Public Theater's Joe's Pub, Amanyara, and many others.

Edward is a proud member of the American Composers Orchestra, Local 802 Musicians Union, Dramatist Guild of America, ASCAP, and is affiliated with the Sphinx Organization, Exploring the Metropolis, the Gateways Music Festival, Carnegie Hall/ Weill Music Institute and the Colorado American Strings Teachers Association. He is also the founder and artistic director of the Omnipresent Music Festival - BIPOC Musicians Festival, and the co-founder of the Northern Colorado Center for Arts Entrepreneurship. Edward holds a Bachelor's degree in viola performance from SUNY Purchase College where he studied with Ira Weller & Danielle Farina, and a Master's degree in violin performance from Aaron Copland School of Music - Queens College where his teacher was Daniel Phillips. Edward is currently a doctoral candidate and graduate instructor in violin performance at the University of Northern Colorado under the mentorship of Dr. Jubal Fulks.

Edward owns and performs on "The Black Violin", made by Guy Rabut in 1995.

ORCHESTRA MEMBERS

STRING ENSEMBLE

Violin I

Fiona Jeong, concertmaster
Mariko Clark, asst. concertmaster
Andrew Liu
Alexander Oh
Isa Roh
Ella Ludwick
Gavin Schleiger
Aurora McCord
Connor McCord
Andrew Chang

Violin II

Jillian Kniep, principal
Anais Briotet, asst. principal
Breanna Duffy
Hannah Shea
Xuanyu Zhang
Rui Guo
Anthony McCush
Addison Wang

Violin III

Giana Wu, principal
Jiwon Jang, asst. principal
Luka Jovanovic
Keira Dockery
Abby Larson
Camila Rose Figueroa Gomez
Giana Mosher
Ana Sofia Márquez Salas

Cello

Ellie Choi, principal
Lynn Yoon, asst. principal
Ben Larson
Zachary Schleiger
Leena Ghosh
Kevin Cho
Adelaide Kail
Julian Farrell

Double Bass

Joshua Kail +

CONSERVATORY ORCHESTRA

Violin I

Sabine Han, concertmaster
Caleb Schleiger
Noa Yang
Annabelle Montano
Emberlyse Vidal
Joseph Sanso
Judah Ogrinz
Chloe Lee
Sylvia Yu
Tess Greenawalt
Olivia Lee
Lhasa Hagerman
Leonardo Kim

Violin II

Aaron Liu, principal
Ethan Duong, asst. principal
Pranav Ramesh
Roa Lee
Christine Chang-Nunley
Isabella Li
Emerson Ostrom
Kate Taylor
Asher Robbins
Josie Maes Farone
Samantha Hahn
Hanbei Bao
Mina Margittai
Johnson Hsieh
Akshaj Adimulam

Viola

Sam Schwecke, principal
Jonathan Steen, asst. principal
Isabel Baitis
Becky Gao
Jocelyn Gafner
Lily Sefton
Emma Dummett

Cello

Taryn Limke, principal
Katherine Young, asst. principal
Charlie Fleischer
Allison Lee
Linn Poston
Fiona Radebaugh
Serene Park
Caroline Montano
Marieli Martinez
Eden Hagerman
Emmanuel Kitombole
Simon Harrison
Phoebe Han
Roni Lee
Gabriel Teller

Double Bass

Xavier Vigil, principal
Abigail Elenowitz, asst. principal
Jo Pierce
Brendan Sherrill

Flute

Yunah Kim
Brooklyn-Marie Lucero
Joseph Poole
Caitlyn Shull

Oboe

Christopher Brady
Georgia Feichtner
Katelyn Jaster

Clarinet

Guillermo Sotillo-Castillo
Kaitlyn Nohara *

Bassoon

Bryce Davis
Max Gair

Horn

Sophie Connolly
Xavier Larson
Sydney Seybold
Finn Moore *

Trumpet

Jack Eikenberry
Joseph Mundt
Dante Osuna
Samuel Rieger

Trombone

Samuel Von Tersch
David Johnston +
Nathan Smith +

Tuba

Ian Bolinger
Zach Brake +

Percussion

Lincoln Ward
Cameron Davison +
Justin Doute +
Paul Finckel +