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DYAO PRESENTS



DYAO Spectacular

Tales from Great Britain

SUNDAY, FEBRUARY 18, 2024 | 2:30 PM

BOETTCHER CONCERT HALL

FEATURING THE
STRING ENSEMBLE
CONSERVATORY ORCHESTRA
AND
YOUNG ARTISTS ORCHESTRA

ELGAR | RUTTER | VAUGHAN WILLIAMS
AND MORE!

SUPPORTED BY



DYAO SPECTACULAR

STRING ENSEMBLE
ROBERT STAHLY, CONDUCTOR

CONSERVATORY ORCHESTRA
DR. INGRID LARRAGOITY-MARTIN, CONDUCTOR

YOUNG ARTISTS ORCHESTRA
DR. WILBUR LIN, CONDUCTOR & DYAO MUSIC DIRECTOR

STRING ENSEMBLE

Suite for Strings

John Rutter

IV. Dashing Away

Capriol Suite

Peter Warlock

I. Basse-Danse, Allegro moderato, D minor

II. Pavane, Allegretto, ma un poco lento, G minor

VI. Mattachins (Sword Dance), Allegro con brio, F major

Eleanor Rigby

**Lennon/McCartney
arr. Moore**

Best of The Beatles

**Lennon/McCartney
arr. Custer**

STRING ENSEMBLE & CONSERVATORY ORCHESTRA COMBINED PIECE

CONSERVATORY ORCHESTRA

Light Cavalry Overture

**Franz von Suppe
arr. Isaac**

"Nimrod" from Enigma Variations

Edward Elgar

English Folk Song Suite

Ralph Vaughan Williams

YOUNG ARTISTS ORCHESTRA

Prelude to Le roi Arthus

Ernest Chausson

Pomp & Circumstance March No. 1

Edward Elgar

CHRISTOPHER LUTHER, GUEST CONDUCTOR

The Masque of Pandora Overture

Alice Mary Smith

Symphonic Variations on an African Air

Samuel Coleridge-Taylor

PROGRAM NOTES

Program Notes by Betsy Schwarm, Author of the Classical Music Insights Series
Spanish Translation Provided by Jon Marcantoni

John Rutter

Suite for Strings, Mvmt. IV, "Dashing Away"

One usually encounters the name of John Rutter (b. 1945) in the context of his choral music - especially at Christmas time. However, his catalog also features instrumental pieces, such as the Suite for Strings (1973). Each of its four movements is based on British folk songs. The last movement, *Dashing Away*, is bright and busy with deftly juxtaposed lines. Having nothing to do with jingly bells, the old song recalls a fellow watching his sweetheart tend to the laundry, her iron dashing over the clothing as she smooths away wrinkles.

John Rutter

Suite para cuerdas, Mvt. IV, "Dashing away"

El nombre de John Rutter (nacido en 1945) suele aparecer en el contexto de su música coral, especialmente en Navidad. Sin embargo, su catálogo también incluye piezas instrumentales, como la Suite for Strings (1973). Cada uno de sus cuatro movimientos se basa en canciones populares británicas. El último movimiento, *Dashing Away*, es brillante y ajetreado, con líneas hábilmente yuxtapuestas. La vieja canción, que no tiene nada que ver con campanillas, recuerda a un hombre que observa a su amada lavar la ropa, con la plancha corriendo sobre la ropa mientras alisa las arrugas.

Peter Warlock

Capriol Suite, Mvmts. I, II, & VI

The name on this British composer's birth certificate was neither "Peter" nor "Warlock." He was Philip Heseltine (1894 - 1930) and served as a music critic. For his own compositions, he used the name Peter Warlock, hoping to distance them from his journalistic work. His *Capriol Suite* (1926) reflects his interest in Elizabethan dance music and comprises a set of six movements drawing upon those rhythms. The three movements featured here are the first movement *Basse-danse*, courtly in mood and offering variations on an original theme. The second movement *Pavane* is serene and graceful, building before long to fuller textures. Last comes the sixth movement *Mattechins* (sword dance), jaunty and jolly with an abundance of *brio*.

Peter Warlock

Suite Capriol, Mvmts. I, II, & VI

El nombre que figuraba en la partida de nacimiento de este compositor británico no era ni "Peter" ni "Warlock". Era Philip Heseltine (1894 - 1930) y ejercía de crítico musical. Para sus propias composiciones, utilizó el nombre de Peter Warlock, con la esperanza de distanciarlas de su labor periodística. Su Suite Capriol (1926) refleja su interés por la música de danza isabelina y comprende un conjunto de seis movimientos inspirados en esos ritmos. Los tres movimientos que aquí se presentan son el primero, *Basse-danse*, de tono cortesano y con variaciones sobre un tema original. El segundo movimiento, *Pavane*, es sereno y elegante, y no tarda en alcanzar texturas más plenas. Por último, el sexto movimiento *Mattechins* (danza de espadas), alegre y jovial, con mucho *brio*.

John Lennon/Paul McCartney

Eleanor Rigby

Eleanor Rigby (1966) is one of few widely known pop songs that had a classical flavor from the beginning. After all, the Beatles' song featured a string quartet providing pulsing undercurrent. Thus, reworking it for string orchestra seems a logical next step. Arranger Larry Moore turned his attention to reimagining the vocal parts in instrumental form. Hum along if you must, but very quietly, please!

John Lennon/Paul McCartney

Eleanor Rigby

Eleanor Rigby (1966) es una de las pocas canciones pop ampliamente conocidas que tuvo un sabor clásico desde el principio. Al fin y al cabo, la canción de los Beatles estaba interpretada por un cuarteto de cuerda. Así pues, adaptarla a una orquesta de cuerda parecía el siguiente paso lógico. El arreglista Larry Moore se dedicó a reimaginar las partes vocales en forma instrumental. Tararea si quieres, pero en voz muy baja, por favor.

John Lennon & Paul McCartney

Best of The Beatles

Arranger Calvin Custer's *Best of The Beatles* borrows a musical structure that even Mozart would have known. Start with something bold and attention-grabbing; move on to something gently lyrical, and then something bouncy and rather dance-like. Close with energetic music that brings the overall creation to a definitive close. How would one do this with Beatles songs? Choose familiar songs that provide that desired contrast, as long as they are set in an ideal order. Custer achieves this with *Get Back*, *Michelle*, *Got to Get You into My Life*, and *When I'm Sixty-four*.

John Lennon & Paul McCartney

Best of The Beatles

Best of the Beatles, del arreglista Calvin Custer, toma prestada una estructura musical que hasta Mozart habría conocido. Empieza con algo atrevido y que llama la atención; pasa a algo suavemente lírico, y luego a algo movido y más bien bailable. Termina con una música enérgica que cierra definitivamente el conjunto. ¿Cómo se hace esto con las canciones de los Beatles? Eligiendo canciones conocidas que ofrezcan ese contraste deseado, siempre que estén colocadas en un orden ideal. Custer lo consigue con *Get Back*, *Michelle*, *Got to Get You into My Life* y *When I'm Sixty-four*.

PROGRAM NOTES

Program Notes by Betsy Schwarm, Author of the Classical Music Insights Series
Spanish Translation Provided by Jon Marcantoni

Franz von Suppe

Light Cavalry Overture

Franz von Suppé (1819 - 1895) was the master of Viennese operetta before Johann Strauss Jr. (1825 - 1899) came to the scene, composing over two-hundred musical plays and operettas that established expectations for the art form. The effervescent overture to his *Light Cavalry*, which premiered in Vienna with the operetta of that name March 21, 1866, is still beloved for its high spirits and rhythmic drive. Czardas rhythms recur, as the operetta's story concerned a group of hussars stationed in a Hungarian village. Suppe was clearly determined to launch the show if not with a bang, then at least with a sparkle.

Franz von Suppe

Obertura de la Caballería Ligera

Franz von Suppé (1819 - 1895) fue el maestro de la opereta vienesa antes de que Johann Strauss hijo (1825 - 1899) llegara a la escena, componiendo más de doscientas obras de teatro y operetas musicales que establecieron expectativas para esta forma de arte. La efervescente obertura de su *Caballería Ligera*, que se estrenó en Viena con la opereta del mismo nombre el 21 de marzo de 1866, sigue siendo muy apreciada por su buen humor y su impulso rítmico. Los ritmos de Czardas son recurrentes, ya que la historia de la opereta trataba de un grupo de húsares estacionados en un pueblo húngaro. Suppe estaba claramente decidido a lanzar el espectáculo si no con una explosión, al menos con chispa.

Edward Elgar

Enigma Variations, Op. 36 "Nimrod"

The Enigma Variations (1899) of Sir Edward Elgar (1857 - 1934) is a sequence of variations upon a central theme that itself is never actually played. Its identity is the 'enigma,' and though various guesses have been made, Elgar himself never identified it. Each of the fourteen variations was dedicated by the composer to a particular friend, colleague, or family member. The ninth variation, "Nimrod," is, justifiably, the most adored portion of the work, often played independently of the rest of the work. "Nimrod" is a distant reference to the composer's friend and musical editor, August Jaeger (1860 - 1909). "Jaeger" is the German word for "hunter," and "Nimrod" is a Biblical hunter. Whatever adjectives one might imagine for a hunter, Elgar settled on moods that flow serenely and beg to be sung. It is music that speaks of Elgar's high regard for his friend.

Edward Elgar

Variaciones Enigma, Op. 36 "Nimrod"

Las Variaciones Enigma (1899) de Sir Edward Elgar (1857-1934) son una secuencia de variaciones sobre un tema central que nunca llega a interpretarse. Su identidad es el "enigma", y aunque se han hecho varias conjeturas, el propio Elgar nunca lo identificó. El compositor dedicó cada una de las catorce variaciones a un amigo, colega o familiar. La novena variación, "Nimrod", es, con razón, la parte más adorada de la obra, a menudo interpretada independientemente del resto de la obra. "Nimrod" es una referencia lejana al amigo y editor musical del compositor, August Jaeger (1860 - 1909). "Jaeger" es la palabra alemana para "cazador", y "Nimrod" es un cazador bíblico. Sean cuales sean los adjetivos que uno pueda imaginar para un cazador, Elgar se decantó por estados de ánimo que fluyen serenamente y piden ser cantados. Es una música que habla del gran aprecio que Elgar sentía por su amigo.

Ralph Vaughan Williams

English Folk Song Suite

Composed in 1923, the English Folk Song Suite of Ralph Vaughan Williams (1872 - 1958) was inspired by the composer's love of his nation's folk music. He originally wrote it as a wind band work for the Royal Military School of Music at Kneller Hall, though an orchestral version also exists. The suite begins with a march, based on the folk melodies, "Seventeen Come Sunday", "Pretty Caroline" and "Dives and Lazarus". The second movement Intermezzo is a lyrical blend of "My Bonny Boy" and "Green Bushes", and the suite concludes with another lively march derived from a variety of English West Country songs that Vaughan Williams had heard in the Somerset region. In all, the suite proves both the variety and the richness of his nation's folk music heritage.

Ralph Vaughan Williams

Suite de canciones populares inglesas

Compuesta en 1923, la English Folk Song Suite de Ralph Vaughan Williams (1872 - 1958) se inspira en el amor del compositor por la música folclórica de su nación. La escribió originalmente como obra para banda de viento de la Real Escuela Militar de Música de Kneller Hall, aunque también existe una versión orquestal. La suite comienza con una marcha, basada en las melodías folclóricas "Seventeen Come Sunday", "Pretty Caroline" y "Dives and Lazarus". El Intermezzo del segundo movimiento es una mezcla lírica de "My Bonny Boy" y "Green Bushes", y la suite concluye con otra animada marcha derivada de una variedad de canciones inglesas del West Country que Vaughan Williams había escuchado en la región de Somerset. En conjunto, la suite demuestra tanto la variedad como la riqueza del patrimonio musical folclórico de su nación.

PROGRAM NOTES

*Program Notes by Betsy Schwarm, Author of the Classical Music Insights Series
Spanish Translation Provided by Jon Marcantoni*

Ernest Chausson

Prelude to Le roi Arthus, Op. 23

Mostly remembered for his songs and a few instrumental pieces, Paris-born Ernest Chausson (1855 - 1899) composed exactly one full opera. *Le roi Arthus* (1895) tells a Camelot-like tale, with King Arthur an inspiring leader of the Round Table, increasingly troubled by Queen Guinevere's fascination for Lancelot. The work ends well for none of them. However, the opening prelude concerns itself with Arthur's recent military victories, which it suggests with bold and spirited themes bringing suggestions of action, offset by grand and gracious interludes. All ends in a regal mood.

Ernest Chausson

Preludio de Le roi Arthus, Op. 23

Ernest Chausson (1855-1899), nacido en París, es conocido sobre todo por sus canciones y algunas piezas instrumentales, pero sólo compuso una ópera completa. *Le roi Arthus* (1895) cuenta una historia similar a Camelot, con el rey Arturo como líder inspirador de la Mesa Redonda, cada vez más perturbado por la fascinación de la reina Ginebra por Lancelot. La obra no acaba bien para ninguno de ellos. Sin embargo, el preludio de apertura se ocupa de las recientes victorias militares de Arturo, que sugiere con temas audaces y enérgicos que traen sugerencias de acción, compensadas por interludios grandiosos y graciosos. Todo termina en un ambiente majestuoso.

Alice Mary Smith

The Masque of Pandora Overture

Most English Victorian girls of good family received a modicum of musical training. Alice Mary Smith (1839 - 1884) was one of the few who pursued it at a higher level. Had typhoid not brought her life to an early close, she might have made much of her skills. However, some of her music has survived, and the overture to her choral cantata setting Longfellow's verses stands as a fine introduction to her craft. Longfellow tells of events following the opening of Pandora's infamous box of evils. Expressing deep regrets for what has occurred, Pandora begs to be punished. However, the Greek god at her side has a different view, urging her to make "the future fairer than the past." Those notions of bright and dark stand side by side in Smith's overture. Which side will triumph? Smith makes the same choice as Longfellow, allowing the past to seem like "a troubled dream," one beyond which a hopeful future might rise.

Alice Mary Smith

La máscara de Pandora Obertura

La mayoría de las muchachas victorianas inglesas de buena familia recibieron una modesta formación musical. Alice Mary Smith (1839 - 1884) fue una de las pocas que la siguió a un nivel superior. Si la fiebre tifoidea no hubiera puesto fin a su vida prematuramente, podría haber sacado mucho provecho de sus habilidades. Sin embargo, se conserva parte de su música, y la obertura de su cantata coral, en la que interpreta versos de Longfellow, es una buena introducción a su oficio. Longfellow relata los acontecimientos que siguen a la apertura de la infame caja de males de Pandora. Expresando su profundo pesar por lo ocurrido, Pandora suplica ser castigada. Sin embargo, el dios griego que está a su lado tiene una opinión diferente, instándola a hacer "el futuro más justo que el pasado". Estas nociones de lo brillante y lo oscuro se enfrentan en la obertura de Smith. ¿Qué bando triunfará? Smith toma la misma decisión que Longfellow, permitiendo que el pasado parezca "un sueño turbulento", más allá del cual podría surgir un futuro esperanzador.

Samuel Coleridge-Taylor

Symphonic Variations on an African Air

No relation to the English poet of similar name, composer Samuel Coleridge-Taylor (1875-1912) was of mixed origins. His father Daniel Taylor, a Black African from Sierra Leone, had come to London to study medicine; his mother was a young Englishwoman, Alice Martin. The babe's name was chosen by Alice, who - like much of the literate populace of England - admired the poet's works. Not knowing that Alice was newly pregnant. Daniel Taylor returned to Africa to give his countrymen the benefit of his training. She turned to her music-loving family for support. Violin lessons led to choral singing, and then in his teens advanced studies at the Royal College of Music. Coleridge-Taylor's compositions often reflect upon his heritage: both the English tradition of fine music and his father's African roots. The *Symphonic Variations on an African Air* (1906) uses the time-honored theme-and-variations notion as applied to the African American song "I'm Troubled in Mind." The song is a plea to Christ for assistance in times of trouble. Coleridge-Taylor takes the theme from initial prayerfulness to brightness, from tender longing to spirited energy. In the end, all becomes grandly confident: a happy denouement for this troubled soul.

Samuel Coleridge-Taylor

Symphonic Variations on an African Air

Sin parentesco con el poeta inglés de nombre similar, el compositor Samuel Coleridge-Taylor (1875-1912) era de origen mixto. Su padre, Daniel Taylor, un africano negro de Sierra Leona, había llegado a Londres para estudiar medicina; su madre era una joven inglesa, Alice Martin. El nombre del bebé fue elegido por Alice, que -como gran parte de la población alfabetizada de Inglaterra- admiraba las obras del poeta. Sin saber que Alice estaba recién embarazada. Daniel Taylor regresó a África para dar a sus compatriotas el beneficio de su formación. Ella recurrió a su familia, amante de la música, en busca de apoyo. Las lecciones de violín le llevaron al canto coral, y luego, en su adolescencia, a estudios avanzados en el Royal College of Music. Las composiciones de Coleridge-Taylor reflejan a menudo su herencia: tanto la tradición inglesa de la buena música como las raíces africanas de su padre. Las Variaciones sinfónicas sobre un aire africano (1906) utilizan la noción consagrada de tema y variación aplicada a la canción afroamericana "I'm Troubled in Mind". La canción es una súplica a Cristo en busca de ayuda en tiempos difíciles. Coleridge-Taylor lleva el tema de la plegaria inicial al brillo, del tierno anhelo a la energía animosa. Al final, todo se vuelve grandiosamente confiado: un feliz desenlace para esta alma atribulada.

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Ginevra Strasser
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Vittoria Pugina
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asst. principal
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Zoë Keith
Sawyer Payne
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Will Fitzpatrick

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Zachary Niswender +

Flute

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Kassandra Lopez +
Natalie Zeles +

Oboe

Nathan Lessard
Chris Leech +

Clarinet

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Kaitlyn Nohara *
Cole Quint

Bassoon

Ian Gair
Alexander Zhao

Horn

Finn Moore
Joseph Rupprecht
Josh Bonillas +
Daniel Skib +

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Mariella Franklin
Abby Nelson
Joel Newquist

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Fatima Bahraini
Timothy Dombrowski
Micah Newquist

Tuba

Fiona Stever

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Harp

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Veronica Derugo
Lhasa Hagerman
Sylvia Yu
Olivia Lee
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asst. principal
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Isabella Li
Roa Lee
Emerson Ostrom
Asher Robbins
Kate Taylor
Josie Maes Farone
Samantha Hahn
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Caroline Montano
Marieli Martinez
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Oboe

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Clarinet

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Max Gair
Ian Gair *

Horn

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Xavier Larson
Luis Romero
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Trumpet

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Joseph Mundt
Dante Osuna
Samuel Rieger

Trombone

Samuel Von Tersch
Fatima Bahraini *
Micah Newquist *

Tuba

Ian Bolinger

Percussion

Lincoln Ward
Gabby Overholt *
Ella Zimmermann *
Cameron Davison +

Piano

Kelvin Rojas +

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Concertmaster
Mariko Clark, asst.
concertmaster
Gavin Schleiger
Jillian Kniep
Anais Briotet
Breanna Duffy
Luka Jovanovic
Jiwon Jang
Giana Wu

Violin III

Andrew Chang,
principal
Connor McCord,
asst. principal
Addison Wang
Keira Dockery
Hannah Shea
Xuanyu Zhang
Dorothy Hart
Rui Guo

Bass

Dante Osuna *
Joshua Kail +

Violin II

Aurora McCord,
principal
Andrew Liu,
asst. principal
Alexander Oh
Isa Roh
Ella Ludwick
Ana Sofia Marquez Salas
Camila Figueroa Gomez
Abby Larson

Cello

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Ellie Choi, asst. principal
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