



colorado symphony  
association affiliate

THE  
YOUNG ARTISTS ORCHESTRA  
PRESENTS



# METAMORPHOSIS

BOETTCHER  
CONCERT HALL  
9.29.2024  
2:30 PM

FEATURING A SPECIAL  
COLLABORATION WITH



REVUELTAS | CATÁN | HINDEMITH





# 2024 DYAO FALL SCHEDULE



# METAMORPHOSIS

BOETTCHER CONCERT HALL 9.29.2024 | 2:30 PM  
YOUNG ARTISTS ORCHESTRA

3<sup>RD</sup> ANNUAL SCHOLARSHIP FUNDRAISER

# FORTISSIMO

STANLEY MARKETPLACE WEST PATIO  
10.13.2024 | NOON TO 3:00

# Folklore Fusion

LITTLETON UNITED METHODIST | 11.17.2024 | 3:30 PM  
STRING ENSEMBLE, ALLEGRO STRINGS, & CONSERVATORY ORCHESTRA

YOUNG ARTISTS ORCHESTRA

# UNCOMMON

*Echoes*

WHEAT RIDGE  
UNITED METHODIST CHURCH  
11.23.2024 | 2:30 PM

HIGHLANDS RANCH  
CHRIST LUTHERAN CHURCH  
11.24.2024 | 2:30 PM

# METAMORPHOSIS

## YOUNG ARTISTS ORCHESTRA

DR. WILBUR LIN, CONDUCTOR & DYAO MUSIC DIRECTOR

*La noche de los Mayas*  
I. Noche de los Mayas

Silvestre Revueltas

*Florencia en el Amazonas (Orchestral Suite)* Daniel Catán  
I. On the Pier (En el muelle)  
II. Arcadio  
III. The Storm (La tormenta)  
IV. Sunrise (Amanecer)  
V. Paula  
VI. Florencia's Farewell (Aria final de Florencia)

*featuring ArtistiCO Dance*

**There will be a brief 20 minute intermission.**

*Symphonic Metamorphosis of Themes*  
*by Carl Maria von Weber*

Paul Hindemith

I. Allegro  
II. Scherzo (*Turandot*)  
III. Andantino  
IV. Marsch

*Florencia en el Amazonas (Orchestral Suite)* by Daniel Catán presented under license from G. Schirmer Inc. and Associated Music Publishers, copyright owners.

**THIS CONCERT IS PROUDLY SPONSORED BY**



# PROGRAM NOTES

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

## **Silvestre Revueltas**

### ***La noche de los Mayas, Mvmt. I***

*La noche de los Mayas* (*Night of the Mayas*) was a 1939 film by Mexican director Chano Urueta. It concerned a modern couple that abandons the city in favor of a more traditional lifestyle in the Yucatan, where they find witchcraft, natural disaster, and white encroachment. Mexican composer Silvestre Revueltas (1899 - 1940) wrote the music, which survived the film in the form of a four-movement orchestral suite. The first movement - *Noche de los Mayas* - is rapt and dreamlike in character. Apparently, the couple's adventure is still in its wondrous phrase, with little anticipation of the frightening trials to come. As such, it makes an imaginative prelude to this DYAO program, built as it is upon concert works derived from compositions initially intended for another purpose.

## **Silvestre Revueltas**

### ***La noche de los Mayas, Mvmt. I***

*La noche de los Mayas* fue una película de 1939 del director mexicano Chano Urueta. Trata de una pareja moderna que abandona la ciudad en favor de un estilo de vida más tradicional en Yucatán, donde se encuentran con la brujería, los desastres naturales y la invasión blanca. El compositor mexicano Silvestre Revueltas (1899-1940) escribió la música, que sobrevivió a la película en forma de suite orquestal de cuatro movimientos. El primer movimiento - también titulado *Noche de los Mayas* - tiene un carácter embelesado y onírico. Aparentemente, la aventura de la pareja se encuentra todavía en su fase maravillosa, con poca anticipación de las aterradoras pruebas que se avecinan. Como tal, constituye un imaginativo prelude de este programa de DYAO, construido a partir de obras de concierto derivadas de composiciones inicialmente destinadas a otro fin.

## **Daniel Catán**

### ***Florencia en el Amazonas (Orchestral Suite)***

*Florencia en el Amazonas*: that's *Florencia in the Amazon*. The international opera star is journeying in a riverboat headed upstream for her first performance in years in her Brazilian homeland. Florencia seeks her long-lost lover; her fellow passengers and the crew all have their own dreams. Inspired by Gabriel García Márquez' novel *Love in the Time of Cholera* (1985), the opera by Mexican composer Daniel Catán (1949 - 2011) sought to suggest Márquez' notion of "magical realism." Since its premiere at the Houston Grand Opera on October 26, 1996, *Florencia* has gone on to triumphant reception on the international scene. In 2003, Catán crafted from the opera a six-movement instrumental suite for the Madison Symphony Orchestra. The suite effectively captures varied moods and feelings, with sufficient contrast from one page to the next to create a compelling orchestral suite.

The opening movement *On the Pier* suggests the busy scene of passengers and crew boarding and making ready for departure. *Arcadio*, the second movement, evokes the captain's nephew, wearying of the continual back and forth on the river when he dreams of adventure. Adventure he shall find when he saves the ship from a dramatic storm; he shall even find love with one of the lady passengers. As for *The Storm* itself, that occupies the third movement with a steady pulsation, low-pitched rumbles from bass clarinet and bassoon, and even a foghorn, voiced by trombone.

The ship survives and, with the fourth movement, the sun rises. Catán's music brings listeners an early morning in the Amazon jungle. He admitted to a fascination with the morning sounds of the jungle, of its calling birds and buzzing insects. These appear in the orchestra, along with what the composer described as "resplendent freshness."

# PROGRAM NOTES

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

One of the passengers, Paula, is portrayed in the fifth movement. She has spent the first half of the journey arguing with her husband, who now seems to have been lost in the storm. Paula's music is languid and weary, with perhaps hints of tears. As the scene builds, solo harp becomes prominent. Leave it to listeners to imagine what might be represented by that detail!

Catán closes his *Florencia* suite as he had closed the opera itself, with a rapturous scene for the title character as she vanishes in a mystical fashion to be reunited with her beloved Cristóbal. There is no place here for voice, but plenty for imagination. The role of *Florencia* is written for a soprano, though Catán resisted the notion that a violin would be required to suggest that voice. Instead, he gifts the instrumental version of her lines to solo viola, and a gift it truly is. It is tenderly flowing music gently rising in pitch. The mysterious Cristóbal is said to be a butterfly hunter. *Florencia's* Farewell often rises like those butterflies, solo viola joining in that flight.

## **Daniel Catán**

### ***Florencia en el Amazonas (Suite)***

*Florencia en el Amazonas*. La estrella internacional de la ópera viaja en un barco río arriba rumbo a su primera actuación en años en su patria brasileña. *Florencia* busca a su amante perdido hace tiempo; sus compañeros de viaje y la tripulación tienen sus propios sueños. Inspirada en la novela de Gabriel García Márquez *El amor en los tiempos del cólera* (1985), la ópera del compositor mexicano Daniel Catán (1949 - 2011) pretendía sugerir la noción de «realismo mágico» de Márquez. Desde su estreno en la Gran Ópera de Houston el 26 de octubre de 1996, *Florencia* ha tenido una acogida triunfal en la escena internacional. En 2003, Catán creó a partir de la ópera una suite instrumental de seis movimientos para la Orquesta Sinfónica de Madison. La suite capta con eficacia estados de ánimo y sentimientos variados, con suficiente contraste de una página a otra para crear una suite orquestal convincente.

El movimiento de apertura, *En el muelle*, sugiere la ajetreada escena de los pasajeros y la tripulación embarcando y preparándose para la partida. *Arcadio*, el segundo movimiento, evoca al sobrino del capitán, cansado del continuo ir y venir por el río cuando sueña con la aventura. Aventura que encontrará cuando salve al barco de una dramática tormenta; incluso encontrará el amor con una de las pasajeras. En cuanto a la tormenta en sí, ocupa el tercer movimiento con una pulsación constante, retumbos graves de clarinete bajo y fagot, e incluso una sirena de niebla, con voz de trombón. El barco sobrevive y, con el cuarto movimiento, sale el sol. La música de Catán transporta a los oyentes a un amanecer en la selva amazónica. Admitió su fascinación por los sonidos matutinos de la selva, por el canto de los pájaros y el zumbido de los insectos. Estos aparecen en la orquesta, junto con lo que el compositor describió como «frescura resplandeciente».

Uno de los pasajeros, Paula, aparece en el quinto movimiento. Ha pasado la primera mitad del viaje discutiendo con su marido, que ahora parece haberse perdido en la tormenta. La música de Paula es lánguida y cansada, con indicios de lágrimas. A medida que la escena avanza, el arpa solista adquiere protagonismo. Dejemos a los oyentes la tarea de imaginar qué puede representar ese detalle.

Catán cierra su suite *Florencia* como cerró la ópera, con una escena arrebatadora para el personaje del título, que desaparece de forma mística para reunirse con su amado Cristóbal. Aquí no hay lugar para la voz, pero sí para la imaginación. El papel de *Florencia* está escrito para una soprano, aunque Catán se resistió a la idea de que fuera necesario un violín para sugerir esa voz. En su lugar, ofrece la versión instrumental de sus versos a una viola solista, y es un verdadero regalo. Es una música tiernamente fluida que va subiendo suavemente de tono. Se dice que el misterioso Cristóbal es un cazador de mariposas. *La Despedida de Florencia* se eleva a menudo como esas mariposas, y la viola solista se une a ese vuelo.

# PROGRAM NOTES

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

## **Paul Hindemith**

### ***Symphonic Metamorphosis on Themes by Carl Maria von Weber***

In 1940, German-born Paul Hindemith (1895 - 1963) was in New York City. There, he was invited to write a ballet to be choreographed by Leonide Massine with sets designed by Salvador Dali. When the project fell through, Hindemith decided to take the music he had already begun and make of it an orchestral suite. Thematic material for each movement had been borrowed from compositions by Carl Maria von Weber (1786 - 1826). Given the inspiration, and the fact that, in Hindemith's hands, all the melodies undergo a certain amount of evolution, the final work was given the title *Symphonic Metamorphosis on Themes of Weber*. It premiered in New York City in 1944.

The first movement *Allegro* contrasts stern and forthright moods and quieter, mellower ones, with a march-like theme for woodwinds and xylophone occupying the center pages. Woodwinds again earn the spotlight in the two middle movements. The first of those two movements, the *Scherzo* - based upon Weber's music for the Asian tale of *Turandot* - sparkles with chimes and gong, ensuring a regional flavor. By comparison, the third movement *Andantino* is more restful in spirit - restful, that is, for all but the principal flutist, whose lines are of virtuosic complexity. The final movement is a propulsive *Marsch*, complete with snare drum to provide a driving pulse. Hindemith's most frequently performed score, the *Symphonic Metamorphosis* showcases well his deft touch with balancing orchestral resources.

## **Paul Hindemith**

### ***Symphonic Metamorphosis on Themes de Carl Maria von Weber***

En 1940, el alemán Paul Hindemith (1895-1963) se encontraba en Nueva York. Allí fue invitado a escribir un ballet coreografiado por Leonide Massine con decorados diseñados por Salvador Dalí. Cuando el proyecto fracasó, Hindemith decidió tomar la música que ya había comenzado y convertirla en una suite orquestal. El material temático de cada movimiento lo había tomado prestado de composiciones de Carl Maria von Weber (1786 - 1826). Dada la inspiración y el hecho de que, en manos de Hindemith, todas las melodías sufren una cierta evolución, la obra final recibió el título de *Metamorfosis sinfónica sobre temas de Weber*. Se estrenó en Nueva York en 1944.

El primer movimiento, *Allegro*, contrasta estados de ánimo severos y francos con otros más tranquilos y apacibles, con un tema de marcha para maderas y xilófono que ocupa las páginas centrales. Las maderas vuelven a ganar protagonismo en los dos movimientos centrales. El primero de esos dos movimientos, el *Scherzo* -basado en la música de Weber para el cuento asiático de *Turandot*- chispea con campanillas y gong, asegurando un sabor regional. En comparación, el tercer movimiento, *Andantino*, tiene un espíritu más tranquilo, es decir, tranquilo para todos menos para el flautista principal, cuyas líneas son de una complejidad virtuosística. El movimiento final es un *Marsch* propulsivo, con un tambor que le da el pulso. La partitura más interpretada de Hindemith, *la Metamorfosis Sinfónica*, demuestra su habilidad para equilibrar los recursos orquestales.

# ARTISTICO DANCE



## DANCERS

Alejandro Chávez  
Missael Téllez  
Juan Manuel Jacobo Sanchez  
Estrella Acosta-Alire  
Ana Silvia Avendano-Curiel  
Dyanara Gutierrez  
Adamaris Gutierrez  
Citlali Cervantes  
Raquel Vargas

## About ArtistiCO

ArtistiCO strives to build community by providing a well rounded dance academy serving children and youth; provide educational outreach and share the art of dance through world class dance performances. We strongly believe in fostering, preserving, and advancing a culture of equity in order to ensure an inclusive atmosphere both onstage and behind the scenes. ArtistiCO is committed to bringing the art of dance to educational institutions, unlimited stages and to the hearts of our community. Within two years, ArtistiCO has evolved from its virtual platform to establishing two dance academy locations, a professional dance company & is in the process of purchasing a home dance studio. We embrace various dance techniques including Mexican folk dance, classical and contemporary ballet. The organization offers a safe and inclusive space for artists from all backgrounds to showcase their talent, passion and artistic experience with people from all over the world. By promoting Latinx culture and history through dance, ArtistiCO serves as a bridge between nations, connecting people locally, nationally and internationally.



Alfonso "Poncho" Meraza,  
**Artistic Director**

# YOUNG ARTISTS ORCHESTRA

## VIOLIN

Joseph Kim, concertmaster  
Mariel Bochner, assoc. concertmaster  
Maggie Bevans, asst. concertmaster  
Sadie Han, principal second  
Austin Zhang, assoc. principal second  
Luciana Lee-Cheng, asst. principal second  
Isabella Chang-Nunley  
Giovanna Golan  
Lydia Hagerman  
Olivia Harper  
Aidan Hodges  
Charles Hutchings  
Jason Hwang  
Diana Kats  
Chloe Lee  
Brooke Ma  
Sylvia Madry  
Sebastian Pei  
Sierra Plowman  
Vittoria Pugina  
Pranav Ramesh  
Akshaye Sankholkar  
Joseph Sanso  
Audrey Shia  
Cinevra Strasser  
Elliana White  
Josette Wu

## VIOLA

Jane Hanselman, principal  
Ava Florence, asst. principal  
Henrik Schulz  
Shelley Armer +  
Isaac White +

## CELLO

Alexander Peterson, principal  
Sawyer Payne, assoc. principal  
Hannah Gruis, asst. principal  
Bodhi Churchill  
Will Fitzpatrick  
Charlie Fleischer  
August Hazel  
Isabelle Howard  
Rowan Johnson  
Taryn Limke  
Saverio Strasser  
Alaya Vaughan

## DOUBLE BASS

Charlotte Cochran, principal  
Ryan McCormick, asst. principal  
Jenna Baillargeon  
Lucas Delgado-Cheers  
Carl Johnson

## FLUTE

Mallory Deneau  
Lily Dinsmore  
Asher Komor  
Ella Logan

## OBOE

Christopher Brady  
Emma Murphy  
Ellie Parsons  
Sophia Shumaker

## CLARINET

Aedan Grohe  
Everleigh Larsen  
Kadi McCann

## BASSOON

Alexander Zhao  
Ethan Ault +

## CONTRABASSOON

Roger Soren +

## HORN

Colgan Berard  
Finn Moore  
Sue Murphy  
John Romberg  
Joseph Rupprecht

## TRUMPET

Mariella Franklin  
Kylie Holes  
Joel Newquist

## TROMBONE

Fatima Bahraini  
Timothy Dombrowski  
Micah Newquist

## TUBA

Jaeden Rooker  
Fiona Stever

## PERCUSSION

Aidan Lenski  
Collin Naslund  
Ella Zimmermann  
Cameron Davison +  
Thomas Landewee +

## HARP

Rebecca Moritzky +

## PIANO

Forrest Howell +

+ Denotes Substitute Musician

## Donate to DYAO!

Support DYAO by scanning the QR code below and donating to the Musical Pathways Initiative to help support scholarship efforts for our well-deserving young artists. Don't forget to join us at FORTISSIMO on Oct. 13, 2024 at the Stanley Marketplace West Patio to further aid in raising scholarship dollars for DYAO.



The advertisement for Flesher-Hinton Music Company features a stylized logo with the name in a cursive font and 'MUSIC COMPANY' in a bold, sans-serif font below it. The background is a blurred image of sheet music. The text below the logo reads: 'Your local, full service music store. Instrument sales and rentals, service and repair, accessories, sheet music and more. Serving Colorado musicians for more than 70 years!' At the bottom, the address '5890 W. 44th Ave, Wheat Ridge, CO 80212' is listed, along with the website 'flesherhinton.com' and phone number '(303)433-8891'.