



DYAO PRESENTS

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Beethoven's Eroica

YOUNG ARTISTS ORCHESTRA

FEATURING

YAO CHAMBER CONCERTO COMPETITION WINNERS

NOVEMBER 18, 2023 | 2:30 PM

WHEAT RIDGE UNITED METHODIST

NOVEMBER 19, 2023 | 2:30 PM

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BEETHOVEN | ALICE MARY SMITH

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BEETHOVEN'S EROICA

YOUNG ARTISTS ORCHESTRA
FEATURING YAO CHAMBER CONCERTO COMPETITION WINNER
JOSH RASCÓN
AND SECOND PLACE WINNER
LILY DINSMORE
DR. WILBUR LIN
YOUNG ARTISTS ORCHESTRA CONDUCTOR
DYAO MUSIC DIRECTOR

The Masque of Pandora Overture Alice Mary Smith

Carmen Fantasy François Borne
arr. Raymond Meylan

LILY DINSMORE, FLUTE
SECOND PLACE WINNER
CHAMBER CONCERTO COMPETITION

Concertino for Flute, Op. 107 Cécile Chaminade

JOSH RASCÓN, FLUTE
FIRST PLACE WINNER
CHAMBER CONCERTO COMPETITION

BRIEF PAUSE

Symphony No. 3, "Eroica" Ludwig van Beethoven
I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo
IV. Finale: Allegro molto



PROGRAM NOTES

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

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. Song-like strings and woodwinds alternate with outspoken brass statements. Which side will triumph? Smith makes the same choice as Longfellow, allowing the past to seem like "a troubled dream" beyond which a better 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 logrado mucho éxito de sus habilidades. Graciadamente, 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 luz y oscuridad se dan la mano en la obertura de Smith. Las cuerdas y los vientos se alternan con los metales. ¿Qué bando triunfará? Smith hace la misma elección que Longfellow, permitiendo que el pasado parezca "un sueño turbulento" más allá del cual podría surgir un futuro mejor.

François Borne ***Carmen Fantasy***

Few operas can claim quite as many memorable tunes as Carmen, and why should the singers have all the fun? Many composers have turned to Bizet's masterpiece for source material. Most of those re-imaginings have employed violin or piano, perhaps together, but François Borne (1840 - 1920) was himself a flutist. It was for his own instrument that he crafted his Carmen Fantasy in 1900, earning the everlasting thanks of flutists and flute aficionados everywhere. Rather than just offering a sequence of familiar melodies, Borne also develops those themes, elaborating upon them sometimes to virtuosic effect. The fantasy opens ominously, as had the original opera, with a theme that comes to represent Fate. The Habanera, with which Carmen introduces herself to the audience follows next, at first in a straight-forward fashion, though variations shall follow. Later, one finds the martial Les Dragons d'Alcala, followed by what may be the most recognizable theme from any opera, the Toreador Song. Throughout, Borne makes the most of the material, so that one might wish Bizet had still been around to hear it and learn how inspirational his last completed work had been.

François Borne ***Carmen Fantasy***

Pocas óperas pueden presumir de tener tantas melodías memorables como Carmen, y ¿por qué iban a ser los cantantes quienes se llevarán toda la diversión? Muchos compositores han recurrido a la obra maestra de Bizet como material de partida. La mayoría de esas reinterpretaciones han empleado el violín o el piano, quizá juntos, pero François Borne (1840 - 1920) era flautista. Fue para su propio instrumento que creó su Fantasía Carmen en 1900, ganándose el agradecimiento eterno de los flautistas y aficionados a la flauta de todo el mundo. En lugar de limitarse a ofrecer una secuencia de melodías familiares, Borne también desarrolla esos temas, elaborándolos a veces con un efecto virtuosístico. La fantasía se abre ominosamente, como la ópera original, con un tema que viene a representar el Destino. Sigue la Habanera, con la que Carmen se presenta al público, al principio de forma directa, aunque luego habrá variaciones. Más tarde, encontramos el tema marcial Les Dragons d'Alcala, seguido del que quizá sea el tema más reconocible de cualquier ópera, la Canción del Toreador. En todo momento, Borne saca el máximo partido del material, de modo que uno desearía que Bizet hubiera estado todavía por aquí para escucharlo y saber lo inspiradora que había sido su última obra terminada.

PROGRAM NOTES

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

Cécile Chaminade

Concertino for Flute, Op. 107

Cécile Chaminade (1857 - 1944) had two early advantages: her wealthy and musically inclined parents, and their Parisian neighbor Georges Bizet (1838 - 1875). Bizet persuaded Cécile's parents that, though higher education was not common for young ladies, the girl's musical gifts deserved to be cultivated. Studies at the Paris Conservatoire followed. Throughout her adult career, she was a popular concert pianist and composer, one whose published works generally featured on the cover a photograph of the stylish lady herself. Her Flute Concertino was written in 1894 at the request of the Paris Conservatoire as a piece to be used at its competition for flute students. The intention was that every competitor, one after another, would need to sight-read the score, playing it without having had an opportunity to preview its challenges. Presumably, they would not have heard what their predecessors played. Chaminade's score would have been formidable, not only because the students had to play well without practice but also because they needed breath control to support long, sustained, lyrical lines. For a pianist, as Chaminade was, such lines offered little challenge, but for a wind player, the difficulties can be substantial.

Cécile Chaminade

Concertino para flauta, op. 107

Cécile Chaminade (1857-1944) tuvo dos ventajas desde muy joven: sus padres, ricos y con inclinaciones musicales, y su vecino parisino Georges Bizet (1838-1875). Bizet convenció a los padres de Cécile de que, aunque la educación superior no era común para las jóvenes, las dotes musicales de la niña merecían ser cultivadas. Cécile estudió en el Conservatorio de París. A lo largo de su carrera adulta, fue una popular concertista de piano y compositora, cuyas obras publicadas solían llevar en la portada una fotografía de la propia estilosa dama. Su Concierto para flauta fue escrito en 1894 a petición del Conservatorio de París como pieza para el concurso de estudiantes de flauta. La intención era que todos los concursantes, uno tras otro, tuvieran que leer a primera vista la partitura, interpretándola sin haber tenido la oportunidad de escuchar previamente sus desafíos. Es de suponer que no habrían oído lo que tocaron sus predecesores. La partitura de Chaminade habría sido formidable, no sólo porque los alumnos tenían que tocar bien sin practicar, sino también porque necesitaban controlar la respiración para sostener líneas largas, sostenidas y líricas. Para una pianista, como era Chaminade, esas líneas no causaban un gran reto, pero para un instrumentista de viento, las dificultades pueden ser considerables.

Ludwig van Beethoven

Symphony No. 3 in E-Flat Major, Op. 55, "Eroica"

It has been called the Bonaparte Symphony, called that by no less an authority than Beethoven himself. The occasion was a letter to the Leipzig-based publisher Breitkopf und Härtel, to which he wrote August 26, 1804, about this newest symphony, observing, "I think it will interest the musical public." Certainly, Napoleon was a name in the news at the time, and Beethoven was favorably impressed by the man's efforts to reform society so that the working classes would enjoy more equality. Then Napoleon had himself named Emperor of France on December 2, 1804. Beethoven greeted that news with fury: his hero had become a tyrant, and that he would not dedicate a symphony to such a person. In disgust, the composer tore the title page from the symphony. Its new sub-title, "Eroica," implied more of a general heroism than specific deeds. A further inscription added the thought "composed to celebrate the memory of a great man." The work premiered in Vienna April 7, 1805. Audiences accustomed to music being purely for entertainment suddenly faced a radical new idea, that like a literary masterpiece, a symphony could present its creator's image of the world. With his Eroica Symphony, Beethoven starts things off with a bang, in fact, two of them: a pair of powerful chords that fling wide the gate to musical drama. What follows is music of great contrast, with big scenes and gentler ones appearing in turn. If Beethoven leans more often toward energy and drama, it is, after all, declared to be a "heroic" work, requiring a certain measure of heroism. Beethoven himself labeled the second movement a 'funeral march,' and such it is, the somber mood being set by the strings from the first measure. A poignant oboe solo adds sweetness, but not sunlight. Yet this 'funeral' is more tearful than anguished, and a strong march beat never develops. This movement, the longest of the four, is perhaps the idea for which Beethoven wished to make the strongest point. The third movement Scherzo is a bright and bouncy antidote to the preceding Adagio. Dancing moods and strong, full orchestra statements fill the opening pages. The middle of the movement brings a contrasting melody redolent of hunting horns. At last, the first melody returns, somewhat abridged, bringing the festive scene to a close. With the Finale, grand moods and mysterious ones appear in turn. Bold statements appear, expanded from the rhythms of an earlier pizzicato line. If, as the title tells us, this is a "heroic" symphony, then here is the victory parade, with quieter, lyric scenes, that may suggest a fine lady presenting medals. In the final pages, that theme reappears, evolved into epic form as the brass lead the charge to the final chord.

PROGRAM NOTES

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

Ludwig van Beethoven

Symphony No. 3 in E-Flat Major, Op. 55, "Eroica"

Se la ha llamado la Sinfonía Bonaparte, nada menos que el propio Beethoven. La ocasión fue una carta al editor de Leipzig Breitkopf und Härtel, al que escribió el 26 de agosto de 1804 sobre esta nueva sinfonía, observando: "Creo que interesará al público musical". Ciertamente, Napoleón era un nombre de actualidad en aquella época, y Beethoven quedó favorablemente impresionado por los esfuerzos del hombre por reformar la sociedad para que las clases trabajadoras disfrutaran de una mayor igualdad. Entonces Napoleón se hizo nombrar Emperador de Francia el 2 de diciembre de 1804. Beethoven recibió la noticia con furia: su héroe se había convertido en un tirano, y él no dedicaría una sinfonía a una persona así. Asqueado, el compositor arrancó la portada de la sinfonía. Su nuevo subtítulo, "Eroica", implicaba más un heroísmo general que hechos concretos. Otra inscripción añadía el pensamiento "compuesta para celebrar la memoria de un gran hombre". La obra se estrenó en Viena el 7 de abril de 1805. El público, acostumbrado a que la música fuera un mero entretenimiento, se enfrentó de repente a una idea radicalmente nueva: que, al igual que una obra maestra de la literatura, una sinfonía podía presentar la imagen que su creador tenía del mundo. Con su Sinfonía Eroica, Beethoven comienza con una explosión, de hecho, con dos: un par de poderosos acordes que abren de par en par la puerta al drama musical. Lo que sigue es música de grandes contrastes, con grandes escenas y otras más suaves que se suceden. Si Beethoven se inclina más a menudo hacia la energía y el dramatismo, al fin y al cabo, se declara una obra "heroica", que requiere cierto grado de heroísmo. El propio Beethoven calificó el segundo movimiento de "marcha fúnebre", y así es, ya que las cuerdas crean un ambiente sombrío desde el primer compás. Un conmovedor solo de oboe añade dulzura, pero no luz solar. Sin embargo, este "funeral" es más lacrimógeno que angustioso, y nunca se desarrolla un fuerte ritmo de marcha. Este movimiento, el más largo de los cuatro, es quizás la idea que Beethoven quería defender con más fuerza. El Scherzo del tercer movimiento es un antídoto brillante y animado del Adagio anterior. Las primeras páginas se caracterizan por un ambiente danzante y una orquesta llena de fuerza. En la mitad del movimiento aparece una melodía contrastante que recuerda a los cuernos de caza. Por último, la primera melodía vuelve, algo abreviada, para cerrar la escena festiva. En el Finale se alternan los estados de ánimo grandiosos y los misteriosos. Aparecen enunciados audaces, expandidos a partir de los ritmos de una línea de pizzicato anterior. Si, como nos dice el título, se trata de una sinfonía "heroica", aquí está el desfile de la victoria, con escenas más tranquilas y líricas, que puedan sugerir una fina dama entregando medallas. En las páginas finales, ese tema reaparece, evolucionado en forma épica mientras los metales dirigen la carga hacia el acorde final.

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CONCERTO WINNER BIOS

JOSH RASCÓN, FLUTE

Josh Rascón is a Mexican-American flutist and cellist from Greeley, Colorado. He has been playing the flute for five years and currently studies with Brook Ferguson. A senior IB student at Greeley West High School, Josh is a devoted student and advocate in his local community. He currently serves as secretary of the Greeley Youth Commission, organizing literacy projects in underserved communities. Josh plans on studying music performance and environmental policy in college, and is interested in pursuing a career as an orchestral musician and environmental advocate. Outside of music, Josh enjoys reading poetry, yoga, baking, astrology, and spending time with his family



LILY DINSMORE, FLUTE

Lily Dinsmore, a college freshman at Front Range Community College, has been a member of DYAO since 2021. Lily started taking flute lessons at the age of four-and-a-half from her former teacher Shirley Gilpin. She currently takes flute lessons from Cobus du Toit. Lily has been in music ensembles for nine years, and has had the privilege of holding several principal positions. In 2018, as principal chair of the Charlotte Symphony Junior Youth Orchestra, Lily was awarded for demonstrating a positive attitude, and outstanding leadership in the orchestra. While Lily was principal chair of the Youth Orchestras of Charlotte, the orchestra was invited to participate in the 2020 Capital Orchestra Festival at the Kennedy Center in Washington, DC where she performed the Capriccio Espagnol flute cadenza. In 2019, Lily was the winner of the Charlotte Concert Band Youth Concerto Competition. That same year, she had the honor of performing in a masterclass with Gorän Marcusson. Lily is currently pursuing a degree in nursing and hopes to one day be a pediatric nurse in the intensive care unit. Lily has always loved music and wants to always have it be part of her life. In her free time, Lily loves knitting, baking, skiing, hiking, and spending time in God's creation.



YOUNG ARTISTS ORCHESTRA

Violin I

Ming Song,
concertmaster
Austin Zhang,
asst. concertmaster
Mariel Bochner
Maggie Bevans
Ginevra Strasser
Jordan Scoville
Charles Hutchings
Lisa Park
Madeline Hadley
Jason Hwang
Elliana White

Violin II

Sam Hardman,
principal
Giovanna Golan,
asst. principal
Vittoria Pugina
Sadie Han
Audrey Shia
Isabella Chang-Nunley
Lydia Hagerman
Patrick Hyatte +

Viola

Jane Hanselman,
principal
Nava Goldstein,
asst. principal
Sebastian Saiz-Harrison
Benjamin Reichler
Lily Brustkern

Cello

Alexander Peterson,
principal
Eva Bochner,
asst. principal
Zoe Keith
Saverio Strasser
Isabelle Howard
Madeline Herring
Hannah Gruis
Charlotte Gelwick
Will Fitzpatrick

Double Bass

Claire Koch,
principal
Micaela Delgado-Cheers,
asst. principal
Zachary Niswender +

Flute

Lily Dinsmore
Josh Rascón
Nova Rognerud
Caitlyn Shull

Oboe

Nathan Lessard
Ellie Parsons

Clarinet

Kaitlyn Nohara *
Cole Quint

Bassoon

David Guy
Alexander Zhao

Horn

Katelyn Marsh
Finn Moore
Zach Regin *
Joseph Rupprecht
Delaney Sutherland *

Trumpet

Davey Aguilera
Mariella Franklin

Trombone

Micah Newquist
Nathan Lee +
Michael Peebles +

Tuba

Maxim Tikhonov +

Percussion

Gabby Overholt
Cameron Davison +

Harp

Lucy Sotak

* Denotes DYAO Fellow
+ Denotes Substitute Musician