

## UPCOMING EVENTS

### Annual Holiday Gala Concert

12/4 • Lincoln Center for the Performing Arts • 7:30 p.m.

12/14 • Trinity United Methodist Church, Denver • 7:30 p.m.

### THEATRE: Little Women by Louisa May Alcott Directed by Laura Jones

11/29, 30 & 12/5, 6, 7, 12, 13, 14 • University Theatre • 7:30 p.m.

12/1, 8, 15 • University Theatre • 7:30 p.m.

### Wind Ensemble Concert: With Special Guest Steven Davis, Conductor

12/5 • Griffin Concert Hall • 7:30 p.m.

### Concert Orchestra Concert: "La Dolce Musica"

12/8 • Organ Recital Hall • 7:30 p.m.

### Virtuoso Series Concert: New CSU Faculty Christopher Van Hof, Trombone

12/9 • Organ Recital Hall • 7:30 p.m.

### Symphonic Band Concert

12/12 • Griffin Concert Hall • 7:30 p.m.

event calendar • e-newsletter registration

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5th Anniversary

## CSU SINFONIA

GUEST CONDUCTOR ADAM FLATT

GRADUATE ASSISTANT CONDUCTOR NOELLE BAUMAN

Richard Wagner  
(1813 - 1883)

*Siegfried Idyll (1870)*

Conducted by Noelle Bauman

Ludwig August Lebrun  
(1752 - 1790)

*Concerto for Oboe in G minor, no. 2  
(André Edition, 1804)*

- I. Allegro
- II. Adagio
- III. Rondo

Nancy Ambrose King, oboe

INTERMISSION

Franz Schubert  
(1797 - 1828)

*Symphony No. 5 in Bb Major, D. 485  
(1816)*

- I. Allegro
- II. Andante con moto
- III. Menuetto: Allegro molto
- IV. Allegro vivace

Thursday, November 21, 2013

GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS



## PROGRAM NOTES

### *Siegfried Idyll*

**Richard Wagner**  
(b. Leipzig, 1813; d. Venice, 1883)

**Premiere:** December 25th, 1870 on the stairs of Wagner's home at Tribschen, composer conducting.

**Instrumentation:** 1 Flute, 1 Oboe, 2 Clarinets, 1 Bassoon, 2 Horns, 1 Trumpet, and Strings.

**Performance time:** About 20 minutes.

When one thinks of Wagner, the first thought is often of immense size - not only the enormity of his orchestrations, but the amount of time he took to complete his works and the grand scale of the works themselves. For example, *Der Ring des Nibelungen* consisted of four separate operas intended for performance on four consecutive nights. The opera-goer would spend a total of about fifteen hours at the opera. The third opera in Wagner's Ring Cycle is *Siegfried*, featuring a title character that develops into a passionate heroic figure who despises the lies of others. By contrast, the symphonic poem *Siegfried Idyll* is much smaller in scale in terms of size and sound. The first performance of *Siegfried Idyll* did not even include a full string section, but rather one player to a part. The story of the *Idyll's* inspiration directly reflects Wagner's personal saga.

Wagner's first marriage was full of difficulties. In spite of bankruptcy, love affairs, illegitimate children, and his wife Minna's inability to conceive, the Wagners did not divorce. Even after pledging his love to Cosima von Bülow (wife of conductor Hans von Bülow and daughter of Franz Liszt), Wagner stayed married to Minna, though he sent her away with financial support. It was not until Minna's death that Cosima asked von Bülow for a divorce. The conductor refused, but after Richard and Cosima produced a second daughter and a son, von Bülow relented and Cosima and Richard Wagner were married. The son was named Siegfried.

The year following Siegfried's birth, Wagner presented Cosima with a "Symphonic Birthday Greeting" titled *Tribschen Idyll* (later titled *Siegfried Idyll*). The piece was performed Christmas morning on the stairs of their villa at Tribschen, for just Cosima and their children. The orchestra was just large enough to fit on the staircase. This was possibly the most intimate piece ever written by Wagner, and it is unknown if he ever intended it to be received by a wider public ears.

Further emphasizing the personal nature of this piece, the opening theme of the *Idyll* seems to be from Wagner's opera, *Siegfried*. In actuality the theme was composed for Cosima at the beginning of their affair, incorporated into the *Idyll*, and later given to Brünnhilde in Siegfried (according to Richard Freed, National Symphony Orchestra). As this melodic motive develops, it mirrors almost exactly the leitmotif of Brünnhilde, Siegfried's love. In the opera, the accompanying text states:

Ewig war ich,	Ever lived I,
ewig bin ich,	ever live I,
ewig in süß sehrender Wonne,	ever in sweet longing delight
doch ewig zu deinem Heil!	yet ever to make thee blest!

The second theme of the *Idyll*, presented by the oboe, is a lullaby that Wagner had previously composed. The theme is marked "Sehr einfach," meaning very simple. This expressive direction shows a side of Wagner often not seen. As theme two moves on, it becomes intertwined with that of Brünnhilde's theme (theme one).

All together, the work is comprised of four themes that interweave with each other and traverse various related keys. Each theme is presented very clearly, and then transitions into combination with other melodic material. A recapitulation occurs about two-thirds of the way through the piece, followed by a coda for the last forty bars, resulting in a kind of ternary form with coda.

After a history of hardships such as bankruptcy, banishment, suicidal thoughts, and struggles to complete the works he most loved, Wagner considered the year 1870 the happiest time of his life. This is truly heard in Wagner's most private and intimate composition, *Siegfried Idyll*. Even if it was not originally intended for the public, how fortunate we are today to have the opportunity to see further into the life of one of the most influential composers of the nineteenth century.

~ Notes by Noelle Bauman

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# CSU Sinfonia

Guest Conductor Adam Flatt

Graduate Assistant Conductor Noelle Bauman

## Violin I

Francisco Barradas,  
*Concertmaster*

Adrian Barrera  
*Asst. Concertmaster*

Royston Hunget  
Clark Kim

Kadin Kostelic

Laurel Lynch

## 2nd Violin

Julia Castellanos,  
*Principal*

Esther So  
*Asst. Principal*

Tyler Adamthwaite

David Hinson

Stephanie Snyder

## Viola

Megan Brooks,  
*Principal*

Chris Huang  
*Asst. Principal*

Maggie Babb

Katie Chase

## Cello

Guillermo Mireles,  
*Principal*

Emily Stewart  
*Asst. Principal*

Jessie Salas

Lauren Wearsch

## Bass

Erik Deines,  
*Principal*

Drew Miller

*Asst. Principal*

## Flute

Sierra Hayden,  
*Principal*

Alina Osika

## Oboe

Ryan Rosete,  
*Principal*

Stephany Rhodes

## Clarinet

Mallorie Stringfellow,  
*Principal*

Emily Kerski

## Bassoon

Jessie Sawyer,  
*Co-Principal*

Leroy Gonzalez,  
*Co-Principal*

## Horn

Travis Howell  
*Principal*

Christie Bass

## Trumpet

Robert Bonner,  
*Principal*

## *Concerto for Oboe in G minor, no. 2*

**Premiere:** Paris, ca. 1781

**Instrumentation:** 2 Flutes, 2 Bassoons, 2 Horns, and Strings.

**Performance time:** About 20 minutes.

Ludwig August Lebrun was born in Germany in 1752. A contemporary of Mozart, his style is a wonderful example of the Late Mannheim School. Son of an oboe player, he was a superb performer and one of the most accomplished oboists in music history. His compositions for this instrument reflect a high level of musical maturity and technical command. Without any doubt, his output is an important contribution to the oboe repertoire and is on par with other oboe concertos by more famous composers such as Haydn and Mozart.

From the very beginning of the first movement of his Second Concerto in G minor, Lebrun displays a myriad of different affects without losing the distinctive balanced structure that is characteristic of music of this period. Serious in some parts and playful in others, the composition allows the soloist to demonstrate his or her ability as an actor would, thanks to contrasting themes and flowing interchanges with the orchestra. The second movement, with its lovely and delicate orchestral texture, provides an elegant accompaniment for the oboist, who presents a beautiful melody highlighted by a cadenza at the end. The last movement (as is often the case in the Classical period) is a catchy rondo that transforms themes in surprising ways and leaves the listener in the happiest of moods.

~ Notes by Juan Guillermo Mireles

## *Symphony No. 5 in Bb Major, D. 485*

**Franz Schubert**

(b. Vienna, 1797; d. Vienna, 1828)

**Premiere:** Autumn 1816, in a private performance. First public performance, Vienna 1817.

**Instrumentation:** 1 Flute, 2 Oboes, 2 Bassoons, Horn in Bb, Horn in Eb, and Strings.

**Performance time:** About 27 minutes.

From an early age, Austrian composer Franz Schubert demonstrated considerable musical ability. He played several instruments including the violin, organ, and piano, and was also a talented vocalist. The young Schubert was enrolled at the prestigious Stadtkonvit Monastery School in Vienna where he received musical instruction from composer Antonio Salieri. He studied at Stadtkonvit until his voice dropped in 1812, and was then obligated to take a teaching position at his father's school. During this time, he still composed music and proved to be quite prolific, writing several string quartets, piano pieces, and a few symphonies, including Symphony No. 5 in B flat, D. 485.

The fifth of Schubert's nine symphonies was started in September 1816 and took just one month to complete, despite the fact that during this time the composer was still employed as a school teacher. Note the instrumentation of this symphony, as it is the same as that of Mozart's 40th symphony: one flute, two oboes, two bassoons, horn in Bb, horn in Eb, and strings. Mozart was certainly a source of inspiration for Schubert and this work, like much of his instrumental output, was composed very much in the classical style.

Schubert is known for writing beautiful melodies, and there are many examples of his melodic skill in the Fifth Symphony. In the first movement, Allegro, the main theme of a bright ascending arpeggio is introduced by the first violins and then echoed by the lower strings. The more lyrical and sweet second theme is also introduced in the exposition of the first movement, and after some call and response between the strings and woodwinds, sets up a seamless return to the main theme. In the brief development, Schubert explores some darker moods and keys before returning to the main theme in the recapitulation. After some flashy ascending scales, the movement ends with a joyful mood.

The second movement, Andante con moto, begins with a beautiful melody played in the lower registers of the violins. Later in the movement, there is a conversation between the winds and the strings using the heartbreakingly bittersweet second theme, which again demonstrates Schubert's masterful melody-writing. The audience experiences a moment of seriousness in the third movement, Menuetto, written in the relative G minor, before a trio shift to G major. Allegro Vivace, the final and shortest of all four movements, is energetic and undeniably cheerful. The movement opens with the upper strings playing a fast, light theme, which is then repeated and elaborated upon by the full orchestra. The melodic secondary theme is supported by fast eighth notes, giving it momentum and energy. The symphony ends neatly after a large crescendo to its final chords.

~ Notes by Julia Castellanos

# Applied Faculty

## Violin

Ron Francois  
Leslie Stewart

## Viola

Margaret Miller

## Cello

Barbara Thiem

## Bass

Forest Greenough

## Flute

Michelle Stanley

## Oboe

Gary Moody

## Organ

Joel Bacon

## Clarinet

Wesley Ferreira

## Bassoon

Gary Moody

## Horn

John McGuire

## Trumpet

Steven Marx

## Saxophone

Peter Sommer

## Trombone / Euphonium

Christopher Van Hof

## Tuba

Stephen Dombrowski

## Percussion

Eric Hollenbeck

## Harp

Rachel Ellins

## Piano

Janet Landreth  
Silvana Santinelli





**Adam Flatt**, conductor, enjoys a busy and versatile career in three different regions of the United States. He serves as Music Director of the Colorado Ballet, the Newport Symphony (the Oregon coast's professional orchestra) and, since 2011, the Tuscaloosa Symphony Orchestra.

For over a decade, Mr. Flatt has been a presence in the musical life of Colorado. When Marin Alsop invited him to join the Colorado Symphony as Associate Conductor in 2001, he began a five-year tenure during which he conducted over 250 performances with the orchestra, including classical subscription, parks, outreach, special event performances, and live broadcasts for radio and television. He created and hosted family and educational concerts that reached tens of thousands of children and families in the region. Mr. Flatt also served a highly acclaimed tenure as Music Director of the Denver Young Artists Orchestra from 2001-2007, and has returned many summers to lead productions with Emerald City Opera, a festival in Steamboat Springs.

Mr. Flatt is sought after as a conductor for excellent student ensembles. He has previously held positions with two of America's most prominent youth orchestras: the Portland Youth Philharmonic and the Denver Young Artists Orchestra, and continues to serve on the faculty of the Rocky Ridge Music Center. This season he will also appear in conducting residencies with the Curtis Institute of Music Summer Institute and the Landes-Jugend-Sinfonie-Orchester Saar. He has led performances with student orchestras at CU Boulder and Metropolitan State University.

Mr. Flatt's professional career began as Apprentice Conductor of the Oregon Symphony.

Mr. Flatt has guest conducted the orchestras of Alabama, Cheyenne, Dallas, Delaware, Houston, Lubbock, Midland, Missoula, Monterey, Oregon, Sacramento, Saint Louis, San Juan, Santa Rosa, South Carolina, and many others. He has led performances with the major ballet companies of Portland and Salt Lake City as well as that of Denver. He has led productions for Colorado Light Opera, Eugene Opera, and Colorado Symphony collaborations with Central City Opera and Opera Colorado.

Adam Flatt has his bachelor's degree with honors in music from the University of California at Berkeley, and his master's degree in conducting from the Indiana University School of Music. He studied music for two years in Austria and Germany, and studied at the Aspen Music Festival.

[www.adamflatt.com](http://www.adamflatt.com)

**Nancy Ambrose King**, oboe, is the first-prize winner of the Third New York International Competition for Solo Oboists, held in 1995. She has appeared as soloist throughout the United States and abroad, including performances with the St. Petersburg, Russia, Philharmonic, the Prague Chamber Orchestra, the Janacek Philharmonic, the Tokyo Chamber Orchestra, the Puerto Rico Symphony, the Orchestra of the Swan in Birmingham, England, the Festival Internationale de Musica Orchestra in Buenos Aires, Argentina, the New York String Orchestra, Amarillo Symphony, Cayuga Chamber Orchestra, and Sinfonia da Camera. She has performed as recitalist in Weill Recital Hall and as soloist at Lincoln Center and Carnegie Hall. She has recorded nine CDs of works for the oboe, on Boston Records, Cala Records, Equilibrium, Naxos and Centaur Records. Her latest releases include a CD of 20th century oboe concertos, "Global Reflections", recorded with the Prague Chamber Orchestra and featuring the works of Strauss, Skalkottas, Sierra, and Foss, as well as the premiere of Jennifer Higdon's Oboe Concerto with the University of Michigan Symphony Band. She can also be heard in performances on the Athena, Arabesque, and CBS Masterworks labels. She was a finalist in the Fernand Gillet Oboe Competition held in Graz, Austria, and has been heard as soloist on WQXR radio in New York City and NPR's "Performance Today". She has taught and performed in the Sarasota Music Festival, Idyllwild Music Festival, Bowdoin Music Festival, Marrowstone Music Festival, Strings in the Mountains of Steamboat Springs, and the Hot Springs Music Festival, has appeared as a recitalist throughout the world and was a member of the jury for the esteemed 2009 Barbirolli Oboe Competition. Ms. King recently released an E-book for Apple I-Tunes titled "Making Oboe Reeds from Start to Finish with Nancy Ambrose King", as well as a Youtube video channel, "Trois Trios/Deux Duos" with colleagues Jeffrey Lyman, bassoon and Martin Katz, piano: <https://www.youtube.com/channel/UCRf7WRwl9gwTso9m48URQbg/videos?view=0&flow=grid>



Her playing has earned high praise from a variety of critics, including the American Record Guide: "Marvelously evocative, full of character, sultry and seductive, with a soft-spoken, utterly supple tone, and as musically descriptive as any I have heard... a fine exhibition of thoroughly musical oboe playing"; "She plays not only with delicacy, but also with an intense, almost rapturous sound that is second to none in expressivity and gradation. Delightful!" "...a lovely player with a tone that surpasses that of most other American oboe soloists. It defines delicacy, yet is strangely assertive, like a soft-spoken woman who nonetheless speaks up strongly when her mind is made up," Fanfare: "Nancy Ambrose King is clearly a skilled musician of great promise, with a sterling technique", and The Double Reed: "...thoughtful, expressive, and perfectly controlled performance of consummate accuracy. It's not that she makes it sound easy-she makes it sound perfect", "Ms. King's fluid technique, combined with clean and accurate articulations, makes the most complex passages flow and sounds effortless. Combine these aspects with a beautiful tone and a sensitive touch in the lyrical passages, all oboists have a new level to which to strive."

Currently Professor of Oboe at the University of Michigan, she was previously Associate Professor and University Scholar at the University of Illinois, Urbana-Champaign and served as the first female President of the International Double Reed Society. She has also served on the music faculties of Indiana University, Ithaca College, University of Northern Colorado, and Duquesne University Schools of Music.

A graduate of the University of Michigan with a Bachelor of Music degree, studying with Arno Mariotti and Harry Sargous, Ms. King was the recipient of the school's prestigious Stanley Medal and was honored with the 2010 Hall of Fame Award by the University of Michigan School of Music, Theatre and Dance. She received her Doctor of Musical Arts, Master of Music, and Performer's Certificate from the Eastman School of Music, studying with Richard Killmer.