



*Conducted by Dr. Luciano Silvestri, Jr*

# SUNSET

Friday, May 1<sup>st</sup>, 2026 7:30pm

MOUNTAIN VIEW HIGH SCHOOL  
3500 Mountain Lion Dr, Loveland, CO 80537

[www.lovelandorchestra.org](http://www.lovelandorchestra.org)

# FROM THE CONDUCTOR

Welcome to the final concert of our 2025-2026 season entitled "By Air, By Land, and By Sea." Tonight's offering features Grofé's iconic suite with America's iconic title landmark in all of its splendor! This evening we also focus on the notion that air, land, and sea represent means of battle...and with it, Aaron Copland's *Fanfare for the Common Man*, itself a wartime offering, opens our second half. We bring three selections of the mighty John Williams to life, all surrounding battles. The *Armed Forces Salute* is a continual "thank you" to the men and women of our military, and we encourage you to stand and be recognized when you hear your branch's theme. Tonight, we welcome the winner of our 2026 Young Artist Competition Timothy Dombrowski in a performance of the Lebedev *Concerto No. 1 for Bass Trombone* and the awarding of the first annual Heather Cowan Memorial Award. We have enjoyed sharing this season's incredible music with you and sincerely hope you'll join us for our 2026-2027 season where we will feature works that our orchestra members have requested to perform in a season we are calling "SELECTIONS FROM THE STAGE." Thank you for your season-long support and thank you for spending your Friday evening with YOUR Loveland Orchestra!





*Conducted by Dr. Luciano Silvestri, Jr*

*Presents*

# SUNSET

## Program

### **Grand Canyon Suite**

- I. Sunrise
- II. Painted Desert
- III. On the Trail
- IV. Sunset
- V. Cloudburst

**Ferde Grofé**  
(1892-1972)

### **INTERMISSION**

### **Fanfare for the Common Man**

**Aaron Copland**  
(1900-1990)

### **Concerto No. 1 for Bass Trombone**

**Alexey Lebedev**  
(1924-1993)

*Timothy Dombrowski, bass trombone*

*2026 Loveland Orchestra Young Artist Competition Winner &  
Recipient of the Heather Cowan Memorial Award*

### **Battle of the Heroes**

*from Star Wars Episode III: Revenge of the Sith*

**John Williams**  
(b. 1932)

### **Hymn to the Fallen**

*from Saving Private Ryan*

**John Williams**

### **Armed Forces Salute**

**arr. Bob Lowden**  
(1920-1998)

### **Duel of the Fates**

*from Star Wars Episode I: The Phantom Menace*

**John Williams**

**Thank you to those who have volunteered their time to help  
with the box office and ushering for tonight's performance!**

# NEXT CONCERT

# SYMPHONY ON THE PLAZA

Friday, August 14<sup>th</sup>, 6:00pm  
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# Program Notes

## Grand Canyon Suite

*Ferde Grofé (1892-1972)*

Grofé's most important claim to fame might just be his arrangement and orchestration of Gershwin's *Rhapsody in Blue*. He was, however, a very gifted composer in his own right. His *Grand Canyon Suite* was written between 1929 and 1931 and was based on his frequent visits to the historic site. The Suite depicts the Grand Canyon in five different vantage points. Program notes by C. Michael Kelly accompany the printed score and parts and give a very detailed perspective on Grofé's masterpiece and are frequently used for performances of the work. Kelly writes:

**I. Sunrise** *"Early morning on the desert. The sun rises slowly, spattering the darkness with the rich colors of dawn... from beyond the horizon a brilliant spray of colors announces the full break of day."*

**II. The Painted Desert** *"The desert is silent and mysterious yet beautiful. As the bright rays of the sun are reflected against majestic crags and spread across the sands in varying hues, the entire scene appears as a canvas thick with the pigments of nature's own blending."*

**III. On the Trail** *"A traveler and his burro are descending the trail. The sharp hoofbeats of the animal form an unusual rhythmic background for the cowboy's song. The sounds of a waterfall tells them of a nearby oasis. A lone cabin is sighted, and as they near it, a music box is heard. The traveler stops at the cabin for refreshment. Now fully rested, the traveler journeys forth at a livelier pace. The movement ends as man and burro disappear in the distance."*

**IV. Sunset** *"Now the shades of night sweep over the golden hues of day. As evening envelops the desert in a cloak of darkness, there is a suggestion of animal calls coming from the distant rim of the canyon."*

**V. Cloudburst** *"We hear the approach of the storm. Lightning flashes across the sky, and thunder roars from the darkness. The torrent of rain reaches its height in a cloudburst, but the storm disappears rapidly and the moon comes from behind clouds. Nature again rejoices in all its grandeur."*



## Fanfare for the Common Man

*Aaron Copland (1900-1990)*

The *Fanfare for the Common Man* actually came about as part of the War effort from perhaps an unlikely source: Eugene Goossens, the conductor of the Cincinnati Symphony Orchestra. Aaron Copland wrote: "Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, had written to me at the end of August about an idea he wanted to put into action for the 1942-43 concert season. During World War I he had asked British composers for a fanfare to begin each orchestral concert. It had been so successful that he thought to repeat the procedure in World War II with American composers". The project produced 18 American fanfares, of which only Copland's work has stood the test of time. Copland wrestled with many titles before settling on "Fanfare for the Common Man," a nod to a speech by then Vice President Henry Wallace who referenced the "Century of the Common Man." True to its title, the work was premiered in 1943 around tax time.

## Concerto No. 1 for Bass Trombone

*Alexey Lebedev (1924-1993)*

Alexey Lebedev was a brilliant composer and tuba player who combined his two passions to write many works for tuba. He began study of tuba and music theory at the Ippolitov-Ivanov Musical College in 1943, and as it turns out wrote very little in the way of original pieces for tuba. He is best known for writing tuba etudes and transcribing other composers' works for tuba. His *Concerto No. 1* was written in 1947 when he was still a music student. The concerto is frequently played on bass trombone, and features a wonderful opportunity to show off the bass trombone's many characteristics from lush smooth melodic lines to rapid passagework and dynamics that span the entire range of the instrument. We are thrilled to be joined by Timothy Dombrowski, the winner of the 2026 Loveland Orchestra Young Artist Competition and the Heather Cowan Memorial Award, on bass trombone.

# Meet our Young Artist

## TIMOTHY DOMBROWSKI

Timothy Dombrowski is a bass trombonist from Centennial, Colorado. He will graduate in 2026 from Heritage High School.

Timothy has been a member of the Denver Young Artists Orchestra since 2023 and previously was a member of the Colorado Youth Symphony Orchestras for six years.

He has attended summer intensive music programs including the Boston University Tanglewood Institute Young Artists Orchestra, the Eastern Music Festival, and the Rafael Mendez Brass Institute.

Timothy has also performed with many honors ensembles, including

Colorado All-State Orchestra, Colorado All-State Band, and Colorado All-State Jazz Band.

Timothy is currently a student of Greg Harper, bass trombonist with the Colorado Symphony. He has also studied with world-renowned trombonists including James Markey (Boston Symphony, bass trombone), John Lofton (Los Angeles Philharmonic, bass trombone), Richard Harris (Denver University, Associate Professor of Trombone), and James Justin Kent (Swedish Radio Symphony Orchestra, second trombone). He has performed in masterclasses with Stephen Lange (Boston Symphony, second trombone), Joseph Alessi (New York Philharmonic, Principal Trombone), and Dr. Elisabeth Shafer (Ohio State, Assistant Professor of Trombone).

Timothy hopes to pursue a career in music and is planning to attend New England Conservatory of Music for a Bachelor of Music degree in Bass Trombone Performance this fall.



## Battle of the Heroes

from *Star Wars Episode III: Revenge of the Sith*

John Williams (b.1932)

The music of John Williams is always in fashion. His music to the original Star Wars Trilogy stands as some of (if not the most) recognizable and famous movie music of all time. He tackled the scoring of *Episode III* in 2005 and has this to say of the iconic (and much anticipated) Battle of the Heroes: "The fateful encounter of Anakin and Obi-Wan Kenobi takes the form of a brilliant lightsaber duel symbolizing the eternal struggle between the forces of good and evil. To accompany this moment in the film, I've written "Battle of the Heroes," for which I've constructed a motif based on four simple patches which are in turn driven by the full propulsive force of the orchestra." The result is a powerful film moment that also sparkles in the concert hall!

## Hymn to the Fallen from *Saving Private Ryan*

John Williams

The music of John Williams makes a second appearance on this program in a style that is markedly different from his Star Wars music. Of his *Hymn*, Williams wrote "Preparing the music for this portion of the film presented a particular challenge in that the music needed to be effectively reverent in tone while still being quiet and simple enough so as not to intrude on the private reflections of each viewer. It occurred to me that the music could be vocal, at least to the extent that it featured a choral texture but without relying on a written text that might present a distraction for the audience. In writing the music, the fallen heroes shown in the film were constantly in my mind and it is to the memory of the real-life heroes portrayed so convincingly in the film that I have the privilege of dedicating this music." Simple, eloquent, and beautiful.



# Armed Forces Salute

*arr. Bob Lowden (1920-1998)*

Celebrating our nation's servicemen and -women is something that we as a society don't do often enough. We often remember our service men and women on Memorial Day and Veteran's Day, but generally don't extend much beyond those days. Bob Lowden wanted to change that, so he created a work that would assist in rightfully recognizing the bravery of our members of the armed forces. In its short four minutes, Lowden makes use of official anthems of the U.S. Army, Coast Guard, Marines, Space Force, Air Force, and Navy. We ask that if you are or were a member of any of these service branches that you please rise, if possible, when you hear your branch's official song, so that we may recognize you for your bravery, your sacrifice, and your commitment to keeping this country safe and free.

# Duel of the Fates

*from Star Wars Episode I: The Phantom Menace*

*John Williams (b. 1932)*

Having scored the original *Star Wars* trilogy in 1977, John Williams set about scoring the first movie of the new trilogy. The movie itself was panned by critics as not worthy of the original three movies, but nonetheless served to set the stage for the entire Star Wars universe. The film itself contained highlights (the introduction of the character Darth Maul) and lowlights (the introduction of the character Jar Jar Binks), but the music was one of Williams' finest scores, especially his "Duel of the Fates." In the original, Williams employed chorus, translating a Yeats poem into a number of languages before setting on Sanskrit as the most appropriate language for the work. When the composer prepared his music for the "John Williams Signature Edition," he provided an orchestral arrangement of the work in the event the forces necessary to pull off the choral version (including a large chorus) weren't available. Tonight's performance features the John Williams original version for chorus and orchestra.



# Personnel

\*principal  
\*\*concertmaster

## VIOLIN I

Katie Buttermore  
Casey Cole-Albertson  
Keith Freeseaman  
Michael Mawle\*\*  
Diana Mortensen  
Madison Niswender-  
Kubala  
Hannalyn Palmer  
Paige Palmer  
Amman Starr  
Nicole Valerioti-Clark

## VIOLIN II

Kassidy Fenske  
Kaylee Jensen  
Courtney Lau  
April Maston\*  
Teri Ong  
Rachael Patinella  
Marcia Petersen  
Vanessa Rotchadl  
Taleena Stanworth  
Claire Stratman

## VIOLA

Kaden Cardonne  
Emily Demmler\*  
Gigi Jones  
Kayla Kindsvater  
Marci Ryan  
Brandi Schramm  
Mike Sutton  
Madison Widick

## CELLO

David Burlingame  
Ivy Dixon\*  
Micah Floyd  
Amber Johnson  
Anita Kufeld  
Alex Matkins  
Chris Matkins  
Rick Miller  
Andrea Pinedo  
Lauren Sipes

## BASS

Brandon Brekke  
Lexie Cordle  
Erik Habbinga\*

## FLUTE/PICCOLO

Emma Stark

## FLUTE

Angela Roehl  
Nicole Steinmetz\*

## CLARINET

Kay Broughton  
Shannon Lavey\*

## BASS CLARINET

Kathy Gustad

## OBOE

Marilyn Johnson  
Gwen Lombard\*

## OBOE/ENGLISH

## HORN

Olivia Zenzinger

## BASSOON

Steve Hanna\*  
Kyle Minthorn  
Mark Thompson

## FRENCH HORN

Rebecca Chambers\*  
Jennifer Daigle  
Lindsey Meyer  
Meg Wilkes

## TRUMPET

Christopher Barber  
Jeff Grundvig\*  
Rick Pelletier  
Bryce Wicks

## TROMBONE

Brian Bernethy\*  
Daniel Cosio  
Andrew Zimbelman

## BASS TROMBONE

Brian Goff

## TUBA

Niklaus Steffen

## PERCUSSION

Mike Brown  
Vince Jackson\*  
Finnegan Maston  
Jaxson Rives

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## HARP

Alaina Bongers

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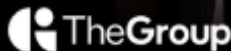
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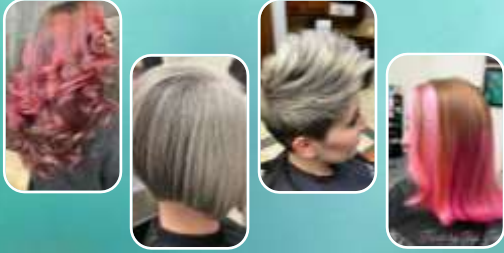
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