

 The Loveland
ORCHESTRA
2023-24 SEASON

Conducted by Dr. Luciano Silvestri, Jr

Rediscovery

"You will take what we give you and you will put it in your own voice and that's how you will find your voice. And that's how you begin. And then one day someone will steal from you."

—Austin Kleon

Friday, April 19th,
2024, 7:30pm

MOUNTAIN VIEW
HIGH SCHOOL
3500 Mountain Lion Dr
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www.lovelandorchestra.org



From the Conductor

Welcome to the final installment in our 2023-24 season entitled "Beg, Borrow, and Steal!"

I hope you've enjoyed the journey so far into what a little creativity can do to bring new life to older ideas! You're in for a real treat tonight as we finish with perhaps the greatest examples our season theme.

We open with Purcell's charming Rondeau which inspired a wonderful borrowing of material for the subject of one of the great introductions to the orchestra of any music ever written! Next, we'll feature our 2024 Young Artist Winner Madison Suh in the first movement of Grieg's powerful concerto, itself modeled on an earlier piano concerto. Then to cap off the night, we turn our attention to one of (if not THE) greatest symphonies ever composed...the entirety of it being a wholesale borrowing of the motif introduced in those opening measures.

Tonight is a night of wonderful music, so we are grateful that you are here with us to experience it! Thank you for coming tonight and throughout the season! Please join us again in August at the Foundry as we kick off our 2024-25 season entitled "*Works of Art*," examining musical masterworks based on visual art as well as iconic movie music! Enjoy the evening!



Next Concert
Friday, August 9th, 6:00pm
Loveland Foundry Plaza
FREE ADMISSION!



Conducted by Dr. Luciano Silvestri, Jr

Presents

Rediscovery Program

Rondeau from Abdelazar

Henry Purcell

(1659-1695)

**The Young Person's Guide to the
Orchestra, Op. 34**

Benjamin Britten

(1913-1976)

Variations and Fugue on a Theme of Purcell

Theme: Allegro maestoso e largamente

Variation A: Presto

Variation B: Lento

Variation C: Moderato

Variation D: Allegro alla marcia

Variation E: Brillante: alla polacca

Variation F: Meno mosso

Variation G: Lusingando

Variation H: Cominciando lento ma poco a poco accel. al Allegro

Variation I: Maestoso

Variation J: L'istesso tempo

Variation K: Vivace

Variation L: Allegro pomposo

Variation M: Moderato

Fugue: Allegro molto

Greg Lanning, Narrator

Concerto for Piano and Orchestra in A Minor, Op. 16

Edvard Grieg

I. Allegro molto moderato.

(1843-1907)

Madison Suh, Piano

2024 Young Artist Competition Winner

INTERMISSION

Symphony No. 5 in C Minor, Op. 67

Ludwig van Beethoven

I. Allegro con brio.

(1770-1827)

II. Andante con moto.

III. Scherzo. Allegro.

IV. Allegro.

Program Notes

Rondeau from *Abdelazar*

Henry Purcell (1659-1695)

Abdelazar (or *The Moor's Revenge*) was a 1676 play by the playwright Aphra Behn which itself was based on the tragedy *Lust's Dominion* written around 1600. It is a typical (if there is such a thing) period piece of the about the timeless “good/evil-love/hate-life/death” storylines found so frequently at this time. The British composer Henry Purcell composed incidental music for a revival performance of the play in 1695. The revival was a flop but the music lived on through its use 26 years later in another work (*The Revenge*, a 1721 tragedy by Edward Young). The movement played this evening follow typical rondo form: a repeating idea interspersed with new ideas but always returning to the original idea. It is a charming work that not only caught the public's ear, but also the attention of fellow Brit Benjamin Britten over 200 years later.

The Young Person's Guide to the Orchestra, Op. 34

Benjamin Britten (1913-1976)

In response to a request for music for a 1946 British educational documentary which would be entitled *Instruments of the Orchestra*, Benjamin Britten created a masterwork for orchestra that stands alongside two other towering works: *Peter and the Wolf* of Prokofiev and Camille Saint-Saëns' *Carnival of the Animals*. Based on the “Rondeau” movement of Purcell's *Abdelazar* incidental music, the work itself is designed to follow the plan of the movie as sections of the orchestra are introduced. The piece starts with the theme played by the full orchestra, which is then broken down by sections and families of instruments. Following the general family variations, each instrument gets its own variation. Once all the instruments in the orchestra are introduced this way, Britten launches into a musical fugue in which one by one and section by section, the full orchestra is reassembled in a dazzling display of virtuosity and orchestral color. The brass section (with a little help from the percussion) reprises Purcell's original theme from which the whole work was derived. To take you along on our journey, our narrator for this evening is Greg Lanning.

Meet our Young Artist



Madison Suh has been studying piano since the age of 4 with Jasmine Steadman Piano Studio. In addition to her studies with her principal teacher Jasmine Steadman, Madison is also being instructed by Larry Graham, formerly professor of piano at the University of Colorado.

Madison has participated in numerous recitals and competitions in Colorado, including being one of the youngest 1st place winner in the ACD Division II of Schmitt Music 2016 Competition. Madison was also the featured pianist with the National Repertory Orchestra in 2015 and 2016 during their summer concert series, as well as being the featured pianist with Littleton Symphony Orchestra in Nov of 2014. She was awarded a place as the youngest among the 12 Young Musician's Foundation scholarship winners and roster member for the 2017-2018, and was again awarded the roster spot in 2019-2021.

She was the semi-finalist at the Kaufman Center International Youth Piano Competition in New York, as well as the Gold Medalist at the International Keyboard Odyssiad & Festival Competition in Fort Collins in 2017 and Bronze Medalist in 2022. Madison was also the winner of the Carmel International Piano Competition where she placed 1st in Solo Piano, Ensemble Piano and Concerto Piano Divisions. Madison also was the prize II winner of the Paderewski International Competition and played with the Breckenridge Orchestra Ensemble.

Madison Suh is 17 years old and is the oldest of two siblings. In addition to piano, Madison enjoys playing golf, tennis, movies, and playing the drums with her rock band JYNX. Madison is currently a senior at Valor Christian High School where she is a member of the Conservatory Performance Piano program. Madison has a deep passion for music and dreams of being a concert pianist one day.

Concerto for Piano and Orchestra in A Minor, Op. 16

Edvard Grieg (1843-1907)

The opening to Grieg's only Piano Concerto is a classic example of "you'll know it when you hear it" ...even if you didn't know the title! Written in 1868 when the composer was merely 24 years old, it is one of the most recognizable and fiery piano concertos in all of the literature. Modeled very heavily after the Robert Schumann piano concerto (also in a minor), Grieg's work blends powerful and beautiful statements by the piano with an unmistakable hint of Norwegian folk music. One of the highlights of the first movement (in addition to the piano opening) is the extensive solo piano cadenza found at the movement's conclusion. We are thrilled to be joined this evening by the 2024 Winner of our annual Young Artist Competition Madison Suh.

Symphony No. 5 in C Minor, Op. 67

Ludwig van Beethoven (1770-1827)

There is no more famous symphony than Beethoven's Fifth, written between 1804 and 1808. In it, Beethoven gave voice to an internal battle he was fighting, perhaps the first glimpse into his frustration with his increasing hearing loss. The Symphony is still shocking to listeners today for its raw emotion and power. It is especially surprising, situated between his 4th and 6th Symphonies, both works of more subdued nature. Based on a single rhythmic cell of "short-short-short long," the entire symphony grows from this motive. The infamous first movement attempts to balance rage with calm, with rage winning the battle. The second movement is deeply profound and moving. The third movement is a novel scherzo that leads directly into the fourth movement. The fourth movement brings the symphony to a rousing conclusion in the key of C major as light overcomes the darkness. A triumph by every standard, the Fifth Symphony has been the hallmark of every symphony thereafter.



Personnel

*principal
**concertmaster

VIOLIN 1

Diana Averill
Katie Buttermore
Clare Freeseaman
Keith Freeseaman
Michael Mawle**
Evangeline Nelson
Paige Palmer
Amman Starr

VIOLIN 2

Kassidy Fenske
Kaylee Jensen
Elizabeth Kahn-Lanning
April Maston*
Diana Mortensen
Teri Ong
Rachael Patinella
Vanessa Rotchadl
Claire Stratman

VIOLA

Emily Demmler*
Ana Fairchild
Stephanie Lilley
Jonathan Ogle
Marci Ryan
Mike Sutton
Madison Widick
Grace Womack

CELLO

David Burlingame
Ivy Dixon*
Linda Hershberger-Kirk
Anita Kufeld
Paige Lorch
Chris Matkins
Andrea Pinedo
Lauren Steege
Katie Westenbergl

STRING BASS

Lexie Cordle
Matt Dumm
Erik Habbinga*
Dan Parks

PICCOLO/FLUTE

Beth Post

FLUTE

Emma Stark
Nicole Steinmetz*

CLARINET

Kay Broughton
Shannon Lavey*

OBOE

Ron Liav
Gwen Lombard*

BASSOON

Austin Matthews*
Kyle Minthorn

FRENCH HORN

Susie Fritts*
Brendan Inkster
Lindsey Meyer
Kayleigh Smith

TRUMPET

Jeff Grundvig*
Kristin Rousom

TROMBONE

Davis Harwell*
Silas Riep

BASS TROMBONE

Brian Bernethy

TUBA

Justin Frank

PERCUSSION

Linda Anderson*
John Hoffman
Vince Jackson
Finnegan Maston

KEYBOARD

Julie Nelson

HARP

Tonya Jilling

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