



The *Loveland*
ORCHESTRA
2023-24 SEASON

Variations

“It’s not where you take things from—
it’s where you take them to.”

— Jean-Luc Godard

Friday,
September 15th, 2023
7:30pm

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

www.lovelandorchestra.org

From the Conductor

On behalf of the entire Loveland Orchestra organization, I want to welcome you to the first concert of our 2023-2024 season!

A very special welcome to our friends joining us in our regular season concert home for the first time! We are tremendously glad you're here with us this evening! Our season theme is "Beg, Borrow, and Steal". This season we'll examine Masterworks from the Classical music world that served as the basis for Masterworks from the Pops music world! Tonight, two of the most well-known and powerful works in all the musical literature stand side by side with a lesser known but equally brilliant work also sharing the stage. Samuel Coleridge-Taylor's work makes use of a traditional African song in his dazzling variation set for orchestra. The classic JAWS score of John Williams continues to stand as the icon of film scores. There would be no JAWS if not for a powerful symphony by a Czech composer who was visiting America before the turn of the 20th century. Tonight is a great night of music, and we're so glad you're on this journey with us tonight. Sit back and enjoy an evening of incredibly powerful music!





Presents

Variations

Program

Symphonic Variations on an African Air, Op. 63 **Samuel Coleridge-Taylor**
(1875-1912)

JAWS Suite **John Williams**
I. The Shark Theme (b. 1932)
II. Out to Sea/The Shark Cage Fugue

INTERMISSION

Symphony No. 9, Op. 95 **Antonín Dvořák**
"From the New World" (1841-1904)

- I. Adagio. Allegro molto
- II. Largo

Ron Liav, English Horn

- III. Molto vivace
- IV. Allegro con fuoco

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

*A special thank you to Chambers College, who provided the
printing and binding of the Symphonic Variations!*

Program Notes

Symphonic Variations on an African Air, Op. 63

Samuel Coleridge-Taylor (1875-1912)

Samuel Coleridge-Taylor was one of the most successful and interesting composers of his day.

A British composer by birth, Coleridge-Taylor was born to an English mother and an African father. He was so successful that many musicians of the day referred to him as the "African Mahler", a nod to the style of his musical language which was both deeply chromatic and deeply moving. Coleridge-Taylor came to the attention of Sir Edward Elgar who thought the composer was



one of the finest talents he knew. The composer did for African music what Brahms did for German music and what Dvořák had done for Czech music: give personal voice to the styles, feelings, and emotions of each composer's native music and people.

The *Symphonic Variations on an African Air* was written in 1906 and based on the African-American song "I'm troubled in mind". The noted English music historian Herbert Antcliffe said of this Variation set "To those who really wish to know Coleridge-Taylor... no single work of his will reveal him more fully." To our knowledge, this work has never been performed in Northern Colorado (and possibly the entire state of Colorado), and we are excited to breathe life into this work this evening!

JAWS Suite

John Williams (b. 1932)

The 1975 summer blockbuster movie *Jaws* instilled fear on its initial theater audiences, as they didn't quite know what to expect from the opening scene. This uneasiness was assisted by a very minimalist score by John Williams who wrote of the experience



“When I first saw *Jaws*, I thought that it was a great movie in the best time-honored tradition of adventure films. It was thrilling, at times terrifying, and always tremendously enjoyable to watch. The film plumbed the depths of our fear of the deep and offered an opportunity for the basses and celli of the orchestra to sound the alarm. As the small boat, the *Orca*, set out to do battle with the great white shark, the orchestra provided a fugue to underscore the epic struggle between man and beast. *Jaws* was director Steven Spielberg's first great popular success, and the role that the music played in the film is something that always elicits a

broad smile from me, and what I hope is a permissibly small measure of pride.”



Williams won an Academy Award for the score to *Jaws* and is ranked as the 6th all-time greatest film score by the American Film Institute.

Symphony No. 9, Op. 95 “From the New World”

Antonín Dvořák (1841-1904)

The most famous and popular symphony of Dvořák was written in 1893 when the composer was the director of the National Conservatory of Music of America. While many of the melodies were originally mistaken for actual American folksongs (principally African-American and Native American folksongs), they are 100% genuine original themes by Dvořák influenced by the music and musicians he heard while here. He sought to capture the essence of the American musical landscape.

Built upon the premise of “cyclical form,” the symphony begins with a deeply powerful slow introduction followed by a vibrant fast movement. The heart of the symphony lies in its slow second movement with one of the most famous solos ever written for English horn. The third movement scherzo is a dark movement with conflicting accents. The symphony’s finale is a breath-taking adventure of power and beauty, the finest single movement ever written by Dvořák (and the birthplace of the famous JAWS motive heard earlier this evening).



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Personnel

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**concertmaster

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Diana Averill
Katie Buttermore
Clare Freeseaman
Keith Freeseaman
Evangeline Nelson
Lydia Oates**
Rachel Pollack
Amman Starr

VIOLIN 2

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

VIOLA

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

CELLO

David Burlingame
Ivy Dixon*
Micah Floyd
Anita Kufeld
Chris Matkins
Andrea Pinedo
Lauren Steege

STRING BASS

Lexie Cordle
Matt Dumm*
Erik Habbinga
Dan Parks

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Vicky Paul-Bryant

FLUTE

Emma Stark
Nicole Steinmetz*

CLARINET

Charles Burnside*
Miguel Garcia-Houle

BASS CLARINET

Kathy Gustad
Brian Bernethy

OBOE

Gwen Lombard*

OBOE/ENGLISH HORN

Ron Liav

BASSOON

Kyle Minthorn
Steve Hanna*

FRENCH HORN

Jennifer Daigle
Susie Fritts*
Lindsey Meyer
Jasmine Perry-Grice
Kayleigh Smith

TRUMPET

Jeff Grundvig*
Kristin Rousom

TROMBONE

Ryan Flanagan
Davis Harwell*
Natalie Sylva-Brown

BASS TROMBONE

Brian Bernethy

TUBA

Justin Frank

PERCUSSION

Linda Anderson*
John Hoffman
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Next Concert



Dies Irae

Haydn: Symphony No. 103, Mvt 1
Berlioz: Symphonie Fantastique, Mvt 5
Liszt: Totentanz (with Julie Nelson, piano)
Saint-Saens: Danse Macabre
Daugherty: Red Cape Tango
Rachmaninoff: Isle of the Dead

Friday, October 20th, 7:30pm

Pre-Concert Talk at 7:00pm

Mountain View High School

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