Broomfield Symphony Orchestra "Bso Underground" With Dance Arts Studio
Saturday, October 10, 2020, 3:00 pm
Undisclosed Underground Garage

Farandole from *L'Arlesienne*

Kelly Dornan, dance soloist

Selections from *Carmen* **Georges Bizet (1838-1875)**
Prelude
Aragonaise
Seguidilla
Les dragons d'Alcala
Toreadors

Kathrin Houston, Sophia Hulquest and Kaelin Smith, Dance Arts Studio dancers
Kelly Dornan and Emily Magnuson, Dance Arts Studio choreographers

Selections from *A Midsummer Night's Dream* **Felix Mendelssohn (1809-1847)**
Scherzo
Wedding March

Symphony No. 5 in C Minor, Op.67 **Ludwig van Beethoven (1770-1827)**
Allegro con brio

Bizet's tenth and final opera ***Carmen***, based on a short novel by Prosper Mérimée, was premièred in Paris at the Opéra Comique in March of 1875. The first-night audience reacted with hostility to this sordid tale of the fallen soldier and the seductive Gypsy. Bizet, in poor health and broken in spirit by the opera's apparent failure, died only a few months later at the age of 36.

Felix Mendelssohn belonged to a prominent and privileged German-Jewish family which included his grandfather the philosopher Moses Mendelssohn and his father the banker Abraham Mendelssohn. (The family name was abridged to "Mendelssohn-Bartholdy" upon conversion to the Reformed Christian faith.) Felix Mendelssohn showed remarkable musical talent as a child, and he went on to distinguish himself as a pianist, organist, composer and conductor throughout the Continent and in Great Britain. Inspired by German translations of Shakespeare, the seventeen-year-old Felix wrote a piano-four hand "Overture to *A Midsummer Night's Dream*" for himself and his sister Fanny, and in 1826 he orchestrated the work for a concert performance at his family's Berlin estate. In 1842, on commission from King Frederick William IV of Prussia, Mendelssohn began writing incidental music for the play, and the original Overture was added to the new material. A complete German-language performance of Shakespeare's play and Mendelssohn's music was first given at the New Palace at Potsdam on October 14, 1843. Mendelssohn himself led the first concert performance of the score, in London in May of 1844.

Ludwig van Beethoven began sketching ideas for his **Fifth Symphony** in 1804, and a draft of the completed work was prepared in late 1808. The first performance took place in Vienna at the

Theater an der Wien on December 22, 1808, as part of a massive four-hour concert of Beethoven premières including the Sixth Symphony, the concert aria "Ah! perfido," the Gloria and Sanctus from the C-major Mass, the Piano Concerto No. 4 (with the composer as soloist), an improvised piano fantasy, and the Choral Fantasy for piano, chorus and orchestra. The circumstances were far from ideal: the hall was unheated, the musicians were under-rehearsed, the performance disorganized and full of miscues, the audience restless and uncomfortable. There was little initial critical reaction, but after subsequent performances, listeners, critics and musical scholars began to appreciate this work as something powerful and revolutionary, an entirely new way of thinking about music in general. Beethoven managed to change listener's perceptions of rhythm, melody, harmony and structure, and at the same time express the spirit of liberation current in European culture of the early nineteenth century. (The final movement quotes directly from a French Revolutionary song by Claude de Lisle, the composer of *La Marseillaise*.)

The Fifth Symphony has been a subject of more scholarship and analysis than any single work in the history of Western Music. In the nineteenth century alone, it was written about by Hector Berlioz, E. T. A. Hoffmann, Robert Schumann, Richard Wagner and many others. During World War Two, the signature four-note motto of the first movement was played to introduce BBC radio broadcasts, in reference to the Morse code signal for the letter V ("victory"). The first movement was included on the Voyager Golden Record, which featured a broad sample of the images, common sounds, languages, and music of Earth, sent into outer space aboard the Voyager probes in 1977. As Robert Schumann put it, "this symphony invariably wields its power over people of every age like those great phenomena of nature that fill us with fear and admiration at all times, no matter how frequently we may experience them."

Dance Arts Studio has been educating dancers in the Broomfield area since 1961. DAS currently offers classes in Tap, Ballet, Pointe, Modern Jazz, Hip Hop, Modern Dance, Jazz and Pilates. In the words of DAS Artistic Director **Heidi Thomas**, "We inspire our students to acquire technique, grace, discipline and creativity in a family-oriented environment."

Broomfield Symphony Music Director David Brussel has been Music Director of the Broomfield Symphony since 2009. He currently serves as Music Director at Scott United Methodist Church in Denver's Park Hill, and as Music Director for productions by the Rocky Mountain Theatre for Kids. David played horn with the Colorado Symphony Orchestra from 1982 to 2018, and is an active freelance performer on horn and piano in the Denver area. He holds degrees from the Oberlin Conservatory and Northwestern University, and has taught at the University of Georgia, Metropolitan State University, and Colorado State University. His published works include two sets of art song and opera aria transcriptions for horn and piano, and a book of truly arcane musical trivia. You can hear him on piano at a number of venues in the Denver area, including the Mercury Café.

Broomfield Symphony Concertmaster Sarah Delevoryas is a violinist with over 30 years' experience as a teacher and orchestral performer. She has a Suzuki violin and viola studio in Broomfield, directs a student orchestra at Nativity of Our Lord Catholic Church, and has taught violin and viola at Colorado Christian University. Sarah has been a member of the Boulder Philharmonic since 1997. Her other orchestral experience includes: Concertmaster of the Flatirons Symphony Orchestra and Livermore (CA) Symphony, as well as Boulder Chamber Orchestra, Fremont Symphony, Monterey Symphony, Santa Cruz Symphony and Reno Philharmonic. She holds a music degree from the University of California, Santa Cruz.