Concert Personnel: With Music Director David Brussel

Violin I
Sarah Delevoryas** *
Melanie Fisher
Jim Roecker
Nancy Larson
Caitlin Vannoy
Megan Gilby
Marta Day
Meaghan Tattershall
April Broome
Margaret Bohn

Violin II
Marva Siewald*
Ray Boyd
Marcia Hyatt
Jeanette Rimbey
Kathy Taylor
Jocelyn Schilling
Sean Anders
Carly Compesi

Viola
Ann Cardwell*
Marci Ryan
Mike Sutton
Danielle Halperin

Cello
Shakira Johnson*
Chris Parchmann
Steve Oncley
Denise Schoengold
Kelli Turner
Marge Larsen
Jonathan West

Bass
Dusty Munger*
Mitsuko Klein

Flute
Carol Codrescu*
Laura Bolinger

Piccolo
Lynn Scribner

Clarinet
Laura Wiarda*
Marci Berry

Oboe
Holly Clifford*
Kathy Balog

Bassoon
Linda Pott*
Eric Bergstrom

Trumpet
Kevin Larsen*
Jordyn Glasscock
Dan Hosier

French Horn
Karen Larsen*
Janice Tafoya
Sarah Feitler
Catherine Nelson

Trombone
Johannes Plambeck*
Corey Hahn
Del Pakiser

Tuba
Roger Clapp*

Percussion
Frank Rabbio*
Kurt Ochsner
Sandra Van Dam
Charli Culp
Kedar Naik

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Broomfield SYMPHONY

With Music Director David Brussel

Beethoven's Emperor Concerto with David Korevaar

Saturday, October 29, 2022, 7:30pm, Broomfield Auditorium

Program

BROOMFIELD SYMPHONY ORCHESTRA

DAVID BRUSSEL, MUSIC DIRECTOR

BEETHOVEN'S EMPEROR CONCERTO WITH DAVID KOREVAAR

SATURDAY, OCTOBER 29, 2022, 7:30 PM

Roman Carnival Overture, Op. 9 — **Hector Berlioz**
(1803-1869)

Love scene from *Romeo and Juliet,* Op. 17 — **Hector Berlioz**

Minet of the Sprites

Hungarian March from The Damnation of Faust, Op. 24
Hector Berlioz

INTERMISSION

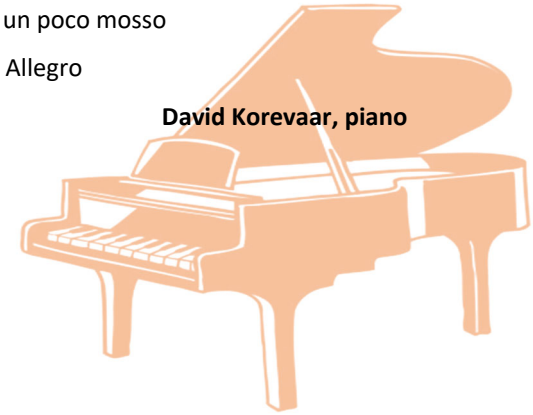
Piano Concerto No. 5 in E Flat, Op. 73 "Emperor" — **Ludwig van Beethoven**
(1770-1827)

Allegro

Adagio un poco mosso

Rondo: Allegro

David Korevaar, piano



Join the Broomfield Symphony Orchestra at one of our upcoming 2022-2023 season concerts

Saturday December 10, 2022 7:30PM and Sunday December 11, 2022 3:00PM: Holiday program with brilliant vocal soloist and narrator Heidi Schmidt

Saturday February 25, 2023 7:30PM: Music of Eastern Europe, featuring dances by Brahms, Bartók and Dvořák, plus Dvořák's Symphony No. 8

Saturday April 8 2023, 7:30PM: Classic Buster Keaton silent films "One Week" and "Sherlock Jr." with arrangements by silent era music expert Rodney Sauer.

Thursday May 25, 2023 7:30PM: Winners of the Young Artist Competition plus movie music by John Williams

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Program Notes

Hector Berlioz is considered to be one of the most brilliant and innovative European composers of the nineteenth century. In the Romantic tradition, his personal life was messy and chaotic, his behavior impulsive and obsessive. His music was both praised and condemned by contemporary audiences and critics; in his lifetime, some of his most notable works went unperformed, or were presented only in truncated form. Here are only a few contemporary critical reactions to his music:

"Berlioz, musically speaking, is a lunatic . . . His music is simply and undisguisedly nonsense."

"Berlioz is utterly incapable of producing a complete phrase of any kind. When, on rare occasions, some glimpse of a tune makes its appearance, it is cut off at the edges . . ."

". . . His defiance of rule and common sense . . . renders his music necessarily tiresome and unattractive to a polite ear."

"Berlioz matches instruments that howl when they meet . . ."

". . . a dreary, cacophonous mess, an interminable galimatias."

Roman Carnival Overture was originally intended as the prelude to Act 2 of the 1838 opera *Benvenuto Cellini* (rarely performed today), based on the life of the celebrated 16th-century Italian goldsmith and author. In 1843, Berlioz incorporated several themes from the opera, most notably a lively saltarello (Italian leaping-dance), to form this independent concert work. It was first performed in Paris in 1844.

Program Notes

Romeo and Juliet is a "dramatic symphony" for large orchestra, chorus and soloists. Berlioz was probably less inspired by Shakespeare than by the Irish actress Harriet (later Henrietta) Smithson, whom he first saw onstage in Paris in 1826, playing rôles (including Juliet) as part of an English touring company. The composer, who spoke no English, conceived an obsessive passion for Miss Smithson, who spoke no French; despite this inconvenience, the two were married in 1833. Their union was fairly disastrous, for a number of sometimes obvious reasons. In 1839, in the midst of continuing personal turmoil, *Romeo and Juliet* was first performed to a distinguished Paris audience that included Richard Wagner—who later acknowledged the work's influence on his own opera *Tristan und Isolde.* The work underwent a number of revisions, and the version we know today was published in 1847.

While still a young man, Berlioz became intensely interested in Goethe's *Faust*, paying constant attention to a French translation of this German literary masterpiece. As Berlioz recalled in his *Memoirs,* "I could not put it down. I read it incessantly, at meals, in the theatre, in the street." In 1829, he published a suite of songs titled *Eight Scenes from Faust*, calling it his Opus 1—although he later tried to collect all the printed copies he could find, in order to destroy them. Over the next several years he expanded the material, adding vocal solos, choruses, and instrumental interludes, and he premièred ***The Damnation of Faust*** as a "concert oratorio" in Paris in December 1846. The event was highly promoted in advance, but the performance was a serious failure, due in part to bad weather and political turmoil. (However, the same work was presented successfully in Berlin in 1847.) In 1903, decades after the composer's death, the piece was first performed as a staged opera (or "dramatic legend") in Monte Carlo, and was received much more enthusiastically by audiences and critics.

Program Notes

Broomfield Symphony Music Director David Brussel has been with the BSO since 2009. He currently serves as Music Director at Scott United Methodist Church in Denver's Park Hill, and has directed productions by a number of local orchestral, choral, theatrical and operatic ensembles. 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 currently teaches music at Rose Hill Elementary School in Commerce City. Sarah has been a member of the Boulder Philharmonic since 1997, and joined the Broomfield Symphony as concertmaster in 2015. She has served as Concertmaster of the Flatirons Symphony Orchestra and Livermore (CA) Symphony, and has played with the 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.

Program Notes

David Korevaar is a founding member of the Boulder Piano Quartet, currently in residence at The Academy in Boulder, for which he curates a chamber music series. He performs regularly with the Takács Quartet, and recently appeared with them on the Great Performers Series at New York's Lincoln Center. He has appeared on some of the country's most distinguished chamber music series at Carnegie Hall, the Library of Congress, Metropolitan Museum of Art, the Phillips Collection, Spivey Hall, the 92nd Street Y, the Gardner Museum, the Krannert Center, the Ordway Theater, Kennedy Center, Davies Symphony Hall, and for the La Jolla Chamber Music Society. Dr. Korevaar's discography of over 50 titles includes world premières of music by some of today's leading composers, and award-winning recordings of J. S. Bach's keyboard works. Dr. Korevaar's last appearance with the Broomfield Symphony was in October 2011.

Program Notes

Minuet of the Sprites describes Mephisto summoning evil spirits (will-o'-the-wisps, "follets" in French) to surround Marguerite's house and confuse the unfortunate heroine.

The **Hungarian March** was written in 1846, on the occasion of the composer's visit to Budapest to promote his music. Playing to his listeners' nationalist sentiments, Berlioz wrote an adaptation of the old Hungarian national march-tune called the Rákóczi Song, which recalls an 18th-century uprising against the Hapsburg Empire led by the Hungarian nobleman Francis Rákóczi. The Budapest audience was deeply stirred by Berlioz's work. He noted that "the hall was shaken by unprecedented shouting and stamping of feet . . . we had to start again but on the second occasion, too, the audience could hardly or not at all control themselves." Berlioz managed to find a way to include this piece in *The Damnation of Faust*, imagining that in Act 1 Faust witnesses some military maneuvers on the plains of Hungary.

Program Notes

Beethoven began sketching his **Fifth Piano Concerto** in Vienna in 1808. In the spring of 1809, Napoleon's forces began a bombardment of the city; in a letter to his publisher, Beethoven writes, "since May 4th I have produced very little coherent work, at most a fragment here and there. The whole course of events has in my case affected both body and soul . . . What a destructive, disorderly life I see and hear around me: nothing but drums, cannons, and human misery in every form." To escape the noise of exploding mortar shells, the composer took refuge for a time in the basement of his brother Caspar Carl's home, where he covered his head with pillows to protect what was left of his hearing. Despite these hardships, Beethoven managed to produce his last and grandest piano concerto. Beethoven had been the soloist for the initial performances of his first four piano concertos, but, as his hearing was at this point too far gone, the première of the E-flat concerto was given to Friedrich Schneider and the Leipzig Gewandhaus Orchestra in November 1811. The work was first played in Vienna by Beethoven's pupil Carl Czerny in February 1812. The subtitle "Emperor" was attached to this work not by the composer but by the English pianist and music publisher Johann Cramer.

Program Notes

Award winning pianist **David Korevaar** is a Distinguished Professor and a Distinguished Research Lecturer at the University of Colorado-Boulder College of Music, and is very active as a soloist, recording artist, chamber musician, composer, and collaborator. He has performed and given master classes throughout the United States, Europe, Asia, and Central and South America. Recent highlights include recitals and master classes in Taipei, and a tour of Brazil. Dr. Korevaar has also concertized and given master classes in Kazakhstan and Tajikistan as part of the U.S. State Department's Cultural Envoy program, and has taught at the Afghanistan National Institute of Music (ANIM) in Kabul.

His active career includes solo performances with the Rochester Philharmonic, Colorado Symphony, Louisville Orchestra, Japan's Shonan Chamber Orchestra, Brazil's Goiania Symphony, and with acclaimed conductors Guillermo Figueroa, Per Brevig, Stanislaw Skrowaczewski and Jorge Mester. (cont.)