

LITTLETON
SYMPHONY
Orchestra

2023/24 CONCERT SEASON

HAPPY 40TH BIRTHDAY!

Catherine Sailer, Music Director & Conductor

Friday, October 27, 2023 | 7:30 pm



The Littleton Symphony Orchestra is celebrating its 40th year of existence. In each of this season's programs we will share some highlights of the orchestra's history.



THE BEGINNING

The Littleton Chamber Orchestra was formed when a violinist wanted to play in a community orchestra that was close to her home in Littleton. She was not alone—fourteen other string players and a keyboardist joined her. The Littleton Chamber Orchestra held its first concert at Holy Trinity Lutheran Church on November 7th, 1984, Glen McCune conducting, playing works by Albinoni, Bartok, Britten, Mozart, Popper, and Fletcher.

The violinist who wanted a shorter commute was Christie Possehl, who still plays violin with the Littleton Symphony Orchestra. Her commute, however, is now a bit longer—Christie moved to Monument.

In the December program: **The Early Years**

NOW IN ITS 40TH SEASON, the Littleton Symphony Orchestra is excited to welcome its first assistant music director, Héctor Jardón, who will work with and act as a backup for music director Catherine Sailer.

During the past three decades the orchestra became one of the premier orchestras in the Denver Metro area. The orchestra performs repertoire normally associated with professional orchestras, and does it well. In the past several years the Littleton Symphony Orchestra has programmed symphonies of Beethoven, Brahms, and Mahler, as well as the Verdi and Brahms requiems, Strauss tone poems, and works by Debussy, Stravinsky, Ginastera, Ives, Copland, Bernstein, and Gershwin, among others.

This season will bring the Littleton premiere of several important works. We will continue our tradition of excellence, expanding our repertoire and continuing to “elevate the human spirit.”

LITTLETON SYMPHONY *Orchestra*

OUR CORE VALUES

Engage and educate musicians and audiences with exceptional performances. Inspire and challenge dedicated, talented musicians. Embrace and promote diversity and inclusivity within our community and programs.

OUR VISION

Performances that elevate the human spirit.

OUR MISSION

To perform varied orchestral music that attracts and engages diverse audiences.

PAST SOLOISTS *(the short list)*

IGNACE YANG
Concertmaster, Honolulu Symphony Orchestra

YUMI HWANG-WILLIAMS
Concertmaster, Colorado Symphony Orchestra

SILVER AINOMÄE
Principal Cellist, Colorado Symphony Orchestra

STEVEN COPES
Concertmaster, St. Paul Chamber Orchestra

JULIE ALBERS
Principal Cellist, St. Paul Chamber Orchestra

PETER COOPER
Principal Oboist, Colorado Symphony Orchestra

EMILY LEVIN
Principal Harpist, Dallas Symphony Orchestra and Santa Fe Opera

KATIE MAHAN
Piano

DRAGON LONG
Piano

JENNIFER BIRD-ARVIDSSON
Soprano

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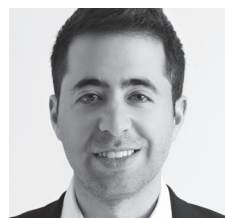


MUSIC DIRECTOR &
CONDUCTOR
CATHERINE SAILER

Skillfully navigating between orchestral and choral ensembles, Catherine Sailer serves as Associate Conductor of the Colorado Ballet Orchestra, Director of Choral Studies at the University of Denver Lamont School of Music, Conductor of The Evans Choir, and Music Director of the Littleton Symphony Orchestra. Other conducting credits as conductor or chorus preparation include the New York Philharmonic, Philadelphia Orchestra, Dallas Symphony Orchestra, Aspen Music Festival Orchestra, Northeastern Pennsylvania Philharmonic, Central City Opera, Cheyenne Symphony Orchestra, Santa Fe Symphony, Elmhurst Symphony, Milwaukee Symphony, Colorado Symphony, Cabrillo New Music Orchestra, Oregon Bach Festival Orchestra, and internationally with the Shanghai International Choral League, Beijing Symphony, Lunds Volksensemble (Sweden), Madrigal Vocale (Brazil), Rhineland Pfalz International Choir (Germany), and Vox Anima Choir and Orchestra (England). She has conducted choral orchestral masterwork festivals in Rome, Vienna, Prague, London, Curitiba, Shanghai, and New York's Carnegie and David Geffin Halls.

Honors and awards include the Dale Warland Award for Excellence in Choral Conducting, First Place in the American Prize for Choral Performance, Chorus America's Robert Shaw Fellowship, 2nd Place in the Barenreiter International Choral Competition and First Place in the American Choral Director's Association Conducting Competition.

Catherine Sailer received her Doctor of Music in conducting from Northwestern University, Bachelor's and Master's degrees in piano performance and conducting from the University of Denver, and further studies at Salzburg College (Austria), Oregon Bach Festival with Helmuth Rilling, National Symphony Orchestra's Conducting Institute with Leonard Slatkin, and the Cabrillo New Music Festival with Marin Alsop.



SOLOIST
MATTHEW ZALKIND
cello

Praised for his "impressive refinement, eloquent phrasing, and singing tone" by The New York Times, American cellist Matthew Zalkind has performed throughout the United States and abroad as a recitalist, soloist and chamber musician.

As a soloist, Mr. Zalkind has performed concerti with such organizations as the Albany Symphony, the Hongzhou Philharmonic, Musica Viva Moscow Chamber Orchestra, the Utah Symphony and the Juilliard Symphony Orchestra, and with celebrated conductors Ludovic Morlot, Thierry Fischer, Giancarlo Guerrero, and David Alan Miller, among others.

Mr. Zalkind has performed chamber music at Carnegie Hall's Weill Recital Hall, the Kennedy Center's Terrace Theater, New York's Alice Tully Hall and the Metropolitan Museum of Art. As a former

member of the acclaimed Harlem String Quartet, Mr. Zalkind toured internationally with jazz legends Stanley Clarke, Chick Corea and Gary Burton.

Mr. Zalkind is now an Assistant Professor at the University of Denver's Lamont School of Music. With his partner Alice Yoo, Mr. Zalkind is the Co-Artistic Director of the brand-new Denver Chamber Music Festival. For more information, please go to denverchamber-musicfestival.org.

Littleton Youth Ballet

2023-2024 Season

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Program Notes

TONIGHT'S PROGRAM

THE LITTLETON SYMPHONY ORCHESTRA

Catherine Sailer, Music Director & Conductor

PRESENTS

HAPPY 40TH BIRTHDAY!

MATTHEW ZALKIND, CELLO

Friday, October 27, 2023 | 7:30 pm

Littleton United Methodist Church, 5894 South Datura St., Littleton, CO

PROGRAM NOTES



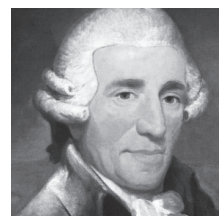
LEONARD BERNSTEIN

(1918–1990)

Overture to *Candide*

Subtitled “The Optimist,” the satiric novel *Candide* was written by Voltaire in 1759. It is the story of a young optimist, conned by one Dr. Pangloss into believing that “this is the best of all possible worlds.” After experiencing war, the Spanish Inquisition, the Lisbon earthquake, the Plague, slavery, a shipwreck, and sharks, he and his love, Cunegonde, decide to adopt the pastoral life or, as the libretto puts it, “We’ll do the best we know: we’ll build our house, and chop our wood, and make our garden grow.”

The overture is a selection of tunes from the operetta. Opening with a well-known fanfare, the first section portrays the wedding of Candide and Cunegonde, interrupted by war in Westphalia. The broad second theme is the lovers’ duet, “Oh, Happy We.” Both sections are repeated, there is a measure of silence, and the overture concludes with a steamroller of a coda, finishing with a quick wink.



FRANZ JOSEPH HAYDN

(1732–1809)

Concerto for Cello and Orchestra
No. 1 in C major, Hob. VIIb/1

Haydn’s first Cello Concerto was thought lost until 1961, two centuries after it was written, when musicologist Oldrich Pulkert found a copy of the score at the Prague National Museum. The primary theme was identified in one of Haydn’s notebooks, and using stylistic and contextual analysis the full concerto was reconstructed. A few experts disagree, as always, but most believe that this is, in fact, Haydn’s first cello concerto.

The concerto was written between 1761 and 1765 and dedicated to Joseph Franz Weigl, principal cellist (*continued on the next page*)

Leonard Bernstein

OVERTURE TO CANDIDE

Franz Joseph Haydn

CELLO CONCERTO NO. 1 in C major, Hob. VIIb/1

- I. MODERATO
- II. ADAGIO
- III. FINALE. ALLEGRO MOLTO

MATTHEW ZALKIND *cello*

Edward Elgar

“ENIGMA” VARIATIONS, Op. 36

- | | |
|---------------------------------|---------------------------------|
| THEME (ENIGMA). ANDANTE | VII. “TROYTE” (PRESTO) |
| VARIATIONS: | VIII. “W.N.” (ALLEGRETTO) |
| I. “C.A.E.” (LISTESSO TEMPO) | IX. “NIMROD” (MODERATO) |
| II. “H.D.S.-P.” (ALLEGRO) | X. “DORABELLA” (INTERMEZZO) |
| III. “R.B.T.” (ALLEGRETTO) | XI. “G.R.S.” (ALLEGRO DI MOLTO) |
| IV. “W.M.B.” (ALLEGRO DI MOLTO) | XII. “B.G.N.” (ANDANTE) |
| V. “R.P.A.” (MODERATO) | XIII. “***” (ROMANZA. MODERATO) |
| VI. “YSOBEL” (ANDANTINO) | XIV. “E.D.U.” (FINALE. ALLEGRO) |

The original Broadway production of *Candide* was a box-office disaster. The show closed after only 73 performances over two months. Bernstein’s next Broadway show was *West Side Story*, a bit more successful, with 732 performances.

“Two things are necessary for great achievement: a plan and not quite enough time.”

Leonard Bernstein

PROGRAM NOTES (cont'd.)

(continued from the previous page) of the Esterházy Court Orchestra. It is possible that Weigl was the only cellist in the orchestra, as the original score has only one cello line, alternately marked “solo” and “tutti.” In any case, the orchestra was small, and other than strings and basso continuo the only instruments are two horns and two oboes.

It opens with a *Moderato*, using a very memorable and cheerful theme. After the orchestral introduction, the solo cello enters playing full chords on all four strings. Quick changes of register from high to low, as well as quick playing in general, were no doubt included to impress Prince Esterházy, who was known to give bonuses to musicians who showed virtuosity. An impressive cadenza and brief orchestral reprise bring the movement to a close.

After an orchestral introduction the cello opens the second movement, *Adagio*, on a sustained high note while the strings repeat the opening theme. Two measures later the cello takes up that theme. Haydn uses this idea several times in the movement. Again there is a cadenza near the end of the movement.

The *Finale: Allegro molto* is light and fast, a good reminder that Haydn had a great sense of fun. Again the cello enters on a long note. Haydn shows his ability to develop melodies from various fragments, changing moods on a whim. Listen for the virtuoso section where the cello alternates quickly from low to high and back, seeming to be two separate instruments. Brisk to the end, Haydn brings us to the final measures in great style.

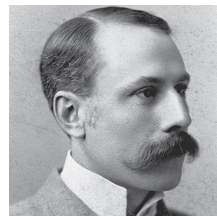
“What’s an oboe player’s favorite sunscreen? Copper-’tune!”



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EDWARD
ELGAR
(1857–1934)

Enigma, Variations on an Original Theme, Op. 36

Edward Elgar was born on June 2, 1857, the fourth of seven children, in a village near Worcester, England. His father, William Henry Elgar, owned Elgar Bros. music store, and was a church organist. Edward studied violin, organ, and music theory with his father, while his mother encouraged him to read the classics. Elgar began working as a music teacher while in his teens, and at the age of 22 was hired as bandmaster at a local insane asylum. At 32 he married Caroline Alice Roberts over the objections of her family, as she was “a woman above his class.” Mrs. Elgar was a great supporter of Edward’s work, and was able to support him so that he could compose without distraction.

Enigma was composed in 1898–1899, and was dedicated “to my friends pictured within.” It was his first major orchestral work, and brought him instant fame. Elgar himself was the first to use the term “enigma” to describe the piece. He came upon the theme while noodling at the piano after a day of teaching. His wife said “That’s a good tune – what is it?” He replied “Nothing, but something might be made of it.” He then amused her by playing the theme to reflect the character of some of their friends. Work proceeded quickly, and the piece was premiered at St. James Hall, London, in June of 1899. The conductor was Hans Richter. The coda was added after the first performance at Richter’s suggestion.

Before *Enigma*, Elgar was an obscure provincial composer. After the premiere, he became England’s leading composer, earning an honorary doctorate from Cambridge University a year later, and a knighthood in 1904. Rarely has a composer made such a transition with one work.

About the *Enigma* Elgar wrote: “The Variations should stand simply as a piece of music. I will not explain—its dark saying must be left unguessed, and I warn you that the apparent connection between the variations and the theme is often of the slightest texture; further, through and over the whole set another larger theme “goes,” but it is not played (...) So the principal theme never appears, even as in some late dramas (...) the chief character is never on the stage.” (continued on next page)

Joseph Haydn was a friend and mentor of Mozart and a tutor of Beethoven. In spite of spending most of his career at the remote Eszterháza palace, he was the best-regarded composer in Europe during much of his life.

“I was never a quick writer, but composed with great care and efforts.”

Joseph Haydn

“My idea is that there is music in the air, music all around us, the world is full of it and you simply take as much as you require.”

Edward Elgar

PROGRAM NOTES (cont'd.)

(continued from previous page) There have been many attempts to definitively find the “real” subject of the piece, including a 1952 contest sponsored by Saturday Review, but no one theory has been accepted universally. Possibilities include a theme from Mozart’s “Cosi fan tutte”, “Auld Lang Syne”, “Rule Britannia”, and the “Prague Symphony”. Then again, Elgar called the piece “Variations on an Original Theme”, so perhaps the mystery theme is unique.

Elgar did, however, make the human subject of each variation known (with one exception). The variations are, in order:

I. “C.A.E.” A loving tribute to Caroline Alice Elgar, the composer’s wife as well as his most trusted advisor.

II. “H.D.S.-P.” Hew David Steuart-Powell, an amateur pianist, playing his warm-up finger exercises. H.S.S.-P. was a frequent chamber music colleague of Elgar.

III. “R.B.T.” Richard Baxter Townshend, an amateur actor with a wide vocal range whose voice rose in pitch during excited performances.

IV. “W.M.B.” William Meath Baker, a country squire, barking orders to his guests and making a brusque exit

V. “R.P.A.” Richard Penrose Arnold, the son of poet Matthew Arnold. R.P.A. was known as a daydreamer.

VI. “Ysobel” Miss Isobel Fitton, an amateur violist who always had trouble crossing from one string to another.

VII. “Troyte” Arthur Troyte Griffith, an architect, persistently unsuccessful in his attempts at playing the piano. He was also argumentative.

VIII. “W.N.” Miss Winifred Norbury. This variation is more a description of her house, where the Elgars frequently met other musicians and artists.

IX. “Nimrod” A reference to the slow movement of the *Pathétique Sonata* in the opening of this variation represents Elgar’s closest friend, August Jaeger (whose surname, the German word for “hunter,” is clearly hinted at in the heading of this variation). Elgar wrote, “This variation is a record of a long summer evening talk, when my friend grew nobly eloquent (as only he could be) on the grandeur of Beethoven, and especially of his slow movements.”

X. “Dorabella” Dora Penney (Mrs. Richard Powell, daughter of the Rector of Wolverhampton) was a vivacious young woman whose curious speech pattern Elgar tried to imitate here. His remark to her that she of all people ought to have guessed the identity of his theme has been cited in support of the “Rule Britannia” possibility, since the figure of Britannia appeared on the old British penny.

XI. “G.R.S.” George Robertson Sinclair was the organist of Hereford Cathedral; the music is for his bulldog, Dan. Elgar wrote, “The variation, however, has nothing to do with organs or cathedrals, or, except remotely, with G.R.S. The first few bars were suggested by [the] great bulldog Dan (a well-known character) falling down the steep bank into the River Wye (bar 1); his paddling up stream to find a landing place (bars 2 and 3); and his rejoicing bark on landing (second half of bar 5). G.R.S. said ‘set that to music.’ I did; here it is.”

XII. “B.G.N.” Basil G. Nevinson, an amateur cellist who played trios with Elgar and H.D.S.-P.

XIII. “* * * *” Lady Elgar is said to have inserted the asterisks, presumably to cloak the identity of Lady Mary Lygon, who had sailed for Australia at about the time Elgar began composing the Variations; the citation of Mendelssohn’s overture *Calm Sea and Prosperous Voyage* was thought to allude to her ocean trip. The possibility was raised, however, that the allusion may have been to Helen Weaver, to whom Elgar had been engaged in 1883–84 and who also sailed to Australia, but in this case as an emigrant rather than a visitor. It now seems most likely that the unidentified subject was actually Alice Stuart-Wortley, a daughter of the English painter Sir John Everett Millais. Elgar had a close relationship with her for some 35 years; she was the secret dedicatee of his Violin Concerto in 1910, and probably of his Second Symphony as well. In any case, “****” was a woman, and one whom Mrs. Elgar did not want named.

XIV. “E.D.U.” A self-portrait, of which Elgar (called “Edoo” by his wife) noted: “Written at a time when friends were dubious and generally discouraging as to the composer’s musical future, this variation is merely intended to show what E.D.U. intended to do. References are made to two great influences upon the life of the composer: C.A.E. and Nimrod. The whole work is summed up in the triumphant broad presentation of the theme in the major key.”

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Daniel McDonald**
Cindy Wander***
Julie Dexter
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Kari Shelley
Kristal Suter
Gloria Wu

VIOLIN II

Elizabeth Ohsiek****
Cynthia Davis
Heather Graddy
Bobbi Jones
Kevin Lash
Kristiana Nelson
Christie Possehl
Kimberly Rieniets
Gayle Schurz
Oressa Wise

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Carin Ramirez
Anna Tang #

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PICCOLO

Kris Gensemer

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(bass)

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Bryan M. Walker

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CONCERT SEASON



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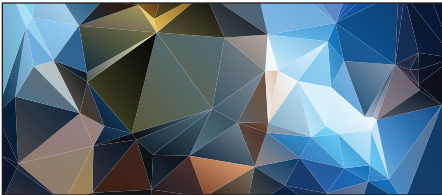
MUSIC IN MOTION

Catherine Sailer, Music Director & Conductor
Saturday, September 16, 2023 | 2:30 pm



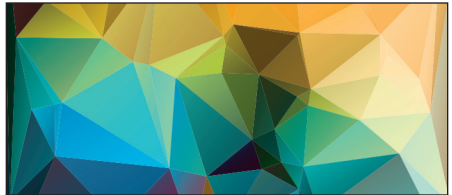
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Catherine Sailer, Music Director & Conductor
Friday, October 27, 2023 | 7:30 pm



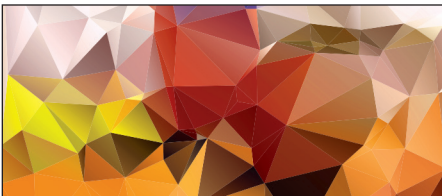
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Héctor Jardón, Conductor
Friday, December 1, 2023 | 7:30 pm



A PAINTER'S PALETTE

Héctor Jardón, Conductor
Friday, February 9, 2024 | 7:30 pm



LATIN INSPIRATION

Catherine Sailer, Music Director & Conductor
Friday, April 5, 2024 | 7:30 pm



40TH SEASON FINALE!

Catherine Sailer, Music Director & Conductor
Friday, May 3, 2024 | 7:30 pm