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SYMPHONY
Orchestra

2023/24 CONCERT SEASON

LATIN INSPIRATION

Catherine Sailer, Music Director & Conductor

Friday, April 5, 2024 | 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.

FORTY YEARS, BY THE NUMBERS

During the first 40 years the Littleton Symphony Orchestra has played a wide variety of music with several different conductors. Here are a few of the most interesting numbers, as well as a couple of top 10 lists.

MUSIC DIRECTORS / CONDUCTORS

Glen McCune (1985)

Bill Skoog (1986-88)

Luis Toro (1988-91)

Jurgen DeLemos (1991-2021)

Dr. Catherine Sailer (2022-current)

Héctor Jardón (2023-current assistant)

TOTAL NUMBER OF PIECES: 546

TOTAL NUMBER OF COMPOSERS: 232

TOTAL NUMBER OF CONCERTS: 185

(continued on page 17)

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 has become one of the premier orchestras in the Denver Metro area, performing repertoire normally associated with professional orchestras.

In recent 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 in pursuit of our vision to "elevate the human spirit."



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

KARA GUGGENMOS
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Baritone

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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 in conducting 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
TERESA CASTILLO
soprano

Costa Rican-American Soprano Teresa Castillo has been hailed by the San Francisco Gate as a "standout, bringing [vocal] power and florid elegance," and by Opera News for exhibiting "a clean, concentrated sound, and a lovely, intelligent musicianship."

Engagements of note for the 2023-2024 season include a return to Lyric Opera of Chicago for a mainstage debut, singing the role of Clorinda in *La Cenerentola*. Ms. Castillo's 2022-2023 season included a house debut at the Teatro Lirico di Cagliari, where she performed the role of Maria in Francesca Zambello's production of Bernstein's *West Side Story* and a return to Lyric Opera of Chicago, where she covered La Comtesse Adèle in *Le Comte Ory*. That season, she also made house and role debuts with Chicago Opera Theater as Miss Wordsworth in *Albert Herring* and Sara Turing in *The Life and Death(s) of Alan Turing*.

The same summer, Castillo made her Lincoln Center debut as Annetta in the brothers Ricci's *Crispino e la Comare* with Teatro Nuovo.

Additional recent engagements of note for Ms. Castillo include house debuts with Lyric Opera of Chicago (Königin der Nacht cover), Opera San Jose (Frasquita in *Carmen* and Maria in *West Side Story*), and Opera Lafayette (as Lucette in the company's production of Gretry's *Silvain*).

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

LATIN INSPIRATION

TERESA CASTILLO, SOPRANO | THE COLORADO CHORALE

Friday, April 5, 2024 | 7:30 pm

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

Arturo Márquez

DANZÓN NO. 2

Heitor Villa-Lobos

BACHIANAS BRASILEIRAS NO. 5

TERESA CASTILLO *soprano*

Nikolai Rimsky-Korsakov

CAPRICCIO ESPAGNOL, Op. 34

INTERMISSION

Kevin T. Padworski

REFLECTIONS ON A MEXICAN GARDEN

TERESA CASTILLO *soprano* | THE COLORADO CHORALE

1. In the place of tears... (*Ancient Nahuatl verse*)
2. The Garden (*based upon poem by Grace Hazard Conkling*)
3. In this spot of turquoise and emerald... (*Ancient Nahuatl verse*)
4. The Pool (*based upon poem by Grace Hazard Conkling*)
5. I cry out... (*Ancient Nahuatl verse*)
6. The Rose (*Sor Juana Inés de la Cruz*)
7. The Moon (*based upon poem by Grace Hazard Conkling*)
8. Let us go forth!

THE COLORADO CHORALE

Kevin T. Padworski, Music Director

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Bridget Baker
Carin Blessinger
Kennedy Boshardt
Ashley Casados
Kay Christie
Lara Cohen
Gretchen Colbert
Nancy Cole
Diana Croshaw
Arline Echandia
Lara Erickson
Carol Foster
Mary Hagen
Debra Hansen
Lynn Harrington
Kimberly Jans
Theresa Linaman
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Allison Sowers
Sammie Taylor
Callan Tharnish
Holly Wada

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David Keller
David Martinez
Mark Montgomery
Kenneth Sandlian

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PROGRAM NOTES



ARTURO
MÁRQUEZ

(b. 1950)

Danzón No. 2

Arturo Márquez Navarro is the grandson of a folk musician from Sonora and the son of a mariachi musician who worked in Sonora and Los Angeles. The eldest of nine children, he was the only one to become a musician. Márquez began his studies in La Puente, California, where he attended middle school and high school. He then studied at the Conservatory of Music and the Institute of Fine Arts in Mexico City and won a scholarship from the French government to study with composer Jacques Castérède in Paris. He won a Fulbright Scholarship, and completed a MFA in composition from the California Institute of the Arts in Valencia.

Márquez' music became internationally known with his series of Danzones for orchestra, which he began writing in 1994. The Danzón is a Cuban dance, very popular in Mexico, especially in Veracruz. It is formal dance with occasional pauses for couples to stand and appreciate virtuoso passages from the musicians. The performance of Danzón No. 2 by the Simon Bolívar Youth Orchestra of Venezuela at the 2007 London Proms electrified the audience and instantly made Márquez famous.

A sinuous melody from the clarinet opens the piece. The slow

introduction of a Danzón allows the couple to approach each other and begin the dance. Note the rhythm from the claves, the typical Latin rhythm of the tango and many other dances. Soon the oboe joins the clarinet, and the music builds as the melody is passed through the strings and orchestra, with increasingly incisive rhythmic figures.

A short piccolo solo takes us to a new melodic section, with a piano solo and lush strings. The mood changes again. Brass and percussion lead the way to a trumpet solo. The music becomes quicker, more intense. A quiet repeated rhythm on a single note saves the orchestra from chaos, yet louder and louder, to the conclusion.

Danzón No. 2 is dedicated to Márquez' daughter, Lily.

Danzón No. 2 has been called the unofficial national anthem of both Mexico and Venezuela.

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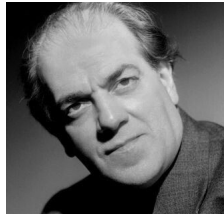
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A short documentary film named *Danzón* features a cameo of Arturo Márquez as a dance hall piano player. The film is an homage to Mexican cinema of the 1940s, the golden age of Danzón, and *Danzón No. 2* is a constant background motif.

PROGRAM NOTES (cont'd.)



HEITOR
VILLA-LOBOS
(1887–1959)

Bachianas brasileiras No. 5

Heitor Villa-Lobos was born in 1887, a turbulent time in the history of Brazil. Slavery was abolished when he was a year old, and the Empire of Brazil was overturned a year after that. His early music education consisted partly of hiding at the top of the stairs to watch musicians play with his father in the living room. His father, a civil servant, taught him the cello, and Heitor also learned the clarinet and guitar. His father's death in 1899 left the twelve-year-old to help support his family by playing in theater orchestras.

Villa-Lobos began exploring the interior of Brazil around the age of eighteen. There is considerable skepticism about his tales of escape from cannibals and other feats, but there is no doubt that he was serious about studying the ethnic music of the country.

He eventually settled down to life as a serious composer, and his first publication was in 1913. Pianist Arthur Rubinstein, who was living in Rio de Janeiro, helped and influenced Villa-Lobos beginning in 1918, and they remained close for life.

The nine *Bachianas brasileiras* are written for various groups of instruments, from a flute and bassoon duet (No. 6) to a piano concerto (No. 3). The most popular by far *(continued on next page)*

Villa-Lobos' first cello was actually a modified viola.

Villa-Lobos' mother did not approve of his "delinquent" friends and insisted that he become a doctor. He left home instead.

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PROGRAM NOTES (cont'd.)

(continued from previous page) is No. 5, for soprano and an ensemble of cellos. There are actually two movements, but tonight only the famous first will be performed. The lyrics are sung in Portuguese:

In the evening, a dreamy, pretty cloud, slow and transparent, covers outer space with pink.

In the infinite the moon rises sweetly, beautifying the evening, like a friendly girl who prepares herself and dreamily makes the evening beautiful. A soul anxious to be pretty shouts to the sky, the land, all of Nature. The birds silence themselves to her complaints, and the sea reflects all of Her [the moon's] wealth. The gentle light of the moon now awakens the cruel saudade [nostalgic or melancholic longing] that laughs and cries.

In the evening, a dreamy, pretty cloud, slow and transparent, covers outer space with pink.

Villa-Lobos was put in charge of all music education in Brazil in 1932, based upon his success with the same job in São Paulo.

Villa Lobos wrote about 2,000 works in his life, an average of almost 40 per year.



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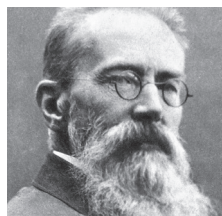


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NIKOLAI
**RIMSKY-
KORSAKOV**
(1844–1908)

Capriccio espagnol, Op. 34

A Spanish piece from a Russian composer? Not so unusual, really. Michael Glinka, a great influence on Rimsky-Korsakov, loved Spain, traveled extensively there, and wrote music based upon Spanish ideas, including *Jota aragonesa* and *Night in Madrid*. Rimsky-Korsakov built on Glinka's ideas and expanded them.

The *Capriccio espagnol* was conceived as a solo for violin with orchestra, but rapidly developed into a virtuoso work for the whole orchestra. The composer said that "It is intended as a brilliant composition for the orchestra. The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, brief virtuoso cadenzas for solo instruments, etc., constitute here the very essence of the composition and not its garb or orchestration. The Spanish themes of dance character furnished me with rich material for putting in use multiform orchestral effects."

While there are five movements, they are played without a break.

1. Alborada (Dawn) Traditionally a morning song played by pipe and tabor drum beneath a fair maiden's window, this one is a bit different. The full orchestra (continued on next page)

After Rimsky-Korsakov's retirement from the Imperial Russian Navy, he held the position of civilian inspector of Naval Bands. This was Russia's way to allow him to compose with a government salary, although he did occasionally inspect a band or two.

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PROGRAM NOTES (cont'd.)

(continued from previous page) (including five percussionists) is more an alarm clock than a serenade. After clarinet and violin solos, the movement ends quietly. Sleep well, fair maiden...

2. Variations A simple Spanish folk melody is given by four horns. Five variations – really just elaborations on the theme – exploit various solo voices, the last ending with languorous flute chromatics.

3. Alborada A return of the first section; here, violin and clarinet reverse their first-movement solo passages.

4. Scene and Gypsy Song The side drum initiates a fanfare and theme for horns and trumpets; solo violin takes it up in a cadenza; then flute and clarinet, with percussion and strings accumulating. A flute cadenza over a timpani roll, then clarinet over cymbals, after which there is a harp and triangle duet. Finally a ferocious idea in strings interjects; this is the gypsy song, which alternates with the opening fanfare motif in orchestral splendor. This merges into...

5. Fandango of the Asturias The trombones are finally unleashed to begin the movement and present the first part of the theme, winds taking up the second. A series of quick virtuoso solos drives us inevitably to a rollicking conclusion.

Capriccio espagnol premiered in Moscow, by the Russian Symphony, on October 31, 1887, conducted by the composer. He wrote, "At the concert itself it was played with a perfection and enthusiasm the like of which it never possessed subsequently (...). Despite its length the composition called forth an insistent encore."

"Rimsky-Korsakov – what a name! It suggests fierce whiskers stained with vodka!"

Musical Courier,
New York, October
27, 1897

A recording of *Capriccio espagnol* by the "Philharmonica Slavonica" (probably the Austrian Radio Orchestra) is on the soundtrack of the film *Brokeback Mountain*.

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PROGRAM NOTES (cont'd.)



KEVIN T.
PADWORSKI
(b. 1987)

Reflections on a Mexican Garden

Padworski's inspiration for *Reflections on a Mexican Garden* was a 1912 poem by Grace Hazard Conkling (1878-1958) entitled *Symphony of a Mexican Garden*. This poem caught the composer's eye because of its unique structure built upon none other than Beethoven's 7th Symphony. Divided into four original segments – I. The Garden, II. The Pool, III. The Birds, and IV. To the Moon – each section was assigned subtitles that matched the tempi and key of the four movements of Beethoven's symphony, respectively: I. Poco sostenuto in A major, II. Allegretto in A minor, III. Presto in F major, and IV. Allegro con brio in A major.

A New York City native, Conkling began in law and as an English teacher, serving as faculty at the Graham School. Later, she traveled to France to pursue music as a student of the pipe organ under Charles-Marie Widor. Upon returning to the states, she married and moved to rural Mexico. This new environment inspired a healthy output of poems reflecting on the Mexican countryside. Clearly, Conkling's love and study of music met her passion for poetry, culminating in a significant text that equally captures the grandeur of Mexico. Thus, Padworski's own studies, particularly as an organist, and tremendous adoration of the Mexican countryside and culture led him to compose a piece that honored each aspect of her life and passion.

Padworski sought to weave together additional poems to deeper represent the rich history and civilization of Mexico. The resulting text includes indigenous poetry in one of Mexico's first native languages, Nahuatl (often associated with the Aztec people), as well as the Spanish language beautifully crafted by notable 17th-century female poet, Sor Juana Inés de la Cruz (1651-1695). The result is an eight-movement composition that depicts a journey through an unknown yet seemingly familiar setting of a utopian garden, narrated by the soprano soloist. Her songs process a depth of emotions as she moves from place to *(continued on next page)*

Nahuatl dates to at least the seventh century C.E., and is still spoken by 1.7 million Nahua peoples, mostly in Central Mexico.

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PROGRAM NOTES (cont'd.)

(continued from previous page) place in the garden and observes all that surrounds her. The choir responds to the soprano and describes in fine detail the scenery – the magic and mystery upon first entering the Garden, the shimmering Pool of water that offers truth in its reflections, the Rose that causes one to halt and be still, the Moon that creates awareness of all those who have tread those garden pathways afore, and a final exaltation of beauty and call to gratitude.

Padworski's varied musical experience as a pianist, organist, vocalist, and saxophonist becomes evident in the orchestrations and textures. Each movement draws upon rhythms and sounds evocative of Mexican culture, and yet equally and uniquely formulates modern colors and patterns. The use of choir and the addition of the piano into the classical instrumentation of the orchestra (doubled winds, French horns, percussion, and strings) present an aural platform evocative of jazz, the sophistication of the baroque, the lure of traditional Mexican dance, and a sacred reverence found when choir and text unite. "It is certainly not meant to replicate a symphony," says Padworski, "but rather offer fleeting vignettes of beauty and passion only found within nature's beauty. If it makes the audience think of a particular garden, or travels to Mexico, or simply a reason to pause and appreciate the spectacle of a flower, it succeeds."

Reflections on a Mexican Garden *program notes by Kevin T. Padworski*



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40 YEARS, BY THE NUMBERS

(continued from inside front cover)

TOP 10 COMPOSERS

(and the number of different compositions we have played)

Wolfgang Amadeus Mozart: 29

Ludwig van Beethoven: 18

Peter Ilyich Tchaikovsky: 15

Giuseppe Verdi: 14

Richard Strauss: 12

Antonio Vivaldi: 12

J.S. Bach: 11

Aaron Copland: 11

Richard Wagner: 10

Johannes Brahms: 9

TOP 10 COMPOSITIONS

(and the number of performances)

Radetsky March (Johann Strauss): 10

Nutcracker Suite, Op. 71r (Peter Ilyich Tchaikovsky): 9

Stars & Stripes Forever (John Philip Sousa): 8

Star Wars Suite (John Williams): 8

Sleigh Ride (Leroy Anderson): 7

Jingle Bells (John Kuzma): 7

A Christmas Festival (Leroy Anderson): 6

Firebird Suite (Igor Stravinsky): 6

White Christmas (Irving Berlin): 5

Candide Overture (Leonard Bernstein): 5

Sor Juana Inés de la Cruz was fluent in Latin, Spanish, and Nahuatl. She valued her independence and refused to marry, becoming a sor (nun) instead.

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Judy Grosswiler
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Maeve Nagel-Frazel
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Kristal Suter
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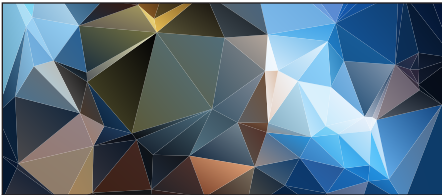
MUSIC IN MOTION

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



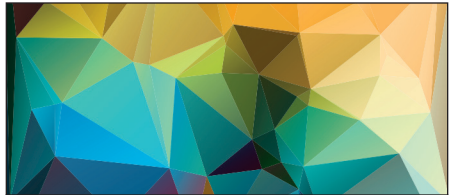
HAPPY 40TH BIRTHDAY!

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



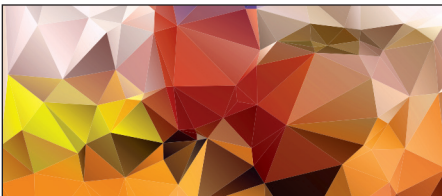
MERRY CHRISTMAS, MERRY CHRISTMAS

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