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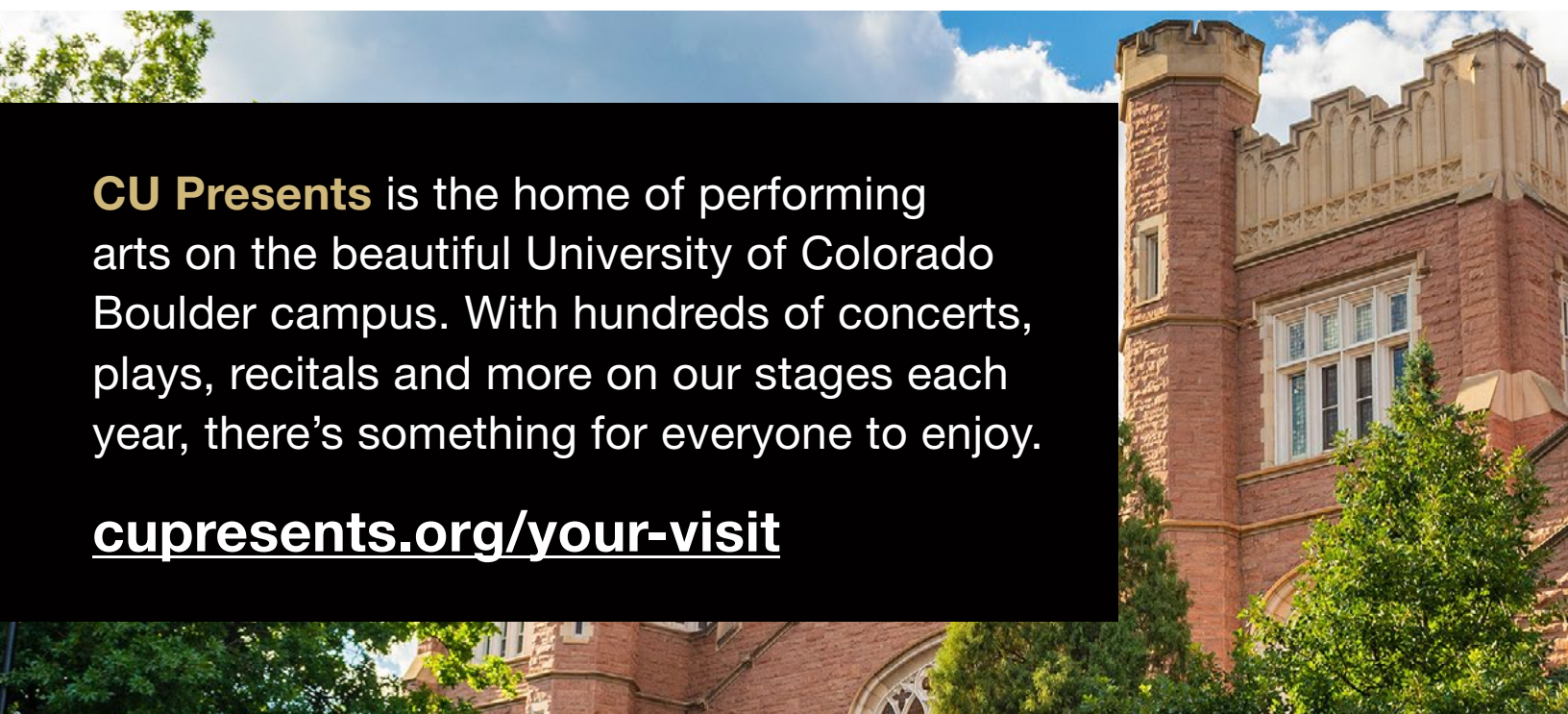
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Philharmonia Orchestra

Drumroll

Monday, Sept. 21, 2026, 7:30 p.m.

Grusin Music Hall

Program

Overture No. 1 in E minor, Op. 23

Louise Farrenc (1804-1875)

Czech Suite, Op. 39, B 93

Antonín Dvořák (1841-1904)

- I. Praeludium (Pastorale)
- II. Polka
- III. Menuett (Sousedská)
- IV. Romanze
- V. Finale (Furiant)

Intermission

Symphony No. 103 in E-flat Major, Hob.I:103

Joseph Haydn (1732-1809)

- I. Adagio- Allegro con Spirito
- II. Andante più tosto Allegretto
- III. Menuetto
- IV. Finale: Allegro con Spirito

Program Notes

Overture No. 1 in E minor, Op. 23

Louise Farrenc (1804-1875)

Louise (Dumont) Farrenc was a trailblazing female composer of the 19th century, a concert pianist, and well respected pedagogue across Europe. Born into a musical family, Farrenc studied piano and composition with Clementi at an early age, and became one of the first full-time female faculty members of the Paris Conservatory later in her life, a position she would hold for nearly thirty years.

Among symphonies and chamber music, Farrenc also composed two concert overtures, both written in 1834. This E minor overture follows an Italian overture style, with a slow introduction followed by an *Allegro* section with two contrasting themes. The piece opens with a regal dotted rhythm that establishes a stormy texture, which gives way to an *Allegro* section started quick scalar and arpeggiated figures by the first violins. The scalar passages evolve throughout the piece, giving way to a second lyrical theme heard in the clarinet.

After a large orchestral build to an uncertain tonal area, the original theme returns, this time interrupted by a horn and flute dialogue on the second theme melody. Towards the end of the overture, a long coda section appears, including an extended pedal tone by the low strings with fiery tremolos and arpeggios in the upper voices, which leads to a climactic E major closing.

Czech Suite, Op. 39, B 93

Antonín Dvořák (1841-1904)

Written in 1879 and first performed in Prague, Antonín Dvořák's charming *Czech Suite* serves as an homage to the evolving appreciation and performance of folk music in a post classicism Europe. The suite is performed in five movements, and draws upon folk traditions and dance rhythms from Moravia, Bohemia and other parts of central Europe.

Largely influenced by the natural landscape around him, Dvorak's first movement of the suite is a pastoral prelude with oscillating low strings and downward melodic figures in the treble voices that evoke the serenity of sunrise. The second movement, a polka, is overtly Czech in style, drawing upon the lively melodic traditions of the dance coupled with the customary "oom-pah" bass accompaniment. The polka is followed by a trio reminiscent of fiddle playing, with violins and violas trading lively gestures of sixteenth note flourishes. The polka dance returns once again leading to an uncertain D minor ending.

The third movement, a Sousedská, serves as a reimagined take on the classical minuet. The dance is in a moderate triple meter, with prominent accents found on beat two throughout the movement. The name Sousedská in literal terms is "neighborly," a characteristic that is seen throughout the movement with gentle melodic sweeps that are traded between strings and woodwinds.

The fourth movement serves as the only slow movement of the suite, a Romance that features long strings of expressive soloistic woodwind lines accompanied by a pulsating string section.

The dialogue between flutes, oboes, and english horn give the movement its particular tranquillo characteristic

The final movement, a furiant, serves as the climactic close the suite. Based on to separate themes, the movement starts with an oboe playing the primary theme, then echoed in the strings. This movement, largely based on a hemiola effect elicit Dvorak's quintessential Czech style, with trading of asymmetrical phrase groups and unpredictable accents. Trumpets and timpani finally join the orchestral forces for the final movement, leading to a prideful rollicking closing based on the Czech inspired hemiola.

Symphony No. 103 in E-flat Major, Hob.I:103

Joseph Haydn (1732-1809)

Known as the “Father of the Symphony,” Joseph Haydn is one of the most prolific composers in all of musical history. With a total of 104 symphonies, Haydn's codification of symphonic form and style created the standardization of a genre that is still loved today. The last twelve symphonies of Haydn (nos. 93-104) are generally referred to as the “London Symphonies”, as Haydn would compose his last symphonies between 1791 and 1795 on two separate trips to London. Symphony No. 103, nicknamed the “Drumroll” symphony, a testament to Haydn's charm, wit, and challenge of the symphonic conventions he helped to normalize.

Instead of expected tutti chords to declare the start of the symphony, the first movement rather starts with a single timpani note. Following the unconventional opening that gave the symphony its nickname, a slow foreboding introduction occurs in the bassoons, cellos and basses. The slow introduction ends

on a V chord, as Haydn oscillates between scale degree 5 and b6, a musical germ that will permeate the rest of the movement. A whimsical 6/8 allegro emerges, now in E-flat major. The exposition focuses primarily on a 2 note syncopated slur motive, leading to an exceedingly short second theme in the oboe that is abruptly interrupted by the exposition's closing material. In the development, Haydn experiments with both themes, sometimes interested by abrupt group silences. As the recap returns, listeners expect for the final closing material to lead to a coda section, but Haydn challenges conventions once more. The orchestra suddenly veers off course to a C minor sonority, after which the single timpani roll is heard again followed by the foreboding cello bass line from the very beginning of the movement, a formal "rule breaking" that certainly no 18th century listener would be expecting. The cheerful allegro interrupts the stormy introduction music to launch the movement to a triumphant closing.

The second movement is an example of one of Haydn's most favorite forms, a double theme and variation. The movement consists of two contrasting themes, one in minor, one in major. Both themes utilize the sharp fourth scale degree, and Haydn effortlessly moves back and forth between major and minor with new variations added every time. Extensive concertmaster solos, an outcry of a brass march in the minor section variation, and a comprehensive coda that is equal parts fulfilling as it is fanciful are just some of the techniques Haydn uses to generate this wonderful variation movement.

The third movement, a minuet, is far more rustic in character than the expected elegant ballroom style. Haydn makes use of a “Scotch Snap”-like rhythm, playing with grace notes in the violins before the downbeat of each phrase, and a 16th-dotted 8th rhythm that gives the minuet its countryside feel. Clarinets join the trio section after not being heard since the first movement, adding to a considerable color change before the return of the joyful minuet.

The final movement is a masterclass in Haydn’s charm and compositional ability to create an entire movement based on a single theme. The movement opens with a horn call that serves as the basis for the next five minutes of playful yet blistering music. Quick string dialogue drives the movement, with sections constantly interrupting one another, trying to get a word in on the main thematic material. The orchestra strikes a delicate balance between piano interjections of the theme and tutti fortissimo sections that generate the forward momentum to the end of the symphony. A short coda is heard with one final outpouring of E-flat major with first and second violins trying to outdo each other one final time leading to a joyous and exhilarating finish.

Personnel

Philharmonia Orchestra

Violin

Elsa Andersen

Irelyn Bever

LucyMae Evans

Milan Forrester

Charles Hutchings

River Juarez

Concertmaster

Ellie Kaszycki

Principal Second Violin

Kiera Larson

John Paul Reid Duran

Alex Sabiers

David Schwartz

Jerald Sethanandha

Andrew Storey

Anais Van Dusen

Dana Wolpe

Dylan Younoszai

Viola

Penelope Appl

Kaia Ball

Julia Cowell

Principal

Kenji Sor

Finn Wootton

Xi Xin

Cello

Leah Everling

Lance Johnson

Principal

Ben Nelson

Sawyer Payne

Stephen Story

Cole Sutherland

Double Bass

Owen Crofton

Principal

Andrew Delker

Calvin Long

Sasha Mackoff

Dante Osuna-Hughes

Flute

Sophia Gonzalez-Ayala

Santiago Reveiz

Clara Walker

Oboe

Thomas Goodwin

David Paul

Clarinet

Ben Rathje
Paige Scott

Bassoon

Rylan Denby
Raleigh Eversole
Ciela Heiles

Horn

Jennifer Cirrincione
Alexander Delperdang

Trumpet

Gwen Milette
Justin Sokolowski

Trombone

Jackson Franco
Luke Meredith
Linn Poston

Timpani

Reid Pleuss

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