

CU ★ PRESENTS

2023-24 Season



College of Music

UNIVERSITY OF COLORADO BOULDER

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# Philharmonia Orchestra

Renee Gilliland, conductor

7:30 p.m., Thursday, April 25, 2024

## Program

### Concerto for Horn and Strings

Eric Ewazen (b. 1954)

- I. Allegro risoluto
- II. Adagio sostenuto
- III. Allegro molto

*Michael Thornton, horn*

### Romance for Horn and Orchestra

James Morris

*Michael Thornton, horn*

## — Intermission —

### Symphony No. 2 in B-flat Major

Franz Schubert (1797-1828)

- I. Largo; Allegro vivace
- II. Andante
- III. Menuetto: Allegro vivace
- IV. Presto vivace

# Program notes

## Concerto for Horn and Strings

Eric Ewazen (b. 1954)

Concerto for Horn and String Orchestra was commissioned by and dedicated to Greg Hustis, principal horn of the Dallas Symphony, who premiered the work with Voices of Change. The work is a brilliant, virtuosic showpiece for the horn, with riveting, energetic outer movements surrounding an appassionato, lyric middle movement. The work explores the horn's ability to sing out joyfully and playfully, yet also be wonderfully and dramatically expressive and soulful.

—Program note by Theodore Presser Company

## Romance for Horn and Orchestra

James Morris

*Romance for Horn* composed for horn and piano, was written for Kira Goya's master's recital at CU Boulder. After the performance, Michael Thornton, her teacher, approached me and asked if he could perform it with me on his Faculty Tuesdays recital. I agreed, and we played it together. Since then, the Colorado Symphony commissioned me to orchestrate the piece as an encore for their "Mozart & Now" series. Many thanks to Professor Thornton for making this all possible!

—Program note by James Morris

## Symphony No. 2 in B-flat Major

Franz Schubert (1797-1828)

Schubert composed his Second Symphony between December 1814 and March 1815, as he started his teaching at his father's school. Yet the symphony still has ties to the seminary that had trained him: It is dedicated to the headmaster, Innocenz Lang, and the seminary orchestra played the premiere performance.

Like his First Symphony, it begins with a slow introduction: The *Largo* alternates between forceful chords from the winds, brass, and timpani, and winding, chromatic lines from the strings. The ensuing *Allegro vivace* bursts

forth with a sprinting theme that borrows heavily from Beethoven's overture to *The Creatures of Prometheus*. Schubert's theme, however, playfully places an accent on the second beat of the measure, giving a slight displacement that jolts the melody forward. The second theme maintains the momentum through a constantly oscillating accompaniment that buzzes beneath the soaring melody. The development isolates a three-note gesture and layers it on top of itself, all while the eighth notes continue their frantic pace. The texture grows more intricate, then clears up just before the recapitulation revisits the earlier thematic material.

The *Andante* second movement features a theme and variations. The theme, introduced by the strings alone, is characteristic of Schubert the songwriter: tuneful and balanced. The five ensuing variations demonstrate his ability to recast the simple melody in many forms, from a pastoral scene with horn calls to a tempestuous minore.

The *Menuetto* begins with a brusque *Allegro vivace*, far removed from the amicable minuet of his previous symphony. The *Trio* section lightens up by paring down to solo oboe and sparse string accompaniment; other instruments add embellishments to the delicate texture before the minuet comes tromping back. The *Presto vivace* provides a suitable closure to the symphony as a whole, with galloping melodies occasionally overcome by sudden, intense drama.

—Program note by Linda Shaver-Gleason

# Personnel

*Text that is bold and underlined is a hyperlink; click or tap for more information.*

**Renee Gilliland**, conductor

**Michael Thornton**, horn

## James H. Morris

James H. Morris is a pianist pursuing his DMA in piano performance at the University of Colorado, Boulder. He currently studies with Jennifer Hayghe, the last student of the legendary artist-teacher Adele Marcus. James graduated from CU Boulder with his MM (2022) and Westminster Choir College of Rider University, earning BM degrees in both piano and theory/composition (2020). At Westminster Choir College, he studied piano with James Goldsworthy and theory/composition with Stefan Young.

James won first prize for the MTNA Young Artist Composition Competition in 2023 for his Cello Sonata. In January, the Colorado Symphony premiered his *Romance for Horn* as an encore with Micheal Thronton as the soloist. An active composer, he participated in the inaugural season of the NATS Mentoring Program for Composers in 2020. He also participated in the CU New Opera Workshop in 2022, premiering his opera scene *Fragments*. His most recent compositions include a Two Piano Suite, and a set of art songs by Edgar Allen Poe.

# Philharmonia Orchestra

## Violin

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Jacob Lei

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David Schwartz

Adam Weller

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Dana Wolpe

## Viola

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Emma Reynolds

Jacie Zou

## Cello

Mackenzie Baca

Julian Bennet

*Principal*

Marti Flickinger

Logan Kuhlman

Everlin Roark

Caleb Seifert

## Bass

Gabe Brownlowe

*Principal*

Asher Dobrin

Cooper Elliott

Clara Griffey

Trevor Preuss

## Flute

Ayla Lantz

Sam Nixon

## Oboe

Eirian Anciaux

Luka Vezmar

## Clarinet

Carson Conley

Caden Craig

## Bassoon

Larissa Harrison

Laynie Metsker

## Horn

Dane Burton

Joseph Rupprecht

## Trumpet

Michael Brotherton

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## Trombone

Melvin Casillas-Muñoz

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## Tuba

Cameron Mitchell

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Anil Ambrosi

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