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Thomas Wilson  
Music Director

Thomas Wilson is currently Music Director of the Chamber Orchestra of the Springs, Associate Conductor of the Colorado Springs Philharmonic, Cover Conductor for the New York-based pops show Symphonic Night at the Oscars, serves on the music faculties at Colorado College and the Colorado Springs Conservatory, and maintains an active guest conducting schedule. Mr. Wilson previously conducted for the Colorado Springs Youth Symphony program and founded the Young Concert Artists of Colorado Springs.

Thomas began studying piano at the age of four. Later studies included trumpet, percussion, string bass and voice, before concentrating his efforts on trumpet, conducting and composition. Thomas graduated summa cum laude from the University of Northern Colorado, receiving the School of Music’s highest honor—the Departmental Scholar Award.

A primary focus of Mr. Wilson’s conducting career has been collaborations between performing arts organizations, which he sees as essential to artistic growth and a unified arts community. Thomas has led the Colorado Springs Philharmonic and the Chamber Orchestra of the Springs in collaborative performances with the Colorado Springs Children’s Chorale, Colorado Vocal Arts Ensemble, Young Concert Artists, Colorado Springs Youth Symphony, Pikes Peak Ringers, The United States Army Field Band, Ballet Society of Colorado Springs, Peak Ballet Theatre, Fusion Pointe Dance Company, Ormao Dance Company, and the Colorado Springs Conservatory, just to name a few. Thomas frequently conducts new works by local composers, including the world premier of Mark Arnest’s Pike’s Dream, about the life and times of Zebulon Pike. Thomas’ recent recording projects include the world premier recording of Kevin McChesney’s Ring of Fire and a live, 2-CD release of the Flying W Wranglers with the Colorado Springs Philharmonic.

Winner of international recognition as a trumpeter, Mr. Wilson has extensive experience performing and recording with orchestras, ensembles, and artists. He is one of only three trumpeters ever selected as a finalist for both the International Trumpet Guild Orchestral and Solo Performance Competitions in the same year. As a composer and arranger, Thomas has dozens of published titles and is currently arranging new artist features and a Big Band jazz program for the Philharmonic.

Mr. Wilson has been called “someone to watch” and “a very exciting conductor” by Michael Tilson Thomas, one of the foremost conductors of our time.
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Chamber Orchestra Of The Springs  
Thomas Wilson, Music Director  
Lyricism and Timeless Beauty  
Saturday, November 19, 2011  Broadmoor Community Church  
Sunday, November 20, 2011  First Christian Church

Ralph Vaughan Williams  
(1872 – 1958)  
Five Variants of “Dives and Lazarus”

Richard Strauss  
(1864 – 1949)  
Horn Concerto No. 2 in E-Flat Major  
I. Allegro  
II. Andante con moto  
III. Rondo. Allegro molto  
Movements played without pause.  
Michael Yopp, horn

INTERMISSION

Vincenzo Bellini  
(1801 – 1835)  
Oboe Concerto in E-Flat Major  
I. Maestoso e deciso  
II. Larghetto cantabile  
III. Allegro polonaise  
Movements played without pause.  
Guy Dutra-Silviera, oboe

Wolfgang Amadeus Mozart  
(1756 – 1791)  
Symphony No. 40 in G Minor, K. 550  
I. Molto allegro  
II. Andante  
III. Menuetto: Allegretto  
IV. Allegro assai

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Thomas Wilson
Conductor

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Tania Cronin, pianist and composer, has degrees in mathematics and neurological sciences, in addition to a PhD in music composition from Princeton University. She began studying piano with her mother (a Leipzig Conservatory trained violinist and pianist), and went on to study with Leon Fleisher at Peabody, John Kirkpatrick at Cornell University, Reginald Stewart at the Music Academy of the West, Lee Luvisi at Aspen, and Craig Shepard at the University of Washington. In addition to her work at Princeton, she has studied composition with Carlton Gamer, Toru Takemitsu, and Bernard Rands. Her compositions have been performed in New York City, Buffalo, Salt Lake City, Walla Walla, Pasco, Washington and Colorado Springs. She has performed with orchestras, and premiered works by women composers. She has taught music theory and composition at Whitman College and Colorado College, where she currently teaches a course in music and politics.

“I am in love with the Japanese concept of ‘ma’ --the empty space that exists between things,” Cronin says. “The sense of flying, of soaring and being weightless, that one gets with some music, or a certain view of the horizon, in which the sky mysteriously blends into the earth, are among the most beautiful experiences I can imagine. I think my desire to create music is part of this love of space and motion.”

Cronin is married to Tom Cronin, an author and professor at Colorado College. Their son, Alex Cronin, is a researcher and physics professor at the University of Arizona.
Featured Artists

Michael Yopp, Horn
Michael Yopp currently holds the positions of principal horn in the Boulder Philharmonic Orchestra and third/associate principal horn in the Colorado Springs Philharmonic Orchestra. Michael was born and raised in Crystal Lake, Illinois and went on to study at Northwestern University with several exceptional instructors including Gail Williams, Norman Schweikert, and Barry Benjamin. Following these studies, he took up the position of third horn with the Colorado Springs Symphony Orchestra in 1997. Michael has performed extensively in the Pikes Peak region including engagements with ensembles such as the Opera Theater of the Rockies, the Colorado Symphony Orchestra, Denver Brass, Pro Musica Colorado, and Central City Opera. As a soloist, he has performed with the Chamber Orchestra of the Springs, First United Methodist Church’s Sacred Concert Series, and Grace Episcopal Church’s Taylor Memorial Concert series. In the summer, Michael tries to fit in some backpacking and hiking among several summer series and festivals including the Lake City Arts Festival, the Crested Butte Music Festival, and the Sunriver Music Festival. In addition to his busy performance schedule, Michael also enjoys spending time with his beautiful wife and two wonderful children and owns Comprehensive Computer Consulting, which provides exceptional network support to small businesses in the Colorado Springs Area.

Guy Dutra-Silveira, Oboe
Guy Dutra-Silveira has been principal oboist of the Colorado Springs Symphony/Philharmonic Orchestra since 1982. A Denver native, he has been heard throughout the state and performed in many settings including the Colorado Symphony, Central City Opera, Colorado College, Opera Theatre of the Rockies, Opera Colorado, and Boulder Philharmonic. He has recorded with artists such as Steve Barta, Kathy Loo, and John Tesh. A Boston University graduate, Mr. Dutra-Silveira has studied with such notable performers as Ralph Gomberg, Richard Kilmer and John Mack.

When not playing the oboe Mr. Dutra-Silveira can be found performing his duties as director of the Pikes Peak Area Agency on Aging, playing tennis, skiing the bumps or fly fishing.

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But in the next world I shan't be doing music, with all the striving and disappointments. I shall be being it.—Ralph Vaughan Williams

In 1939, Ralph Vaughan Williams received a commission from the World’s Fair in New York City to compose one of several new works to celebrate the event. He set to work right away, choosing the haunting folk tune “Dives and Lazarus” for a series of five variations. The tune is actually known by at least six different names in different regions of England, Scotland and Ireland. Setting the theme in B Minor with excursions into modal harmonies, Vaughan Williams tended to stay in the home key but generated continued interest by highly diverse and often stunningly beautiful variations. The first performance of Five Variants of Dives and Lazarus took place in Carnegie Hall in June, 1939, with Sir Adrian Boult conducting. Boult was a leading champion of Vaughan Williams’ music, and also conducted the first performance in the United Kingdom in November of 1939.

About Ralph Vaughan Williams: Ralph Vaughan Williams (1872-1958) displayed promise as a young composer but his talents developed rather late. Born in Gloucestershire on October 12, 1872, to the family of a vicar, Vaughan Williams’ early life was sadly impacted by his father’s death in 1875. His mother, great-granddaughter of renowned potter Josiah Wedgwood, took him to live at a Wedgwood family home in the North Downs. (He also had a rather famous great-uncle, scientist Charles Darwin.) Despite his privileged upbringing, Vaughan Williams never exploited his privilege and advocated all his life for democratic and egalitarian ideals.

His early music studies were a flop, as he tried and failed to learn the piano, “which I could never play, and the violin, which was my musical salvation.” He began his formal music studies at the Royal College of music, studying closely with Parry and Stanford, but left to study history and receive a Bachelor of Music degree at Cambridge. He returned to the Royal College to strike up a close friendship with composer Gustav Holst. The two of them would later lead England’s effort to preserve its folk music through recording, notation, and, like Bartok and Kodaly, incorporation into major concert hall works. After his second try at the Royal College, he left for Germany to study with Max Bruch, and then for France to study orchestration with Maurice Ravel, who was three years younger than Vaughan Williams but was producing the most exquisite new sounds from modern orchestras. Upon returning to England, he wrote Fantasia on a Theme by Thomas Tallis, which placed him firmly in the center of England’s musical culture, but his early career would be interrupted by service in artillery and medical corps during World War I. Upon his return, he threw himself into music, conducting the Handel Society and the Bach Choir and teaching at the Royal College.

In the 1920s, Vaughan Williams’ music won audiences in Europe and the United States, and by the 1930s, he was regarded around the world as the dean of English composition. Still, Vaughan Williams was humble about his craft and troubled by his inability to write a successful opera. This is especially ironic, considering that his symphonic cycle of nine symphonies is the finest symphony cycle ever to emerge from England. Vaughan Williams never allowed his success to separate him from the people of England whom he loved dearly, believing
that “the composer must not shut himself up and think of art; he must live with his fellows and make his art an expression of the whole life of the community.”

Richard Strauss
Horn Concerto No. 2
in E-Flat Major

Overview: Richard Strauss
Born: June 11, 1864, in Munich
Died: September 8, 1949, in Garmisch-Partenkirchen, Germany
Work Composed: 1941 – 1943
Why It Matters: Strauss’ later works are a refreshing break from his monumental tone poems, with a neo-Classical lightness many would not associate with him. He wrote all of his horn works for his father, who was principal horn of the Royal Bavarian Court Orchestra in Munich, so this is very personal music.

Inspiration may be a form of super-consciousness, or Thirty years ago I was regarded as a rebel. I have lived long enough to find myself a classic.

—Richard Strauss

Richard Strauss (1864-1949) was the first major composer after Mozart to bring the horn out from the shadows and promote it to a central musical figure. With a sensitivity to instrumental innovations, Wagner magnificently exploited the technical possibilities of the valved horn, which had been developed around 1820. From Wagner, the 19-year-old Richard Strauss found a model in 1883 for his Horn Concerto No. 1 in E-Flat Major, op. 11. Also a powerful influence was Strauss’ father, Franz, who was the first horn player of the Bavarian Court Opera. Franz initiated his son into the horn’s wealth of expression and color, immense tonal range, and technical tricks, saying, “Richard’s talent for composition comes from Almighty God, but his love, feeling, and sympathy for the horn come from me.”

Between 1883 and 1941, Strauss’ only composition featuring the horn was an Andante for horn and piano, the middle movement of an unfinished sonata, though his horn parts for the tone poems that defined his career were uniformly virtuosic. In his later career, he returned to Classical forms and to some of the musical ideals that were most important to him in his early life, so another horn concerto was a natural step. He completed the Horn Concerto No. 2 in E-Flat Major at the age of 78, immediately after completing his successful opera Capriccio. Strauss’ second horn concerto differs greatly from his first, however. Gone are the distinct roles of soloist and accompaniment, with the solo horn line and orchestral textures interwoven like a large-scale piece of chamber music. The concerto was premiered in August of 1943 by Gottfried von Freiberg, principal horn of the Vienna Philharmonic, with Karl Böhm conducting the Vienna Philharmonic.

About Richard Strauss: Born in Munich, Richard Strauss (1864 – 1949) was the only son of Bavarian Court Opera principal hornist Franz Strauss, who was also a composer. Teaching his son the fundamentals of music, Franz taught Richard to revere Bach, Mozart and Beethoven, but also shared his dislike for Wagner. Richard started studying piano at four years old, started composing two years later, and never received a formal musical education. In 1885, he succeeded Hans von Bülow, one of Strauss’ ardent champions, as principal conductor at Meiningen. He left a year later for Italy, which inspired him to write his first tone poem, Aus Italien. He returned to conduct the Munich Opera until his first major triumph as composer, Don Juan (1888). He would continue with great success, writing large-scale symphonic tone poems and operas and building on the traditions left by Mahler and Wagner. Despite his concerns and often outright opposition to the Nazis, he was appointed President of the Reichsmusikkammer in 1933, effectively making him the face of German music under the Nazis. Strauss held the post for two years, believing that he could serve German music.
without serving the Reich itself. Deeply concerned for the Jewish members of his extended family, Strauss finally brought his uneasy relationship with the Nazis to a boil when he refused to condemn Stefan Zweig, a writer with whom he was working. Strauss was removed from his post and became something of an outcast until after the war. World War II left Strauss jaded and cynical. The sweeping and uniquely German style of his early works was no longer in him, so he turned to Classical forms and smaller-scale works in his later years. He would eventually outlast the shadow of the Nazis, be regarded as the greatest living German composer and the culmination of the Romantic Era, and would live out his last days composing in his quiet villa in Garmisch-Partenkirchen, Germany, just south of Munich—a region he loved and captured brilliantly in his Alpine Symphony.

Program Notes, continued

In their student years, both Bellini and Donizetti would write wonderful instrumental music foreshadowing their mature operatic styles. The wildly popular operas of both of these composers would overshadow their instrumental compositions. For Italian composers in the eighteenth century, opera was everything.

Bellini’s Oboe Concerto in E-flat Major was composed while he was still a student at the Naples Conservatory. Rather than the traditional three separate movements, Bellini opted for a short introduction, a Larghetto cantabile that sounds very much like one of his slower opera arias, and an Allegro polonaise that sounds very much like a virtuosic coda for one of his opera arias. Also in operatic style, the melody is almost always with the solo oboe. Bellini’s writing for the oboe clearly demonstrates how knowledgeable the young composer was of the instrument’s range of expression and technical capabilities. The concerto is, therefore, one of the most demanding yet enjoyable concerti for oboe.

About Vincenzo Bellini: Vincenzo Bellini (1801 – 1835) was born to a highly musical family in Sicily, and legend has it that he could sing an aria by Valentino Fioravanti at only eighteen months old. He left Sicily in 1819 to study at the Naples Conservatory and distinguished himself there. The Conservatory had a tradition of choosing one student each year to present a dramatic work to the public; they chose Bellini. After some initial successes that firmly established his reputation, he moved to Milan in 1827, where he started pushing the limits of Italian opera. For modern audiences, it may be a challenge to see what was so special about Bellini, with his often pedantic accompaniments, grandiloquent choruses and seemingly endless arias chock full of solo histrionics, but Bellini actually changed the course of opera. Italian opera composers of Bellini’s day concerned themselves with writing great melodies and showcasing the circus of prima donnas that were the celebrities of their day. Bellini retained all that was admirable in Italian melody but wrote more serious operas and tied the music more closely to the emotions of his characters, paving the way for Donizetti, Wagner, and Verdi to raise opera to a true dramatic art. Even Wagner, who could be virulently critical of Italian
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opera composers, described Bellini as “all heart.” Bellini would give the world only ten complete operas. His sudden death at only 34 from intestinal inflammation cut short an outpouring of innovation and creativity that defined Italian bel canto opera.

Wolfgang Amadeus Mozart:

Symphony No. 40
in G Minor, K. 550

Overview: Wolfgang Amadeus Mozart
Born: January 27, 1956, in Salzburg
Died: December 5, 1791, in Vienna
Work Composed: Summer, 1788
Why It Matters: Mozart's final four symphonies are the pinnacle of his instrumental compositions, with a level of complexity and invention that would change the course of symphonic writing forever. The G Minor Symphony also contains a phrase that some scholars believe foreshadows the atonal harmonic language of Schoenberg.

I declare to you before God, and as an honest man, that your son is the greatest composer I know, either personally or by name.

–Joseph Haydn, to Leopold Mozart

Mozart's last three symphonies appeared in quick succession during the summer of 1788. Mozart was in dire financial straits at the time. Four years previously he had still been a fashionable celebrity, both as a composer and a pianist, but in the meantime Viennese society had “dropped” him completely. The last three symphonies may perhaps have been Mozart's last vain attempt to gain another foothold in the cultural life of Vienna.

Robert Schumann admired Mozart's Symphony No. 40 in G Minor, K. 550, for its air of “Grecian ethereal grace.” Having no trumpets or timpani and only a single flute (instead of the customary two), the work nevertheless has a peculiarly dark tonal quality. Unlike the monumental C Major Symphony that would follow it, the G Minor is remarkably refined and subtle. There are no serious breaks from form, leaving the distinctiveness of this symphony to the remarkably charming themes and the refined chromaticism that Mozart used in his later compositions. There is, however, a most surprising phrase at the beginning of the development in the last movement, where Mozart uses every note of the chromatic scale (except G—the key of the piece!) without repeating any notes. Mozart must have been aware of this, and Beethoven adopted a similar idea in his Ninth Symphony. Many believe that this was a foreshadowing, if not the seed, of Schoenberg's twelve-tone style that would emerge more than one hundred years later.

About Wolfgang Amadeus Mozart: Wolfgang Amadeus Mozart (1756-1791) showed such a prodigious talent for music in his early childhood that his father, also a composer, dropped all other ambitions and devoted himself to educating the boy and exhibiting his accomplishments. Between ages six and fifteen, Mozart was on tour over half the time. By 1762, he was a virtuoso on the clavier—an early keyboard instrument and predecessor of the piano—and soon became a good organist and violinist as well. He produced his first minuets at the age of six, and his first symphony just before his ninth birthday, his first oratorio at eleven, and his first opera at twelve. His final output would total more than 600 compositions. Much has already been said and studied in the popular media about Mozart's roguish lifestyle and apprehension of conformity. It was this aspect of his personality that never won him the support of royalty or the church, which, at that time, was critical to any composer's survival. As such, Mozart died young, ill, poor, and relatively unappreciated … only to become the mostly widely acknowledged orchestral composer in history.
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     Barbara Thiem, cello
Ludwig van Beethoven  Symphony No. 2 in D Major, op. 36
Celebrated cellist Barbara Thiem of the Colorado State University faculty joins the Chamber Orchestra for Tchaikovsky’s Variations on a Rococo Theme. Let the cold winter melt away with Mendelssohn’s inspired music for Shakespeare’s “A Midsummer Night’s Dream” and Beethoven’s Second Symphony, which caused a heated uproar with his Viennese critics.

Unanswered Questions: March 3 & 4, 2012
Ernest Bloch  Concerto Grosso No. 1 for Piano and Strings
Clara Schumann  Piano Concerto in A Minor, op. 7
     Susan Grace, piano
Charles Ives  The Unanswered Question
Igor Stravinsky  Pulcinella Suite
Great enigmas from the orchestral repertoire come together in a diverse and fascinating program. Bloch’s evocative Concerto Grosso No. 1 appears neo-Baroque in its title and form, yet contains some of his most haunting musical imagery, while Ives’ The Unanswered Question plunges us into his deepest contemplations. Clara Schumann’s underperformed piano concerto is brought to us by favorite local piano artist Susan Grace. The program closes with Stravinsky’s “Pulcinella Suite”, wherein he set out to compose pure music in the tradition of Mozart.

Season Finale, Voice of the Romantic: May 5 & 6, 2012
Camille Saint-Saëns  La Muse et le Poète
     Jacob Klock, violin & Ramona McKonkie, cello
Frédéric Chopin  Andante Spianato and Grande Polonaise, op. 22
     Angelina Gadeliya, piano
Robert Schumann  Symphony No. 2 in C Major, op. 61
Inspired by the American and French revolutions and starting with Beethoven, the Romantic Era is the defining age of orchestral music. Chopin and Schumann, both brilliant pianists, embodied the new spirit of human expression, while Saint-Saëns carried the Romantic torch into the twentieth century with his Muse and Poet. Schumann’s inspiring Second Symphony brings our 28th season to a close in pure joy.

Tickets may be purchased by calling the Chamber Orchestra at (719) 633-3649 or at www.chamberorchestraofthesprings.org

Thanks for listening! Now we’d like to hear from you! Contact us at chamorch@gmail.com with your questions and comments. We’re all ears!
Thank You!

The members of the Chamber Orchestra play “for the love of music” and for you, our audience. Our music is brought to you by the support of generous individuals, foundations and corporations who share the vision of the Chamber Orchestra of the Springs being a vital part of the artistic life of our community. We are very grateful for their contributions.

The Chamber Orchestra of the Springs welcomes corporate sponsorships for its programs and activities. Please contact the Chamber Orchestra at 633-3649, for information on sponsorships and benefits.

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Ruth Hjelmstad for professional assistance with accounting
Grace Episcopal Church for use of their rehearsal space

Veronika String Quartet
with guests
Andrey Tchekmazov, Cello and John Tracey, Narrator

Fire and Ice
Sunday, December 4, 2011, 2:30 PM
Packard Hall, Colorado Springs

Michael Fiday • Borodin • Beethoven
Tickets: $15 Adults; $7.50 Students
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For more information, please visit our website at www.veronikastringquartet.com
The Chamber Orchestra
Volunteer Corps

We wish to thank our volunteers who assisted at our opening concert:
- Mary Wieger
- Gloria and Alan Wendt
- Jane and Charles Merritt
- Ken Webb
- Sharon La Mothe
- Sheri Morse
- Betty Lathrop
- Steve Marsh

The Opera League is welcoming new members!

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Funds support productions of major operas in southern Colorado and assist career development of aspiring singers. We also support Opera Theatre of the Rockies Goes to School, an award-winning arts education program that has exposed more than 875 teachers and 43,000 school children to opera.

We invite you to be a guest at our next meeting, held the first Wednesday morning of each month (Sept- June). For information, or to join PPOL, visit PikesPeakOperaLeague.org, or call our membership chairman, Kay at 719-272-0529
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