Chamber Orchestra of the Springs

28th Season  2011 - 2012

Midsummer in Midwinter
February 4 & 5, 2012

For the Love of Music

Thomas Wilson, Music Director
MEET THE ORCHESTRA!

FAMILY CONCERT

JANUARY 7, 2012

Thanks to all who participated in our Meet the Orchestra contests! The winners of our musical scavenger hunt were Sam and Olivia. Winning the coloring contest were Brenna and Shannon in the 4 – 7 year-old category, and Mary in the 8 – 12 year old category. Their artwork is featured below.

SCAVENGER HUNT HONORABLE MENTION

<table>
<thead>
<tr>
<th>Trina</th>
<th>Kristen</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amelia</td>
<td>Chloe</td>
</tr>
<tr>
<td>Meredith</td>
<td>Jeanie</td>
</tr>
<tr>
<td>Clare</td>
<td>Alexandria</td>
</tr>
<tr>
<td>Grace</td>
<td>Kira</td>
</tr>
<tr>
<td>Jesse</td>
<td>Joel</td>
</tr>
<tr>
<td>Jamie</td>
<td>Mathew</td>
</tr>
<tr>
<td>Isabelle</td>
<td>Patrick</td>
</tr>
<tr>
<td>Shannon</td>
<td></td>
</tr>
</tbody>
</table>

COLORING CONTEST HONORABLE MENTION

<table>
<thead>
<tr>
<th>Vianne</th>
<th>Cozette</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liann</td>
<td>James</td>
</tr>
<tr>
<td>Olivia</td>
<td>Sam</td>
</tr>
<tr>
<td>Tara</td>
<td>Allison</td>
</tr>
<tr>
<td>Matt</td>
<td>Sara</td>
</tr>
<tr>
<td>Colby</td>
<td>Lily</td>
</tr>
<tr>
<td>Noah</td>
<td></td>
</tr>
</tbody>
</table>

Congratulations to all who entered and thank you to all who helped make this concert a success!
Chamber Orchestra Of The Springs

The Chamber Orchestra of the Springs provides a unique opportunity for people in the Pikes Peak region to hear and appreciate the wealth of orchestral music for small orchestras. Through discovery, detailed rehearsal and exceptional performances, the Chamber Orchestra of the Springs presents great classical repertoire, uncovers forgotten gems of the past, and brings new music to our community.

Board Of Trustees

Nasit Ari, President
Charlease Bobo, Past President
Michael Grace, Vice President
Nicole de Naray, Treasurer
Helene Knapp, Volunteer Coordinator
Chuck Cabell
Rebecca Harrison

We wish to express our sincere appreciation to the following organizations:

Chamber Orchestra Of The Springs
P.O. Box 7911
Colorado Springs, CO 80933–7911
(719) 633–3649
www.chamberorchestraofthesprings.org

“For the Love of Music”
Congratulations to Chamber Orchestra of the Springs on 28 seasons of beautiful music and innovative programming.

BEE VRADENBURG FOUNDATION

GRANER
school music, inc.
www.granermusic.com
4460 Barnes Road
719.574.2001

New
RECITAL HALL
Opening
This Fall!!

Southern Colorado’s Largest Full Line Music Store
Band and Orchestra Instruments • Sheet Music • Private Lessons
Instrument Repairs • Pianos and Keyboards

PROUDLY SUPPORTING LIVE MUSIC IN COLORADO SPRINGS
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.
38 Years In The Making
Soups, Salads and Specials
Tuesday-Friday Lunch

Special Menu
Sunday Brunch 10:30 - 2:00

Bob Tudor & Friends Wednesdays
Jazz Thursdays
Acoustic Fridays
in remodeled gallery bar

Near I-25 & Woodmen

FOR RESERVATIONS:
(719) 598-8667

Note to self:
1. Contact Purple Elephant Realty
2. Buy a house
3. Create a home
4. Start building memories

Remember our name for service you'll never forget!

David Zuercher, Broker

Supporting the ARTS in the Pikes Peak Region for over 30 years.
phone: 719.599.5962 ~ e-mail: purpleelephantrealty@msn.com
www.purpleelephantrealty.com
Chamber Orchestra Of The Springs
Thomas Wilson, Music Director

Midsummer in Midwinter
February 4 & 5, 2012

Felix Mendelssohn
(1809 – 1847)
Music from A Midsummer Night’s Dream
I. Intermezzo
II. Nocturne
III. Scherzo

Pyotr Ilyich Tchaikovsky
(1840 – 1893)
Variations on a Rococo Theme, op. 33
Barbara Thiem, cello

INTERMISSION

Antonín Dvořák
(1841 – 1904)
Notturno in B Major, op. 40, for strings

Camille Saint-Saëns
(1835 – 1921)
Symphony No. 2 in A Minor, op. 55
I. Allegro marcato; Allegro appassionato
II. Adagio
III. Scherzo: Presto
IV. Prestissimo

The Chamber Orchestra of the Springs Acknowledges
With Great Thanks Music Donations Made For This Concert:

Tchaikovsky: Variations on a Rococo Theme
donated in loving memory of Elsa Replogle
by her devoted and loving daughter, Jeanna Wearing

Dvorak: Notturno in B Major, op. 40
Donated by Helene L. Knapp in honor of her daughter, Cindy Lefton, french hornist

Saint-Saens: Symphony #2
Donated by Charlease Bobo in honor of Phyllis White
find your passion for classical music

KCME 88.7 FM
Classical Music

Colorado Springs/Manitou Springs/Pueblo – 88.7 FM | Woodland Park – 93.5 FM | Salida/Buena Vista – 88.1/89.5 FM
Cripple Creek/Victor – 89.5 FM | Canon City/Florence – 91.1 FM | Summit County - 89.3 FM  www.KCME.org
The Players Of The
Chamber Orchestra Of The Springs

French Horn
*Mathew Evans
Christina Schwartz-Soper

First Violin
*†Jacob Klock
*2 Kristen Kunkel
Terri Moon
Dagmar Mock
Kay Wehofer
Diane Israel

Trumpet
* Glen Whitehead
Bill Flitter

Second Violin
*Katherine Jones
**Kelly Dean Pilarczyk
Deborah Youngerman
Jesse Maurer
Andrea Bullock
Charlease Bobo

Oboe
*Nancy Brown
Carla Scott

Viola
*†Matthew Canty
Dan Masterson
Diana Zombola
Calvin Peters
Rebecca Harrison

Flute
*Phyllis White
KarenMorsch

Clarinet
*Jay Norman
Heike Gazetti

Cello
*†Gerald Miller
**Norah Clydesdale
Pamela Chaddon
Dylan Tyler

Piccolo
Ashley Brokovich

Bassoon
*Greg Brown
John Lawson

Timpani
*Carl Cook

The Chamber Orchestra
Volunteer Corps

We wish to thank our volunteers who assisted at our November concert:
Beverly and Denis Pirio
Ginny Holloman
Amy Kligerman
Mary Koepp
Sheri Morse

“For the Love of Music”

Thomas Wilson
Conductor

*1 Concert Master
*2 Asst. Concertmaster
* Principal
** Asst. Principal
† Acting Principal

Please help us save paper and money by recycling your program back to the COS concert staff at the end of the Broadmoor Community concert. You are welcome to take your program with you if you like, but if you don’t have a particular reason to hang onto it, please consider leaving it with us for the use of a Sunday afternoon patron!
We invite you to personalize your donation by underwriting one of our Principal Chairs. This is a unique opportunity to honor a loved one or friends. Your supporting donation will be acknowledged during the concert season with a notation on our Orchestra Roster page indicating your support. This affordable opportunity is available at three levels: $1920 - Concertmaster; $1400 - Second violin/viola/cello/bass principals; and $750 - Wind/Brass/Percussion principals. Please contact 633-3649 or chamorch@gmail.com to take advantage of this underwriting opportunity.
Featured Artist - Barbara Thiem, cello

Barbara Thiem is an internationally acclaimed cellist who combines teaching cello and coaching chamber music with her active schedule of performances in Europe and the United States, playing recitals, solo with orchestra, and chamber music. She is a member of the Mendelssohn Trio and in the summers administers the International Summer Academy of Schloss Ort, Austria. She holds degrees from Cologne, Germany where she studied with avant-garde cellist Siegfried Palm, and from Indiana University where she was assistant to Janos Starker and was awarded the coveted Performer’s Certificate. In addition to concertizing, she has recorded for many radio stations and has produced several cds among them a set of Bach Suites for cello solo, Complete Works by Felix Draeseke for cello and piano with pianist Wolfgang Mueller-Steinbach, Works for Cello and Organ with organist Robert Cavarra, and Cello/Bass duets with Gary Karr. She has published the translation of Gerhard Mantel’s Cello Technique as well as a number of articles on good postural and practicing habits which appeared in the ASTA and Suzuki Journals. She has also been involved in research as part of the Center for Biomedical Research in Music Therapy at CSU.

Presently she is teaching and performing at Colorado State University. In addition to studio teaching of cello and chamber music she is a three semester course of cello pedagogy, as well as organizing the Pre-College Chamber Music Program and the biennial Rocky Mountain Contemporary Music Festival.

COMMITMENT TO OUR COMMUNITY

The Gazette and Gazette Charities are committed to the relationships that make a difference in our community.

We take pride in creating partnerships between those in need with those who have something to give.

Working together, we strengthen the bonds that make Colorado Springs a place of promise, opportunity and hope.
Program Notes

Lyricism and Timeless Beauty

Felix Mendelssohn: music from A Midsummer Night’s Dream

Overview: Felix Mendelssohn
Born: February 3, 1809, in Hamburg
Died: November 4, 1847, in Leipzig
Work Composed: Overture (opus 21) in 1826, incidental music (opus 61) in 1842
Why It Matters: The Overture to A Midsummer Night’s Dream, composed when Mendelssohn was only seventeen, rocketed him to international fame. Sixteen years later, he composed additional incidental music that built upon the Overture and is probably the most famous incidental music

To the Noble Artist, who, surrounded by the Baal-like worship of debased art, has been able, by his genius and science, to preserve faithfully, like another Elijah, the worship of true art, and once more accustom our ear, amid the whirl of empty, frivolous sounds, to the pure tones of sympathetic feeling and legitimate harmony: to the Great Master, who makes us conscious of the unity of his conception, through the whole maze of his creation, from the soft whispering to the mighty raging of the elements. —Inscribed in grateful remembrance of Mendelssohn by Prince Albert at Buckingham Palace on April 24, 1847.

For Felix Mendelssohn, whose music continued in the traditions of refinement and grace that Mozart left to the world at the end of the Classical Era, the flowing eloquence of Shakespeare was the perfect inspiration for his music. A stunningly gifted prodigy, Mendelssohn composed the overture for A Midsummer Night’s Dream in 1826, while only seventeen years old. It was an instant sensation. Musicologist George Grove declared it “the greatest marvel of early maturity that the world has ever seen in music.” Mendelssohn intended the overture as a concert work, not for a performance of the play, but a commission from King Frederick William IV of Prussia would lead him to return to A Midsummer Night’s Dream in 1842 to add incidental music, turning the play and music into a surprisingly seamless experience. The overture premiered on February 20, 1827, in Szczecin, Poland, which was then part of Prussia. Mendelssohn had just turned eighteen, and had to travel eighty miles in a terrible snowstorm to get to the concert, which was his first public appearance and included his Concerto in A-flat Major for Two Pianos and Orchestra and Weber’s Konzertstück in F Minor (both with Mendelssohn at the piano) and a performance of Beethoven’s Ninth Symphony, for which Mendelssohn joined the first violin section. The incidental music was premiered with the play on October 14, 1843, in Potsdam. Despite the sixteen-year gap from beginning to end of the project, Mendelssohn retained key aspects of the Overture to give the incidental music an amazing cohesiveness, and Schumann noted that the incidental music still had the “bloom of youth.”

About Felix Mendelssohn: Felix Mendelssohn (1809-1847) was shockingly gifted as a child. He painted with skill, wrote flowing poetry, succeeded in sports, spoke several languages, played several instruments, and completed one of the great chamber works of the nineteenth century—his Octet for Strings—at the age of only sixteen. He was born into a wealthy Jewish-German family, and his talents were encouraged by his parents and, most of all, by his sister, with whom Felix would maintain the closest of friendships throughout his life. He made his concert debut in 1818, met and befriended Goethe when he was only 12, and in 1826 (a year after the Octet) composed his overture to A Midsummer Night’s Dream, which established his reputation internationally. Despite all that success, it was after three years of study at Berlin University that he finally decided upon a career in music!

At the age of 20, Mendelssohn became a champion of the music of Bach, which had passed into obscurity throughout Europe. He led the first performance of Bach’s St. Matthew Passion since the composer’s death in 1750. Near the end of the year, he made his first visit to England, where he was widely lauded as both pianist and composer. After touring in Scotland, he returned to the
European mainland to spend two years touring Germany, Austria and Italy. He visited England again in 1832 and 1833 and became a popular guest with what would become the London Philharmonic. In 1835, he took the conducting post with the Leipzig Gewandhaus Orchestra. In 1843, he established a music conservatory in Leipzig, assisted by Robert Schumann. In 1847, he made his tenth and final visit to England, where he befriended Queen Victoria and taught piano to Prince Albert. In May of that year, his beloved sister Fanny died, and the shock of this loss, together with the pressure of severe overwork, led to his own death six months later.

Pyotr Ilyich Tchaikovsky
Variations on a Rococo Theme, op. 33

Overview: Pyotr Ilyich Tchaikovsky
Born: May 7, 1840, in Votkinsk, Russia
Died: November 6, 1893, in St. Petersburg, Russia
Work Composed: 1876 – 1877
Why It Matters: Though seen as a quintessential Romantic composer, Tchaikovsky escaped from the intensity of his Romantic creative process (which often involved painful exploration of his tumultuous personal life) by delving into Classical forms. Variations on a Rococo Theme is one of his best neo-Classical compositions.

The tumultuous peaks and valleys of Pyotr Ilyich Tchaikovsky’s private life are often reflected in his music. In three short weeks in the Autumn of 1876 while studying Wagner at Bayreuth, Tchaikovsky composed his epic tone poem Francesca da Rimini, about a woman who fell hopelessly in love with her husband’s brother only to be murdered along with him by her husband and condemned to an eternity caught in a whirlwind in hell. For Tchaikovsky, who was considering a loveless marriage to hide his sexuality, the story of Francesca must have been deeply compelling. It was typical of Tchaikovsky to strike at the iron and retreat; he would write a deeply personal work and then turn away from his troubles by immersing himself in the “pure music” of Classical forms.

So it is not surprising that his next complete work was Variations on a Rococo Theme, op. 33, a theme and variations that would be his closest effort to a complete cello concerto. The theme is actually Tchaikovsky’s own, though vaguely in Rococo style. Always humble and pragmatic when writing for instruments less familiar to him, Tchaikovsky sought the help of cellist Wilhelm Fitzenhagen in writing the piece. Fitzenhagen would advise Tchaikovsky in writing an idiomatic solo cello part and give the premiere of the piece in its original form in Moscow on November 30, 1877. Fitzenhagen would then discard the final variation and change the order of the rest of Tchaikovsky’s variations, much to Tchaikovsky’s dismay, and it is this version that is generally performed today. Eventually, Tchaikovsky reluctantly signed off on the revisions.

About Pyotr Ilyich Tchaikovsky: If any one composer can be said to encapsulate the essence of Russianness, it is Pyotr Ilyich Tchaikovsky (1840-1893), and yet he was the one major composer of nineteenth-century Russia who cannot be bound to the Russian nationalist school. Tchaikovsky paid heavily for his determination to be true to himself above all else; few major artists have ever suffered the sort of critical savaging that was meted out to him, which seems in striking contrast to his welcome role in today’s concert halls.

Tchaikovsky was born in the provincial town of Votkinsk, where his father was a mining engineer. His music studies began at home, and included piano and music theory lessons. In 1848, the family moved to St. Petersburg, and in 1850 Pyotr was sent to a...
boarding school in the city. After extensive law studies, he found employment at the Ministry of Justice. At 22, he left law and entered the city music conservatory to study with Anton Rubinstein, a composer and stupendous pianist. In 1866, he went to Moscow, where Rubinstein's brother Nikolai appointed Tchaikovsky professor of harmony at the conservatory. He was temporarily swept up in the wave of nationalism, particularly after meeting Rimsky-Korsakov, but soon returned to his cosmopolitan instincts.

1877 was the most crucial year in Tchaikovsky's life. He met Nadezhda von Meck, a wealthy widow who, impressed by some of his early music, commissioned him to produce violin and piano arrangements of his more recent works. The relationship would last fourteen years and bring many commissions, though they never met again. Tchaikovsky also met Antonina Milyukova, who, in May 1877, started sending Tchaikovsky infatuated love letters in which she threatened to take her life unless he responded. Initially cautious, Tchaikovsky eventually saw his unstable admirer as a solution to his private homosexuality. Within seven weeks of meeting her, and unbeknownst to most of his family, the two were married. The marriage was (not surprisingly) a disaster, with the couple separating in a few weeks and Tchaikovsky sinking into an overwhelming depression.

By the 1880s, Tchaikovsky's music was being played as far away as the United States. After a period of isolation and prolific composition, Tchaikovsky moved to Moscow to take up a second successful career as a conductor. (On an incredibly successful visit to the United States in 1891, Tchaikovsky conducted the opening night at what was to become Carnegie Hall.) The circumstances of Tchaikovsky's death remain controversial to this day. The official version was that he had died from cholera after drinking unboiled water, but in the 1970s a Russian scholar produced a new account of Tchaikovsky's last days that established suicide as the cause of death. Shortly before his death, Tchaikovsky had been caught in flagrante with a nephew of a high-ranking official. Tchaikovsky's law-school colleagues, determined to avert a scandal that would reflect badly on them, summoned Tchaikovsky before a “court of honor” on October 31 and ordered him to commit suicide. Two days later, he took arsenic.
Program Notes, continued

higher opus numbers to pass them off as newer music. It was not until Dvořák was an international success that Simrock seemed to give his compositions the serious and methodical care they deserved.

Dvořák was proud of the Notturno. He conducted the premiere in Prague, recommended it other conductors, conducted the first performance in London in March of 1884, and continued conducting it at concerts at home and abroad throughout his career.

About Antonín Dvořák: Born in Bohemia, Antonín Dvořák (1841-1904) spent his uneventful younger days assisting his family and studying music whenever possible. A public scholarship enabled him to get a good education and made him a lifelong supporter of state arts funding and grants. Deeply influenced by the music of Wagner, Dvořák had the opportunity to play in a concert of Wagner excerpts led by the composer. Dvořák not only considered the experience life-changing, but even followed Wagner in the streets, completely fascinated with him. Dvořák played viola in the Prague National Theatre Orchestra from 1864-1873. Bedrich Smetana became principal conductor in 1866, also having a powerful impact. Dvořák left the orchestra in 1873 to devote his life to composition, and his Third Symphony was premiered soon after, winning him the Austrian national prize and the attention of Johannes Brahms, who was on the jury. Two years later, Dvořák won the same prize with his Moravian Duets, but his Slavonic Dances would soon establish him as the most significant and most popular Czech composer.

His fame and fortune on the rise, Dvořák found himself in a difficult position: Leading composers of the day were expected to live in Vienna, but he knew his folksy style would only bring ridicule among the polished Viennese. Under intense pressure from his publisher to move to Vienna, Dvořák luckily won a position as Professor of Composition at the Prague Conservatory, but quickly gave it up when he was offered a shockingly lucrative directorship of the National Conservatory of Music in New York in 1891.

Once in the United States, Dvořák turned his attention primarily to Native American and African American music, which eventually culminated in his New World Symphony. In 1895, he returned to teach at the Prague Conservatory and became its director in 1901, and his sixtieth birthday was celebrated as a national holiday. His final years were spent working on tone poems and operas, though, sadly, only one of his operas—Rusalka—ever gained any popularity. He died of heart failure in 1904.

Camille Saint-Saëns
Symphony No. 2 in A Minor, op. 55

Overview: Camille Saint-Saëns
Born: October 9, 1835, in Paris
Died: December 16, 1921, in Algiers
Work Composed: 1859
Why It Matters: Saint-Saëns’ Symphony No. 3—the Organ Symphony—overshadows his other symphonic works, which are brilliant.

Camille Saint-Saëns found symphonic composition so easy that he discarded his first symphony, written as an assignment at the Paris Conservatory, and never paid attention to it again. It was discovered in the library of the Paris Conservatory (along with Bizet’s Symphony in C) and not played until the twentieth century. (The Chamber Orchestra of the Springs gave the local premiere of during the 2010 – 2011 season.) Saint-Saëns’ Symphony in F Major, “Urbs Roma,” would win him the top prize in a composition competition by the Société Sainte-Cécile of Bordeaux, would be performed in Paris and Bordeaux (the second performance conducted by Saint-Saëns), and yet would be suppressed by him. It wasn’t until his Symphony No. 1 in E-flat Major, which astonished critics and even follow composers like Hector Berlioz at its premier in 1853, that Saint-Saëns would officially number one of his symphonies. Surprisingly, his Symphony No. 2 in A Minor, op. 55 would be more conservative and for smaller forces, following Classical form more closely and even featuring a fugue as its main theme for the first
Are you searching for something deeper?

Do you seek a spiritual experience that values both emotion and reason, both heart and mind?

Do you love beautiful music, beautifully played?

If you’d like to know more about First Christian Church, check out our website at: www.firstchristiancos.org

If you’d like to talk, call senior pastor Chuck Blaisdell at 719/633-8888 x 107 or e-mail him at seniorpastor@firstchristiancos.org

We are...

...inviting you to join us!

Free Public Performances
February 26, 2012 - Prelude and Overture Strings
May 6, 2012 - All Ensembles

Auditions for All Instruments - it's not too late!
Contact our administrator, Adam Hooper, to arrange an audition for any of our 6 ensembles:
Symphonic Orchestra / Wind Ensemble
Prelude String Ensemble / Overture String Ensemble
Saxophone Ensemble / Concert Band

www.peakharmonic.org
admin@peakharmonic.org
movement. Each succeeding movement takes on a very
different character, from the Beethovenian pastoral mood
of the second, the frenetic pace of the third (which clearly
foreshadows the scherzo of the Organ Symphony), and
the Italian fourth movement that owes no small debt to
the finale of Mendelssohn’s Fourth Symphony “Italian.” It
is precisely because symphonic composition was so easy
for Saint-Saëns that we know so little about this piece;
his astonishing skills actually got in the way of originality
or innovation. Considering that 1859 also saw the
premieres of Brahms’ Second Serenade, Liszt’s Totentanz,
and Guonod’s Faust, a neo-Classical work like Saint-Saëns
Second Symphony would hardly have been noticed, despite
its compelling melodies and superb craftsmanship.

About Camille Saint-Saëns: Many composers began
as freakish children, but by any standards Saint-Saëns
was an extreme case. As a two-year-old he could read
and write, and was picking out melodies on the piano.
Shortly after his third birthday he began composing,
and by the age of five had given his first piano recital.
At seven he was reading Latin, studying botany and
developing what was to become an eighty-year interest
in lepidoptery, (the study of butterflies and moths). As
an encore after his formal debut as a concert pianist, the
10-year-old Camille offered to play any of Beethoven’s 32
sonatas from memory. In short, his childhood suggested
Mozartian potential that was never realized. Saint-Saëns
once remarked that he lived “in music like a fish in
water” and that composing was as natural as “an apple
tree producing apples.” And there lay the problem. As
with Mendelssohn, the technique came so easily to him
that it virtually extinguished the spark of originality.

That said, for years he was considered by many
to be France’s greatest musical revolutionary, though
his reputation grew more from his outspoken support
for other composers’ music—especially Wagner’s—
than from any work of his own. As well as promoting
contemporary music, Saint-Saëns threw his energies
into researching the work of his forerunners. Along
with Mendelssohn, he was one of the first to reestablish
the music of Bach (converting the skeptical Berlioz in
the process) and he did much to restore Mozart to his
rightful place, being the first to play a complete cycle of
the piano concerti. Handel was another unfashionable
composer to engage Saint-Saëns’ attention, and (as
with Berlioz) Gluck held a fascination that lasted most
of his life.

By the time Saint-Saëns reached his mid-
fifties, the past had won the upper hand over the
present. Embittered, ill-tempered and restless, he
became the arch-traditionalist, opposing the progressive
music of Debussy and Ravel, bellowing outrage at the
first performance of The Rite of Spring, and yet, for all
his reactionary pomposity, he was one of the first neo-
classicists, embodying many of the finest traditional
qualities of French music—neatness, clarity, elegance
and dignity. His best epitaph is the rueful one he wrote
for himself: “I ran after the chimera of purity of style
and perfection of form.”

Program Notes, continued

Violinist Jerilyn Jorgensen
presents a recital of works for violin and piano
Saturday, February 25, 2012 at 7:30 pm
Packard Hall Auditorium on the Colorado College campus.
With Cullan Bryant, piano
The program is free and open to the public

Program includes sonatas by Beethoven and the late Romantic Hungar-
ian composer Erno Dohnányi, David Crumb’s 9/11 tribute “September
Elegy”, and the great “Fantasie in C Major” by Franz Schubert.
Performing with Ms. Jorgensen will be pianist Cullan Bryant, one of the
most active collaborative and chamber pianists in New York City.
Two Sunday Services
9:00 and 11:00 a.m.

315 Lake Avenue • 473-1807
www.broadmoorchurch.org

No matter who you are
or where you are
on life’s journey,
you are welcome here.

Barber Piano Service
Tuning  Regulation  Repair

RICHARD BARBER
Technician

(719)330-3780
aspiringtunerrjb@sbcglobal.net
Chamber Orchestra of the Springs Supporters

The following members of our 2011-2012 Season audience are as passionate about the activities of the Chamber Orchestra of the Springs as are its players and Board of Directors. We offer them our heartfelt gratitude.

Season Underwriter $5,000 & up
Inasmuch Foundation
Bee Vradenburg Foundation
Chamber Orchestra Audience
25th Anniversary Fund
H. Chase Stone Trust

Concert Sponsor $2,500 to $4,999
Norton Bain, Bain Family Foundation
Gay & Lesbian Fund for Colorado
John G. Duncan Charitable Trust
Pikes Peak Community Foundation
- Fund for the Arts
Colorado Creative Industries
Herman Tiemens II & Charlotte Maier

Conductors Circle $1,000 to $2,499
Libby Rittenberg and Nasit Ari
Virginia Snow and John Carter
The Joseph Henry Edmondson Foundation
Michael and Susan Grace
The Dusty and Kathy Loo Fund of the Pikes Peak Community Foundation

Benefactor: $500 to $999
Charles and Annie Ruth Bobo
Charlease Bobo
Raymond and Barbara Brown
Nicole and Andrew De Naray
Walter & Esther Harder
Helene Knapp
John Lawson/Verizon
Terry & Elizabeth Lilly
Anita R. Maresh
Bob and Lisa Rennick
Allan and Gloria Wendt

Sustainer: $250 to $499
Judy Biondini
Jane Dillon and David Bredemeier
Jeff Marshall and Shawn Finnegan
Sam & Mary Alice Hall
Richard and Sandra Hilt
Mrs. Laurence T. Kircher
Doris Kneuer
Oliver and Gerda Nickels
James and Helen Rynning
Susan Sherman
Dr. Susan R. Jensen and Mr. Thomas Trainer
Ms. Jeanna Wearing
Phyllis V. White
Thomas G. Wilson
Harry and Louise Wilson
Anonymous

Supporter (continued):
CW4 Mary Koepp
Bonnie and Dave Linder
Donald and Marie Logan
Alexander Magalong
Mary Elizabeth McKinley
Lynne Miller
Denis and Beverley Pirio
Betty Jane Rickel
Charles Rittenberg
John F. Slattery
Margaret Smith
Joan Strating
Frederica Thrash
Don and Marylin Werschky
Anonymous

Friend: $1 to $99
Tuck & Liz Atkin, Jr.
Michael and Susanne Anselmi
Barbara Arnest
Ann Axelrod
Dirk Baay
Phyllis E. Baker
Judith Benton
Martha Booth
Mr. and Mrs. Dwight S. Brothers
Dale & Gundi Brunson
Inga Champion
Mary E. Claytor
Phyllis DeHart
Diana DiMara
Mr. Kor Elzenga
John F. LeFevre
Dorothy Farthing
Elaine Freed
Timothy & Kalah Fuller
Susanna and Fred Gnadinger
Carla and Jim Greenhalgh

Donors continue on page 20
Friend (continued):
Judith Greist
Sherry L. Hall
Ingrid Hart
Walter and Ann Hecox
Donald and Gwendolyn Jenkins
Ronald and Sandra Johnson
W. R. Johnson
Marilyn Kastel
Harriet Kidd
Cherry and Jack Kinney
Sharon La Mothe
John & Linda LeFevre
Patricia Lipton
Barbara Logan
Scott and Susan Loring
Dr. Suzanne MacAulay
Kay G. MacEnulty
Linnea McDonald
Mr. and Mrs. Michael McGrath
J. Terry and Judith McIntire
Jon & Becky Medved
Dion F. Mercier
Carol and Jim Montgomery
Kate Myers
Fred and Mary Jean Nelson
Wanda Oelrich
Carol & John Patten
Lynda Ward Schedler
Colonel & Mrs. Charles Shay
Murl Sickbert
David and Barbara St. Andre
William Tunstill
Karen Wagner
Charles & Judith Warren
Mary Wieger
B. June Williams
Nicholas Wilson
Anonymous

The Chamber Orchestra of the Springs makes every attempt to list our donors accurately. If your name was inadvertently omitted or listed incorrectly, we sincerely regret the error and ask that you contact us at (719)633-3649 or chamorch@gmail.com

First Christian Church
presents Chamber Music Featuring
Chamber Orchestra of the Springs Players & Friends
February 12, 7:00 p.m.
A free will offering will be taken
Featuring
Franz Schubert
Notturno for violin, cello and piano
Madeleine Dring
Trio for Flute, Oboe and Piano
Camille Saint-Saëns
Tarantella for flute, clarinet and piano
Gabriel Fauré
Movements from: Quartet No. 1 for violin, viola, cello and piano;
Ludwig van Beethoven
Sonata No. 3 for cello and piano
Antonín Dvořák
American Quartet for string quartet

pikes peak philharmonic
Concert iii:
From the Heart
Feb. 12, 2012, 3:00 p.m.
Mahler: Adagietto from Symphony No. 5
Elgar: Salut d'amour
Debussy: Claire de la lune
Tchaikovsky: Romeo & Juliet Overture
Vaughan Williams: Symphony No. 2
3:00 p.m. • Sand Creek High School
7005 N. Carefree
Call 685-6468 for tickets or information, or go to www.pikespeakphil.org
2011 - 2012 - Our Twenty-Eighth Season Continues

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 just prior to her appearance at the Carnegie Hall in May. 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
Frideric 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.

Special Appreciation to...
First Christian Church for the use of their wonderful sanctuary
Broadmoor Community Church for the use of their beautiful facilities
Graner Music for distribution of sheet music
KCME-FM 88.7, A Voice for the Arts, for concert publicity
Ruth Hjelmstad for professional assistance with accounting
Grace Episcopal Church for use of their rehearsal space

The Opera League is welcoming new members!
Who We Are and What We Do
• Promote Knowledge and Appreciation of Opera
• Encourage Opera and Musical Theater Talent
• Support Local Opera Events
• Create Fun Fundraisers
• Award Scholarships

Benefits of Membership
• Increased Knowledge of Opera and Musical Theater
• Monthly Meetings with Special Music Programs
• Networking Opportunities
• Contribution of Your Abilities to the Community
• Newsletters and a Directory
• Parties, Dinners and Other Fundraising Events

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.
Colorado College Summer Music Festival
Susan Grace, Music Director
Virginia Barron, Associate Director

Summer in Springtime 2012

Grammy Award-Winning Ying Quartet
Ayano Ninomiya, violin
Janet Ying, violin
Phillip Ying, viola
David Ying, cello
with Susan Grace, piano

William Wolfram, piano
festival benefit concert

Friday, March 30
6 p.m., Packard Hall

Sunday, April 29
6 p.m., Packard Hall

Tickets available in February at Worner Desk, TicketsWest, at the door, or call (719) 389-6552

Find the full summer performance schedule June 4-24, 2012 at www.ArtsFestival.ColoradoCollege.edu/musicfestival
Fully invested in the performing arts

Charlotte Maier  
Financial Advisor

Herman Tiemens II, CFP®  
Financial Advisor  
Vice President-Investments

Proud to sponsor the  
Chamber Orchestra’s  
2011-2012 concert season.

Wells Fargo Private Bank  
90 S. Cascade Avenue, Suite 300  
Colorado Springs, CO 80903  
719-577-5365 • herman.tiemens@wellsfargo.com

Together we’ll go far