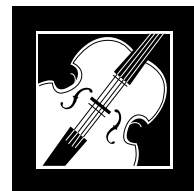


The Albuquerque Philharmonic Orchestra



Supported in part by the City of Albuquerque Urban Enhancement Trust Fund, New Mexico Arts, a division of the Department of Cultural Affairs, and the National Endowment for the Arts.

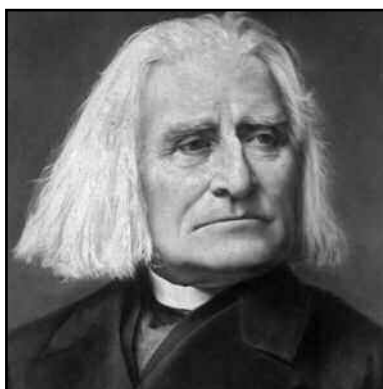
Spring Concerts

GABRIELA GARZA CANALES, GUEST CONDUCTOR

DAVID FELBERG, MUSIC DIRECTOR



Manuel De Falla



Franz Liszt



Arturo Márquez



Nikolai Rimsky-Korsakov

Sunday, May 7, 2:00 P.M.

National Hispanic Cultural Center
1701 4th St SW at Avenida Cesar Chavez

Saturday, May 13, 6:00 P.M.

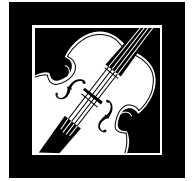
Hiland Theater
4804 Central SE

David Felberg, Music Director



2016 – 2017 Season

The Albuquerque Philharmonic Orchestra



David Felberg, Music Director

2016 – 2017 CONCERT SEASON

Concert 3

3 Mar Friday at 7:30 P.M.
5 Mar Sunday at 2:00 P.M.

Arts & Music Concerts

Immanuel Presbyterian Church • Carlisle & Silver SE
Sue Cleveland High School • 4800 Laban Rd NE, Rio Rancho

Michael Bowen, Conductor

Mozart	Overture to <i>Don Giovanni</i>
Bowen	<i>Land of Enchantment</i>
Tchaikovsky	<i>Capriccio Italien</i>
Dukas	<i>The Sorcerer's Apprentice</i>
Gerswhin	<i>An American in Paris</i>

Concert 4

07 May Sunday at 2:00 P.M.
13 May Saturday at 6:00 P.M.

Spring Concerts

National Hispanic Cultural Center • 1701 4th St SW
at Avenida Cesar Chavez
Hiland Theater • 4804 Central SE

Gabriela Garza Canales, Conductor

Rimsky-Korsakov	<i>Russian Easter Overture</i>
Liszt	<i>Les Preludes</i>
de Falla	<i>The Three-Cornered Hat, Suite No. 2</i>
Marquez	<i>Danzon No. 2</i>

21 May Sunday at 2:30 P.M.

Annual Chamber Concert

St. Andrew Presbyterian Church • 5301 Ponderosa NE
Members of the Albuquerque Philharmonic perform a variety of intimate chamber music works. Program announced at the concert.

Summer Chamber Orchestra Festival

14 July Friday 7:30 P.M.
21 July Friday 7:30 P.M.

Keller Hall • University of New Mexico

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Program to be announced: visit www.nmapo.org frequently for details

2016 – 2017

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2 Rev 4 • Apr 2017

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Spring Concerts

GABRIELA GARZA CANALES, GUEST CONDUCTOR

Program

Nikolai Rimsky-Korsakov *Russian Easter Overture*

Franz Liszt *Les Preludes*

Intermission

Manuel de Falla *The Three-Cornered Hat Suite No. 2*

1. The Neighbor's Dance (Seguidillas)
2. The Miller's Dance (Farruca)
3. Final Dance (Jota)

Arturo Márquez *Danzón No. 2*



The Albuquerque Philharmonic Orchestra is honored to dedicate the 2016 – 17 season to the memory of two of our beloved friends and musicians, Richard Strauss and Barbara Lukes.

Richard, who served many years as our principal cellist, passed away on February 8, 2017. Richard loved all types of music and remained dedicated to his craft throughout his life. He loved travel and meeting new friends. With his wife, Martha, an APO violinist, he inspired very young students through The Young Musician's Initiative (YMI), an education enrichment program for underserved areas.

Barbara, who was a member of the APO horn section since 1990, passed away on February 20, 2017. She was a librarian at the Fine Arts Library at UNM, loved to travel, and loved her cats.



PROGRAM & COMPOSER NOTES

Manuel de Falla y Matheu (23 November 1876 – 14 November 1946), along with Isaac Albéniz and Enrique Granados, is one of Spain's most important composers of the first half of the 20th century. He developed a deep interest in Andalusian flamenco music while studying with Felipe Pedrell in Madrid. He lived in Paris from 1907 to 1914 where he met and was influenced by the likes of Ravel, Debussy, Dukas, and Stravinsky. He worked and lived in Granada from 1921 to 1939, but with the victory of Francisco Franco in the Spanish civil war he moved to Argentina where he remained (refusing a generous pension from the Spanish government were he to return at their request) until his death in 1946. His best-known works are perhaps the ballet *El Amor Brujo* (Bewitched Love) and the *Ritual Fire Dance*.

The Three-Cornered Hat (*El sombrero de tres picos*, 1917) was a ballet, originally titled *The Magistrate and the Miller's Wife* (*El corregidor y la molinera*), loosely based on a novella by Pedro Antonio de Alarcón and is in two acts. We are presenting three of the dances from the ballet: Dance of the Miller's Wife (Farruca) (during which the corrupt magistrate becomes enamored of the miller's wife), Dance of the Neighbors (Seguidillas), and Danza Final (Jota). The music is generously seasoned with Andalusian flamenco motifs and rhythms, yet is thoroughly modern in its sophisticated structure. As the story revolves around the evil magistrate's machinations in pursuit of the miller's wife—including false imprisonment of the miller and a fight scene based on mistaken identities (the miller escapes prison and returns home to find magistrate's clothing hung on a tree outside: it gets complicated)—the scoring includes humorous and farcical elements as well. The original production of the ballet was in London at the Alhambra Theatre in July of 1919, and the sets and costumes were created by none other than Pablo Picasso.

Franz Joseph Liszt (22 October 1811 – 31 July 1886), considered by some to be the world's first "Rock Star," was a pianist of astonishing virtuosity and larger-than-life charisma. Born in Hungary, Liszt showed interest in the piano at the age of five. He was religious by nature and enjoyed both church and Gypsy music—two modes that appear throughout his many compositions. He began composing at eight years of age and so impressed the local nobility that they funded his studies in Vienna. He took piano from Carl Czerny (himself a pupil of Beethoven), and composition from Antonio Salieri of the Viennese court. He made a sensational debut in Paris in 1824 and began travelling extensively. His sensitive nature caused him to suffer from nervous exhaustion. After falling in love with one of his piano pupils (which had to be broken off), he was so despondent that he wouldn't touch a piano for a year and had to be dissuaded from joining the priesthood. Later he met Berlioz, Paganini, and Chopin, whose influence profoundly affected him. The reader is encouraged to go online and explore the many details for Liszt's eventful and unique life story—including his relationships with Countess Marie d'Agoult and Princess Carolyne Sayn-Wittgenstein. There is even a romantic movie about him (*Song Without End*, 1960) which, while worthwhile, barely scratches the surface.

Les Preludes (1854): While known primarily for his piano works, Liszt coined the term "symphonic poem" in the subtitle of *Les Preludes*, and is considered to have invented the form. The work evolved over a long period, starting out as a piece for male chorus and two pianos (called *Les quatre éléments*), which he wrote while traveling through France, Spain, and Portugal in 1844, based on poems from a French writer he met along the way. Later he got the idea of writing a "prelude" to the piece, which eventually developed into the "tone poem" we hear today. Liszt develops a simple melody through a series of thematic transformations, painting pictures in the listener's mind: Question, Storm, Bucolic Calm, and Battle and Victory. The 1856 published score included the following preface, which not only outlines the structure of the symphonic poem but stands as an almost perfect summation of the Romantic philosophy of the 19th century:

What else is our life but a series of preludes to that unknown Hymn, the first and solemn note of which is intoned by Death? Love is the glowing dawn of all existence; but what is the fate where the first delights of happiness are not interrupted by some storm, the mortal blast of which dissipates its fine illusions, the fatal lightning of which consume its altar; and where is the cruelly wounded soul which, on issuing from one of these tempests, does not endeavour to rest his recollection in the calm serenity of life in the fields? Nevertheless, man hardly gives himself up for long to the enjoyment of the beneficent stillness which at first he has shared in Nature's bosom, and when "the trumpet sounds the alarm," he hastens to the dangerous post, whatever the war may be, which calls him to its ranks, in order at last to recover in combat full consciousness of himself and entire possession of his energy.

Arturo Márquez (b. 1950), was born in Alamos, Sonora, Mexico, to a musical family (his father was a mariachi violinist from Arizona). He moved with his family at the age of 12 to La Puente, California, in 1962, where his formal musical education began. In his own words, "My adolescence was spent listening to Javier Soli, sounds of mariachi, the Beatles, the Doors, Carlos Santana and Chopin." He learned to play several instruments and began writing music as well.

Márquez received a scholarship from the French government to study musical composition privately in Paris with Jacques Castérède from 1980 to 1982, and a coveted Fulbright Fellowship to pursue an MFA at the California Institute of the Arts. He returned to Mexico to teach music at various universities. While he has worked in mixed media and interdisciplinary musical projects including film scores, he is best known for compositions combining latin ballroom dancing rhythms based on seductive

music from Cuba, which found its way to Mexico through the dance halls of the Mexican region of Veracruz. He currently resides with his family in Mexico City.

Danzón No. 2 (1994): Commissioned by the National Autonomous University of Mexico (UNAM) and premiered by the university's Orchestra Filarmonica in 1994, Márquez's *Danzón No. 2* has since become one of the most popular and frequently performed pieces of classical Mexican music. It gained worldwide attention when it was chosen by the Simón Bolívar Youth Orchestra of Venezuela to be included in their 2007 European and American tour. Márquez was inspired by trips to Malinalco, Veracruz, and the Colonia Danzón in Mexico City, where he encountered and absorbed "the *danzón's* rhythms, its form, its melodic outline," comprehending that "the apparent lightness of the *danzón* is only like a calling card for a type of music full of sensuality and qualitative seriousness... which Mexican *viejos* continue to dance with a touch of nostalgia and a jubilant escape toward their own emotional world." The piece alternates between two main themes in a rondo form, taking the listener through a range of rhythmic transitions and breathtaking lyrical episodes, featuring many instruments in solo and small ensembles. The *Danzón No. 2* (of at least eight he has written so far) has become so beloved in Mexico that it is considered by many to be almost an unofficial Mexican national anthem.

Nikolai Andreyevich Rimsky-Korsakov (18 March 1844 – 21 June 1908), was born in Tikhvin (east of Saint Petersburg). He is best known for his *Capriccio Espagnol*, *Scheherazade*, and the *Russian Easter Festival Overture* (which we present today). Essentially an amateur musician who maintained his position as an officer in the Imperial Russian Navy, then as civilian inspector of Naval Bands, he undertook a rigorous three-year program of self-education to master the Western methods of orchestration. He combined this with Russian folk song and native melodic, harmonic, and rhythmic elements to create a nationalistic style of Russian music, of which he is considered a primary architect. While still a young man he became one of "the mighty handful" of Russian composers who surrounded Mily Balakirev, who, in addition to Rimsky-Korsakov, included César Cui, Modest Mussorgsky, and Alexander Borodin. In contradistinction to the conservatory circles (which included Tchaikovsky), "The Five" (as they are sometimes called) were mainly from the minor gentry of the provinces and considered their movement to be "more authentically of the Russian soil."

Russian Easter Festival Overture (1888): In the Russian tradition, Easter is referred to as "the bright holiday"—an enthusiastic blend of Christian ritual and colorful pagan festivities. In Rimsky's interpretation, themes from the Obikhod (the chants of the Russian Orthodox Church) are woven into a sequence that takes the listener from the gloomy colors of the holy sepulchre on the evening of Passion Saturday "to the unbridled pagan-religious merrymaking on Easter Sunday morning." The liturgical melodies, with titles such as "Let God Arise!", "An Angel Cried," "Let Them Also That Hate Him Flee Before Him," and "Christ Is Risen" would surely have been familiar to his listeners. The final allegro reproduces a wild blending of the "dance-like tolling of the bells," "the sexton's rapid reading and the chant of the priest's reading of the glad tidings of the evangel," and finally the Obikhod theme "Christ is Risen" appearing "amid the trumpet-blasts and bell-tolling" (quotes are from the composer's own analysis in his autobiography). While not a believer himself, Rimsky-Korsakov was open about Easter being his favorite holiday.

Notes provided by Kirk Sugars

<i>Pearls</i>	Miriam Brane	Sara Fagen	Debbie Holt	Merlin	Jason Schindwolf
	Naomi Brane	River Felberg	Killer Hontas	Emily Annalise Morrison	Astrid Starosta
	Natalie Brane	Rowan Felberg	Alyayn Johnson	Jessica Lauren Morrison	Gwendolyn Starosta
	Tyler Abeyta	Emily Wilson Bunting	Michael Metz Foris	Andrew Jones	Lila Taunton
	Zachary Abeyta	John Bunting	David Gerstle	Katie Jones	Hannah Marie Thieme
	Damien Aplin	Tom Bunting	Irene Gerstle	Rachel Jones	Kristen Ashley Thieme
	Gabrielle Arango	William Bunting	Walter Gerstle	Ryan Jones	Angela Urben
	Grace Arango	Ciena Carabajal	Carson Gish	Madeline Kasprzak	Kellan Wilson
	Nick Arango	Adam Celia	Dayton Gish	Gina Kennedy	Sloan Wilson
	Rosalia Babbitt	Timothy Celia	Garrett Golden	Gina Kennedy	Joe Woodworth
	Sebastian Cordova-Babbitt	Victoria Celia	Evie Golden	Bjorn Lazauski	Linda Woodworth
	Xavier Babbitt	Andrew Chael	Ty Golden	Lindsey Lean	Michelle Zetterholm
	Mary Boyce	Nathan Chael	Colton Golobic	Austin Lean	Luke Zetterholm
	Buddy Bradley	Jonathan Chew	Ben Gutzler	Anne Gabrielle Leazer	Nick Zetterholm
	Carter Bradley	Sarah Chew	David Gutzler	Kimberly Leppke	Aaron Paul Zieske
	Jack Bradley	Jill Davidson	Sonia Gutzler	Meghan Ashley Loree	Margot Elizabeth Zieske
	Joseph Bradley	Wescott Davidson	Andrew Hall	David Martin	Sara Zieske
	Stewart Bradley	Dylan Dobbeck	Maggie Bunting Hall	Thor Martin	Bernice Zimny
	Thomas Bradley	Liam Dobbeck	Jean B. Hall	Charlotte May	
	Zoey Bradley	Brian Donnellan	Donna Hauge	Jonathan May	
Andrew Brane	Hamilton Edwards	Elisabeth Foris-Hickie	Molly May		
	Sophia Ertzkin	Steven Robert Hickie			

Gabriela Garza Canales, Guest Conductor

Gabriela Garza (born July 1, 1989, Monterrey, Nuevo León) is a Mexican conductor and percussionist. As a graduate student, she currently holds an Orchestral Teaching Assistant position at the University of New Mexico, under the direct supervision of Dr. Jorge Pérez-Gómez (Director of Orchestral Activities and Professor of Conducting at the University of New Mexico). Over the past three years, she has conducted multiple University ensembles, community orchestras and opera performances.



Gabriela also holds a Bachelor's degree in music performance, with emphasis in percussion from the University of New Mexico, under the direct instruction of professor Scott Ney.

Over the past couple of years, Gabriela has received private lessons and clinics from well-known international conductors such as Victor Yampolsky and Erin Freeman, and renowned percussionists such as Valerie Dee Naranjo, Janis Potter, and Bernard Purdie. As a percussionist, she has performed in all variety of UNM ensembles, such as Wind Symphony, Symphony Orchestra, Percussion Ensembles, Steel Band, and World-Percussion Ensembles.

As a hobby, Gabriela enjoys to perform and sing popular music. She has her own solo album, and she is a member of one Latin band and one Mexican Marimba band here in Albuquerque, New Mexico, where she currently resides.

David Felberg, Music Director

David began his conducting career at the University of New Mexico under the tutelage of Dr. Jorge Perez-Gomez. He has gone on to study with David Zinman and Murray Sidin at the Aspen Music Festival, Harold Farbermann at the Bard Conducting Institute, and privately with Bernard Rubenstein and Guillermo Figueroa.

David has conducted the New Mexico Symphony, Santa Fe Symphony, New Mexico Philharmonic, and is currently the assistant conductor of the University of New Mexico Symphony. An advocate of new music, David is the co-founder and conductor of *Chatter* (formerly known as the

Church of Beethoven), an ensemble dedicated to performing new music.

A native of Albuquerque, he performs regularly throughout the Southwest as violin concerto soloist, recitalist and chamber musician. He is currently the concertmaster of the Santa Fe Symphony Orchestra and the Associate Concertmaster of the New Mexico Philharmonic Orchestra. He has appeared as a soloist with the New Mexico Symphony Orchestra, Palo Alto Philharmonic, Albuquerque Philharmonic, and the Balcones Orchestra (Austin). Recent concerto engagements include Paganini's *Concerto No. 1* with the Palo Alto and Albuquerque Philharmonics, and the Shostakovich *Concerto No. 1* with the New Mexico Philharmonic.



Felberg has performed solo recitals all over New Mexico, Colorado, and Texas, and made his New York debut in Merkin Hall in the spring of 2005.

David is currently artistic director of Ensemble Music New Mexico, which produces The Church of Beethoven series, Club Beethoven, and Chatter.

He received a Bachelor of Arts in history from the University of Arizona, a Master of Music in instrumental conducting from the University of New Mexico, and has taken advanced string quartet studies at the university of Colorado at Boulder.



APO web site



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 Joy Bohning (13 May)

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Kelly Brown

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 ◇ Assistant
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 Δ Board Member

*The Albuquerque Philharmonic Orchestra also wishes to express our gratitude to our web site master, **Sam Clark**; our Historian, **Janie Foris**; and to **Joe Walters** for creating this program book.*

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