

The Albuquerque Philharmonic Orchestra



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Supported in part by Albuquerque Community Foundation and New Mexico Arts, a division of the Department of Cultural Affairs, and the National Endowment for the Arts.

Fall Concerts

BYRON HERRINGTON, GUEST CONDUCTOR
DAVID FELBERG, MUSIC DIRECTOR



Hector Berlioz



Gustav Holst

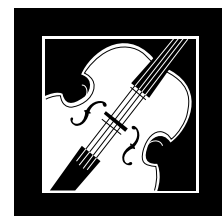


John Williams *et al*

Friday, October 27, 7:30 P.M.
Immanuel Presbyterian Church
Carlisle & Silver SE

Sunday, October 29, 3:30 P.M.
St. Therese Church
3424 4th St NW

David Felberg, Music Director



2017 – 2018 Season

The Albuquerque Philharmonic Orchestra



David Felberg, Music Director

2017 – 2018 CONCERT SEASON

Concert 1

27 Oct Friday at 7:30 P.M.
29 Oct Sunday at 3:30 P.M.

Fall Concerts

Immanuel Presbyterian Church • Carlisle & Silver SE
St. Therese Church • 3424 4th St NW

Byron Herrington, Guest Conductor

Berlioz	<i>Benvenuto Cellini Overture</i>
	<i>Symphonie Fantastique</i> , mvmts. 4 and 5
Holst	Ballet Music from <i>The Perfect Fool</i>
Williams, <i>et al</i>	<i>Harry Potter Symphonic Suite</i>

Concert 2

15 Dec Friday at 7:30 P.M.
17 Dec Sunday at 3:30 P.M.

Winter Concerts

Immanuel Presbyterian Church • Carlisle & Silver SE
St. Therese Church • 3424 4th St NW

William Reece Waag, Guest Conductor

Boysen	<i>Kirkpatrick Fanfare</i>
Bryant	<i>Dusk</i>
Marquez	<i>Conga del Fuego</i>
Tchaikovsky	<i>Symphony No. 5</i>

Concert 3

9 Mar Friday at 7:30 P.M.
11 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

Wayne Thelander, Conductor

Saint-Saëns	Overture to <i>Yellow Princess</i>
Grieg	<i>Peer Gynt Suites 1 and 2</i>
J. Strauss	<i>Blue Danube Waltz</i>
Moussorgsky	<i>Night on Bald Mountain</i>
Nelson	<i>Jubilee</i>

2017 – 2018
SEASON

2 Rev 1 • Oct 2017

All Concerts are Free to the Public!

Donations to support the operation of the orchestra are greatly appreciated. All venues are handicapped accessible. www.nmapo.org • For information, call 505-433-PHIL (433-7445)

The Albuquerque Philharmonic Orchestra



David Felberg, Music Director

Concert 4

11 May Friday at 7:30 P.M.

18 May Friday at 7:30 P.M.

Spring Concerts

First United Methodist Church • 315 Coal Ave SW

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

Dan Cummings, Conductor

Concert listing pending

03 Jun Sunday; time TBA.

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

TBA

TBA

Keller Hall • University of New Mexico

Also monitor the web site for additional dates and times

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

2017 – 2018

SEASON

Rev 1 • Oct 2017

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PROGRAM & COMPOSER NOTES

Louis-Hector Berlioz (11 December 1803 – 8 March 1869) was born near the foot of the French alps in the town of La Côte-St-André to father Louis-Joseph Berlioz, a physician, and his wife Marie-Antoinette. As the first of five children he was expected to follow his father's footsteps into medicine, in spite of a childhood fascination with music. Having learned guitar and flute from the age of twelve, his early compositions were the result of self-study of harmony and composition. In 1821 he complied with his parents' wishes and went to Paris to study medicine, but he appears to have loathed it. He spent more and more time at the Paris-Opéra, which suited his Romantic temperament and inspired his imagination. He was eventually disowned by his parents but, under the wing of Jean-François Le Sueur, began studying composition at the Paris Conservatory, entering it formally in 1826.

Beyond opera, young Berlioz read many books and was enthralled by stage productions of Shakespeare's works. He developed an obsession with the Irish actress Harriet Smithson after seeing her in the role of Ophelia in a production of *Hamlet* in 1827. In spite of never having met, he pursued her through letters over the next few years. His tumultuous inner drama of unrequited "love" led to the creation of the masterwork, *Symphonie Fantastique*. This elaborate effort to gain her attentions eventually succeeded a few years later when he sent her tickets to attend a performance of it. Given the difference in their temperaments, language barriers, and the shallowness of his initial infatuation with her it is not surprising that their marriage was fairly miserable and didn't last.

While today Berlioz and his music are exemplary of 19th-century Romantic tradition, his music tended to be ahead of its time and was too sophisticated for many audiences of his era. For his income he relied on his popularity as a music critic in his early career, while later finding himself in increasing demand as a guest conductor in Germany, Russia, and England. In spite of his international success, he was disappointed by not being fully appreciated in France during his lifetime. Preceded in death by his sisters, wives, and son, Hector Berlioz died in Paris in 1869. (Continues on next page)

Fall Concerts

BYRON HERRINGTON, GUEST CONDUCTOR

Program

Hector Berlioz *Benvenuto Cellini Overture*

Hector Berlioz *Symphonie Fantastique*

4. Marche au Supplice (March to the Scaffold)

5. Songe d'une Nuit du Sabbat (Dream of the Night of the Sabbath)

Intermission

Gustav Holst *Ballet Music from The Perfect Fool*

1. Dance of Spirits of Earth

2. Dance of Spirits of Water

3. Dance of Spirits of Fire

John Williams *et al* *Harry Potter Symphonic Suite*

1. Hedwig's Theme (John Williams, *Sorcerer's Stone*)

2. Buckbeak's Flight (Williams, *Prisoner of Azkaban*)

3. Hogwarts Hymn (Patrick Doyle, *Goblet of Fire*)

4. Hogwarts March (Doyle, *Goblet of Fire*)

5. Fireworks (Nicholas Hooper, *Order of the Phoenix*)

6. Flight of the Order of the Phoenix (Hooper, *Order of the Phoenix*)

7. Harry & Hermione (Hooper, *Half-Blood Prince*)

8. Obliviate (Alexandre Desplat, *Deathly Hallows Part 1*)

9. Lily's Theme (Desplat, *Deathly Hallows Part 2*)

10. Courtyard Apocalypse (Desplat, *Deathly Hallows Part 2*)

11. Harry's Wondrous World (Williams, *Chamber of Secrets*)

Overture to Benvenuto Cellini (1838): Born in 1500 in the Italian city of Florence, Cellini was a sculptor and goldsmith who is most famous for his statue of Perseus holding up the severed head of Medusa. His memoirs became a famous book, which inspired Berlioz to base his first opera on Cellini's life, although highly fictionalized. After entering the national composition competition *Prix de Rome* five times, Berlioz finally won. Part of the prize was that he had to go to Italy for two years. He hated Rome, but loved the countryside, the people, and the sunshine. Back in France he wrote several works inspired by his time in Italy, notably *Harold in Italy* (for viola and orchestra), the dramatic symphony *Roméo et Juliette*, and of course *Benvenuto Cellini*. The overture to *Benvenuto Cellini*, a mini-drama in itself, has become a standalone staple of the concert literature for symphony orchestra, an early example of the emergence of overture as an orchestral form in its own right.

Symphonie Fantastique (1830): Conceived as an elaborate means to gain the attention of an actress whom he had never actually met, the *Symphonie Fantastique* is Berlioz's defining work. It is a programmatic work in five movements, each telling part of the story of a young artist obsessed with the object of his desire (*idée fixe*) who is represented by a sweet melodic theme. The complete work takes nearly an hour to perform, so we will be doing only the last two movements. After finding his unrequited desire for his *idée fixe* unbearable, the artist attempts suicide with an overdose of opium. The final two movements represent the horrific hallucinations he experiences under the drug's influence. The composer himself provided program notes to be read at the performance, so perhaps it is best to let him speak:

March to the Scaffold: He dreams that he has killed his beloved, that he is condemned to death and led to execution. The procession advances to the sound of a march that is sometimes sombre and wild, and sometimes

brilliant and solemn, in which a dull sound of heavy footsteps follows without transition the loudest outbursts. At the end, the *idée fixe* reappears for a moment like a final thought of love interrupted by the fatal blow.

Witches' Sabbath: He sees himself at a witches' sabbath, in the midst of a hideous gathering of shades, sorcerers and monsters of every kind who have come together for his funeral. Strange sounds, groans, outbursts of laughter; distant shouts which seem to be answered by more shouts. The beloved melody appears once more, but has now lost its noble and shy character; it is now no more than a vulgar dance tune, trivial and grotesque: it is she who is coming to the sabbath... Roar of delight at her arrival... She joins the diabolical orgy... The funeral knell tolls, burlesque parody of the *Dies irae*, the dance of the witches. The dance of the witches combined with the *Dies irae*.

Gustav Theodore Holst (21 September 1874 – 25 May 1934): Given the name Gustavus Theodore von Holst at birth, Gustav dropped the “von” during the First World War to avoid German connotations. Gustav, who had professional musicians in his family in each of the previous three generations, was a natural musician. His compositions got him accepted to the Royal College of Music (RCM) in London in 1893. While at the RCM he began his lifelong association with Ralph Vaughan-Williams. The two claimed to have learned as much from each other as from their professors, and continued to play sketches of works in progress for each other's feedback throughout their careers.

The success of his most famous work, *The Planets* (1914 – 1916), always baffled him, as he didn't consider it to be even close to being his best work (Tchaikovsky is said to have felt the same way about *The Nutcracker*). So famous is *The Planets* that it is the only one of his over 200 pieces that is known to most people. A shy man, Holst seemed to prefer his relative obscurity: “Failure” allows one “to concentrate upon the the best work of which he's capable.” From 1913, Holst spent a good portion of his career teaching music at St Paul's Girls' School, although he had to take breaks as his health failed. In 1932, he was invited to lecture at Harvard for six months. Sadly, while at Harvard Gustav developed a duodenal ulcer which began his final decline. He died in London in 1934 at the age of 59.

Ballet Music from *The Perfect Fool* (1923): Whimsical and parodic, the short opera *The Perfect Fool* was well-received by critics but fell outside the operatic mainstream and has only rarely been staged. The ballet music seems to have been the best part at any rate, and has become a regularly-performed work in the orchestral literature. It consists of a brief introduction which introduces the main leitmotif in a manner sure to remind the listener of Richard Wagner and Strauss. Without even a breath the “Dance of Spirits of Earth” begins with an insistent ostinato in the 7/8 time signature that will eventually become a straight three meter as the dance reaches its climax and winds down (if you find keeping time difficult, think “one-and-two-and-three-and-a one-and-two-and-three-and-a.”). The energy is joyful and intense, with a pagan vigor. The music gradually transitions to the second “Dance of Spirits of Water” in which the listener is treated to ethereal atmospherics in the higher registers with deliciously simple melodies in the solo parts. The final “Dance of Spirits of Fire” starts with the familiar leitmotif of the other movements but quickly breaks into a three-four meter that almost feels like a paso doble—which might remind the listener of Manuel de Falla as it builds in intensity. In the end the spirits recede back from whence they emerged, until the piece suddenly ends with a bang.

Harry Potter Symphonic Suite: Complete Film Series, adapted by Gary Fry (2012): Over the course of eight installments the *Harry Potter* film series had a total of four composers developing the music. The first three films were scored by **John Williams** (b. 8 February 1932), arguably the most successful composer of theatrical scores of all time. He has been nominated for more Oscars than any individual besides Walt Disney, and worked on eight of the top twenty grossing movies of all time (adjusted for inflation). His first Academy Award nomination came in 1967 for *Valley of the Dolls*. He was approached by Steven Spielberg to do the music for his first movie, *Sugarland Express*, and they teamed up again on *Jaws*. The two-note tuba riff in *Jaws* is synonymous with impending terror. The two ended up collaborating on more than twenty films—and it truly was collaboration: for example, the five-note melody in *Close Encounters of the Third Kind* is itself a character in the movie, a crucial part of the plot. Williams can be credited with making the musical score of a movie integral to the artistic design. From the first note of the first trailer introducing the *Harry Potter* series, the gentle-yet-vaguely disturbing *Hedwig's Theme* grabbed the audience's imagination and set the tone for the entire production. Williams's music is heard in all of the movies of the series, but **Patrick Doyle** (b. 6 April 1953) was brought in to score the fourth, *Goblet of Fire*. **Nicholas Hooper** did the music for *Order of the Phoenix* and *Half-Blood Prince*. The final two films, which together present the mammoth final tome *Deathly Hallows* in two parts, were scored by **Alexandre Desplat** (b. 23 August 1961).

Our suite includes eleven distinct themes which span the entire series, listed on the Program page. Fans of the movies might relive some of their favorite movie moments, while everyone will undoubtedly perceive the direct inheritances from the tradition of programmatic music represented by the other great pieces in this concert.

Notes provided by Kirk Sugars

Byron Herrington, Guest Conductor

Byron has been active as a performer, teacher, and conductor in Albuquerque since 1981, but was born and raised in the dusty flatlands near Lubbock, Texas. He attended schools in Port Isabel, Texas, and Ada, Oklahoma. His conducting studies were principally with Guy Fraser Harrison, conductor of the Oklahoma City Symphony.



After a trombone performance degree at the University of Oklahoma (studied with Dr. Irvin Wagner), Byron won a position with the New Mexico Symphony Orchestra, where he performed and frequently conducted for thirty years until the implosion of the NMSO in April, 2011. He is a founding member of the New Mexico Philharmonic and is Principal Trombonist with the Santa Fe Symphony.

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 en-

gagements 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.



What conductors really read

Our Special Thanks! • 2017 – 2018 Contributions

The Albuquerque Philharmonic Orchestra gratefully acknowledges the many donations received from listeners and supporters. Includes donations received starting in May of 2017. We apologize for any mistakes or oversight. Please contact Wendy Cieslak, Director of Development (development@nmapo.org) for any corrections.

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• *Donation from the 2016 – 17 season which was inadvertently omitted from last season's program listing. We regret the error.*

Pearls

Thomas Bradley	Hamilton Edwards	Maggie Bunting Hall	Meghan Ashley Loree	Elisabeth Obenauf
Zoey Bradley	Joseph Etzkin	Jean B. Hall	David Martin	Odegard
Andrew Brane	Sophia Etzkin	Elisabeth Foris-Hickie	Thor Martin	David Odegard
Joy Brane	Sara Fagen	Poppy Foris-Hickie	Charlotte May	Alana Ortiz
Miriam Brane	Li'l Bit Foris	Steven Robert Hickie	Jonathan May	Elaya Ortiz
Naomi Brane	Michael Metz Foris	Debbie Holt	Molly May	Randy Ortiz
Natalie Brane	Emma Gauntt	Killer Hontas	Mabelline Storm	Lilla Rowley
Emily Wilson Bunting	Alison Gauntt	Alyayn Johnson	Merlin	Linnea Ann Rowley
John Bunting	David Gerstle	Kenny Johnson	Abhita Moorthy	Rowdy Rowley
Tom Bunting	Irene Gerstle	Stefan Johnson	Emily Annalise	Sophia Thusenelda
William Bunting	Walter Gerstle	Andrew Jones	Morrison	Astrid Starosta
Ciena Carabajal	Carson Gish	Katie Jones	Jessica Lauren	Gwendolyn Starosta
Adam Celia	Dayton Gish	Rachel Jones	Morrison	Lila Taunton
Timothy Celia	Garrett Golden	Ryan Jones	Beauregard O'Reilly	Hannah Marie
Victoria Celia	Evie Golden	Madeline Kasprzak	Muggenburg	Thieme
Andrew Chael	Ty Golden	Gina Kennedy	Kali Mullinaux	Kristen Ashley Thieme
Nathan Chael	Colton Golobic	Calvin Kline	Marley Mullinaux	Kellan Wilson
Jonathan Chew	Ben Gutzler	Bjorn Lazauski	Richard Obenauf	Sloan Wilson
Sarah Chew	David Gutzler	Lindsey Lean	Sarah Edwards	Esther Woodworth
Jill Davidson	Sonia Gutzler	Austin Lean	Obenauf	Luke Zetterholm
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 Kristina Graff
 Betty Hume
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 Jill Bunting
 Adriana (Janie) Foris
 Walter Gerstle
 Vicki Hontas
 Lauren Starosta
 Doug Wilber
 Sharon Woodworth

Bass

Andrew Cowan †
 Briana Ortiz
 Wayne Thelander

Flute

Anne Jones †
 Carla Beauchamp
 Joy Bohning

Piccolo

Carla Beauchamp
 Joy Bohning

Alto Flute

Joy Bohning

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Al Lappin †
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 (All the Berlioz)
 Joe Walters †
 (All the rest)
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Timpani

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 Paul Arroyo
 Josh Etzkin
 Ryan Rael

Keyboard

Kirk Sugars

Harp

Sonia Gunkel

◇ Concertmaster
 ◇ Assistant
 Concertmaster
 † Principal /
 Co-principal
 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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