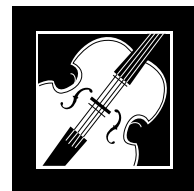


# The Albuquerque Philharmonic Orchestra



ALBUQUERQUE  
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## Winter Concerts

**WILLIAM REECE WAAG, GUEST CONDUCTOR**  
**DAVID FELBERG, MUSIC DIRECTOR**



Andrew Boysen, Jr.



Steven Bryant



Arturo Márquez



Pyotr Ilyich Tchaikovsky

*David Felberg, Music Director*

Friday, December 15, 7:30 P.M.  
Immanuel Presbyterian Church  
Carlisle & Silver SE

Sunday, December 17, 3:30 P.M.  
St. Therese Church  
3424 4th St NW



**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>
Márquez	<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](http://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*

## **Annual Chamber Concert**

03 Jun Sunday; time TBA.

**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](http://www.nmapo.org) frequently for details

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**2017 – 2018**

**SEASON**  
Rev 1 • Oct 2017

***All Concerts are Free to the Public!***

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## **Winter Concerts**

**WILLIAM REECE WAAG, GUEST CONDUCTOR**

### **Program**

**Andrew Boysen, Jr. . . . . . *Kirkpatrick Fanfare***

**Steven Bryant . . . . . *Dusk***

**Arturo Márquez . . . . . *Conga del Fuego Nuevo***

### **Intermission**

**Pyotr Tchaikovsky . . . . . *Symphony No. 5***

1. Andante
2. Andante cantabile
3. Valse
4. Andante maestoso

## PROGRAM & COMPOSER NOTES

**Andrew Boysen, Jr.** (b. 1968) is presently a professor in the music department at the University of New Hampshire, where he conducts the wind symphony and teaches conducting and composition. Under his leadership, the UNH wind symphony has released six recordings and been invited to perform at regional conventions of the College Band Directors National Association and National Association for Music Education. Previously, Boysen taught at Indiana State University and Cary-Grove (Illinois) High School, and was the music director and conductor of the Deerfield Community Concert Band. He remains active as a guest conductor and clinician, appearing with high school, university and festival ensembles across the United States, Great Britain, and Australia.

Boysen earned his Doctor of Musical Arts degree in wind conducting at the Eastman School of Music, where he served as conductor of the Eastman Wind Orchestra and assistant conductor of the Eastman Wind Ensemble. He received his Master of Music degree in wind conducting from Northwestern University in 1993 and his Bachelor of Music degree in music education and music composition from the University of Iowa in 1991.

He maintains an active schedule as a composer, receiving commissions from festival, university, and high school concert bands across the United States. Boysen won the International Horn Society Composition Contest in 2000, the University of Iowa Honors Composition Prize in 1991, and has twice won the Claude T. Smith Memorial Band Composition Contest, in 1991 and 1994. Boysen has several published works, including pieces for band, orchestra, clarinet and piano, and brass choir.

*Kirkpatrick Fanfare* was composed in March of 1991 in honor of the celebrated James C. Kirkpatrick Library on the Central Missouri State University campus. The piece itself has a definite Irish flavor, including a strain of *Danny Boy* that seems to rise out of nowhere in the brass for a powerful finale. After opening with a flute and frame drum duet, *Kirkpatrick Fanfare* grows in orchestration and texture through exciting hemiolas and lively rhythms.



**Steven Bryant** (b. 28 May 1972) studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. Steven trained for one summer in the mid-1980s as a break-dancer (*i.e.*, forced into lessons by his mother), was the 1987 ¼-scale radio-controlled car racing Arkansas state champion, has a Bacon Number of 1, and has played saxophone with Branford Marsalis on *Sleigh Ride*. He resides in Durham, North Carolina, with his wife, conductor Verena Moesenbichler-Bryant.

*Dusk* was originally written for wind ensemble, and later transcribed for a full symphony. This serene, meditative work is meant to capture the beauty of a sunset. Says Bryant, “*Dusk* is my attempt to evoke a sunset I saw while I lived in New York City. I was a student at Juilliard, and lived in the dormitory there, on the 22nd floor. My window faced west, over the Hudson River. In March, 1996, the sky was gray, covered in clouds except for a few holes, where the bright red/orange sunset behind it shone through. It looked like colorful fire pouring through the holes in the clouds, painting a scene that was simultaneously quiet and still, fiery and cataclysmic. The music in *Dusk* is both static (the beginning and the end), and fiery (the middle section), and I wanted to juxtapose these two ideas can capture the dual experience I had of this amazing scene.” Bryant contrasts this tranquility with the blistering brilliance of the colors between the clouds, weaving through each section of the orchestra to create beautiful, passionate, and intricate music.



**Arturo Márquez** (b. 20 December 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 twelve 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.

*Conga del Fuego Nuevo* (New Fire Conga) takes the Afro-Cuban *conga* out of the dance hall and elevates it to the rafters of the concert hall. In this celebratory uplifting formulation Márquez sets the dance on fire by establishing a relentless rhythmic undercurrent, then engages the listener with irresistibly inviting melodies passed from section to section, instrument to instrument. Márquez develops the themes harmonically and melodically, opening up the meter where necessary to bring the ideas to maturity. The slow section in the middle features a languid trumpet solo which becomes almost introspective. The finale builds into an astonishingly energizing crescendo which requires us to ask the audience, in the interest of public safety, to please resist the urge to join a spontaneous conga line around the auditorium.



**Pyotr Ilyich Tchaikovsky** (07 May 1840 – 06 Nov 1893) was the first Russian composer to become famous outside of Russia. He was awarded a lifetime pension by Tsar Alexander III in 1884. There was no formal education in music available in Russia's schools during his childhood, but in 1864 Tchaikovsky had the opportunity to become one of the first students of the newly formed St. Petersburg Conservatory. There he was steeped in composition techniques from the Western tradition by teachers such as Anton Rubinstein. He wrestled with reconciling this with the native Russian musical practices for which he had shown such talent since youth. Unlike the overtly nationalistic efforts of the so-called “Mighty Handful” (a group that included Rimsky-Korsakov and which strove for a purer “Russian style”), Tchaikovsky managed to strike a perfect balance between Western and Russian musical sensibilities. Not surprisingly, the “Mighty Handful” felt his music wasn't Russian enough, while Western critics considered it too ethnic. But audiences on both sides devoured his music for its emotional honesty and accessible dramatic sense—its beautiful melodies and hauntingly somber Russian harmonies. One of the most widely-discussed and well-documented homosexual artists of the 19th century, Tchaikovsky was sensitive and sometimes temperamental. He managed to overcome his fear of conducting with the encouragement of friends, conducting the premiere of his opera *Cherevichki* in 1887. The following year he conducted the premiere of the fifth symphony in St. Petersburg, toured Europe as a guest conductor, and was invited to conduct portions of the inaugural concert at Carnegie Hall in New York in 1891. He died unexpectedly of cholera at the age of 53.

Tchaikovsky's fifth symphony reveals the composer in the full bloom of his genius. The fifty-minute work is “major” in every sense. His gift for melody and orchestration gives this piece a characteristic sonority that makes it instantly recognizable as “Tchaikovsky”—resourceful pairings of instruments, subtle interplay of melody and harmony, and distinctly Russian use of thematic repetition to build an irresistible emotional effect (this is the same gift that enabled Tchaikovsky to transform ballet from merely decorative set pieces to fully-staged musical dramas such as *Swan Lake* and the *Nutcracker*).

The symphony is in four movements, the first of which starts with a somber introduction of what is sometimes called the “fate motif.” The composer's original vision for the first movement was that what begins as total submission to fate becomes a series of “murmurs, doubts, laments, reproaches against it.” This is a tone painting, perhaps, of the composer's own struggles to come to terms, as he wrote to his brother in 1878: “Only now, especially after the tale of my [brief] marriage, have I finally begun to understand that there is nothing more fruitless than not wanting to be that which I am by nature.” The main theme of the second movement is so beautiful and romantic that it was adapted in the mid-20th century into a popular love song. Yet it develops from its sentimental simplicity and warmth and evolves into a balletic drama. The third movement is perhaps the most distinctive, in the form of a stylized waltz developed with amazing instrumental coloration. The fourth movement opens again with the “fate motif” and once again develops into a series of conflicts, externalized, heroic, even warlike. Eventually the inevitability of fate is reaffirmed—but it is a victory, not a surrender.

*Notes provided by William Waag, Kirk Sugars, and composers' websites.*

## William Reece Waag, Guest Conductor

William Waag is in his fourth season as Conductor of the Santa Fe Youth Symphony, and is thrilled to be making music with the Albuquerque Philharmonic. His recent guest conducting engagements include the Santa Fe Symphony, Seattle Rock Orchestra, El Paso Youth Orchestra, and various honor orchestras for young musicians in Northern New



Mexico. A passionate advocate for music education, William has held a broad set of conducting and teaching positions ranging from elementary and secondary schools, to colleges, community, and professional ensembles. William received a MM in Orchestral Conducting from Central Washington University, and a BM in Music Education from Boise State University.

A native of the Pacific Northwest, William lived in Boise, Seattle, and Alaska before arriving in New Mexico. He loves spending his free time in mountains with ski poles in one hand, espresso in the other. In four short years in New Mexico William has fallen in love with this state's desert landscapes. His travel partner of choice is his 1972 Volkswagen bus, which can be found traversing (or broken down on) the New Mexico highways year round.

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## 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.

# 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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Tyler Abeyta	Thomas Bradley	Hamilton Edwards	Maggie Bunting Hall	Meghan Ashley Loree	Elisabeth Obenauf
Zachary Abeyta	Zoey Bradley	Joseph Etzkin	Jean B. Hall	David Martin	Odegard
Damien Aplin	Andrew Brane	Sophia Etzkin	Elisabeth Foris-Hickie	Thor Martin	David Odegard
Gabrielle Arango	Joy Brane	Sara Fagen	Poppy Foris-Hickie	Charlotte May	Alana Ortiz
Grace Arango	Miriam Brane	Li'l Bit Foris	Steven Robert Hickie	Jonathan May	Elaya Ortiz
Nick Arango	Naomi Brane	Michael Metz Foris	Debbie Holt	Molly May	Randy Ortiz
Gavin Austin	Natalie Brane	Emma Gauntt	Killer Hontas	Mabelline Storm	Lilla Rowley
Margaret Austin	Emily Wilson Bunting	Alison Gauntt	Alyayn Johnson	Merlin	Linnea Ann Rowley
Rosalia Babbitt	John Bunting	David Gerstle	Kenny Johnson	Abhita Moorthy	Rowdy Rowley
Sebastian Cordova-Babbitt	Tom Bunting	Irene Gerstle	Stefan Johnson	Emily Annalise Morrison	Sophia Thusenelda
Xavier Babbitt	William Bunting	Walter Gerstle	Andrew Jones	Jessica Lauren Morrison	Astrid Starosta
Mary Boyce	Ciena Carabajal	Carson Gish	Katie Jones	Morrison	Gwendolyn Starosta
Buddy Bradley	Adam Celia	Dayton Gish	Rachel Jones	Beauregard O'Reilly Muggenburg	Lila Taunton
Carter Bradley	Timothy Celia	Garrett Golden	Ryan Jones	Morrison	Hannah Marie Thieme
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	Wescott Davidson	Andrew Hall	Kimberly Leppke		

# ALBUQUERQUE PHILHARMONIC ORCHESTRA PERSONNEL

## Violin I

Larry Jones Δ ◇  
 Tammy Barney  
 Joyce Carabajal  
 Savannah DeLillo  
 Chris Fredenburgh  
 George Friedman  
 Dominic LaBrake  
 Erik Maese  
 Julie Taylor  
 Marianne Walck

## Violin II

Wendy Cieslak Δ ◇  
 Melissa Kennedy †  
 Marty Baker  
 Ann Gebhart  
 Kristina Graff  
 Elaine Johnson  
 Anne Kole  
 Ananya Moorthy  
 Carolyn Muggenburg  
 Mackenzie Timmons

## Viola

Rebecca O'Boyle †  
 Jessica Coyle  
 Antoinette Drabek-Lazarin  
 Nancy Garth  
 Carson Leffang  
 Chris Lombardo  
 Gretchen Obenauf  
 Megan Schendel  
 Karen Schindwolf  
 Corrie Taillon

## Cello

Merry Wadsworth †  
 Elizabeth Austin  
 Enid Bradley  
 Jill Bunting  
 Adriana Foris

Walter Gerstle  
 Vicki Hontas  
 Mike Peterson  
 Lauren Starosta  
 Doug Wilber

## Bass

Andrew Cowan †  
 Marlene Bryan Δ  
 Wayne Thelander  
 Mikal Thompson

## Flute

Anne Jones †  
 Kelly Brown  
 Bonnie Schmader

## Piccolo

Kelly Brown

## Oboe

Mary Anne D'Arcangelis †  
 Aaron Roose

## Clarinet

Al Lappin †  
 Beverly Ortiz Δ

## Bass Clarinet

Marlene Bryan † Δ

## Bassoon

Brian Tuffnell † Δ  
 Megan Wilcox

## Horn

Tim Falling †  
 Kristin Thelander †  
 Sabrina Carrillo  
 Jackie Richter  
 Sue Thomas

## Trumpet

Dave Amperford †  
 (Boysen, Márquez)  
 Joe Walters †  
 (Bryant, Tchaikovsky)  
 John Golobic

## Trombone

Colin Lazauski †  
 Tom Golden  
 Jed Rowley

## Tuba

Keith Jordan

## Timpani

Jon Sundell

## Percussion

Rick Kennedy †  
 Chris Bouchard  
 Josh Etzkin  
 Ryan Rael

- ◇ 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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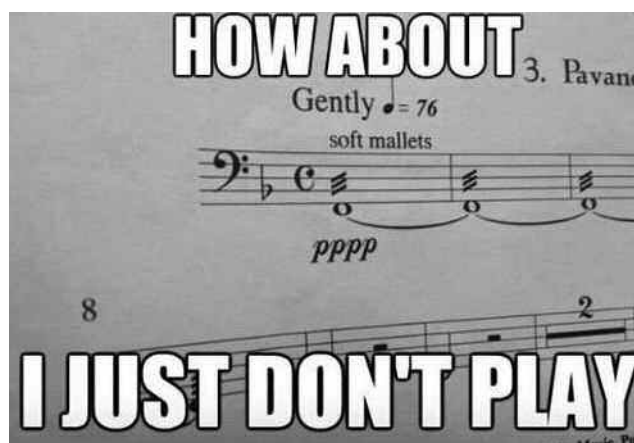
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