

The Colorado College Music Department

presents

**The Colorado College Chamber Orchestra
Spring 2026 Concert**

Daniel Brink and Jerilyn Jorgensen, *conductors*

Tuesday, April 28, 2026

7:00 PM

Packard Hall

PROGRAM

Symphony in C Major, No. 41 “Jupiter” K. 551

Wolfgang Amadeus Mozart
(1756-1791)

Allegro vivace

Andante cantabile

Menuetto: Allegretto - Trio

Molto allegro

Symphony No. 1 in D Major, CG 527

Charles Gounod
(1818-1893)

Allegro molto

Allegretto moderato

Scherzo & Trio

Finale: Adagio-Allegro vivace

Please silence all electronic devices during the performance.

PROGRAM NOTES

Symphony No. 41 in C Major, K. 551, Mozart's last, stands as the pinnacle of his orchestral output. The nickname "Jupiter"—evoking the grandeur and vastness of the Roman sky god—is most often attributed to Johann Peter Salomon, the same gentleman who commissioned Haydn's *London Symphonies*. While the composition adheres to the expected fast-slow-minuet and trio-fast, four-movement classical symphonic structure, its brilliance, emotional content, and complexity surpasses all that Mozart had accomplished previously in his instrumental writing. At just over thirty minutes, the work is Mozart's longest symphony. Each movement develops its musical material completely. The finale, however, reveals the composer's true brilliance.

Until this time, a symphony's first movement stood as the most notable by convention. In the case of Symphony No. 41, Mozart saved his best efforts for last, and in doing so, set a new standard. His last movement still adhered to a sonata-allegro form, but he expanded the number of themes in carefully considered insertions throughout, some of which receive a quasi-fugal treatment. Then, just when listeners believe the final movement is complete, Mozart overlays all five themes in invertible counterpoint in a coda, a perfect conclusion to one of the most celebrated symphonies in the entirety of the Classical orchestral repertoire.

Charles Gounod (1818 – 1893) was born in Paris into a successful artistic family. His father won the Prix de Rome in painting in 1783, and his mother was a talented pianist. He was initially taught music by his mother, and later he studied at the Paris Conservatoire. Following his father's example, he won the Prix de Rome in 1839, and the prize was a bursary to study in Rome for two years. There he met Fanny Hensel (née Mendelssohn) who later introduced him to her brother Felix who greeted him with the words "Oh! It's you, the madman my sister spoke to me about." They became great friends, and Felix encouraged him to study the works of J.S. Bach, and to write symphonies. Gounod finally achieved fame writing for the stage. His opera *Faust* (1859) has become one of the most regularly-performed operas of all time.

His two symphonies were written in 1855. The first inspired his young pupil, George Bizet, to write his own symphony in C in the same year. Gounod's symphonies are full of *joie de vivre* and follow a classical model. Mendelssohn is usually cited as the strongest influence, but distant echoes of Schubert, Beethoven and Haydn can also be heard. The first symphony is particularly vivacious. Its first movement flows along with a charming grace and elegance. It is in sonata form, with three musical ideas which are treated with inventive development. The second movement has a more humorous character, with a light bouncing theme in the minor mode, contrasted by a central fugal section. The third movement is a scherzo and trio, with a teasingly playful subject, perhaps a distant reference to Haydn. The final movement has a short slow introduction, before the drive and energy of the first movement returns, amplified by dramatic interludes for the trumpets and drums.

Dan Brink

CC CHAMBER ORCHESTRA

Violin

Hazel Keithahn
Ryan Keating
Eloise Hastie
Keira Gupta
Savannah Swan**
Andilyn Halker
Diego Martinez
Cricket Mohring
Arthur Lee
Will Anderson
Ryan Montgomery**
Lida Platt
Leah Hartman
Cecilia Ybarra**

Viola

Samuel Rollence**
Thalia Goessling
Sabrina Espino**
Zaria Bernard**
Rhea Wybrant

Cello

Eli Indermuehle**
Ben Shankland**
Evelyn Smith
Richard Black

Bass

Dean McMichael
Graham Branch**

Flute

Kai Takacs
Corina McKendry*

Oboe

Michael Ochoa**
Joyce Hanagan*

Clarinet

Teresa Latimer*
Kathy Love**

Bassoon

Veronica Bianco
Carola Franson**

Horn

Felix Battle
Kiana Suro

Trumpet

Alexis Jains**

Timpani

Sterling Scott**

*CC Faculty/Staff/Alumni

**Colorado Springs Community

ACKNOWLEDGEMENTS

Susan Grace, Associate Chair in Performance
The Colorado College Performance Faculty
Lisa Gregory, Music Office Coordinator
Shane Groothof, Music Production Coordinator
Sarah Pont, Music Events Coordinator
Schylar Woods, Technical Director

Colorado College is located within the unceded territory of the Ute Peoples. The earliest documented peoples also include the Apache, Arapaho, Comanche, and Cheyenne. An extended list of tribes with a legacy of occupation in Colorado can be accessed through the Music Department website.



UPCOMING EVENTS IN THE COLORADO COLLEGE MUSIC DEPARTMENT

www.coloradocollege.edu/music

All performances are free unless otherwise noted.

Concert Band

Wednesday, April 29, 7 p.m., Celeste Theatre

Bluegrass Ensemble

Thursday, April 30, 7 p.m.

Brandenburg Concerto Project – Collegium Musicum

Saturday, May 2, 3 p.m.

Music at Midday

Wednesday, May 6, 12:15 p.m.

Mariachi Tigre

Wednesday, May 6, 7 p.m.

Tiger Jazz Ensemble

Thursday, May 7, 7 p.m., Celeste Theatre

Balinese Music and Dance

Sunday, May 10, 3 p.m.



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