

The Colorado College Music Department

presents

**The Colorado College Chamber Orchestra
Fall Concert**

Daniel Brink and Jerilyn Jorgensen, *conductors*

Tuesday, December 9, 2025

7:00 PM

Packard Hall

PROGRAM

Overture to Coriolan, Op. 62

Ludwig van Beethoven
(1770-1827)

Siegfried Idyll, WWV 103

Richard Wagner
(1813-1883)

Symphony in C Major

Georges Bizet
(1838-1875)

I. Allegro vivo

II. Adagio

III. Allegro vivace (Menuetto & Trio)

IV. Allegro vivace

Please silence all electronic devices during the performance.

PROGRAM NOTES

Overture to Coriolan, Op. 62 by Ludwig van Beethoven

Beethoven's Overture was inspired by Heinrich von Collin's play *Coriolan* which was loosely based on Shakespeare's tragedy *Coriolanus*. The play revolves around Roman general Coriolanus' contempt for the plebians of Rome and their greed and corruption. After being exiled, it becomes his mission to destroy Rome. The stormy first subject of the Overture seems to reflect Coriolanus' rebellious nature. A second more gentle subject is associated with Volumnia, Coriolanus' mother, who begs her son to make his peace with Rome. After the return of Coriolanus' agitated theme, the Overture seems to fall apart and come to a quiet close, reflective of Coriolanus' death at the end of the play.

Siegfried Idyll, WWV 103 by Richard Wagner

On Christmas morning 1870, Cosima Wagner, the wife of Richard Wagner and daughter of Franz Liszt, awoke to the sound of music: "*As I awoke, my ear caught a sound, which swelled fuller and fuller; no longer could I imagine myself to be dreaming: music was sounding, and such music! When it died away, Richard came into my room with the children and offered me the score of the symphonic birthday poem. I was in tears, but so were all the rest of the household. Richard had arranged his orchestra on the staircase, and thus was our Tribschen consecrated forever.*" "*Tribschen*" refers to the area of Lucerne, Switzerland where the Wagners had made their home. *Siegfried Idyll* was simultaneously a grand gesture and an intimate musical love letter. It was Wagner's combined Christmas and birthday gift to Cosima, as well as a celebration of the recent birth of their son, Siegfried. Some of the motifs heard in this tone poem can also be heard in the operas *Siegfried* and *Die Götterdämmerung* on which Wagner was working at the time.

Symphony in C Major by Georges Bizet

Bizet was born to musician parents and showed musical prowess at an early age. He was admitted to the Paris Conservatoire at the tender age of nine, and wrote his first symphony, the *Symphony in C*, at the age of seventeen. The *Symphony in C* was most likely a student assignment while the young composer was studying at the Paris Conservatoire. It was never published nor performed in Bizet's lifetime; in fact, no one knew it existed until nearly eighty years later, in 1933, when it was discovered in the Conservatoire's archives by musicologist Jean Chantavoine. Bizet's biographer, Douglas Charles Parker, took the work to the conductor Felix Weingartner who recognized it as a remarkably mature and well-written symphony, and conducted its premiere in Basel, Switzerland in 1933. It has remained a mainstay in the repertoire ever since. The *Symphony in C* is written in the traditional four-movement symphonic paradigm and is most beloved for its beautiful melodies, rich orchestration, and elegant charm. The first movement contrasts a Mozartian upward-surging theme with a more lyric second theme introduced in the oboe. The Adagio focuses on an exotic, melancholy theme in the oboe contrasted with a gentle fugue. This is followed by a lively Scherzo and a rustic Trio. Out of the bubbling, perpetual-motion vigor that constitutes much of the last movement, two distinctive themes emerge: the first, a tune that Bizet remembered well when writing the march music for the street-urchins in the first act of *Carmen*; the second, a lyric theme that floats on a billowy French cloud.

~Dan Brink

CC CHAMBER ORCHESTRA

Violin

Hazel Keithahn
Ryan Keating
Eloise Hastie
Keira Gupta
Savannah Swan**
Andilyn Halker
Cecilia Ybarra**
Cricket Mohring
Arthur Lee
Will Anderson
Lilia Akinchina
Songhyun Kim
Isaac Platt
Leah Hartman

Viola

Samuel Rollence**
Thalia Goessling
Odirichi Igwe
Sabrina Espino**
Zaria Bernard**

Cello

Eli Indermuehle**
Ben Shankland**
Richard Black
Isabelle Bryenton**

Bass

Jason Samuels
Mackenzie Perkins
Graham Branch**

Flute

Sophie Flam
Corina McKendry*

Oboe

Michael Ochoa**
Andi Kaiser**

Clarinet

Teresa Latimer*
Alan Siegel**

Bassoon

Veronica Bianco
Carola Franson**

Horn

Felix Battle
Kiana Suro
David Acton**
Nathan Cambra**

Trumpet

Dublin Parris**
Ken Johnson**

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.

Music at Midday

Wednesday, Dec. 10, 12:15 p.m.

Concert Band

Wednesday, Dec. 10, 7 p.m., Celeste Theatre

Tiger Jazz

Thursday, Dec. 11, 7 p.m., Celeste Theatre

Wintersong

www.cvae.org

Saturday, Dec. 13, 4:00 p.m., Shove Chapel

Saturday, Dec. 13, 7:30 p.m., Shove Chapel

Indonesian Music and Dance

Sunday, Dec. 14, 3 p.m.



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