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A close-up photograph of a conductor's hands. The right hand holds a white baton, pointing upwards and to the right. The left hand holds a sheet of music, which is slightly curled. The conductor is wearing a dark suit jacket and a white shirt with a cufflink. The background is dark, making the hands and the white baton and sheet of music stand out.

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SATURDAY, DECEMBER 15 🎵 WINTER'S EVE SONGFEST

SATURDAY, FEBRUARY 9 🎵 GCC STARS

SATURDAY, APRIL 27 🎵 SPRING SING

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MAESTRO'S WELCOME



Dear Music Lovers,

It is my great pleasure to invite you to join us for an exciting new season of music making as the Greeley Philharmonic turns 108 this year, a major achievement for any cultural organization and especially so for a community of our size. We have prepared a wonderful season of diverse musical selections, from standard classics to new works and a very eclectic pops season. On behalf of the Greeley Philharmonic and myself, and thanks to your incredible support and interest in the organization, we are proud to be able to bring you this spectacular 2018-19 season. As our world continues to struggle through difficult times, the importance of great music as a way to heal, reflect and celebrate has become paramount. The new season's

programming will focus on music that will inspire you, celebrate our local artists, and make your spirits soar!

As you all know, this is my final season as the GPO's Music Director. I would like to take this opportunity to thank you for your patronage and kindness through the years. I will miss making music here with our wonderful orchestra but promise not to be a stranger to Greeley! The Greeley Philharmonic is proud to continue to serve the community for a second century and we are grateful for all of you who will make it possible to continue doing so for the next one hundred years!

Yours truly,

A handwritten signature in black ink, appearing to read 'Glen Cortese'.

Glen Cortese
Music Director

FROM THE BOARD PRESIDENT



It's been said that classical music is dead. Those who say that are considering form rather than function. Listening to music is a robust experience. Until the Twentieth century, that robustness was seen by audiences bursting into applause when something onstage pleased them. Classical music encourages involvement with the sounds produced. It isn't staid. It isn't stodgy.

An orchestra is a collaborative effort among musicians playing notes on various instruments, collectively becoming a symphony.

As the audience, we also play a part in the symbiotic creation of an emotionally charged experience. A composer envisions separate notes, the musicians play, and we — the audience, are transported into another world. One aspect of this is embracing the sound between the notes. Those are breaths, the time when the composer is contemplating how it will all come together, the point when the musicians — think of them as athletes — are gathering their muscles, channeling energy to create an invisible, shared environment.

Classical music is poetry produced by violins, oboes, and the timpani. Close your eyes and you might hear the sea, fronds of waving grass, the silence of clouds.

The GPO is ready to show you just how passionately alive classical music is. It's humorous, it's full of little jokes — the notes that don't go where they ought to, the odd harmonies, the chaos of 65 musicians playing different notes, yet bringing it together to create an ocean of sound.

I look forward to experiencing the GPO's 108th season with you. Please clap whenever you are inspired to do so.

Emily Kemme
President, GPO Board of Directors

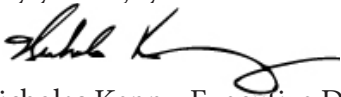
FROM THE EXECUTIVE DIRECTOR



In July, I completed my first year as Executive Director of the Greeley Philharmonic Orchestra. It was a year filled with exciting performances and talented soloists. Last season provided memories that will last a lifetime. Classical Mystery Tour was not just one of my favorite GPO concerts, but one of my favorite concerts of all time. Our audience comprised generations of Beatles lovers, a reminder that music knows no boundaries. I remember smiling from ear to ear as guest conductor Ahmed Stipanovich, a second-grader, assisted Maestro Cortese at our Children's and Family concert, leading a professional orchestra in the Harry Potter Suite. Our successes could not have happened without the support of our sponsors and the help of you, our donors and patrons. Our concert attendance has risen by 16% since 2015 – help us to continue that growth by introducing a friend or neighbor to the GPO, a gem in our community.

A new season of innovative and diverse programming awaits us. We kick off the season with Mandy Harvey, a talented performer and national sensation made famous by her time on America's Got Talent. Mandy showcases pitch-perfect breathy jazz standards to growling blues, all while completely deaf. This is Mandy's first performance with a full symphony – you'll want to be in the audience to experience the magic and power of music. The season continues with classical masterworks, including Beethoven's Fifth Symphony, and a variety of popular concerts that include Poinsettia Pops, Christmas Brass, and Disney's Beauty & the Beast. The GPO will continue to feature the Greeley Chorale, Greeley Children's Chorale, UNC Combined Chorus, and local guest artists Katie Runkel and Lei Weng.

The GPO is heading in an exciting new direction. I am thankful for the innovation of our Board of Directors and staff, for the musical prowess of our Music Director and our musicians, and for the support from our season sponsor, UCHealth. May you enjoy our season and especially, tonight's concert.



Nicholas Kenny, Executive Director

FROM THE GUILD PRESIDENT



Thank you for joining us in the Greeley Philharmonic Guild who are here tonight to support yet another concert, and yet another season – this year the 108th – of our great city's very alive symphony orchestra. The Greeley Philharmonic Guild was well established years ago, and continues to this day a right-arm supporter of the Orchestra. All of this happens through fund-raising projects and events that take place throughout the year, so we invite you to join us in purpose, on purpose. Come be with us all you can!

We're excited to unfold the calendar, and our list of projects and events for this 2018-19 year, and we are sure looking forward to putting out the best ever! Here's our calendar for the year to put into yours –

October 1 – November 15 – Poinsettia Sales
Business Distribution – Nov. 27
Residential pickups – Dec. 2

October 20th – Yard Sale Fundraiser
1033 22nd Avenue Ct.
7:00 am – 3:00 pm

November 23 – December 1 – Festival of Trees
Visit greeleyphil.org/guild for the full lineup

March 16 – Mad Hatter's Tea
Our Savior's Lutheran Church
2:00 – 4:00 pm

April 13 – Beer & Spirits Festival
CO Model Railroad Museum, South Lot
12:00 – 4:00 pm

May 4 – Kentucky Derby Gala
Poudre Learning Center
2:00 – 5:00 pm

We'd love for you to join us, every time you can!

Gail Monk Newton

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inspires and enriches our community through symphonic music.**

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* assistant principal
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GLEN CORTESE, CONDUCTOR/COMPOSER



GLEN CORTESE begins his twelfth season as music director of the Greeley Philharmonic. His recent guest engagements have included the Eugene Opera, Madison Lyric Stage, The Three Tenors Concert in Tirana Albania to celebrate the tenth anniversary of the independence of Kososvo, RTSH Radio Orchestra (Albania) Emerald City Opera, Opera Fort Collins, Wolftrap Opera, The Charleston Symphony, the Sapporo Festival Orchestra, the Slovak Radio Orchestra the Sofia Philharmonic, the Hong Kong Sinfonietta, the Mexico City Philharmonic, Colorado Springs Philharmonic, the Paducah Symphony Orchestra, the Lafayette Symphony, the Billings Symphony, the Lyric Opera of Cleveland, and the Annapolis Symphony. He was resident conductor of the Florida Philharmonic for the 2001–2002 season and completed twelve seasons at the Manhattan School of Music where he was principal conductor from 1988 to 2000. He has

appeared as guest conductor both in the United States and abroad with the Symphonies of New Jersey, Florida Philharmonic, Austin, Mexico City Philharmonic, North Carolina, Colorado Springs, Bangor, Meridian, Queens, New Amsterdam, The New Orleans Philharmonic, the International Chamber Orchestra, the Belarus Sate Philharmonic, Sofia Philharmonic National Romanian Radio Orchestra, Noorhollands Philharmonisch, Orquesta Sinfonica Carlos Chavez, San Francisco Conservatory, Cleveland Institute, and the Altenburg Landeskappele Orchestra. Mr. Cortese covered as assistant conductor to the New York Philharmonic in 1990–92 for Zubin Mehta, Leonard Slatkin, Charles Dutoit, Yuri Temirkanov, Erich Leinsdorf, Zdenek Macal and Cristof Perick. In July of 1993, he was invited by Kurt Masur to guest conduct a reading with the New York Philharmonic at Carnegie Hall.

Mr. Cortese's opera credits include the Eugene Opera, Wolftrap Opera, Florida Grand Opera, New York City Opera, the Cleveland Lyric Opera, the Maryland Opera Studio, the Bowdoin Summer Music Festival Opera Theater, the Manhattan School Opera Theater, and the East West International Opera Theater. His credits in the world of dance include performances with the Connecticut Ballet, Joffrey II Ballet, the Elisa Monte Dance Company and the SUNY Purchase Dance Corps. He appeared regularly for five years as conductor for the Erick Hawkins Dance Company at Lincoln Center, the Kennedy Center, the Joyce Theatre and on national tours. He has conducted at numerous summer festivals including Chautauqua, Bowdoin Summer Music Festival, American Dance Festival, The New York Music Institute, Sewanee Music Festival and the Brevard Music Center. His work in education is extensive, conducting community outreach programs, educational concerts and children's videos on classical music.

MAESTRO'S CIRCLE

To help accomplish our goal to Spread the Music, the GPO Board of Directors formed the Maestro's Circle. Members of the Maestro's Circle contribute a minimum of \$1,000 a year for five years or longer. This provides a guaranteed gift to our general operations and ensures that the GPO continues to inspire and enrich the community through live symphonic music. Thank you Maestro's Circle Members!

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For 108 years, the GPO has been supported by the Northern Colorado community. Thank you for your patronage! Similar to other professional orchestras, ticket sales account for less than 30% of our total operating budget. The remaining income comes from generous donors, sponsors, grant foundations, and program advertisers. We are here because you support us! Also, an investment in the GPO will help you save on your taxes!

The Greeley Philharmonic Orchestra is part of the Greeley/Weld Enterprise Zone (GWEZ). This allows you to support the GPO while receiving a substantial benefit: 25% above and beyond the existing charitable tax deductions through the State of Colorado and the federal government. Below is an example of a \$1,000 contribution from an individual in three different tax brackets. Please note this information is for illustrative purposes. Please consult your tax advisor.

	Federal Tax Bracket		
	28%	33%	35%
Donation	\$1,000	\$1,000	\$1,000
Federal tax savings	(\$280)	(\$330)	(\$350)
Colorado tax savings (4.63%)	(\$ 46)	(\$ 46)	(\$ 46)
Enterprise Zone tax credit (25%)	(\$250)	(\$250)	(\$250)
Actual Cost of Donation	\$424	\$374	\$354

(Some numbers have been rounded.)

The minimum donation to the GPO that can be made through the Enterprise Zone is \$250 per year. An Enterprise donation must be made by check or through ColoragoGives.org. Ticket Benefits may not be received through Enterprise donations (per Colorado law). If you choose to make monthly installments the GWEZ requires minimum payments of \$100.00. Donations made through the Enterprise Zone must be made payable to Greeley Philharmonic Orchestra with GWEZ and the last 4 digits of your Social Security Number in the memo line.

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LEGACY SOCIETY

The Greeley Philharmonic Legacy Society celebrates the foresight and generosity of those who have included the Greeley Philharmonic Orchestra in their wills or estate plans. If you've already included the GPO in your estate plans, we'd love to hear from you so we may thank you.

The most common forms of a planned gift are:

- Bequests By Will or Revocable Trust
- Beneficiary Designations – naming Greeley Philharmonic Orchestra as a beneficiary of your IRA, 401K, Savings Account or CD, Life Insurance Policy, Charitable Gift Annuity or Donor-Advised Fund.

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THE GPO & UCCC PRESENT MANDY HARVEY
FRIDAY, OCTOBER 19, 7:30 PM
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THE GPO & UCCC PRESENT MANDY HARVEY

"From the first note, Mandy Harvey tames her audience into stunned appreciation as she glides pitch-perfect from breathy jazz standard to growling blues.... At show's end the audience is on its feet. Some know the secret. Harvey has not heard any of it – not the applause, not the talent of the musicians who shared the stage, not her own incredible voice." – Los Angeles Times

Glen Cortese, Conductor
Joshua Sawicki, Piano
Mandy Harvey, Singer-Songwriter

**Three Dance Variations from
"Fancy Free"**
I. Galop
II. Waltz
III. Danzon

Leonard Bernstein
(1918-1990)

Rhapsody in Blue

George Gershwin
(1898-1937)

INTERMISSION

Pieces to be selected from the following:

Waiting	Mandy Harvey, Alfred Sheppard
Greed	Mandy Harvey, arr. Alfred Sheppard
Heart on Fire	Mandy Harvey, arr. Alfred Sheppard
Creep	Radiohead, arr. Harvey/Sheppard
Mara's Song	Mandy Harvey, arr. Steve Guerra
Try	Mandy Harvey orch/arr. Jorge Calandrelli
Release Me	Mandy Harvey, arr. Steve Guerra
Cry Me a River	Arthur Hamilton, arr. Harvey/Sheppard

JOSHUA SAWICKI



Joshua Sawicki is a pianist based in Denver, Colorado. He appears regularly as orchestral pianist for the Colorado Symphony, as a member of the new-music group The Playground Ensemble (recently ranked one of the top five chamber groups in the state), and as Principal Pianist of the Greeley Philharmonic Orchestra. He has appeared as a soloist with the Denver Phil-

harmonic, Grand Junction, Lakewood, Farmington Valley, and Lamont Symphony Orchestras, and solo appearances and competitions have taken him to Paris, Manhattan, Utrecht, Novi Sad, Granada, Cambridge, Tampa, and Aspen.

Joshua has received prizes from various international competitions and can often be seen around Denver in chamber music performances alongside principal members of the CSO. He teaches piano as adjunct faculty at the Community College of Denver and is the owner and director of a music school in Aurora, Colorado Music Quest. He has studied in Boston, New York, London, Tampa, and Denver; his principal teachers include Steven Mayer, Rebecca Penneys, John O'Connor, Anthony di Bonaventura, and Svetozar Ivanov.

MANDY HARVEY



Photo: Noam Galai

Mandy Harvey is a deaf American singer-songwriter. On America's Got Talent, Simon Cowell gave her his Golden Buzzer, propelling her to the Finals and her amazing finish. After 250 MILLION Facebook and YouTube views, Mandy's music has gone viral! So has her story, her message and spirit – perseverance, dedication, and a heartfelt effort to change lives through music and her work on behalf of others with disabilities – hope, dream, believe.

Her story, and her work, have led to a book deal with Simon & Schuster to publish her memoir, *Sensing The Rhythm*. A Vocal Music Education major at Colorado State University, Mandy lost her residual hearing in 2006-2007 at age eighteen due to a neurological Connective Tissue Disorder, and

left the program. She pursued several career options, including education, but was compelled to follow her heart back to music in 2008. She quickly became a regular performer at Jay's Bistro in Fort Collins and then branched out to having regular concerts at Dazzle Jazz Lounge in Denver (Top 100 Jazz venues in the world).

Mandy's music has begun to attract the attention of those around the world. When her CNN Great Big Story captured over 9 million hits on social media, Burt's Bees signed her up for their "Remarkable Women" campaign. As NBC Nightly News' profiled her, she started performing at the world's most prestigious clubs, concert stages and festivals. Not content to rest on her burgeoning recording career, her live performances, and her inspirational speaking, Mandy is an Ambassador for No Barriers USA. She travels the country to heighten awareness, break down blocks, challenge stereotypes, and lead the charge toward a brighter future for all.

While her dream of becoming a choir director has died, the music is still alive and well within her. Though her hearing loss is profound, her timing, pitch, and passion are perfect. With support from friends, family, and her faith, Mandy continues to find joy in the music.

PROGRAM NOTES

THREE DANCE VARIATIONS FROM FANCY FREE, LEONARD BERNSTEIN

The ballet Fancy Free was the first collaboration between Leonard Bernstein and choreographer-director Jerome Robbins. Written in 1944, it would work as a springboard for more projects between Bernstein and Robbins including the musicals On the Town and West Side Story. The story of the ballet revolves around three sailors coming off their ship in New York City for shore leave. Bernstein's music revels in the sounds of the popular music of the time. Blues, Swing Jazz, Boogie-woogie, and cartoon music became the inspiration of the score that would push the boundaries of "classical" and "popular" styles.

When the ballet had its premiere at The Metropolitan Opera House in New York City, both composer and choreographer were only twenty-five years old. The work was commissioned by the American Ballet Theatre with Robbins himself dancing one of the three sailor roles.

The entrance of the sailors is called out with four sharp knocks in the percussion, a "one, two, three, four!" This is the dance that opens the orchestral suite. Bernstein makes use of call and response style from Swing Bands of the era, moments of stride piano, and works his way through a wide variety of dance styles. One can almost see the wide swinging arms of Robbins' choreography while listening to the upbeat ballet score.

- Nicholas Gilmore

RHAPSODY IN BLUE, GEORGE GERSHWIN

George Gershwin had very little experience in orchestration when he was commissioned by famous bandleader Paul Whiteman to write a concerto for piano and jazz band in December of 1923. Already busy with other projects, and with his lack of orchestration knowledge, Gershwin declined the offer. Only a month later, while playing billiards in Manhattan, his brother Ira read aloud an announcement in the New York Tribune stating that George Gershwin was "at work on a jazz concerto" for Whiteman's American Music Concert. Gershwin called the bandleader the next morning to complain, but Whiteman succeeded in convincing the composer to write a piece for his concert. While Gershwin had just five weeks before the premiere, a full concerto would be impossible to complete. He was convinced to write a shorter work of one movement that would be orchestrated by Whiteman's arranger Ferde Grofé.

While working on the piece he called American Rhapsody, Ira Gershwin asked his brother to change the title. After a trip to see an exhibition of James McNeil Whistler paintings with titles like Nocturne in Black and Gold: The Falling Rocket and Arrangement in Grey and Black, (commonly known as "Whistler's Mother") Ira suggested "Rhapsody in Blue."

The work opens with a famous clarinet glissando that has become an iconic gesture of American music, but was not written by either Gershwin or Grofé. The lead clarinetist of Whiteman's band, Palais Royal Orchestra, was the incredibly popular Ross Gorman. In a early rehearsal of the work, Gorman added a glissando as a joke for Gershwin. The composer liked it so much that he kept it in, and it has become a standard orchestral clarinet excerpt for players around the world.

- Nicholas Gilmore



A CULTURAL AFFAIR

Nov. 10, 7:30 PM

Taka Kigawa, piano

NUTCRACKER BALLET

Dec. 1 & 2

CANDLELIGHT CONCERT

Dec. 16, 4 PM

FAMILY CONCERT

Jan. 19, 4 PM

SOUNDS OF AMERICA

Feb. 23, 7:30 PM

Christie Conover, soprano

TCHAIKOVSKY VIOLIN CONCERTO

Apr. 6, 7:30 PM

Sharon Roffman, violin


POPS CONCERT:

THE LSO IN SPACE!

May 11, 7:30 PM

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HOME-GROWN
FRIDAY, NOVEMBER 9, 7:30 PM
UNION COLONY CIVIC CENTER

HOME-GROWN

Glen Cortese, Conductor

Robert Vitale, Clarinet

Soloist presented by Dr. & Mrs. Pat Sullivan

Overture to the Barber of Seville

Gioacchino Rossini
(1792-1868)

Clarinet Concerto, K.622, A major

Wolfgang Amadeus Mozart
(1756-1791)

I. Allegro

II. Adagio

III. Rondo

INTERMISSION

Symphony No. 5, Op.67, C minor

Ludwig van Beethoven
(1770-1827)

I. Allegro con brio

II. Andante con moto

III. Scherzo - Allegro

IV. Allegro

Concert presented by

Edward Jones -

Brian & Kim Larson

ROBERT VITALE



Robert Vitale, a native of Long Island, joined the Greeley Philharmonic Orchestra as principal clarinet in September of 2016. He moved to Colorado Springs in 2014 after being awarded a position with the United States Air Force Academy Band. As a member of the Academy Band, he performs regularly with the Concert Band, Marching Band, and one of their eclectic chamber ensembles, Academy Winds.

He holds a Bachelor's Degree in Music Education from George Mason University, and a Master of Music in Clarinet Performance from Stony Brook University. His principal instructors include Mitch Kamen, Dr. Brian Jones, Lora R. Ferguson, and Alan R. Kay. While attending George Mason University, Robert was principal

clarinet for The Symphony Orchestra, Wind Ensemble and Concert Band. He was also featured as an honors recitalist in 2007, and was selected as the winner for the 2008 concerto competition when he performed the Mozart Clarinet Concerto K. 622. While attending Stony Brook University, he performed in the Symphony Orchestra and made his Lincoln Center debut premiering a new composition with their Contemporary Chamber Players ensemble. Mr. Vitale is a very enthusiastic educator and takes every opportunity to mentor young musicians. His tenure with both the GPO and the Academy Band has led him to perform master classes and clinics throughout the entire Front Range. In addition to his craft as a performer, he is also highly skilled in professional instrument repair, and manages a large inventory of wood wind instruments for the Air Force Academy Band. When getting away from the clarinet, Robert is a very dedicated father to his therapy dog Terry. He's also an automotive hobbyist and novice racer.

PROGRAM NOTES

OVERTURE TO THE BARBER OF SEVILLE, G. ROSSINI

Il Barbiere di Siviglia, or *The Barber of Seville* is one of the most popular and recognizable operas in the canon. Whether through Bugs Bunny, Woody the Woodpecker, or Robin Williams, almost everyone in the country recognizes melodies from Rossini's masterpiece.

Taking Gioacchino Rossini a short three weeks to compose at the age of only 24, it is hard to imagine the opera as anything but a smashing success, but the premiere of the work was nearly covered with screams, boos, hisses, and calls for its immediate halt. The opera premiered under the title *Almaviva, o sia L'inutile precauzione* because the title *The barber of Seville* was already taken. Popular operatic composer Giovanni Paisiello had already written an opera based on Pierre Beaumarchais' play of the same title thirty years earlier, and it was extremely popular in Italy at the time. Supporters of Paisiello overwhelmed the premiere with noise. The opera had also been put together too quickly, and underrehearsed singers made mistakes throughout the performance and several onstage accidents occurred. The second performance went extremely well, and after Paisiello's death the title was changed to *Il Barbiere di Siviglia*. Rossini's version has been one of the most popular operas in the world ever since.

As was commonplace for overworked composers from Bach to Rossini, the overture to the work had been used for two previous operas. Rossini originally wrote the overture for his opera *Elisabetta, regina d'Inghilterra*, and used it again in *Aureliano in Palmyra*. The popularity of *The Barber of Seville* secured it to the opera, and it was not reused by the composer again.

- Nicholas Gilmore

PROGRAM NOTES CON'T.

CLARINET CONCERTO IN A MINOR, MOZART

Mozart's Clarinet Concerto in A minor was the composer's final purely instrumental work before his death at the age of 35. The concerto was written for Mozart's close friend Anton Stadler, and not actually for the clarinet. Mozart composed the work for the instrument Stadler was famous for playing at the time: the basset clarinet. Not to be confused with the basset horn, the basset clarinet is a slightly larger instrument that had an extended low range. As time moved forward following Mozart's death, the basset clarinet fell out of fashion and was replaced with what we know as the modern clarinet.

This change of instrument proves challenging to modern players, as some notes in the concerto are not available on the modern instrument. Because of this, players often move small sections of the concerto up one octave or rewrite notes to fit the clarinet.

The first 199 bars of the concerto match almost exactly sketches Mozart made for a basset horn concerto written as early as 1787, four years earlier. It was likely Stadler that convinced Mozart to complete the concerto and make the switch from the basset horn to the basset clarinet.

Unfortunately, the original manuscript of the concerto was lost after Mozart's death. The earliest publication available had already been edited for the modern clarinet with the unavailable lower notes taken up the octave. Clarinetists and musicologists have worked in tandem to create performances that most accurately represent Mozart's original work.

- Nicholas Gilmore

SYMPHONY NO. 5, BEETHOVEN

Beethoven's Symphony No. 5 in C minor is one of the most well known symphonies in the world. It was written during an extremely productive, and also very emotional time in the composer's life. Beethoven began work on the symphony in 1804, just three years after revealing the fact that he was going deaf. Many people have made the observation that the dark tone of the first movement reflects Beethoven's struggles at this hard time in his life, and that the opening notes represent fate knocking on Beethoven's door. His massive output during this time, (including his Piano Concerto No. 4, Mass in C, three "Razumovsky" string quartets, two versions of his opera Fidelio, and symphonies number four and six) show that Beethoven used the tumultuous energy to power great productivity.

The work was premiered in a famously massive concert on December 22, 1808. The performance included the fifth and sixth symphonies, the Piano Concerto No. 4, and the Choral Fantasy, and the concert lasted over four hours. It was extremely cold, the performers were dismally underrehearsed, and the music had to be stopped and restarted several times.

The symphony is built around the iconic opening notes: short-short-short-long. This musical motive makes up the entirety of the first movement as it is passed around the orchestra and shows Beethoven's brilliance in creating something so beautifully complex with such a seemingly simple motive. Listen carefully throughout the rest of the symphony to hear the motive's ever-present voice in every movement.

- Nicholas Gilmore

GPO MUSIC EDUCATION INITIATIVES

Fully funded by individual and corporate sponsorships and grants, the GPO's music education initiatives provide opportunities for our all ages of our community.

RISING STARS

Soloists and small ensembles from the GPO visit schools in Weld County presenting 3rd, 4th, and 5th graders with an "up close and personal" musical experience. These programs are fun, interactive, and educational for the students, allowing them unique interactions with professional musicians.

5TH GRADE CONCERTS

Each season the GPO provides a free concert to regional 5th graders, introducing the many instruments that comprise a philharmonic orchestra. These annual concerts inspire and enrich a new generation of musicians, many who go on to participate in a music ensemble during their middle school years and beyond.

JUNIOR AMBASSADOR PROGRAM

High school students now have an opportunity to become junior ambassadors of the GPO. Junior Ambassadors will receive a behind-the-scenes look at what it takes to operate a professional orchestra, serve as greeters for GPO concerts and events, and act as a public image for the GPO in their schools. In its inaugural season, the Junior Ambassadors will help to establish goals for the program, provide ideas on how to expand Rising Stars, and give unique insights into the music culture of our community's youth.

Do you know a student who you think would be a great Junior Ambassador? Contact Executive Director Nick Kenny, nick@greeleyphil.org, today.

STUDENT & EDUCATOR TICKET PROGRAM

The GPO announces a revised program that offers a discounted \$10 ticket for any student or educator for any GPO Masterworks concert during the 2018-19 concert season. Simply present your box office attendant with a school ID to take advantage of this special price. Limit one ticket per ID. Thank you to Weld Schools Credit Union for their support.

PRE-CONCERT TALKS

Enhance your concert experience by attending a pre-concert talk at 6:40 pm in Hensel Phelps Theatre. Pre-concert talks take place prior to all GPO Masterworks concerts and provide a learning opportunity to better understand the composer's vision and message. For more details about our pre-concert talks, please visit greeleyphil.org.

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SAVE THE DATES!

2019-2020 SEASON TENTATIVE CONCERT DATES:

2019

October 18th

November 15th

December 7th (Poinsettia Pops)

December 19/20 (Christmas Brass)

2020

February 14th

March 6th

April 24th

Dates subject to change.

POINSETTIA POPS
SATURDAY, DECEMBER 1, 7:30 PM
UNION COLONY CIVIC CENTER



POINSETTIA POPS

Glen Cortese, Conductor

Greeley Children's Chorale - Sue Davis, Pam Korth & Kris Pierce, Directors

Children's Chorale presented by Guaranty Bank

Greeley Chorale - Dr. Galen Darrough, Conductor

Katie Runkel, Vocalist

Christmas Medley

Arr. Leroy Anderson

Have Yourself a Merry Little Christmas

Hugh Martin and Ralph Blane

The First Noel

Arr. Glen Cortese

The Coventry Carol

Arr. Glen Cortese

The Carol of the Dance

Noel Goemanne

Shepherd's Pipe Carol

John Rutter

Selections from "The Nutcracker"

Pyotr Ilyich Tchaikovsky

INTERMISSION

Infant Holy, Infant Lowly

Arr. Glen Cortese

The First Nowell

Arr. Mack Wilberg

Adeste Fidelis

Arr. Glen Cortese

White Christmas

Irving Berlin Arr. John Moss

Joy to the World

Arr. John Rutter

The Christmas Song

Mel Torme and Bob Wells

Sleigh Ride

Leroy Anderson

Masters in This Hall

Arr. Mack Wilberg

Concert presented by

Tointon Family Foundation

KATHERINE RUNKEL



Starting young with her success, Katherine made her Los Angeles debut at the age of 17 while performing in the Los Angeles Spotlight Awards at the Dorothy Chandler Pavilion. She was a Grand Prize Finalist earning 2nd place and full tuition

to the Aspen Music Festival. The performance was broadcast on national television and hosted by celebrity John Lithgow.

Katherine is a Master of Music graduate from The Peabody Conservatory of The Johns Hopkins University (2013). While at Peabody, Katherine had the privilege of studying with internationally known baritone William Sharp. She is a Magna Cum Laude graduate of Chapman University's Conservatory of Music (2011) with a degree in Vocal Performance and a minor in Italian. While completing her undergraduate degree, she studied with soprano and Chair of the Vocal Department, Margaret Dehning. Katherine has had the privilege and pleasure of attending such pres-

tigious summer programs as Aspen Music Festival, OperaWorks Emerging Artists Summer Program, The University of Miami Music Program in Salzburg, Austria, and Teaching Sopranos to Sing at Indiana University.

Katherine made her European debut in Recital in 2010 at the Schloss Mirabell Concert Hall in the heart of Salzburg, Austria. Katherine has been described as a versatile, strong actress and musician consistently commanding the stage with her genuine presence.

Katherine began her musical training studying under her own mother, soprano Lori Ascani. Katie has held a private vocal studio in Thornton, CO since 2013. She works as the Director of Music at Summit of Peace Lutheran Church, and the Music Retention Coordinator at University of Northern Colorado School of Music, advising and implementing curriculum for nearly 700 music students. She was recently featured as a guest artist with the UNC Symphony Orchestra in January 2018, and will appear with the UNC Wind Ensemble in October 2018. Katherine, alongside her husband David and their two puppies, reside in Thornton, CO.

GREELEY CHORALE

The Greeley Chorale originated in 1964 as a community chorus, under the direction of Dr. Howard Skinner, and in 1970 the Chorale became an adjunct of the Greeley Philharmonic Orchestra. In 1974 it became an independent community choir, and was incorporated as a 501(c)3 non-profit organization in 1978.

From a 40 voice ensemble in 1964, the Chorale has grown to more than 100 voices. During its 54 years, the Greeley Chorale has garnered a reputation as one of the finest community choruses in the United States. The Chorale has also been an integral part of community celebrations such as the downtown Christmas tree lighting, UNC's "Concert Under the Stars", BT Voices of Hospice, City of Greeley Cinco de Mayo celebrations, the Union Colony Civic Center 25th Anniversary celebration, and the Greeley Independence Stampede, where it is a perennial July 4th performer of the National Anthem before the finals rodeo.

GREELEY CHILDREN'S CHORALE

The Greeley Children's Chorale is a strong choral organization founded in Greeley, Colorado in 1990 by Kay Cooley. We provide a structured, caring environment where children gain valuable musical skills. With high standards, we help children aspire to be their best in musical artistry as well as personal development. The Greeley Children's Chorale exists under the auspices of the Greeley Children's Chorale, Inc., a non-profit corporation, and is run by a parent and community volunteer Board of Directors.

The Children's Chorale has appeared with the Greeley Philharmonic Orchestra, the Greeley Chamber Orchestra, the Youth Orchestra of the Rockies, UNC Choirs, and the Greeley Chorale.



CHRISTMAS BRASS
THURSDAY, DECEMBER 20, 1:00 PM
FRIDAY, DECEMBER 21, 7:30 PM
FIRST UNITED METHODIST CHURCH

CHRISTMAS BRASS

Glen Cortese, Conductor
Nick Kenny, Narrator

Joy to the World	arr. Keith Snell
Coventry Carol	arr. Glen Cortese
Deck the Halls with Boughs of Holly	arr. Hershey Kay trans. Kenneth Singleton
God Rest Ye Merry Gentlemen	arr. Sammy Nestico
Good King Wenceslas	arr. Sammy Nestico
Hark! The Herald Angels Sing	arr. Glen Cortese

INTERMISSION

A Christmas Festival Medley	arr. Glen Cortese
Sussex Mummer's Christmas Carol	Percy Grainger arr. Michael Allen
'Twas the Night Before Christmas	Anthony DiLorenzo
O Come, O Come Emmanuel	arr. Glen Cortese
Sleigh Ride	Leroy Anderson arr. Alan Fernie
O Come, All Ye Faithful	arr. John Rutter trans. Kenneth Singleton

Concert presented by
John R.P. & Jane Wheeler Family

Support by First United Methodist Church

AROUND THE WORLD IN 80 MINUTES
FRIDAY, FEBRUARY 15, 7:30 PM
UNION COLONY CIVIC CENTER



AROUND THE WORLD IN 80 MINUTES

Glen Cortese, Conductor

An American Overture

Glen Cortese
(b. 1960)

Danzón No. 2

Arturo Marquez
(b.1950)

In the Steppes of Central Asia

Aleksandr Borodin
(1833-1887)

Johannesburg Festival Overture

William Walton
(1902-1983)

INTERMISSION

Ge Zu - Antiphony

Chen Yi
(b. 1953)

Finlandia, Op.26

Jean Sibelius
(1865-1957)

Four Cornish Dances, Op.91

Malcolm Arnold
(1921-2006)

Concert presented by
**John R.P. & Jane
Wheeler Family**

Support by
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PROGRAM NOTES

DANZÓN NO. 2, ARTURO MÁRQUEZ

The second of Márquez's danzónes was made famous by Gustavo Dudamel and the Simón Bolívar Youth Orchestra when they took it on a tour of Europe and the US in 2007. The popular Mexican work features solos for many of the instruments of the orchestra and a busy percussion section. The danzón was commissioned by Mexico's National Autonomous University, and was premiered by their Symphony Orchestra in 1994.

IN THE STEPPES OF CENTRAL ASIA, ALEXANDER BORODIN

In the Steppes of Central Asia was written in 1880 for a large production of Russian plays and music to celebrate the twenty-fifth anniversary of Czar Alexander II's ascension to the throne. In the end, the production never took place and Borodin's composition is the only work that continues to be programmed for orchestras around the world.

The tone poem musically paints a group of Russians, represented by a folk-like theme, being passed by an Asian caravan that is embodied by an English horn. As the caravan approaches, low bouncing pizzicatos of the traveling theme tie the two musical ideas together. At the end, the traveling theme leaves the audience alone with the Russian folk-like melody.

JOHANNESBURG FESTIVAL OVERTURE, WILLIAM WALTON

William Walton was commissioned by Ernest Fleischmann in 1956 to compose a work in celebration of the 70th anniversary of Johannesburg, South Africa. Having never travelled to Africa, Walton contacted the African Music Society and requested recordings as to incorporate aspects of African music into his overture. Walton accomplishes this about halfway through the work by introducing four percussionists playing eleven different instruments. He included many complex African drumming rhythms, many of which are traditionally Zulu, and brings the bright variety of percussion instruments to the musical foreground.

GE ZU — ANTIPHONY, CHEN YI

Chen Yi's Ge Zu — Antiphony is a work inspired by the competitive antiphonal singing Zhuang people and folk dancing tunes. It was commissioned by the Women's Philharmonic through the Meet the Composer's New Residencies program in 1994. Chen Yi's music often focuses on mixing the sound environments of Eastern and Western traditions in composition. This work is open and spacious, and sets loud and busy moments alongside quiet and gentle gestures of sound. Different collections of orchestral voices call and respond to each other throughout the work in antiphonal choirs across the ensemble.

FINLANDIA, JEAN SIBELIUS

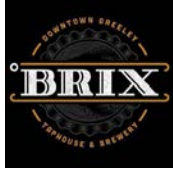
The Symphonic Poem Finlandia is perhaps best known for the hymn tune that comes at the end of the work. Sibelius wrote the piece for a concert in Helsinki during a time of great political turmoil between Russia and Finland. The concert took place in 1899 as the Russian hold on Finland grew tighter, and the short, singable, nationalist tune was a rousing success. Originally titled "Finland Awakens," the work was retitled and edited after its success in Helsinki. The newly formed Helsinki Philharmonic programmed the work on a European Tour that finished at the Paris World Exposition. Since then, it has been a favorite of orchestras around the globe.

CORNISH DANCES, MALCOM ARNOLD

British Composer Malcom Arnold wrote several collections of dances to represent groups of people across the British Isles. Like in his Irish, Welsh, Scottish, and English dance suites, Arnold doesn't actually use any existing folk music, but uses all original material. For his Cornish Dances, Arnold looked to the sounds of male choirs, brass bands, and the hymns off Ira D. Sankey. The composer used the incessantly repeated opening notes to represent the copper and tin mining work of Cornwall, and the hymns and bands take over from there.

Program Notes by Nicholas Gilmore

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DISNEY'S BEAUTY & THE BEAST
FRIDAY, MARCH 1, 7:30 PM
SATURDAY, MARCH 2, 7:30 PM
UNION COLONY CIVIC CENTER



DISNEY'S BEAUTY & THE BEAST

Presented by
Greeley Philharmonic Orchestra
UNC School of Theatre Arts & Dance
Union Colony Civic Center

Additional support by
Great Western Bank
Gary Hogan - RE/MAX Commercial Alliance

Book by Linda Woolverton
Music and Lyrics by Howard Ashman & Tim Rice

Greeley Philharmonic Orchestra
Glen Cortese, Conductor

Produced by
UNC School of Theatre Arts and Dance
David Grapes, School Director
Dennis Courtney, Director
Emilie Renier, Choreographer

BEAUTY & THE BEAST SYNOPSIS

ACT I - On a cold winter's night, an old beggar woman comes to a young spoiled prince's castle, offering him a single rose in return for shelter. But the prince turns her away solely for her appearance. The old woman warns him not to be fooled by appearances, as true beauty lies within, only to be rejected again. She then transforms into a beautiful enchantress and turns the prince into a hideous Beast and his servants into various household objects. She gives him the rose to use as an hour-glass. The only way he can break the spell is to learn to love another and earn her love in return by the time the last petal falls ("Prologue").

Ten years later, a beautiful young girl named Belle makes her way into town one morning in order to get a book from the local bookseller. On the way she expresses her wish to live in a world like her books, full of adventure, while the townspeople note her unparalleled beauty but find her love of books odd ("Belle"). Belle has also attracted the attention of Gaston (the local hunter and town hero), who admires her only for her beauty.

Belle, however, is not oblivious to her peers' views of her.

She voices her concerns about it to her eccentric father and inventor, Maurice, who assures her that she is anything but strange ("No Matter What"). The two then put the finishing touches on his invention and Maurice heads off to an invention fair donning a scarf knitted for him by Belle ("No Matter What (Reprise)"), but becomes lost in the woods and attacked by a pack of wolves. After surviving a wolf attack, he enters the Beast's castle where the servants, including Lumière, a maître d' turned into a candelabra, Cogsworth, the head of household turned into a clock, Babette, a maid turned into a feather duster that still seems to retain her flirtatious tendencies, Mrs. Potts, the head of the kitchen turned into a teapot, and Chip, her son turned into a teacup. They welcome him, but the horrid Beast arrives and locks Maurice away in the dungeon for trespassing.

Back in town, Gaston proposes to Belle, which she politely rejects ("Me"). Appalled by Gaston's forwardness, Belle once again voices her need for a life outside this provincial life ("Belle (Reprise)"). Gaston's sidekick, LeFou, returns from the woods wearing the scarf Belle knitted for Maurice. Belle realizes her father is in danger and heads into

SYNOPSIS CON'T

the woods to look for him. She ends up at the castle where she finds her father locked away in a dungeon. She makes a deal with the Beast, Maurice goes free but she remains instead. They agree and Maurice is sent back to town without being allowed to say goodbye. Belle is given a guest room and ordered by the Beast to join him for dinner. She mourns her situation ("Home"), but Mrs. Potts and Madame de la Grande Bouche, an operatic wardrobe, attempt to cheer her up ("Home (Reprise)").

Back in town, at the local tavern, Gaston sulks at his loss of a bride. LeFou and the patrons attempt to cheer him up ("Gaston"). When Maurice rushes in claiming a Beast has Belle locked away, they laugh at him, but Gaston formulates a plan ("Gaston (Reprise)"). Back at the castle, the Beast grows impatient as Belle has yet to join him for dinner. Cogsworth informs him she refuses to come, after a shouting match between Belle and the Beast (which ends in a victory for Belle) he tells her if she cannot eat with him then she will not eat at all. In his quarters, he sulks and notes his fate should the spell not break ("How Long Must This Go On?"). Eventually, Belle does become hungry and ventures into the kitchen where the servants offer her dinner despite their master's orders. They treat her to an amazing cabaret show ("Be Our Guest").

After dinner, Belle gets a tour of the castle courtesy of Cogsworth and Lumière, her curiosity leads her to enter the West Wing, a place the Beast told her was forbidden. Mesmerized by a mysterious rose floating in a bell jar, she reaches out to touch it but before she can, the Beast stops her and orders her to get out accidentally shoving her in the process. Fearing for her life, Belle flees from the castle. Realizing his deadly mistake, the Beast knows he will be a monster forever if he cannot learn to love her ("If I Can't Love Her").

ACT II - In the woods, Belle is attacked by wolves and is only rescued when the Beast comes to her aid, but he is injured during the fight and collapses ("Entr'acte/Wolf Chase"). Instead of taking the chance to run home Belle helps him back to the castle. She cleans his injuries and after a brief argument about whose fault this is, the Beast thanks her for her kindness and thus their friendship is born. Wanting to give her a thank-you gift, the Beast gives Belle his huge library, which excites her. She notes a change in the Beast's personality as the servants note a change in Belle and the Beast's relationship ("Something There"). They express their hope of being human once more ("Human Again") while Belle asks the Beast to accompany her to dinner that night.

Back in the village, Gaston meets with the asylum owner Monsieur D'Arque. They plan to lock Maurice away to blackmail Belle into marrying Gaston ("Maison des

Lunes"). In the castle, the Beast and Belle attend a lovely dinner and personal ball, where they dance together in the ballroom ("Beauty and the Beast"). The Beast, who plans to tell Belle he loves her, asks Belle if she is happy here, to which she responds positively but notes that she misses her father. He offers her his Magic Mirror to view him. She sees that Maurice is sick and lost in the woods and fears for his life. But even though the Beast knows there's only a few hours left till the last petal falls from the rose, he allows Belle to leave in order to save her father; she departs after a tearful goodbye ("If I Can't Love Her (Reprise)").

Belle finds her father and brings him back to their house in the village. After she is able to nurse him back to health, she explains the transformation she seems to have gone through while she was with the Beast ("A Change in Me"). A mob arrives, led by Gaston to take Maurice to the asylum. Belle proves her father's sanity by showing the townspeople the Beast is real using the Magic Mirror, but doesn't realize the error in her gesture. The townspeople immediately fear the Beast, but Belle insists he's gentle and kind. Gaston catches her tone and recognizes the Beast as his rival for Belle's affections and organizes the mob to kill the Beast ("Mob Song"). In order to warn the Beast, Belle and Maurice decide to beat the mob to the castle. However, Gaston and the mob had already reached the castle before Belle and Maurice did.

At the castle, the servants are able to keep the lynch mob at bay, but Gaston breaks through and finds the Beast in his tower. He engages in a fight with him, mercilessly beating and taunting him ("Battle"). The Beast has lost the will to live at Belle's departure. As Gaston moves in for the killing blow, Belle arrives. The Beast immediately turns on Gaston and is prepared to kill him, but spares his life after seeing the fear in his eyes. The Beast and Belle are reunited, but this reunion is cut short as Gaston fatally stabs the Beast. This act of violence causes Gaston to lose his footing and he falls to his death.

On the balcony, Belle assures the Beast he'll live but they both know she is helpless to save him. She begs him not to leave her because she has found home in his company ("End Duet"), but despite this, he dies; Belle sobs on his body and says she loves him just before the last rose petal falls. A transformation takes place ("Transformation") and the Beast is alive and human once more. Though Belle doesn't recognize him for the first time, she looks into his eyes and sees the Beast within and they kiss. The two of them sing of how their lives have changed because of love and they dance once more as the company, now changed back to their human form, gathers in the ballroom ("Beauty and the Beast (Reprise)").

A FOND FAREWELL
FRIDAY, APRIL 26, 7:30
UNION COLONY CIVIC CENTER



A FOND FAREWELL

Glen Cortese, Conductor

UNC Combined Choir, Dr. Jill Burgett & Dr. Galen Darrough, Conductors

Lei Weng, Piano

Soloist presented by Guaranty Bank

Academic Festival Overture, Op.80

Johannes Brahms
(1833-1897)

Choral Fantasy, Op.80

I. Adagio
II. Finale

Ludwig van Beethoven
(1770-1827)

INTERMISSION

Requiem

I. Introit
II. Kyrie eleison
III. Offertory
IV. Sanctus and Benedictus
V. Pie Jesu
VI. Agnus Dei
VII. Communion
VIII. Libera me
IX. In Paradisum

Maurice Duruflé
(1902-1986)

Concert presented by

Sallie Johnson

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- Leonard Bernstein

Thank you, Maestro Cortese, for communicating
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LEI WENG



Steinway Artist Dr. Lei Weng was hailed as “a colorist of exemplary control” and “displayed a powerhouse technique and provided good contrast with its delicate moments” by the New York Concert Review for his sold-out Carnegie Hall debuts. He has performed in such prestigious venues around the world as the Carnegie Hall, Merkin Concert Hall, Beijing Music Hall, Taichung Concert Hall, Kaohsiung Cultural Center, Canada’s Banff Center, Italy’s Campana Theater, Vienna’s Peterskirche, as well as music festivals including Tanglewood, Messiaen, Sarasota, Rocky Ridge, Breckenridge, and Cliburn Institute.

As a frequent orchestral soloist, Weng has performed with orchestras in Cincinnati, Seattle, Indiana, Louisiana, Fort Worth, Fort Collins, Greeley, Kentucky, Beijing, Tianjin, Qingdao (China), Kaohsiung (Taiwan), Gimhae (Korea), as well as the China National Symphony and Chorus, Taiwan National Taitung University Symphony, UNC Symphony Orchestra and UNC Wind Ensemble. His engagements in this upcoming season include performances with the orchestras of Greeley, Xianmen, Tianjin (China), and Marchigiana (Italy).

Weng’s performances have been critically acclaimed as “spirited and full of nuances” by The Cincinnati Post. The Herald Times calls him “colorful and flamboyant.” China’s Tianjin Daily remarked on his “profound and immense artistry” and Scott Cantrell, music critic from the Dallas Morning News wrote: “Fabulous playing – really fresh, personal! I love the unpredictability, the willingness to take chances, not just to sound like someone else.”

PROGRAM NOTES

ACADEMIC FESTIVAL OVERTURE, BRAHMS

In 1874, the University of Breslau bestowed upon Johannes Brahms an honorary doctorate declaring him to be the *Artis musicae severioris in Germani nunc principi* “most famous living German composer of serious music.” It was expected that Brahms would write a work for the occasion, and conductor Bernhard Scholz requested a symphony. While Brahms did not provide a full symphony, he did write the Academic Festival Overture.

Despite the title, the work was far from overly academic, and brings forth a rather free-spirited air. It incorporated no fewer than four popular songs of the time, several of which were well known drinking songs from local beer houses. The first of the songs to appear in the work was the theme song chosen by a local college group, a student organization that advocated for the unification of the German Territories. This caused a small hiccup when the work was premiered in Vienna because the song had been banned, though it caused only a short delay in the concert.

With the inclusion of popular music, songs of students groups, and the overall bright character of the piece, Brahms worked hard to present a musical snapshot of student life at the time.

FANTASY FOR PIANO, CHORUS AND ORCHESTRA, OP. 80, BEETHOVEN

The Fantasy for Piano, Chorus and Orchestra, Op. 80, or “Choral Fantasy” was written to conclude the famous marathon concert of December 22, 1808. With the premiere of two symphonies, movements from the Mass in C, and the Fourth Piano Concerto on the program, Beethoven wanted a finale work that would incorporate all of the concert’s performers. Famously, the concert went extremely poorly. The musicians were underprepared and had to stop several times, and it was dismally cold for the audience.

The work opens with a piano solo that Beethoven himself played at the premiere. It is unknown how similar the published parts are to his original performance, as he likely played the opening from memory and improvised sections of it as he did for a solo piano fantasy earlier on the concert.

The Choral Fantasy is often viewed as a precursor to the final movement of Beethoven’s ninth symphony. Similarities can easily be found in the primary melodic material, and the work grows to a grand final chorus similarly to the ninth symphony. Overall, the work stands as a testament to Beethoven’s masterful understanding of all elements involved in writing for orchestra, piano, solo voice, and chorus. It was a fitting finale to his famous 1808 concert and has been a popular work for choruses and orchestras since its premiere.

REQUIEM, DURUFLÉ

Unlike the brazen requiems of romantic composers like Berlioz and Verdi, Maurice Duruflé’s Requiem is a calmer and more serene approach to the requiem mass. Duruflé, much like Gabriel Fauré many decades before him, chose to move away from a dramatically operatic focus on damnation, and concentrate more on visions of calm and peaceful rest.

Duruflé was a chorister at the Rouen Cathedral Choir School from 1908-1918, and the time he spent there had a lasting impression on him as composer. The school worked in a deep tradition of plainsong that would stay with Duruflé throughout the rest of his life. This influence is seen clearly in his Requiem, as nearly all thematic material for the work originates in Gregorian Chant. The entire work is based on the Gregorian “Mass for the Dead,” and in keeping with his desire to highlight the more peaceful aspects of the mass, Duruflé chose not to exclude almost all of the “Dies Irae” (Day of Wrath) in his setting. He includes only the last lines of the “Dies irae,” “Pie Jesu Domine, Dona eis Requiem. Amen.” (Merciful Lord Jesus, Grant them eternal rest. Amen)

The work was finished in 1947 and Duruflé dedicated it to his father. The Requiem exists in three versions, all of which include the full chorus. One is for organ and cello obligato, the second for organ and string orchestra, and the third for full orchestra and organ.



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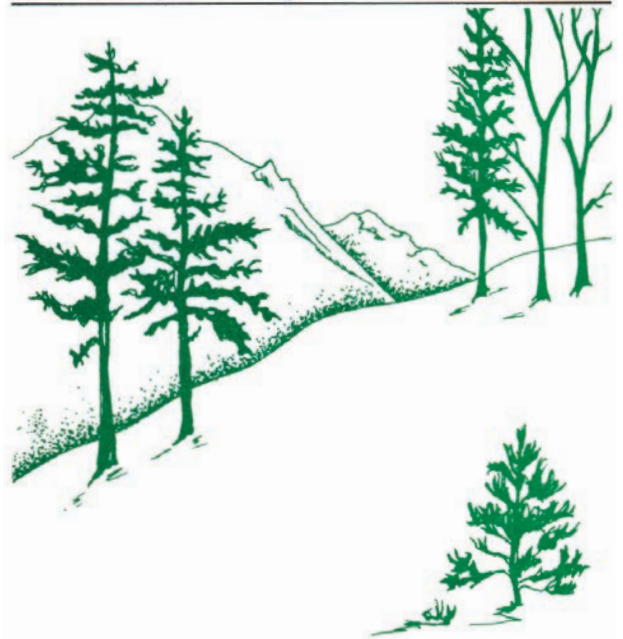
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