

Lamont School of Music & Theatre

Lamont Symphony Orchestra

Opening Night

Lawrence Golan

Music Director & Conductor

Sebastián Jiménez

Assistant Conductor

Philippe Raskin, piano

Stephanie Cheng, piano

Wednesday, October 7, 2026

7:30 p.m.

June Swaner Gates Concert Hall



Robert & Judi Newman Center
for the Performing Arts

Program

Adventures on Earth

from E.T. the Extra-Terrestrial

John Williams

(b. 1932)

Concerto in E-flat Major for Two Pianos, K. 365

W. A. Mozart

(1756–1791)

- I. Allegro
- II. Andante
- III. Rondo

Philippe Raskin, piano
Stephanie Cheng, piano

INTERMISSION

Night on Bald Mountain

Sebastián Jiménez, conductor

Modest Mussorgsky

(1839–1881)

Joseph, the Dream Reader

World Premiere

Lawrence Golan

(b. 1966)

Please silence your cell phones

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Lamont Symphony Orchestra

Violin I

Mari Roes, *concertmaster*
Auty Scherden
Ju-Young Kim
Sam Turnbow
Sarina Paolini
Chloe Yan
Grace Olivier
Jordan McLuckie
Daniela Pacheco Gómez
Olivia Harper

Violin II

Breanna Lee
Annabelle Linke
Samantha Coffman
Clare Lueken
Joshua Wyly
Madelyn Munley
Brenda Schafer Rodrigues
Collin Hartman
Helena Puhek
Zoe Folland
Cy O'Connell

Viola

Sebastian Saiz-Harrison
Greg Moix
Verónica Gil Amarista
Elidi Clark
Paulina Casas González
Baron Balfour

Cello

Sarah Cupit
Ian Emmer
Jaxon Cox
Bethany Hovermale
Katreia Mori
Rem Bradmon

Bass

Justine Barrera
Dominic Smallwood
Ashley White
Reagan Forney

Flute/Piccolo*

Justise Liu
Sarah Kimbro
Ivy Cuda*

Oboe/English Horn*

Míriam Caballero Mateos
Júlia Ribeiro
Ryan Rosete*

Clarinet/Bass Clarinet*

Aron Kooijman
Isaac Quaas
Roman Gloria*

Bassoon/Contrabassoon*

Robert Nael
Gustav Szczepanek
Phillip Aleshire*

Horn

Jackson Ingram
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Katie Thompson
Donovan Ford
Andrew Kagerer

Trombone

Antonio Ricafort
Nathan Smith
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Tuba

Charlie Rueschhoff

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Jakob Garcia
Sean Woodmansee
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Harp

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Keyboards

Madelyn Munley

Orchestra Manager

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Charlotte Gelwick

Program Notes

“Adventures on Earth” from *E.T. the Extra-Terrestrial*

The 1982 film *E.T. the Extra-Terrestrial* offered another seismic success in the relationship between John Williams and Steven Spielberg, and a decision the latter made during the recording process demonstrates the respect each man had for the contributions of the other. Williams was recording the lengthy and complex music for the finale of the film, and he was having difficulty synching the orchestra's performance to the many precise cuts and beats of the picture edit. After several takes, Spielberg offered to turn off the film and allow Williams to record the music on its own, with exactly the tempos and phrasing he felt the music required. When it was recorded to Williams' satisfaction, Spielberg then recut the end of the film to match this musical performance. The result was one of the most iconic sequences in movie history, and “Adventures on Earth.”

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Concerto in E-flat Major for Two Pianos, K. 365

In the period just before the completion of the Symphony No. 34 in C, K.338, Mozart was intensely interested in the possibilities of concertos with more than one solo instrument. In 1774, he had written what he called a Concertone, a big concerto, for two violins, but in 1778–79 there suddenly appeared a run of six multiple concertos. More precisely, we have three completed works, two that were abandoned partway through, and one puzzle. The completed ones are the rather perfunctory piece for flute and harp, K.297c, the present—and delightful—Concerto for two pianos, and the great Sinfonia concertante for violin and viola, K.364[320d]. He also began a concerto in D for piano and violin, K.315f, in November 1778 and a Sinfonia concertante in A for violin, viola, and cello, K.320e, in the summer or early fall of 1779. Mozart, alas, abandoned both these more than promising beginnings, not because of dissatisfaction or trouble with them, but because the concerts for which they were intended were canceled. The puzzle, finally, is the Sinfonia concertante in E-flat for winds, K.297b, whose genesis cannot be properly established and which some scholars believe to be spurious.

Maria Anna Mozart, whose family nickname was Nannerl, was born in Salzburg on July 30, 1751. Like Wolfgang, she was taught by their father and became an excellent pianist. The two children often performed together, but from 1769 on—Wolfgang was just about to turn thirteen and Nannerl was in her eighteenth year—after a year in Vienna that had included an audience with the Empress Maria Theresia and the Emperor Joseph II, Nannerl was no longer included on the family concert tours. She married into the minor nobility, taught piano as a young woman and

again as a widow, and died in 1829, having spent virtually all of the last sixty years in Salzburg or nearby St. Gilgen. again as a widow, and died in 1829, having spent virtually all of the last sixty years in Salzburg or nearby St. Gilgen.

We don't know for just what occasion Mozart wrote this concerto. We do know that he found it a rewarding piece for his concerts in Vienna, where he played it twice with his pupil Josephine Auernhammer. For these performances he added parts for two clarinets, two trumpets, and timpani, but they do not survive. There are, however, authentic cadenzas, partly in the composer's handwriting, partly in his father's.

Mozart's two Vienna performances of the Double Concerto were in 1781 and 1787. It was in 1781 that Mozart made his permanent move from Salzburg to Vienna; 1787 was the date of the first of his four journeys to Prague, the year of the C major and G minor viola quintets, of the A minor Rondo for piano and *Eine kleine Nachtmusik*, of the A major violin sonata, K.526, and of *Don Giovanni*, the year also of the deaths of his father and of the pet starling who could whistle the theme of the finale of the piano concerto in G. Between the two years we have the phenomenal rise of Mozart's reputation in Vienna and the start of its decline. He married Constanze Weber, with whose older sister Aloysia he had once been very much in love, and three children were born, of whom one survived infancy. And he wrote in those few years *The Abduction from the Seraglio*, the six quartets dedicated to Haydn, most of his great piano concertos, the Haffner and Linz symphonies, a quartet and a quintet with piano, the large fragment of the C minor Mass, and *Figaro*. Among other things.

— Michael Steinberg

Night on Bald Mountain

Mussorgsky is, of course, familiar to concertgoers for his ever-popular work for solo piano, *Pictures from an Exhibition*—made even more well known in Ravel's masterful orchestration. Opera lovers occasionally are afforded the opportunity to attend a performance of his stunning opera, *Boris Godunov*, but for most, that's it. For the great preponderance of his work is encountered through his many songs, well known to singers and teachers of voice. The single exception to this is manifestly his evergreen tone poem, *Night on Bald Mountain*—except that he didn't compose it. Well, not in the conventional sense of a complete, polished composition. For it has a checkered history, to be sure.

A tone poem is a single movement for orchestra that, in the best romantic tradition, is about something other than its straightforward musical elements. Composers of the eighteenth century were quite satisfied with music that stood on its own: first theme, second theme, etc. But, our passionate romantics of the nineteenth century were also interested in composing music that took as its inspiration a picture, a story, a poem—anything that could stimulate the imagination. So, by the late 1840s this trend was in full swing, led by the inimitable Franz Liszt. Our young Modest Mussorgsky was quick to pick up on the trend, and so was inspired around 1858 to compose a work partly drawn from recycled elements of an opera abandoned earlier that definitely had a romantic focus: witchcraft and devilry, tentatively entitled, *St. John's Night on Bald Mountain*. Some years later, twenty-eight years old, and spending the summer of 1867 on his brother's farm, he further developed the idea into an orchestral work, now called "The Witches." He offered it to his colleague, Balakirev, for performance on a concert of the Russian Music Society. The latter was severely critical of the work, and the composer withdrew it. That was the practical end of the matter for Mussorgsky, for he never worked on or edited the work, although he did attempt to include elements in two subsequent operas. But, he never heard it performed as he had conceived it—an orchestral work. Fast-forward to years later, after the composer's death, when distinguished composers and music scholars were assiduously—but misguided, to be sure—busily working over Mussorgsky life's work, "correcting" his supposed crudities and fundamental compositional mistakes. The eminent Russian composer, Nikolai Rimsky-Korsakov, was chief among these do-gooders, and he took it upon himself to more or less re-compose Mussorgsky's *Night on Bald Mountain*. The result was a work that was as much Rimsky-Korsakov's as that of Mussorgsky. Given its première in 1886, it became the version heard almost exclusively ever since. Well, it may be mostly by Rimsky-Korsakov, based upon Mussorgsky's themes, but it's a corker, nevertheless, and justly beloved.

The story is simple. For those not familiar with the details of the Christian ecclesiastical calendar, the feast day of St. John the Baptist is exactly six months before Christmas, thus (generally) occurring on June 23rd. Throughout the Christian world, for many, many centuries, the eve of the holiday was popularly thought of as the province of the Devil and his minions, but other traditions simply invoke old, Summer Solstice observations. Every country in greater Europe still has its own version of traditions, many of which invoke various nefarious characters and their evil deeds on that night. There are various rocky promontories—mostly Slavic—upon which these "black" celebrations occur, the most famous being the *Lysa Hora* in Kiev, Ukraine. Rimsky-Korsakov included a brief description of the "story" in his score. Following it, the work begins with "subterranean sounds of non-human voices, followed by the appearance of the spirits of darkness." Thereupon an evil "black god," traditional in Slavic countries, materializes, and presides over a "Black Mass." The

ringing of a church bell in the distance breaks up this infernal ritual, and the evil spirits disperse. Morning has come, God's on his throne, and all's right with the world.

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Joseph, the Dream Reader; Symphonic Poem

In honor of my lovable son, Joseph, and in memory of my beloved father, Joseph

While his exact dates are not known, scholars estimate that the biblical character Joseph, from the Book of Genesis, was born around 1746 BC and died around 1636 BC. The eleventh son of Jacob, Joseph was clearly his father's favorite. As a result, Joseph's ten older half-brothers were quite envious and jealous. Their jealousy eventually consumed them, and they plotted to kill Joseph, ultimately throwing him into an empty cistern. Shortly thereafter, a camel caravan of traveling merchants on their way to Egypt appeared and the brothers decided to sell Joseph to the merchants, who in turn sold Joseph into slavery upon their arrival into Egypt.

Joseph wound up being an extremely valuable and helpful servant in the house of Potiphar, the captain of the Pharaoh's guard. However, Potiphar's wife tried to seduce Joseph, and upon his refusal, she falsely accused him of attempted rape, landing Joseph in prison. While in prison, Joseph met the Pharaoh's chief cup-bearer and chief baker, who were imprisoned for offending the Pharaoh. Both men told Joseph about dreams they were having, which Joseph interpreted for them. In the cup-bearer's dream, there was a vine with three budding branches, and each one produced grapes. The cup-bearer squeezed the grapes into the Pharaoh's cup and handed the cup to the Pharaoh. Joseph interpreted the dream to mean that, within three days, the man would be reinstated as cup-bearer to the Pharaoh. In the baker's dream, there were three baskets on his head, with bread for the Pharaoh in the uppermost basket, and birds were eating the bread out of the basket. Joseph interpreted the dream to mean that, within three days, the man would be hanged, and birds would eat his flesh. Joseph's interpretation of both dreams proved to be accurate.

Joseph languished in prison for two more years until the Pharaoh began to have two recurring dreams, which none of his advisers could interpret. Remembering Joseph's ability to interpret dreams, the cup-bearer suggested that Joseph be summoned to interpret the Pharaoh's dreams. In the Pharaoh's first dream, there were seven meaty and healthy cows that were devoured by seven thin and sickly cows. In his second dream, there were seven healthy ears of grain that were devoured by seven withered ears of grain. Joseph interpreted these dreams to mean that there would be seven years of abundance followed by seven years of famine. In addition, Joseph advised the Pharaoh to store surplus grain during the seven years of abundance in order to prepare for the seven years of famine. Impressed by the prediction, the Pharaoh appointed Joseph Vizier of Egypt, second in

command after the Pharaoh, and to be the one to oversee the storage and distribution of grain throughout the seven years of abundance and seven years of famine.

As the famine wore on, people from surrounding nations, including Joseph's half-brothers from Canaan, came to Egypt seeking help--and they were directed to Joseph, now known as Zaphnath-Paaneah. The brothers did not recognize Zaphnath-Paaneah as being Joseph, but he recognized them. Out of spite for what they had done to him, Joseph made things very difficult for his half-brothers. However, having seen how they

had changed and how they truly regretted what they had done, eventually, Joseph softened and revealed his identity to his half-brothers. Then, in one of the most remarkable acts of forgiveness in human history, Joseph reunited with his brothers and invited them to bring their father and his entire family to live together in Egypt.

The following aspects of Joseph's story are depicted in this symphonic poem:

Joseph; Joseph's ten jealous half-brothers; the brothers' rage leading them to throw Joseph into an empty cistern; the arrival of the camel caravan of traveling merchants; the brothers conspiring to sell Joseph to the merchants; Joseph being handed over to the merchants; the departure of the caravan, with Joseph; the passing of time; the cup-bearer's dream, followed by Joseph's interpretation of it; the baker's dream, followed by Joseph's interpretation of it; Joseph languishing in prison for two more years; the Pharaoh's first dream: seven meaty and healthy cows devoured by seven thin and sickly cows; the Pharaoh's second dream: seven healthy ears of grain devoured by seven withered ears of grain; Joseph's interpretation of the Pharaoh's dreams: seven years of abundance followed by seven years of famine; Joseph's triumph and ascension to power in Egypt; Joseph's ten half-brothers seeking help from Zaphnath-Paaneah (Joseph); forgiveness and reunion.

It is interesting to note that both the rhythm and pitches of the theme representing the baker's dream are based on the Egyptian words for bread: Aish Baladi (A-E...B-A-D...). Both of the Pharaoh's dreams are represented by 7-bar phrases in 7/4 time.

— Lawrence Golan

Biographies

Lawrence Golan is an American conductor, violinist, composer, author, and educator whose career bridges professional performance and conservatory training. He serves as Music Director and Conductor of the York Symphony Orchestra in Pennsylvania and the Yakima Symphony Orchestra in Washington. At the University of Denver's Lamont School of Music, he conducts the Lamont Symphony Orchestra and Opera Theatre, directs orchestral studies, leads the graduate conducting program, and serves as Professor of Orchestral Conducting. He is also Music Director Laureate of the Denver Philharmonic Orchestra, following an eleven-year tenure as its Music Director.

A native of Chicago, Golan began his professional career as a violinist. He served as Principal Second Violinist of the Honolulu Symphony Orchestra and later spent eleven years as Concertmaster of the Portland Symphony Orchestra. He has appeared as a soloist with orchestras including the Chicago Symphony Orchestra.

Golan earned bachelor's and master's degrees from Indiana University and a Doctor of Musical Arts in violin performance and orchestral conducting from the New England Conservatory. His advanced conducting training included the Leonard Bernstein Conducting Fellowship at Tanglewood and a conducting fellowship at the Aspen Music Festival.

His work has taken him to orchestras, opera companies, and ballet companies across twenty-eight U.S. states and twenty-four countries. His distinctions include ten ASCAP Awards, five Global Music Awards, three American Prize awards, three *DownBeat Magazine* awards, and the University of Denver's 2021 Distinguished Scholar Award. He is also an active recording artist and the author of Score Study Passes for professional conductors.

Sebastián Jiménez is a Colombian orchestral and opera conductor whose work spans symphonic, operatic, and educational settings in the United States, Europe, and Latin America. At the University of Denver, he serves as Assistant Conductor of the Lamont Symphony Orchestra while completing an Artist Diploma in Orchestral Conducting. He is also Associate Conductor of the Denver Philharmonic Orchestra.

Jimenez serves as assistant to Andrés Orozco-Estrada, Principal Conductor of the Swedish Radio Symphony Orchestra and General Music Director of the Cologne Opera, for engagements in the United

States. His guest-conducting experience includes appearances with the National Symphony Orchestra of Colombia, Filarmónica de Cali, Panama City Symphony Orchestra, and Cyprus Symphony Orchestra. His professional training has included work with the Filarmónica Joven de Colombia in Germany, the RAI National Symphony Orchestra in Italy, the Vratsa Symphony Orchestra in Bulgaria, and the Wisconsin Chamber Orchestra in the United States.

Previously, Jimenez served as Music Director of the Florida State University Summer Opera and held positions as Assistant, Associate, and Principal Conductor of the University Symphony Orchestra, Philharmonia, and opera productions. He received Third Prize at Colombia's First National Conducting Competition with the National Symphony Orchestra of Colombia.

Jimenez holds a Doctor of Musical Arts from the University of Wisconsin–Madison, a Master of Music from Florida State University, and a Bachelor of Music in orchestral conducting and piano performance from Pontificia Universidad Javeriana in Bogotá, Colombia. He has also taught conducting, music history, and Italian language at the university level. His work reflects a commitment to performance, scholarship, and musical education.

Philippe Raskin is a Belgian pianist, educator, and artistic director whose international career encompasses solo performance, chamber music, teaching, and competition leadership. Born in Brussels, he began studying piano at an early age and entered the Royal Conservatory of Brussels at sixteen, working with Jean-Claude Vanden Eynden. He graduated with highest honors and continued his training at the Queen Elisabeth Music Chapel, where he completed advanced studies while earning a master's degree in piano and chamber music.

Raskin later studied at Madrid's Escuela Superior de Música Reina Sofía with Dmitri Bashkirov and Claudio Martínez Mehner, receiving the institution's Sobresaliente distinction. He also earned a specialization diploma from the Strasbourg Conservatory and developed his artistry through work with musicians including Leon Fleisher, Vincenzo Balzani, Ralf Gothóni, Johannes Meissl, and Hatto Beyerle.

A prizewinner at several international competitions, Raskin has appeared as a recitalist, chamber musician, and orchestral soloist in major venues including the Musikverein in Vienna, the Berlin Philharmonie, and the Grand Hall of the Moscow Tchaikovsky Conservatory. His career has taken him throughout Europe and to concert and educational engagements across several continents.

Alongside performing, Raskin has established a substantial pedagogical profile. He founded his own piano school in 2009 and has taught or served on international faculties in Brussels, Brescia, Paris, and Vienna. He regularly presents masterclasses and adjudicates international competitions. Raskin is Artistic Director of the César Franck International Piano Competition in Brussels and has also directed festivals devoted to chamber music and piano performance for young artists.

Stephanie Shih-yu Cheng is a Taiwanese-American pianist and educator who serves as Teaching Professor of Piano and Chair of the Keyboard Department at the University of Denver's Lamont School of Music. A member of the Lamont faculty since 2015, she teaches piano, coaches chamber music, and helps shape the school's keyboard curriculum and artistic life. She is also a Steinway Artist and was inducted into the Steinway & Sons Teacher Hall of Fame in 2025.

Cheng has appeared at prominent venues including Carnegie Hall's Weill Recital Hall, Tokyo Opera City, the National Gallery of Art in Washington, D.C., the National Concert Hall in Taipei, and Chicago's Dame Myra Hess Memorial Concerts. Her performances have been broadcast by National Public Radio, WFMT, Nippon Television, Radio Video Mediterraneo, and MSNBC.

Her discography includes *Ravel: Masterworks for the Piano* on Centaur Records and *License to Thrill* on Summit Records. She has collaborated with musicians including Leon Fleisher and Sara Davis Buechner.

Cheng earned her Bachelor and Master of Music degrees from the Peabody Conservatory, where she studied with Ann Schein and received the Rose Marie Milholland Award. She later completed a Doctor of Musical Arts at Stony Brook University under Gilbert Kalish. Her honors include France's Prix-Ville de Fontainebleau, presented by Philippe Entremont.

Before joining DU, Cheng taught at the Manhattan School of Music Precollege, the City University of New York, and the American University of Kuwait. She remains active internationally as a recitalist, masterclass teacher, competition adjudicator, and advocate for young musicians.

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Mervine & Rich Jazz Small Groups

Williams Recital Salon

Free admission, no ticket required

Sunday, October 11, 4:30 p.m.

Faculty Recital: Tatiana Mayfield Brown, jazz voice

Hamilton Recital Hall

\$15 admission, FREE for students

Tuesday, October 13, 7:30 p.m.

Indigenous People's Day Celebration

Hamilton Recital Hall

Free admission, no ticket required

Wednesday, October 14, 7:30 p.m.

Lamont Wind Symphony with Lamont Chorale

Gates Concert Hall

\$8 parterre, \$3 general admission

Friday, October 16, 5:00 p.m.

Heller & Santiago Jazz Small Groups

Williams Recital Salon

Free admission, no ticket required

Sunday, October 18, 4:30 p.m.

Faculty Recital: Basil Vendryes, viola & William David, piano

Hamilton Recital Hall

\$15 admission, FREE for students

Friday, October 23, 11:00 a.m.

Masterclass: Audrey Oden, classical guitar

Hamilton Recital Hall

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2pm, Saturday - October 10

Montview Boulevard Presbyterian Church
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Young Musician Prelude
Concert at 1:45pm

Claude DEBUSSY:

Sonata for Violin and Piano

Mel BONIS:

Violin Sonata in F# minor, Op. 112 (1914)

Lili BOULANGER:

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Cesar FRANCK:

Sonata for Violin and Piano



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