

BEETHOVEN'S FIFTH



70th Anniversary
ARAPAHOE
PHILHARMONIC™
Symphony of the Rockies

MARCH 1, 2024
7:30PM

LONE TREE ARTS CENTER

Devin Patrick Hughes
Artistic Director & Conductor

Overture No. 1

Louise Farrenc (1804-1875)

Violin Concerto

Pyotr Ilyich Tchaikovsky (1840-1893)
featuring Terence Tam, violin

Allegro moderato
Canzonetta: Andante
Finale: Allegro vivacissimo

••••• INTERMISSION •••••

DAES (Lone Tree Arts Center Lobby)

Performance by Emerging Young Artists Jazz Quintet

Symphony No. 5

Ludwig van Beethoven (1770-1827)

Allegro con brio
Andante con moto
Scherzo. Allegro
Allegro

Thank You To Our Sponsors!



Thank You To Our Major Supporters!

Symphony

\$10,000+

Anonymous
Gehlbach Family Fund

Concerto

\$5,000+

Anonymous
Eugene Belz
Sam and Loretta Chang Family
Keller Family Fund

Overture

\$500-\$4999

Anonymous
David Conder
Jaimie Devers
Damian Eddy
Thomas Haller
Devin and Molly Hughes Family
Robert and Susan Kleimann
Leninger Family
Bess, LuLu, & Declan Scully
The Wendy Seymour Living Trust
Snyder Family
Tipton Family Foundation
Chris Tyrell
Steven Wolf

Thank You To These Sustaining Members!

Nancy Alterman
Travis Bockenstedt
Sam and Loretta Chang Family
Jane Clift
Damian Eddy
Kristin and Dugg Duggan Family
Devin and Molly Hughes Family
Robert and Susan Kleimann
Bess, LuLu, & Declan Scully
Kathleen Stevens
Elinor Towler

Join Us!

Support the Arapahoe Philharmonic!
Donate and be a part of our musical journey.

Monthly or one-time gifts welcome.

<https://givebutter.com/arapahoephil>



The Good, the Bad, & the Music

Discovery Concert

A notorious bandit holds the show hostage and "Best Conductor of the West" contest restores order.

April 5, 2024 11AM

Hope United Methodist Church



Symphony of The Rockies Gala

This spectacular event features dining, dancing, and the chance to contribute to the vibrant future of one of the region's musical treasures.

Spring Date/Time/Location TBD



Stars & Stripes Forever

Celebrate Independence Day at Breckenridge Brewery for amazing fireworks, great food & beer, and patriotic music for the ages! You'll hear a mix of movie melodies and classical pieces, ending, of course, with Tchaikovsky's stirring 1812 Overture and the best fireworks show in Colorado!

July 3, 2024 8PM

Breckenridge Brewery

FEATURED SOLOIST

Terence Tam

Consistently praised for his intense musicality and impressive technique, Canadian violinist Terence Tam has performed in Canada, the U.S.A, Australia, Europe and Japan as a recitalist and chamber musician.



He has also appeared as a soloist with orchestras in Europe, Australia and across Canada including the Montreal Symphony Orchestra, the Toronto Symphony Orchestra, the National Arts Centre Orchestra, the Victoria Symphony and Symphony Nova Scotia. His performances have been heard on Canadian and Australian national radio and television. Tam made his New York debut at Carnegie Recital Hall in 1994 and his Paris concerto debut in 2000 playing the Ligeti violin concerto with the Academy of 20th Century Music Orchestra. His CD recording of Dutch composer Wim Zwaag's violin concerto was chosen as one of CBC In Concert's best classical recordings of 2011.

Currently concertmaster of the Victoria Symphony, he also previously held this prestigious position with the Adelaide Symphony Orchestra in Australia and Symphony Nova Scotia in Canada. An active chamber musician, Tam's performances have taken him to the Sarasota, Ravinia, Meadowmount, Banff, Aspen, Encore, Hamptons, Scotiafest and La Conner music festivals. He has collaborated with musicians from the Juilliard, St. Lawrence, Ying and Pacifica string quartets. In recent seasons he has been featured as guest violinist at the Montreal Symphony's 'La Viree Musique' festival, the Sweetwater Festival in Ontario, Music in the Morning in Vancouver, the New Brunswick Summer Music Festival, the St. Cecilia Concert Series in Halifax, the 35th International Viola Congress in Australia and at the Eine Kleine Summer Music Festival in Victoria.

Tam has been a top prizewinner of multiple international and national competitions including the Pierre Lantier International Violin Competition in Paris, the Rameau International Violin Competition, the CBC Young Artist's Competition, the Montreal Symphony Orchestra Standard Life Competition and the Canadian Music Competition. Tam is also a recipient of numerous grants from the Canada Council for the Arts as well as the Chalmer's Foundation of the Ontario Arts Council.

Tam studied at the Glenn Gould School of Music Toronto where he completed a double major with full scholarships in violin and piano. Subsequently, he pursued post-graduate studies at the Peabody Institute of Music in Baltimore as well as the Hochschule fur Musik "Hanns Eisler" in Berlin, Germany.

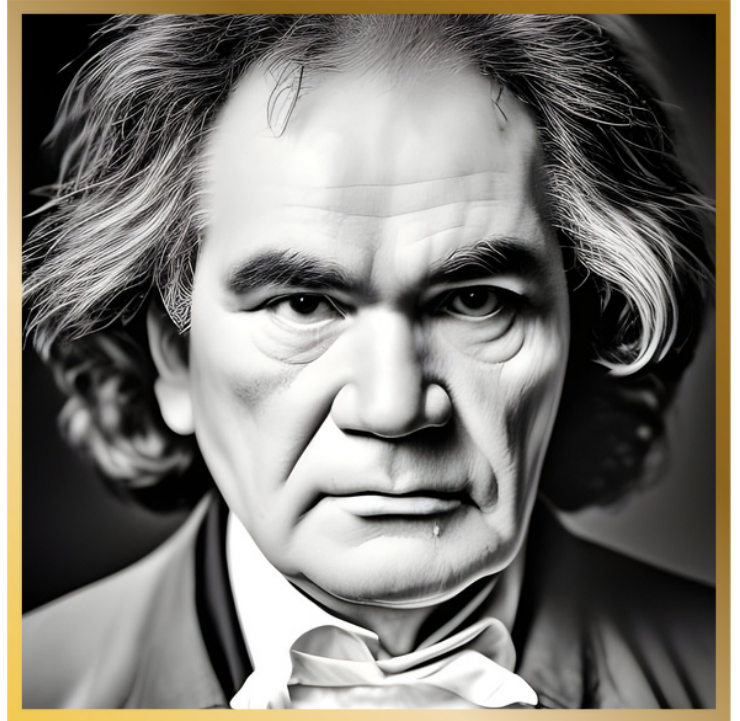
Tam regularly gives masterclasses and chamber music coachings across Canada. He is a faculty member of the annual summer Symphonic Orchestra Academy of the Pacific in British Columbia and has also taught at the Elder School of Music at the University of Adelaide.

<https://terencetam.ca/>

FEATURED COMPOSERS

Ludwig van Beethoven

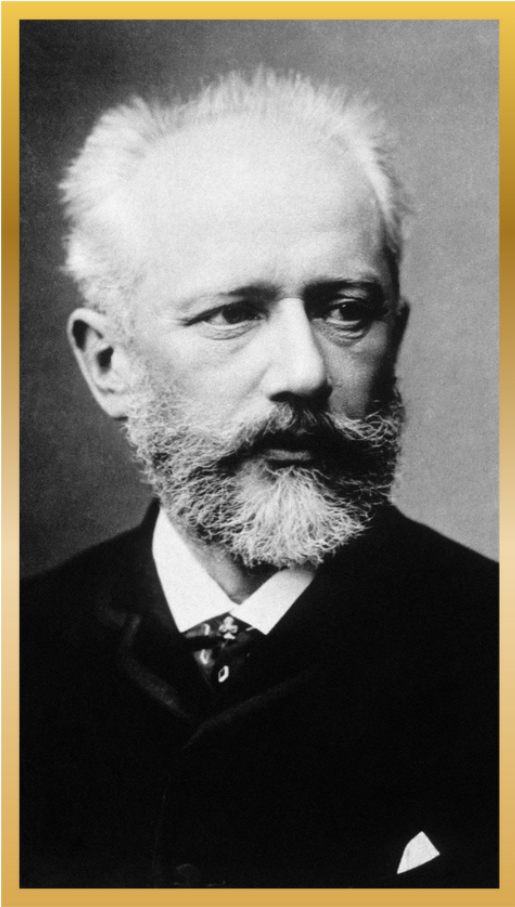
Ludwig van Beethoven, born in 1770 in the city of Bonn, Germany, emerged as a musical force who would reshape the boundaries of classical music. His life, marked by a relentless pursuit of musical innovation amidst personal challenges, tells a story of perseverance and creative triumph. Beethoven's early musical education, guided by his father Johann and later, more notably, by Christian Gottlob Neefe, laid the groundwork for his future as a composer and pianist. His move to Vienna in his early twenties placed him in the heart of Europe's musical capital, where he studied under Haydn and gained renown for his virtuosic piano playing and original compositions.



Beethoven's compositional journey is often divided into three periods, each showcasing a distinct evolution in style and complexity. It was in his "middle" period that he composed the iconic Symphony No. 5 in C minor, Op. 67, a work that encapsulates the struggle and triumph that characterized much of his life. Premiered in 1808, the Fifth Symphony is particularly famous for its initial four-note motif, a powerful musical idea that Beethoven transforms across the symphony's four movements. This motif has been interpreted as a representation of fate, a theme that resonated with Beethoven, especially as he confronted his deteriorating hearing—a condition that profoundly affected his personal and professional life.

Despite his hearing loss, Beethoven continued to compose, his later works reflecting a deep introspection and innovation that would influence generations of composers. His ability to convey complex emotions and ideas through music, as exemplified in the Fifth Symphony, solidified his status as one of the great composers. Beethoven's life and work stand as a testament to the enduring power of art to overcome adversity, and his symphonies, particularly the Fifth, remain central to the classical music repertoire, celebrated for their emotional depth and structural brilliance.

FEATURED COMPOSERS



Pyotr Ilyich Tchaikovsky

Pyotr Ilyich Tchaikovsky, a luminary in the realm of classical music, was born in 1840 in the Russian town of Votkinsk. His profound contributions to the musical canon are marked by an unparalleled ability to fuse the rich traditions of Russian music with sophisticated Western classical forms. Tchaikovsky's early inclination towards music was cultivated despite initial familial hesitations, leading him to the Saint Petersburg Conservatory, a decision that would set the stage for his illustrious career.

Throughout his life, Tchaikovsky navigated personal challenges and societal pressures with a resilience that found its voice in his compositions. His works, spanning ballets, operas, and orchestral pieces, are celebrated for their emotional depth and melodic inventiveness. Among these, the Violin Concerto in D major, Op. 35, stands out for its lyrical beauty and technical challenges, albeit initially met with skepticism for its demanding virtuosity.

Tchaikovsky's legacy is not merely in his compositions but in his ability to convey profound human experiences through music, bridging cultural divides. His passing in 1893 left a void in the world of classical music, but his body of work continues to inspire and move audiences around the globe, testament to the enduring power of his artistic vision.

Louise Farrenc

Louise Farrenc, born in 1804 in Paris, France, emerged as a pioneering figure in the 19th-century classical music scene, a time when female composers were often overshadowed by their male counterparts. Farrenc's journey in music began with a profound education at the Paris Conservatory, where she not only honed her skills in piano and composition but later joined its esteemed faculty, breaking gender barriers as she did so.

Throughout her career, Farrenc navigated the challenges of her era with grace and determination, earning respect and admiration for her compositions. Her body of work, rich with chamber music, symphonies, and character pieces for piano, reflects a deep commitment to the classical form while imbuing it with her unique voice. Among her notable works, Overture No. 1 stands out for its dynamic structure and melodic inventiveness, showcasing Farrenc's mastery of orchestral writing and her ability to command the listener's attention.

Despite facing the societal constraints of her time, Farrenc's legacy as a composer and educator endures, her music a testament to her resilience and creativity. Her contributions to classical music, including the esteemed Overture No. 1, continue to be celebrated for their beauty and technical prowess, securing her place in the annals of music history.



Music Notes

SYMPHONY NO. 5 - Ludwig van Beethoven (1770-1827)

Ludwig van Beethoven's journey with his Fifth Symphony, composed between 1804 and 1808, was deeply intertwined with his personal adversities, notably his progressive hearing loss. This period was marked by intense emotional turmoil for Beethoven, as he wrestled with the reality of his condition, which he poignantly articulated in the Heiligenstadt Testament of 1802. Despite these personal challenges, the Fifth Symphony emerged as a testament to resilience, with its powerful motifs and themes reflecting a narrative of triumph over struggle. This period also coincided with significant political upheaval in Europe, including the Napoleonic Wars, which saw Vienna, Beethoven's home, under considerable strain. The symphony's dramatic motifs and eventual victorious tones can be perceived as mirroring the broader societal and political conflicts of the era.

The premiere of the Fifth Symphony on December 22, 1808, in a cold Theater an der Wien, was part of an extensive program that also introduced several other Beethoven works. Despite the less-than-ideal premiere conditions, the symphony soon gained acclaim, with critics like E.T.A. Hoffmann recognizing its groundbreaking approach to thematic development and orchestral integration. Beethoven's innovative use of a recurring four-note motif throughout the symphony's movements created a new level of structural unity, while the expanded orchestration added dramatic depth. Over time, the Fifth Symphony has transcended its initial reception to become a cornerstone of classical music, celebrated for its profound expression of the human spirit's resilience and its significant role in the evolution of the symphonic form.

I. Allegro con brio

The symphony opens with the iconic four-note motif, short-short-short-long, often interpreted as "fate knocking at the door." This motif, consisting of three Gs followed by a prolonged E-flat, is not just a theme but the genetic code of the entire symphony, undergoing transformations and reappearances throughout the piece. The first movement, in sonata form, is characterized by its dramatic and relentless energy. The exposition introduces the primary and secondary themes, both derived from the initial motif, setting a tense and urgent tone. The development section intensifies this drama, exploring the motif in various keys and textures, while the recapitulation brings back the themes in a more triumphant setting, leading to a coda that reaffirms the symphony's C minor tonality with power and finality.



Music Notes Continued...

II. Andante con moto

In contrast to the first movement's intensity, the second movement, *Andante con moto*, offers a more lyrical and reflective character. It features a double variation form, alternating between two main themes. The first theme is serene and song-like, introduced by the violas and cellos, providing a moment of calm and introspection. The second theme, more march-like in character, is introduced by the woodwinds, adding a contrasting sense of forward motion. This movement showcases Beethoven's mastery of variation and development, as he weaves these themes together, creating a rich tapestry of textures and harmonies that convey both tranquility and solemnity.

III. Scherzo. Allegro

The third movement, marked *Scherzo. Allegro*, returns to the symphony's darker, more mysterious tonal landscape. The movement is notable for its use of the scherzo and trio form, a Beethoven innovation that replaces the traditional minuet and trio of classical symphonies. The scherzo section is built around a playful, yet ominous theme that seems to dance around the symphony's opening four-note motif. The trio provides a contrasting middle section, featuring a lyrical horn call that offers a brief, pastoral respite. The return of the scherzo brings back the movement's initial energy, leading directly into the final movement without pause, creating a sense of anticipation and continuity.

IV. Allegro

The finale, marked *Allegro*, bursts forth with a triumphant C major chord, dispelling the shadows of the preceding movements. This movement is a jubilant and victorious culmination of the symphony's journey from darkness to light. The main theme is expansive and heroic, featuring a prominent role for the brass section, symbolizing victory and liberation. The use of variation and fugal techniques throughout the movement showcases Beethoven's contrapuntal skills, adding to the complexity and richness of the musical discourse. The symphony concludes with a prolonged coda, where the triumphant theme is presented with grandeur and majesty, bringing the symphony to a powerful and uplifting close.



Music Notes Continued...

VIOLIN CONCERTO - Pyotr Ilyich Tchaikovsky (1840-1893)

Pyotr Ilyich Tchaikovsky's Violin Concerto in D major, Op. 35, stands as one of the most beloved and challenging pieces in the violin repertoire, composed in 1878 during a period of intense personal crisis and creative flourishing for the composer. Written in Clarens, Switzerland, where Tchaikovsky sought refuge and recovery after a tumultuous marriage and subsequent nervous breakdown, the concerto was dedicated to his friend, the violinist Iosif Kotek, who provided technical advice during its composition. Initially, the concerto faced criticism for its perceived technical demands and unconventional structure, with the renowned violinist Leopold Auer deeming it unplayable. Despite its rocky inception, the concerto has since been embraced for its lush melodies, emotional depth, and virtuosic brilliance, becoming a staple of the violin literature.

I. **Allegro moderato**

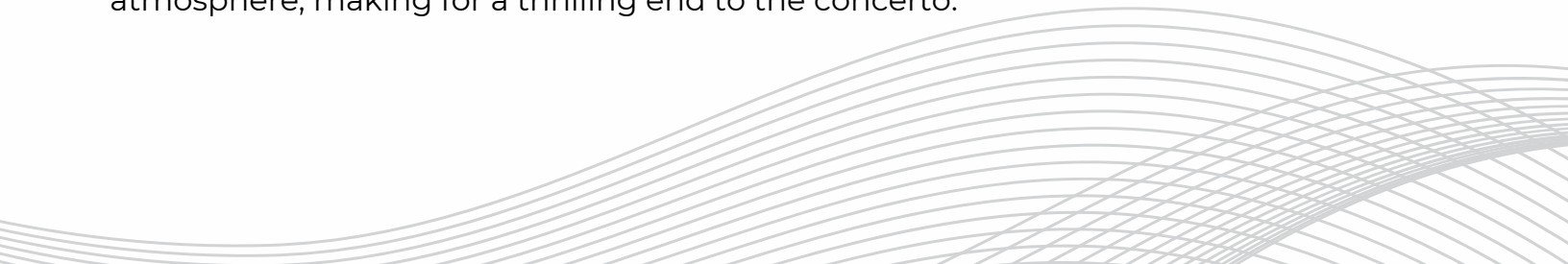
The concerto opens with a brief orchestral introduction that sets a serene backdrop before introducing the violin with a rich, lyrical theme. This movement is characterized by its expansive melodies, technical passages, and the interplay between soloist and orchestra. The development section ventures into more dramatic territory, showcasing the violin's virtuosic capabilities through intense passages, double stops, and high-flying scales, culminating in a cadenza that allows the soloist to display their technical and expressive skills before a recapitulation of the main themes.

II. **Canzonetta: Andante**

The second movement, "Canzonetta," provides a contrast to the exuberance of the first with its gentle, song-like quality. This movement is notable for its lyrical simplicity and emotional depth, featuring a tender melody that showcases the violin's singing qualities. The mood is introspective and melancholic, with a central section that introduces a minor-key theme, adding a touch of drama before returning to the tranquil main theme.

III. **Finale: Allegro vivacissimo**

The concerto concludes with a lively and spirited finale, marked by folk-inspired rhythms and melodies that reflect Tchaikovsky's love for Russian musical themes. This movement is a dazzling display of technical prowess, with rapid passages, energetic rhythms, and a joyful character that drives towards an exhilarating conclusion. The interplay between the solo violin and the orchestra adds to the festive and triumphant atmosphere, making for a thrilling end to the concerto.



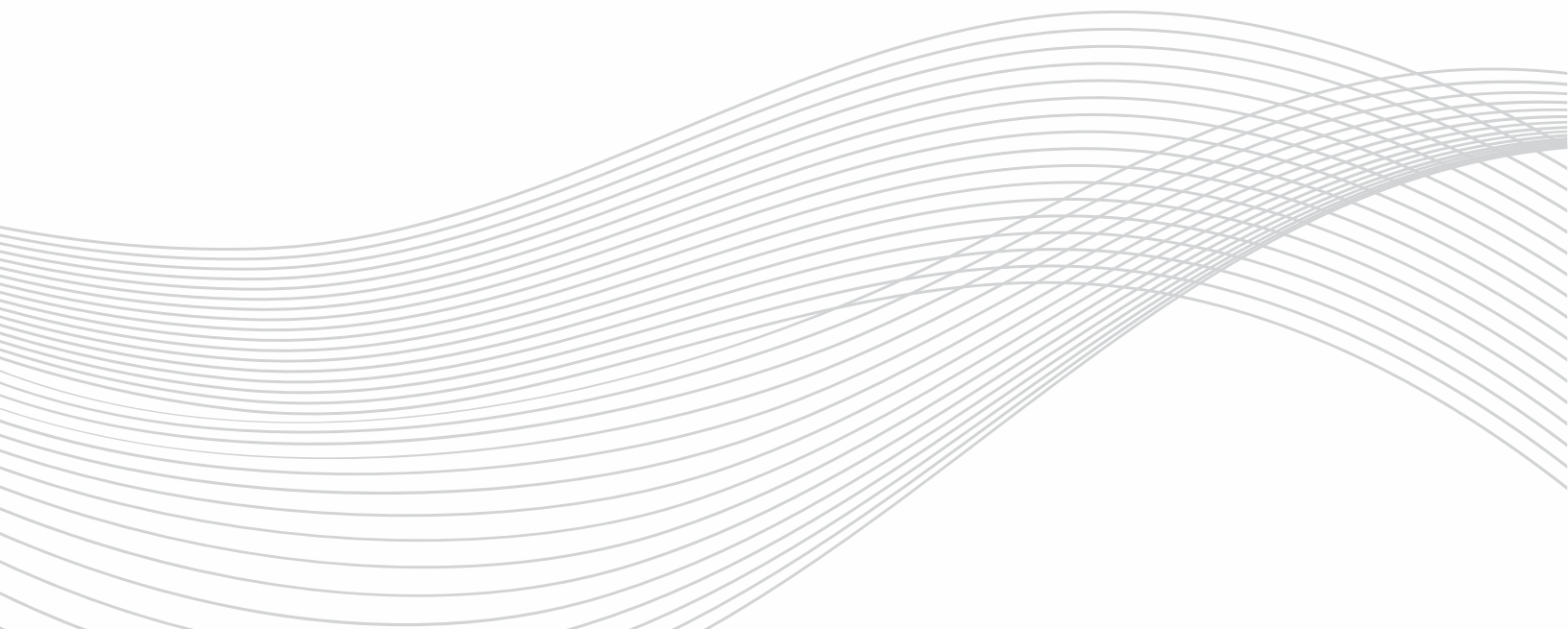
Music Notes Continued...

Overture No. 1 - Louise Farrenc (1804-1875)

Louise Farrenc, a distinguished French composer and pianist of the 19th century, carved a unique place for herself in a predominantly male-dominated classical music world. Born in Paris in 1804, Farrenc was not only a prolific composer but also a respected professor of piano at the Paris Conservatory for over three decades, a rare position for a woman at the time. Her compositional output, which includes chamber music, piano works, and symphonies, reflects a deep understanding of classical forms and a keen melodic sense, drawing inspiration from the likes of Beethoven and Mendelssohn.

One of Farrenc's notable orchestral works is her Overture No. 1 in E minor, composed in the mid-19th century. Unlike symphonies or concertos that are structured in multiple movements, an overture is typically a single-movement orchestral piece that serves as an introduction to an opera, ballet, or a standalone concert piece. Farrenc's Overture No. 1 is of the latter variety, encapsulating the essence of a full-scale work within a concise format.

The Overture No. 1 is characterized by its dramatic opening, featuring bold, minor-key chords that immediately capture the listener's attention. This is followed by a lyrical theme that showcases Farrenc's melodic craftsmanship, weaving a tapestry of orchestral colors and textures. The piece transitions through various moods and motifs, including a more serene middle section that provides contrast to the opening's intensity. The overture culminates in a vigorous finale, revisiting the initial themes with added vigor and complexity, leading to a compelling and satisfying conclusion. While Overture No. 1 does not have distinct movements like a symphony or concerto, its structure demonstrates Farrenc's skillful development of thematic material and her ability to create a sense of narrative and emotional journey within a single, cohesive piece. Farrenc's music, including the Overture No. 1, stands as a testament to her remarkable talent and an important contribution to the 19th-century classical repertoire, deserving of wider recognition and appreciation.



OUR CONDUCTOR

Devin Patrick Hughes



Highly regarded for his exhilarating score interpretations, advocacy for music accessibility, innate passion, and entrepreneurial vigor, Devin Patrick Hughes is an American orchestral and operatic conductor of Irish and Guatemalan descent. He is concurrently serving as Artistic Director and Conductor of the Arapahoe Philharmonic and the Boulder Symphony. Previously he has held artistic leadership positions with the Northwest Florida Symphony Orchestra, Santa Fe Youth Symphony Association, Denver Young Artists Orchestra, and Denver Philharmonic Orchestra.

Devin was invited to the Antal Dorati Conducting Competition and featured in Maestro, the Solti International Conducting Competition as a semifinalist in Budapest. He was the only American selected with eleven other conductors worldwide to compete in the Toscanini International Conducting Competition, and was a conducting fellow at the American Academy of Conducting at Aspen. He has conducted orchestras across North America and Europe including the Winnipeg Symphony, Colorado Symphony, Des Moines Symphony, Fort Wayne Philharmonic, Salina Symphony, Rochester Philharmonic, San Antonio Symphony, Green Bay Symphony, Filarmonica Arturo Toscanini, and Orchestra of the Hungarian State Opera.

Devin has created multiple programs connecting orchestras to their communities including the Virtual Virtuoso Series & Music Connects Series, partnering with organizations such as Balfour Senior Assisted Living and Community Food Share to produce performances and dinners both virtually and live. In addition to producing outdoor and drive-in concerts, including Boulder Arts Outdoors, Brass in the Park-ing Lot, and the world-renowned Takács Quartet, Devin can be heard on One Symphony, his new podcast amplifying the voices of composers and other artistic entrepreneurs.



CONCERTMASTER

Rebekah Durham



Rebekah Durham joined the Arapahoe Philharmonic as Concertmaster in February 2023. She has performed with the Arapahoe, giving a stunning performance of Vivaldi's "Winter" and a gorgeously lyrical performance of "Scheherazade" in 2022. Rebekah's musicianship, leadership, and commitment to our mission and our community make her a perfect addition to our team! Rebekah began playing violin at age four in her hometown of Midland, Texas. A dedicated classical violinist all her life, she holds a Bachelor degree and an Artist Diploma from University of Denver as well as a Master's degree from Juilliard. She has served as concertmaster with many ensembles including the National Repertory Orchestra and was featured as a soloist with the NRO as well as with many local orchestras including the Denver Philharmonic, the Niwot Timberline Symphony, and the Lamont Symphony.

Rebekah has also performed non-classical music extensively over the past ten years. She was a member of San Fermin, a Brooklyn-based indie band, and with them she toured the USA, Canada, and Europe with artists such as Alt-J, Courtney Barnett, Sam Amidon, and Son Lux. Rebekah has a passion for bluegrass and string band music and was a member of local bluegrass band Ginny Mules with whom she performed at Grey Fox Bluegrass Festival, Arise Festival, and Durango Meltdown. Since 2019 she has been a member of Ragged Union, a string band whose new record Round Feet, Chrome Smile was released on September 30, 2022. She enjoys a wide variety of freelance opportunities such as teaching violin students, playing hundreds of select events each year, and playing with the Colorado Symphony as a substitute violinist.



Emerging Young Artist

DAES Jazz Quintet

The Pulse of Young Denver Jazz

DAES, an ensemble of dedicated jazz aficionados, embodies the spirited legacy and future promise of jazz in Denver. This quintet, comprised of both past and present Denver School of the Arts scholars, showcases musicians aged 15 to 18 who are fervently pushing jazz's creative boundaries.

At the heart of Denver's jazz scene, DAES holds a monthly residency at the recently rejuvenated El Chapultepec, a venue steeped in jazz lore. The ensemble consists of the vibrant Elias Earl on vibraphone, the rhythmic dynamo Declan "GOLDICHOPS" Scully on drums, the melodious Scarlet Before-Horses at the piano, the steady Aesop Pelta-Tiller on bass, and the soulful Gwen Parney on saxophone, when she's not studying piano at Berklee College of Music, in Boston.

This accomplished group shares accolades such as being members of the distinguished Herbie Hancock Institute of Jazz. Their association with the ONEDenver, a Denver-based non-profit dedicated to preserving and promoting the city's history, cultural identity, and community through unique programming, has also played a pivotal role in solidifying their position as resident artists at El Chapultepec.

The ensemble's artistry has caught the ear of Denver's jazz community; listeners can look forward to the upcoming release of their first album, set to be released this spring.

Join DAES as they breathe fresh life into Denver's jazz tapestry.



OUR MUSICIANS

Arapahoe Philharmonic - Symphony of the Rockies

Violins 1

Rebekah Durham, Principal
Laura Anderson Schleiger
Christina Johnson
Chloe Schans
Peter Kennedy
Hunter Parsinen
Victoria Martinez
Stephanie Garvery



Violins 2

Laura Johnson, Principal
Olasuyi Ige
Laena Batchelder
Crystal Rose Schneckenburger
Gavonne Goodwin
Johanna Campos
Jamie Devers

Violas

Heidi Synder, Principal
Lindsay Genadak
Lacey Kesterke
Chris Loring
Taylor Sapanra
John Leininger
Maddie Hubler

Cello

Quentan Milliner, Principal
Avery Smith
Joesph Engel
Ava Camilo
Lee Griffith
Jessica Kordizel



Bass

Jake Thurston, Principal
Domi Edson
Bailey Bennet
Thomas Virtue

Flute

Evelyn Rutenberg, Principal
Lauren Habenicht
Jenna Rossi

Oboe

Virginia Limbird, Principal
Heather Merrill

Clarinet

Jason Richard Olney, Principal
Randel Leung

Bassoon

CyungSun Im, Principal
Nicholas Lengyel
Sam Macken

Horn

Derrick Rassiner, Principal
Matt Tavera
Alex Lind
Jonathan Westerfield

Trumpet

Anthony Zator, Principal
Garrett Thomas



Trombones

Corey Nance, Principal

Doug Tidaback

Andrew Rogowski

Percussion

Rhys Hanson



What We Do

We believe in the transformative power of music. For seven decades, we've been more than just performers: we're educators and community builders.

For The Children

Discovery Concerts

Our Discovery Concerts captivate young minds, moving classrooms to concert halls, and build the future generation of music lovers.

We put the creative act directly into the hands of all who attend, sparking a lifelong relationship between kids and the orchestra. With engaging music and performers, we bring children in touch with their emotions and allow them to sing and dance. We have petting zoos to allow them to touch and feel and make the music physical.

In the past, we've partnered with the Japanese Arts Network to engage in an Asian folk tale, Tamiko and the Magic Violin. We've created original shows like Treasure of Sound with children singing lustily, The Pirate's Life for Me. And ensure that teachers have plenty of materials to prepare their students.

This year, we have two separate Discovery Concerts. On December 16, our Holly Jolly Family Concert brought singalongs of holiday classics from Jingle Bells to Frosty and Rudolph to Felix Navidad. Our second Discovery Concert - The Good, The Bad, & The Music - is April 5 and is open to classrooms from schools in Arapahoe and Douglas counties as well as the greater Metro area. We are also doing a special performance of The Good, The Bad, & The Music at Clayton Elementary School on May 5th. This performance is a western theme complete with bandits and cowpokes!

For ticket inquiries or to host a Discovery Concert at your school or venue, [contact us!](#)

School Music Assemblies

We bring the joy of music making and learning to you! Small groups of AP musicians visit schools and community centers to present concerts that will educate, entertain and teach children and youth about classical music and orchestral instruments. If you are interested in hosting a music assembly at your school or community center, [contact us!](#)



Student Musician Mentoring

We provide coaching to the Continental League and the Aurora Public Schools Honors Orchestra and Band. To have our artistic staff and musicians attend your school, or provide mentoring, please contact us at office@arapahoe-phil.org.

Emerging Young Artist Program

Our highly competitive program touches the future of music. Selected students are talented musicians and composers from the Denver Metro area. We integrate them with the orchestra to experience the power and beauty of playing in a professional symphonic performance. We often showcase our emerging artists in solo or group performances during pre-concert and special events. Selected students are offered 3-4 events during the year in addition to mentoring by our inspiring musicians and charismatic music director.

Many of these talented emerging artists use our Program as a stepping stone into other prestigious music programs, such as the Herbie Hancock Institute of Jazz and the Boulder Symphony and Music Academy Summer Camps. Our emerging artists have attended Eastman School of Music, Lamont School of Music at the University of Denver, as well as Juilliard and University of Southern California. They go on to develop their own careers in local and national music venues and support other emerging artists as performers, producers, and composers.

Applications require a recommendation from a teacher or a member of the community, submission of an audition, and an interview with the Music Director. We accept applications from January 1 through May 31. For more information, or to make a nomination, [contact us!](#)



Being chosen for the Arapahoe Philharmonic's Emerging Artist program is both an honor and a pivotal moment in our musical journey. It's like a nod from the pros saying they see the hard work we put into our music. This opportunity not only validates the dedication we've poured into our craft, but it also allows us to immerse ourselves deeper into a community that cherishes music as much as we do.

- Declan Scully, DAES

For the Community

The Arapahoe Philharmonic has provided outreach activities throughout the Denver Metro Area for 70 years, with programs such as Senior Living Outreach Performances, Community Partnerships, concerts in the parks, ensembles to play at your events, and more.

Senior Living Outreach

We bring the healing sound of music to provide comfort and joy. In 2023, we served hundreds of residents. To schedule an event at your location, contact us at office@arapahoe-phil.org.

Concerts in the Parks

Venue, schmvenue, we can play anywhere, and we do. Come fall 2024, you'll find us at Centennial Park, complete with food trucks and surprises. On July 3, we'll once again be at the Breckenridge Brewery to celebrate with our Stars and Stripes concert with wondrous music and amazing fireworks. Interested in having a concert at your space? Contact us at office@arapahoe-phil.org.



Community Partnerships

We're proud to partner with Burrell School of Visual and Performing Arts - named after distinguished jazz bassist Charlie Burrell - to support this innovative Aurora school and its talented students. For more information: [Charles Burrell Arts Campus](#)

We also work with **Tall Tales Ranch** in Highlands Ranch to bring both the excitement and the calming influence of music. We also participate in fundraising activities! For more information, [click here](#).

We're always looking for partnerships. Contact us at office@arapahoe-phil.org.



Music on the Go

You may have an event that needs that special touch of music. Our small ensembles are perfect for events of various sizes from weddings to galas to music for dinner parties. We can configure anything from brass quintets to string quartets to soloist harp playing. Contact us at office@arapahoe-phil.org.



About Us

Our mission is to engage, enrich, and nurture our community through musical performance, education, and outreach.

The Arapahoe Philharmonic - the Symphony of the Rockies - is a vibrant space where passion for music transcends age and time, cementing our role as a unifying force and a vibrant hub of musical innovation and education within the community uniting generations through melody. We are a pillar of the South Metro Denver arts community for 70 years - since 1953.

Our History

We were founded by conductor **T. Gordon Parks** (1953 - 1993), who is considered one of the innovative forces in the genre of “volunteer community orchestras.” Maestro Parks founded several community orchestras in the Denver and Boulder areas, a kind of Johnny Appleseed for community orchestras. The Arapahoe Philharmonic was one of his first community orchestras.



Our second music director, **Vincent C. LaGuardia, Jr.**, led the ensemble from 1993 until his passing in 2012. Before leading the Arapahoe-Phil, Maestro LaGuardia was a professor and director at the University of Denver’s Lamont School of Music. Maestro LaGuardia was well-known and appeared in concert with distinguished personalities such as Pearl Bailey, Bob Hope, Dave Brubeck, Louie Belson, Aaron Copland, Doc Severinson, and Arturo Sandoval. He also appeared as guest or principal conductor for several orchestras in Colorado and performed at several national conventions. Maestro La Guardia died on March 9, 2012, while doing what he loved best - conducting the orchestra for the love of music.

Our third music director in 70 years, Maestro **Devin Patrick Hughes**, was appointed in 2013 and has brought a renewed focus on artistic excellence and innovation to the organization. A talented and engaging Conductor, Maestro Hughes takes each audience on a musical journey, filling in tasty details about the composer and the music. Whether with adults or children, Maestro Hughes engages and enriches the experience, taking the stuffy out of classical music and making it relevant and moving for today’s audience. You can hear Devin on One Symphony, his podcast amplifying the voices of composers and other artistic entrepreneurs.



Our Musicians

The orchestra is comprised of professional musicians, pre-professionals, music educators, and talented community members looking for a space to grow and develop. Our members teach in public schools, private schools, high schools, and grade schools. They are computer scientists, programmers, lawyers, and artists. They are united by a passion for performing at the highest level. The Arapahoe Phil attracts top musicians from the front range of Colorado. Our musicians come from all over the United States. In 2022, the orchestra welcomed the multi-faceted performing artist and violinist - Rebekah Durham as only the fourth concertmaster in its 70-year history.



Our Repertoire

We believe that music belongs to everyone, and we embrace all music. Of course, you'll hear the greats of Rachmaninoff, Dvořák, Beethoven, Brahms, Tchaikovsky. But you'll hear the movie greats as well - Max Steiner, John Williams, Bernard Herman, Elmer Bernstein, Leonard Bernstein, Maurice Jarre, John Barry, Christopher Beck, Lin Manuel Miranda - and recognize themes from movies like Frozen, Psycho, Jaws, West Side Story, Encanto. And to leaven the experience, we bring the music of contemporary and experimental composers, like Anna Clyne, Missy Mazzoli, Thea Musgrave, Eric Ewazen, Danny Elfman, Jennifer Higdon, Mason Bates, and Elizabeth Comninellis. Even more, three resident composers - Jack Frerer, Jonathan Bingham, Edgar Girtain - allowed us to share their process and compositions.

Our Venues

The orchestra can be found engaging the next generation of symphonic music champions throughout the front range, including the "best fireworks in Colorado" at Breckenridge Brewery for Independence Day, the most illustrious venues for classical music including Newman Center for the Performing Arts and Lone Tree Arts Center, area schools, churches, synagogues, and outdoor venues including Centennial park.



Our Board of Directors

Our Board of Directors is a working board comprised of volunteers from the community and Principals elected by the orchestra members. Members serve three-year terms. If you are interested in serving as a community member, please contact office@arapahoe-phil.org. We are always looking for dedicated members who can help us build our reputation and fulfill our mission.

Board Officers



Travis Bockenstedt
Chair



Susan Kleimann
President



Damian Eddy
Treasurer



Jaimie Devers
Secretary

Community Board Directors



Travis Bockenstedt



Sam Chang, M.D.



Damian Eddy



Susan Kleimann, Ph.D.

Orchestra Board Directors



Rebekah Durham
Violin, Concertmaster



Quantan Milliner
Cello



Evelyn Rutenberg
Flute



Hillary Schefter
Harp



Heidi Snyder
Viola



Jaimie Devers
Violin



Anthony Zator
Trumpet



Devin Patrick Hughes
Artistic Director



Bess Scully
Executive Director

Leadership