

DVOŘÁK'S NEW WORLD

FEBRUARY 3, 2024 | 7:30PM

LONE TREE ARTS CENTER

Devin Patrick Hughes

Artistic Director & Conductor

Ge Xu (Antiphony)

Chen Yi (b. 1953)

Concierto de Aranjuez

Joaquín Rodrigo (1901-1999)

featuring Masakazu Ito, guitar

Allegro con spirito

Adagio

Allegro

••••• INTERMISSION •••••

DAES (Lone Tree Arts Center Lobby)

Performance by Emerging Young Artists Jazz Quintet

Symphony No. 9

Antonín Leopold Dvořák (1841-1904)

"From the New World"

Adagio – Allegro molto

Largo

Molto vivace

Allegro con fuoco

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Symphony

\$10,000+

Anonymous
Gehlbach Family Fund

Concerto

\$5,000+

Anonymous
Eugene Belz
Sam and Loretta Chang Family
Keller Family Fund

Overture

\$500-\$4999

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Jaimie Devers
Damian Eddy
Thomas Haller
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Robert and Susan Kleimann
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Bess, LuLu, & Declan Scully
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Snyder Family
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Steven Wolf

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Support the Arapahoe Philharmonic!
Donate and be a part of our musical journey.
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<https://givebutter.com/arapahoephil>



Beethoven's Fifth

featuring Terence Tam, violin

Beethoven Symphony no. 5

Tchaikovsky Violin Concerto

Louise Farrenc Overture No. 1

March 1, 2024 7:30PM

Lone Tree Arts Center



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

Masakazu Ito



Masakazu Ito is a critically acclaimed concert guitarist while leading the Colorado School of Mines Philharmonic Orchestra as a music director and conductor since 2022. Following his professional solo debut in Tokyo 1987, Ito won top prizes in seven major international guitar competitions, including the Andres Segovia International Guitar Competition, the Tokyo International Guitar Competition, and the Guitar Foundation of America International Guitar Competition.

A performance of *Concierto de Aranjuez* by Joaquín Rodrigo with the National Repertory Orchestra marked his concerto debut in 1990.

He has a number of recordings to his credit. In particular, London's *Classical Guitar* magazine called his 1998 recording *¡España! Music from Spain* "a recording of depth... most musically satisfying."

The Japanese government has invited Ito to perform solo concerts in honor of two historic milestones – 150 years of US- Japan diplomatic relations in 2003, and the 70th anniversary of the end of World War II in 2015. The latter was attended by the Japanese Ambassador to the United States, and representatives of the U.S. Senate and House of Representatives, among others.

Most recently Ito traveled extensively in Spain giving solo guitar concerts and clinics in November 2019 and May 2022. The highlight of both tours was being a featured solo artist during the Andrés Segovia International Guitar Festival in Segovia's birthplace, Linares.

"Ito displayed conspicuous skill and tonal range... [he] proved himself to be a clean and technically adroit player, whizzing through thorny passages with aplomb." – The Los Angeles Times

"Guitarist Masakazu Ito further contributed to the overall spellbinding performance." – The Denver Post

"The nearly full concert hall was enraptured with the amazing fluidity of Ito's playing... Ito's performance was flawless and beautiful. ...It was just amazing. The crowd rose to its feet and gave Ito rousing applause... Just superb." – Rapid City Journal



FEATURED COMPOSERS

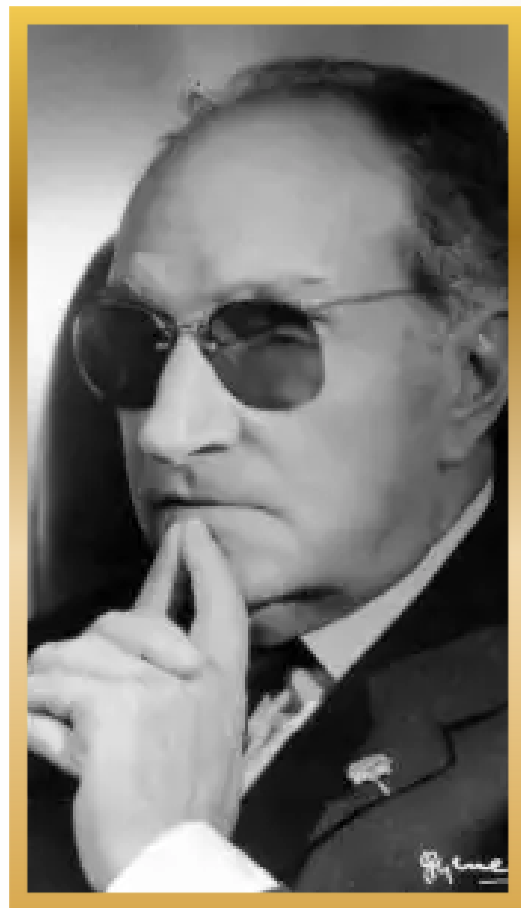
Antonín Leopold Dvořák

Antonín Leopold Dvořák, born in 1841 in Nelahozeves, Bohemia (now Czech Republic), was a distinguished composer known for melding folk elements with classical forms. Growing up in a musically inclined family, Dvořák displayed his musical talent early and honed his skills at the Prague Organ School. His career blossomed in the late 19th century, with his works gaining acclaim for their vibrant rhythms, rich melodies, and infusion of traditional Bohemian and Moravian folk music. Dvořák's masterpieces, including the "New World Symphony," "Cello Concerto," and "American String Quartet," are celebrated for their emotional depth and nationalistic flavor. He spent some years in the United States as the director of the National Conservatory of Music in New York City, where he profoundly influenced American music. Dvořák's contribution to music was immense, leaving a legacy that bridged cultures and enriched classical music with a unique, folk-inspired idiom. He passed away in 1904, leaving behind a rich collection of orchestral, chamber, operatic, and vocal music that continues to captivate audiences worldwide.



Joaquín Rodrigo

Joaquín Rodrigo, born in 1901 in Sagunto, Spain, was a virtuosic composer who left an indelible mark on the world of classical music with his remarkable compositions, despite being blind from the age of three. He studied music under Francisco Antich in Valencia and later in Paris with renowned composers like Paul Dukas. Rodrigo is best known for his enchanting guitar works, particularly "Concierto de Aranjuez," which has become one of the most iconic pieces in the guitar repertoire. This composition, along with others like "Fantasía para un gentilhombre" and "Concierto Andaluz," showcases his ability to blend traditional Spanish folk themes with a contemporary classical structure, creating a unique and evocative style that resonated globally. His works, characterized by lush harmonies and profound emotional depth, have cemented his status as one of the most celebrated Spanish composers of the 20th century. Rodrigo's contribution to the guitar literature especially has elevated the instrument's presence on the concert stage. He passed away in 1999, leaving behind a legacy celebrated for its innovative fusion of traditional and modern elements.



FEATURED COMPOSERS

Chen Yi

Chen Yi, born in 1953 in Guangzhou, China, is a prolific composer who blends Chinese and Western traditions, creating a unique and compelling musical language. A violin prodigy from a young age, Chen Yi was deeply influenced by her cultural heritage, particularly during the Cultural Revolution when she was a violinist and composer in the Beijing Opera Troupe. After the Revolution, she became the first woman in China to receive a Master's degree in composition from the Central Conservatory of Music in Beijing. Her move to the United States for further studies at Columbia University marked a significant turning point, where her compositions started gaining international acclaim. Chen Yi's works, such as "Fu," "Ge Xu," and her Symphony No. 2, are celebrated for their inventive integration of Chinese folk music elements with contemporary Western classical music techniques. Her compositions are not only a bridge between cultures but also a powerful expression of her own experiences and reflections. As a distinguished professor and an influential figure in contemporary music, Chen Yi continues to inspire with her innovative and cross-cultural approach to composition.



Music Notes

SYMPHONY NO. 9 FROM THE NEW WORLD - Antonín Leopold Dvořák (1841-1904)

You know this piece, even if you haven't placed the name. Symphony No. 9 From the New World (1893) is Dvorak's best-known work and has four movements. When you hear the haunting melody of what we know as "Going Home," you may be surprised to learn it is not a Negro spiritual, but rather an original composition by Dvořák. Only in 1922 did William Arms Fisher (a pupil of the master) add lyrics. Neil Armstrong took a recording of it to the moon during the Apollo 11 mission in 1969.

This symphony is known for reflecting Dvorak's recognition of the Bohemian (Czech) rhythms of folk music, but also recognizing the deeply moving influence of Negro spirituals and native American music and myth.

To read more details about Dvorak and about Symphony No. 9., click here for insights from Betsy Schwarm: [New World Symphony | Dvořák's Masterpiece | Britannica.](#)

I. Adagio – Allegro molto

This movement is written in sonata form and begins with an introductory leitmotif in Adagio. This melodic outline also appears in the third movement of Dvořák's String Quintet No. 3 in E ♭ major and his Humoresque No. 1. The exposition is based on three thematic subjects. The first in E minor is notable for its announcing and responsive phrases. The second is in G minor and undergoes a transformation such that it resembles a Czech polka. The exposition's closing theme in G major is known for being similar to the African-American spiritual "Swing Low, Sweet Chariot". The development primarily focuses on the main and closing themes, and the recapitulation consists of a repetition of the main theme as well as a transposition of the second and closing themes up a semitone. The movement is concluded with a coda, with the main theme stated by the brass above an orchestral tutti.

II. Largo

The second movement is introduced by a harmonic progression of chords in the wind instruments. Beckerman interprets these chords as a musical rendition of the narrative formula "Once upon a time". Then a solo cor anglais (English horn) plays the famous main theme in D-flat major accompanied by muted strings. Dvořák was said to have changed the theme from clarinet to cor anglais as it reminded him of the voice of Harry Burleigh. The movement's middle section contains a passage in C # minor evoking a nostalgic and desolate mood which eventually leads into a funeral march above pizzicato steps in the basses. It is followed by a quasi-scherzo that incorporates this movement's theme as well as the first movement's main and closing themes. The Largo is concluded with the soft return of the main theme and introductory chords.

Music Notes Continued...

III. Molto vivace

The movement is a scherzo written in ternary form, with influences from Henry Wadsworth Longfellow's *The Song of Hiawatha*. The stirring rhythm of the first part is interrupted by a trio middle section. The first part is then repeated, followed by an echo in the coda of the first movement's main theme.

IV. Allegro con fuoco

The final movement is also written in sonata form. After a brief introduction, the horns and trumpets declare the movement's main theme against sharp chords played by the rest of the orchestra. The second theme is then presented by the clarinet above tremolos in the strings. The development not only works with these two themes but also recalls the main themes of the first and second movements and a fragment of the Scherzo. Following the recapitulation which begins in the unexpected key of G minor but later corrects itself back to the original key, the movement reaches its climax in the coda, in which materials from the first three movements are reviewed for a final time while the Picardy third is expanded after the orchestra triumphantly plays a "modally altered" plagal cadence. The main theme, especially its occurrence in bar 321, bears a close resemblance to the opening theme of the *Hans Heiling Overture* by Heinrich Marschner.

Source: Wikipedia

CONCIERTO DE ARANJUEZ - Joaquin Rodrigo (1901-1999)

You know this piece too. You've heard parts of it in movies from School of Rock to recordings by Miles Davis. While the first guitar concertos were written at the beginning of the 19th century, it was almost a century later when Joaquin Rodrigo composed what was to become an iconic concerto for Spain's most iconic instrument.

Rodrigo seemed an unlikely choice for the task. Blinded by ophthalmic diphtheria at age three, he had overcome his visual handicap to acquire a first rate musical education. He became a fine pianist. And using a braille notation system, he had also become a promising composer.

Concierto de Aranjuez has the classical concerto's three movements: Allegro con spirito, Adagio, and Allegro. They immediately transport listeners to the Spanish locale with dancelike rhythms and are intended to capture "the fragrance of magnolias, the singing of birds, and the gushing of fountains" in the famous gardens of Aranjuez south of Madrid.

Music Notes Continued...

The first movement is marked *Allegro con spirito*. It starts with the guitar alone strumming an ever louder D major chord, which is played in higher and higher positions on the fretboard. The low “E” string of the guitar has been tuned down a step to “D” to give the chords more resonance and to make it possible to play a D major chord on all six strings. The retuned string also allows low register passagework like the descending D major scale at the end of the guitar’s opening section. For the opening chords of *Concierto de Aranjuez*, the strumming is in a hemiola rhythm in which the second measure crams three strong beats into the same length of time the first measure has two strong beats. Later on the movement introduces a couple of tunes—a staccato melody for the orchestra and a lyrical one for guitar—but the hemiola rhythm recurs frequently and acts as a unifying element.

The *Adagio* second movement is the heart of the concerto. It is centered around a melancholy legato theme introduced by the English horn accompanied by strings and strummed guitar. The guitar then claims the melody for itself. Lacking the English horn’s capacity for sustaining notes, the guitar extends notes of the melody with repeated notes and elaborate ornamentation. The orchestra and soloist then take turns expanding and refining the tune. This dialogue is interrupted twice for solo guitar interludes: an extended passage in the instrument’s lowest register and a virtuosic cadenza. The movement ends quietly after an intense restatement of the theme by the orchestra.

The brief, light-hearted third movement is marked *Allegro*. It seems almost an afterthought to the intense second. Its opening staccato guitar melody sets the mood and becomes the main melody in the rondo-like structure of the movement.

By William F. Long 2016

For more information: [Concierto de Aranjuez | Runyan Program Notes](#)

Music Notes Continued...

GE XU (ANTIPHONY) - Chen Yi (1953 - present)

You probably won't recognize this piece, but it will nonetheless be an experience.

Antiphony is a traditional musical style of singing with a call and response, such as sea shanties or work songs. "Ge Xu (Antiphony)" tries to capture the spirit of the Zhuang minority people in Southern China who gather in the field and sing mountain songs in solo, choir, or antiphonal forms. In place of singing, Chen Yi uses the different groups of the orchestral instruments and creates new voices by having them stretch the limits of the instruments with unusual techniques.

The piece begins with a simple melody in the upper register of the violins, which is soon embellished by the woodwinds. This is then repeated again, although this time it is more developed and uses a range of different harmonic structures until it culminates in a growth of sound on a dissonant chord played by the whole ensemble collectively. The atmosphere drops back once more and the harmonics from the tam-tam can be heard, whilst the upper strings play in extreme octaves. A menagerie of woodwind sounds are heard together, creating quite a frantic aura, and the muted trumpets also add to the bitterness of this.

A rhythmic pattern played by the drums gives the piece some more drive, and a whirlwind of sounds can be heard from wind instruments. The use of dynamics are prevalent here as Yi uses very loud dynamics to signal impending fright, whereas she uses silences and very quiet passages to create and build tension.

The mixture of simple and compound time also makes this work very exciting as the changes typically signal the changes in tempo too, which makes the work erratic and unpredictable. Fanfares from the brass lead into a percussion cadenza. Led by various drums, this section releases a lot of the tension that was felt in the previous section. The woodwinds enter again, all playing sporadic melodies which again create a frantic atmosphere. A syncopated melody is played by brass and strings which proclaims some of the material played thus far.

This theme leads us to the end of the movement where the instruments play in unison in different groups, which reaches a climax and quickly goes silent before a static upper string motif is heard. The bassoon then appears from within the orchestra and starts playing a new melody. There is embellishment from the vibraphone at this point, as well as the static strings, which develop into a tremolo. The harp plays a haunting arpeggiated motif which fades away and the piece is then over.

By Alex Burns 2022

For more information: [Ge Xu \(Antiphony\)| Runyan Program Notes](#)

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.



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

Laura Anderson Schleiger, Principal Second
Christina Johnson
Victoria Martinez
Peter Kennedy
Johanna Campos
Stephanie Garvey
Chloe Schans
Rachel Ervin

Violins 2

Laura Johnson, Principal
Hee-Jung Kim
Jamie Devers
Laena Batchelder
Crystal Rose Schneckenburger
Sarah Jylkka
Amelie Peccoud
Alexa Birt

Violas

Heidi Snyder, Principal
Joanna Malm
John Leininger
Melissa Escobar
Maddie Hubler

Cello

Quentan Milliner, Principal
Sabrina Towne
Jessica Kordziel
Helen Erickson
Cameron Smith



Bass

Jake Thurston, Principal
Domi Edson
Thomas Virtue

Flute

Evelyn Rutenberg, Principal
Lauren Habenicht
Jenna Rossi

Oboe

Virginia Limbird, Principal
Bryan Walker
Heather Merrill

Clarinet

Jason Richard Olney, Principal
Elsbeth Williams

Saxophone

Jason Olney, Principal
Elsbeth Williams

Bassoon

CyungSun Im, Principal
Nicholas Lengyel

Horn

Derrick Rassiner
Matt Tavera
Alex Lind
Jonathan Westerfield

Trumpet

Anthony Zator, Principal
Garrett Thomas



Trombones

Corey Nance, Principal

Doug Tidaback

Andrew Rogowski

Tuba

Carl Schumacher, Principal

Percussion

Bryce Baturevich, Principal

Rhys Hanson

Jack Arman

Danny Vargas

Harp

Hillary Schefter, Principal



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

Leadership



Jaimie Devers
Violin



Anthony Zator
Trumpet



Devin Patrick Hughes
Artistic Director



Bess Scully
Executive Director