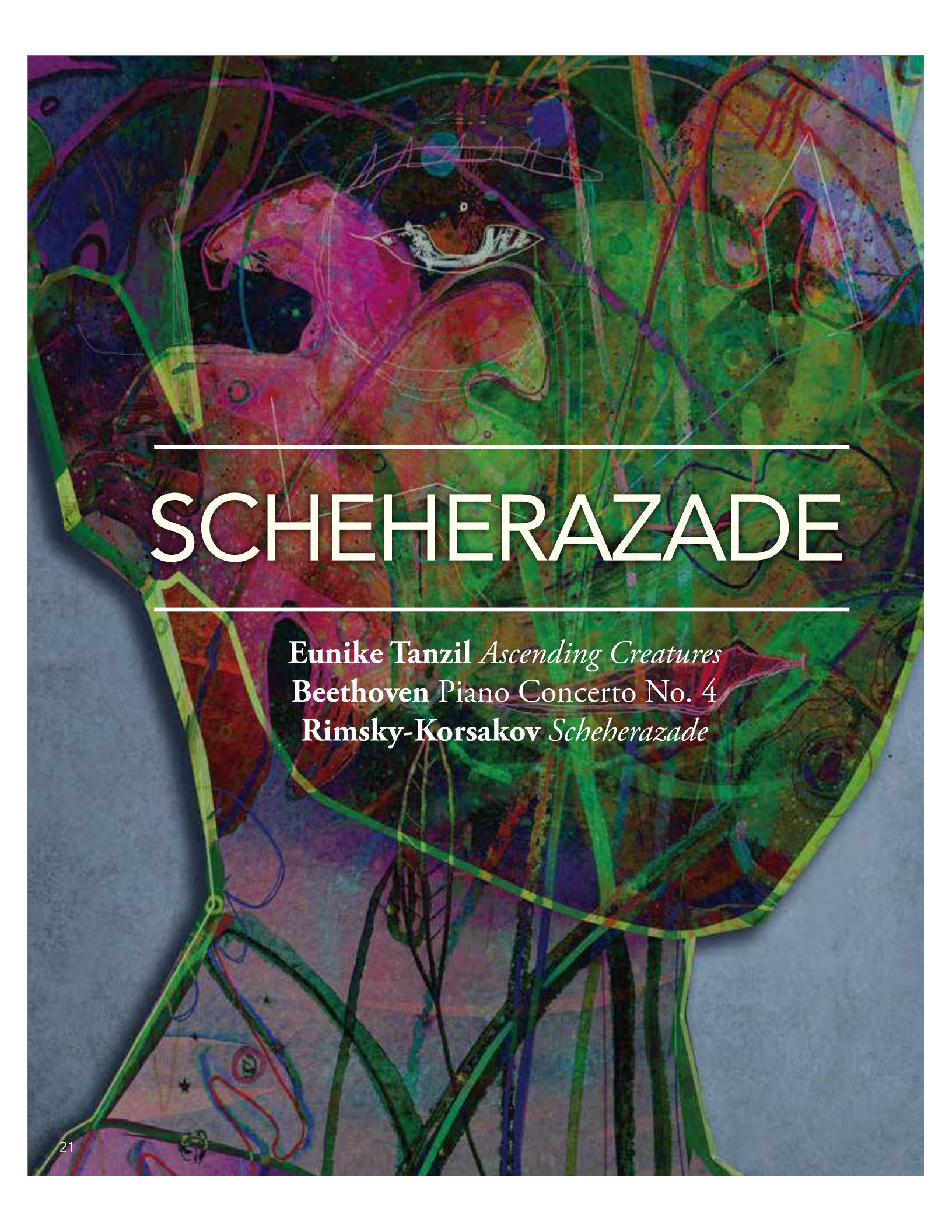




SCHEHERAZADE

Eunike Tanzil *Ascending Creatures*
Beethoven Piano Concerto No. 4
Rimsky-Korsakov *Scheherazade*

Sat.
SEP. 26
at 7:30pm

Sun.
SEP. 27
at 1:00pm

Pikes Peak Center for the Performing Arts

Chloé Dufresne *conductor*
Jean-Baptiste Doulcet *piano*

Our Centennial Season begins with pieces of rich lyricism, fairy-tale wonders, and a virtuosic composition from our very first composer-in-residence, Eunike Tanzil. Hear the orchestra build from a whisper to a roar in Tanzil's one-movement *Ascending Creatures*, inspired by a flock of birds in flight. Then, Beethoven's poetically quiet Piano Concerto No. 4 that highlights enchanting exchanges between soloist Jean-Baptiste Doulcet and the orchestra. Lastly, Rimsky-Korsakov's legendary *Scheherazade* presents a gripping symphonic battle of wits, stormy seas, and fairy tails where a brave queen fights for her life using the power of storytelling.

Eunike Tanzil *Ascending Creatures*

Beethoven Piano Concerto No. 4

- I. Allegro moderato
- II. Andante con moto
- III. Rondo - Vivace

Rimsky-Korsakov *Scheherazade*

- I. The Sea and Sinbad's Ship
- II. The Tale of the Kalendar Prince
- III. The Young Prince and the Young Princess
- IV. Festival in Baghdad; The Sea;
The Ship Goes to Pieces on a Rock

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PIANO

Jean-Baptiste Doulcet

Pianist, improviser, and composer Jean-Baptiste Doulcet has built a career on refusing to choose just one. Born in Paris in 1992, he is as likely to premiere a new work as to invent one on the spot, turning audience themes into fully formed improvisations on stage.

That range caught the attention of two of the piano world's most exacting juries: in 2019, he took fourth prize and the audience prize at the Long-Thibaud Competition, chaired by Martha Argerich, and the Modern Times Prize at the Clara Haskil Competition, presided over by Christian Zacharias. He also holds second prize at the 8th Nordic Piano Competition and a laureateship from the Charles Oulmont Foundation.

Classica Magazine named him among the rising stars of French piano alongside Alexandre Kantorow and Rémi Geniet — fitting company for a discography spanning two albums: a live recording of Beethoven and Schumann interwoven with his own improvisations (*Les Spiriades*, 2017), and a Schumann-Liszt program released on the Mirare label in 2022.

Doulcet has taken his sound from the Paris Philharmonie, Salle Pleyel, Salle Gaveau, and La Roque d'Anthéron to

stages in Denmark, the United States, China, Germany, and Italy, moving between solo recitals and chamber collaborations with the Oistrakh String Quartet, Augustin Dumay, Marc Coppey, the Hermès Quartet, and the Arod Quartet.

Trained at the Paris Conservatory (CNSMDP) under Claire Désert in piano and chamber music, and under Thierry Escaich and Jean-François Zygel in improvisation, he has since worked with Julia Mustonen-Dahlkvist, Dmitri Bashkirov, Hortense Cartier-Bresson, Epifanio Comis, and Alexey Lebedev.

As a composer, his catalog now numbers more than twenty works. The Gewandhaus Orchestra commissioned his second string quartet, premiered in Leipzig in 2018; his Piano Trio has been performed at Paris's Petit Palais by artists including Raphaël Pidoux of the Trio Wanderer; and his *Trilogy of Passion* for twelve cellos, drawn from Goethe's poetry, is published by Alfonse Productions.

CONDUCTOR

Chloé Dufresne

See page 5 for biography

Ascending Creatures

Title: Ascending Creatures

Duration: Approximately 7 minutes

Composer: Eunike Tanzil (Born in Medan, North Sumatra, Indonesia on August 17, 1998)

Work composed: The work was commissioned by Tanzil's alma mater, the Juilliard School for the Juilliard Orchestra in New York, and completed in 2025

World premiere: The very recent premiere took place at the Lincoln Center in New York on October 20, 2025, with Jeffrey Milarsky conducting the Juilliard Orchestra

Instrumentation: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion: [vibraphone (sometimes played with a bow), glockenspiel, triangle, shaker (rattle), chimes, cymbals, suspended cymbal, congas, tom-toms, bird whistle, wood block, whip, bass drum], harp, strings

This opening concert of the Centennial Season marks a century of music-making by the Colorado Springs Philharmonic as well as the first time that the orchestra has ever had a

Composer-in-Residence. Inaugurating this position is Indonesian composer, Eunike Tanzil. Tanzil is ready for this auspicious role as well, saying, "I'm looking forward to engaging with the orchestra and writing music that feels connected to the community."

It's absolutely fitting, then, that this inaugural concert will begin with her energetic *Ascending Creatures*. The piece is short but a potent curtain-raiser kind of work that not only celebrates the wonders of winged creatures, but also the beautiful symmetry of large forces working in tandem, mimicking the collaborative magic created by musicians.

Eunike Tanzil has become a major voice in music around the world, not only in Classical, but in film, video gaming, education, and as a producer. Born and raised in Medan, the capitol of North Sumatra, Indonesia, Tanzil began studying piano at age five and has since become a multi-instrumental player. Even in those early years, she gravitated towards improvisation, which soon led to her love of composing. By age 17, she relocated to the US: first to Boston where she graduated with a Bachelors in film scoring and composition at the Berklee College of Music; and later to New York, where she received her Master's in composition at The Juilliard School. Tanzil now lives in Los Angeles and has scored for several films (including the 2023 romantic comedy, *Asian Persuasion*), video games, and for solo, chamber, and orchestral pieces. Esteemed ensembles like the the Royal Philharmonic Orchestra (England), San Francisco Symphony, Jakarta Simfonia Orchestra (Indonesia), and the Los Angeles Philharmonic has performed her work. Most recently, she's released several recordings with the venerable Deutsche Grammophon label as their first Asian female composer.

Alongside composing, she is dedicated to bringing classical music to younger audiences. In this vein, with her large social media following, Tanzil has created a delightfully inventive and educational online series called "Hum Me a Melody," which "transforms street-hummed motifs into symphonic arrangements," meant to teach budding musicians about the mechanics and marvels of Classical music.

Tanzil's music is distinctly melodic and accessible, infused with inventive colors and textural richness. Such is her enchanting one-movement work for full orchestra, *Ascending Creatures*, which was commissioned in 2025 by The Juilliard School, and inspired by her witnessing of one of Nature's most enchanting scenes, the murmuration of hundreds of beautiful birds. As Tanzil said,

"One sunny day in Los Angeles, I looked up at the sky and saw a flock of birds soaring overhead. They flew in groups, their wings flapping asynchronously, each bird moving to its own rhythm, yet all heading in the same direction. Their motion immediately translated into shapes of melodies in my mind. This piece is inspired by that moment. Like the birds, each instrument in the ensemble moves independently, yet together they

Eunike Tanzil



push forward with a shared momentum. Ascending Creatures explores the interplay between individuality and unity—a convergence of distinct voices that find coherence in motion.”

Although *Ascending Creatures* eventually reaches vivid and thrilling heights, the beginning is softly quiet and atmospheric. The vibraphone (a metallic, pitched percussion instrument with a long sustain) glimmers mistily over several harp plucks. With a hush, the wind instruments begin to rustle as though a group of birds have been lazily startled up. From this hypnotic scene, *Tanzil* begins to build sonic episodes. Instruments are added and complex rhythms are built up with short ostinatos (short, repeating passages), a composition technique very beloved in traditional Indonesian music. Here, however, the ostinatos come and go with increasing tumult. Within a few minutes, the orchestra is in full flight and force – the varying repeating passages represent “each bird moving to its own rhythm,” but as *Tanzil* multiplies these ostinatos in many ways throughout the orchestra, soon a larger musical scene reveals itself, like an Impressionist painting viewed from several feet away, the music as a whole points “in the same direction.”

At around three-and-a-half minutes, all of this tumult turns into frenetic fancy as *Tanzil* examines this flock in murmur more closely – a magnified inspection of the smaller parts that make up the whole. Actual bird sounds are now delightfully imitated by the percussionists in the orchestra, and the flock seems to be complemented with bird-ish sounds of every sort: chirpy, cranky, furtive, bellicose, hilarious – all created by the many instruments of the orchestra in a fantastical array of virtuosity.

Soon, the whirlwind of sounds comes to a reprieve at about five-and-a-half minutes. The music pauses in the stratosphere, wind under wings, now in a heightened soaring. These lovely creatures have ascended. From this point, the orchestra will begin to grow in strength again, at last erupting in brass fanfares and with the orchestra flying at full speed to the ending bars – a closing section that is as majestic, moving, and magical as an orchestral season opener ought to be.

Piano Concerto No. 4

Title: Piano Concerto No. 4 in G major, Op. 58

Duration: Approximately 35 minutes

Composer: Ludwig van Beethoven

(Born in Bonn, Germany, baptized on December 16, 1770; died in Vienna, Austria on March 26, 1827)

Work composed: Between 1805 - 1806

World premiere: The public premiere was performed on December 22, 1808 at Vienna’s Theater an der Wien with Beethoven as the soloist. This legendary, four-hour long concert also programmed the premieres of his Fifth and Sixth Symphonies, as well as his Choral Fantasy for orchestra, piano, vocal soloists and choir, also with Beethoven at the keyboard.

Instrumentation: solo piano, 1 flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings

Piano Concerto No. 4 in G major, Op. 58

I. Allegro moderato

II. Andante con moto

III. Rondo – Vivace

Well-known for his heaven-storming works, like his powerful *Fifth* and his exalted *Ninth Symphonies*, Austrian composer Beethoven displayed equal prowess with his poetically quiet compositions. In fact, while he was composing his mold-breaking *Fifth*, Beethoven was simultaneously working on several other compositions, but one of them in particular, his *Piano Concerto No. 4*, is mold-breaking in an opposite dimension. Completed in 1806, this Concerto is not a flashy composition with bravura or blustery pyrotechnics, but instead, an extraordinary work rich in lyricism, quiescent beauty, and hushed surprises.

The *Concerto* was premiered in 1808 in Vienna with Beethoven at the piano – in fact, because of his increasing deafness, this would be his final piano performance with an orchestra – and it was played in an epic four-hour long, all-Beethoven concert, sandwiched between premieres of his *Fifth* and *Sixth Symphonies*, his *Choral Fantasy*, and excerpts from his *Mass in C Major*. In such a marathon concert, attendees could be forgiven if they didn’t remember everything they heard, and although the *Fourth Piano Concerto* was greeted with relative warmth, its quietude also baffled some critics, and the work was essentially forgotten until Felix Mendelssohn revived it almost three decades later in 1836. Since then, its popularity has grown such that it is now considered one of the pinnacles in the piano concerto repertory and has become an absolute favorite with audiences.

This extraordinary *Concerto* is filled with surprises, the first being its opening: after many decades of piano concertos from Haydn, Mozart, and Beethoven himself, the music world of 1808 knew that a proper concerto begins with a

bold introduction by the full orchestra, and then, *only* after a few themes are exuberantly introduced and the orchestra has settled down, does the solo piano enter. But in Beethoven's *Fourth*, the first movement, *Allegro moderato* (moderately fast), is entirely different. Here, it is the *piano* that begins this *Concerto*, incredibly quietly and gently with a wisp of a theme, as if starting in the middle of a private rumination. Next the strings take up a slight variation of the piano's phrase, playing even *more quietly* and playing it, strikingly, in a very different key that creates a surreal sense of shifting light, and uncannily giving it a more noble character. And then, in an even greater inversion of norms for a piano concerto, the piano goes silent for nearly 70 measures while the orchestra plays its introduction proper. When the piano finally returns, it does so, surprisingly and delightfully, by completing a phrase that the winds had just left unfinished, almost as if it had been humming along all the while in the background. With the piano and orchestra now woven together at last, the music moves along with utmost grace and charm, often quietly, exploring and developing the various themes. An utterly enjoyable cadenza, written by Beethoven, leads to a sunlight-soaked conclusion and brings this extraordinary first movement to an ebullient close.

The second movement is a different and surprising marvel. Conventionally, a concerto's middle movement would be in a simple song form, or a theme and variations. Instead, Beethoven here creates a dialogue between very disparate emotions. Unison strings begin this *Andante con moto* (slowly but with some motion) with a short, strident, and stark phrase, its pitches housed in clipped rhythms with martial resolve. Contrasting with this, the piano replies softly with a calm and heart-melting beauty. And thus begins a most unique dialogue between the strings and solo piano – a conversation between distress and inner-tranquility. Though a dialogue between instruments was not a brand-new idea in music, Beethoven's innovative treatment here makes the dialogue the *entire point* of the movement, not just musical ornamentation. The piano's gentle steadiness eventually coaxes the strings into quiet harmony with it, which allows for a little cadenza of pianistic rhapsody. Following this blissful interlude, the strings rejoin but now a supreme calm prevails, ending this movement with a deeply touching tenderness. With barely a pause, the music moves directly into the final movement.

The finale, *Vivace* (lively), begins with a soft, bubbling effervescence crafted as a standard Classical-era *rondo*, where the opening main theme returns repeatedly after alternating with contrasting sections. This main theme is playful and energetic, and to add ebullience, Beethoven supplies trumpets and timpani for the first time in the entire *Concerto*. The contrasting sections are equally delightful and a particularly enchanting section occurs at about one minute when the woodwinds blossom into a soft chorale. Then, at about five-and-a-half minutes, an unexpected little duet arises in a variation so inventive you turn your ear to hear it more closely: as the piano sparkles in its higher registers, underneath, the

coppery-hued violas play the main theme at a rhythmically slower pace. The music then grows with excitement, as moments of orchestral enthusiasm increase and more virtuosity is demanded from the soloist, until finally, after a brief and brilliant cadenza, the finale builds to an exhilarating and joy-filled conclusion.

Scheherazade

Title: Scheherazade, Op. 35

Duration: Approximately 45 minutes

Composer: Nikolai Rimsky-Korsakov (Born in Tithing, Russia on March 18, 1844; died in Lubes, Russia on June 21, 1908)

Work composed: Sketches began in the winter of 1887; the score was completed on August 7, 1888
World premiere: Rimsky-Korsakov conducted the premiere on October 28, 1888, in Saint Petersburg, Russia

Instrumentation: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, snare drum, cymbals, triangle, tambourine, tam-tam, harp, strings

Scheherazade, Op. 35

- I. The Sea and Sinbad's Ship – Largo e maestoso, Allegro non troppo
- II. The Tale of the Kalendar Prince – Lento, Allegro molto
- III. The Young Prince and the Young Princess – Andantino quasi allegretto
- IV. Festival in Baghdad; The Sea; The Ship Goes to Pieces on a Rock – Allegro molto

Nikolai Rimsky-Korsakov was one of Russia's most cherished composers. As a member of the Russian "*Mighty Five*" – a group of five composers committed to advancing a Nationalist music for Russia – Rimsky-Korsakov was one the *Five's* most imaginative composers, especially known for his brilliance in colorful orchestration. These great traits are in their full pageantry in his most enduring masterworks from the late 1880's: *Capriccio Espagnol* in 1887, and in 1888 his *Russian Easter Festival Overture* and *Scheherazade*. *Scheherazade* premiered that same year and became a near-instant classic. With its fantastical orchestral colors, its florid and memorably lyrical "exotic" sounding themes, and its virtuosic instrumental writing, *Scheherazade* has remained one of the most popular works in the concert hall for its great music as well as its engaging storytelling.

Scheherazade's inspiration comes from the famous collection of Islamic tales, titled "One Thousand Nights and a Night" (otherwise known as the Arabian Nights), which is a colossal compilation of Middle Eastern and South Asian folktales from the Islamic Golden Age (7th -13th Century). This epic work was translated into French in the early 18th century. and became wildly popular in the West, which is



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how Rimsky-Korsakov came to know it. Comprised of stories upon stories, the tales are told by multiple authors telling their own tales and others' tales, all revolving around one frame story related to the mythical King Shahryar (of Persia, from roughly the 7th Century) and Scheherazade. When King Shahyar learns that his wife has been unfaithful, he executes her and swears a deadly oath: to wed, then decapitate, all of the maidens in the kingdom. After three long years of the King's bedding and beheading, the beautiful maiden Scheherazade decides to put an end to the madness. She volunteers to marry the King, but she has a plan – each night she will tell him a story that leads to the beginning of another story, at which point she will abruptly stop, with the promise that she will continue the next night, but only if the King will spare her life for another day. And her plan succeeds; bewitched with curiosity, the King spares her night upon night, story after story, and thereby Scheherazade buys for herself 1,001 nights of life, and eventually, the King's unending devotion.

Upon this framework, Rimsky-Korsakov ingeniously transforms that idea of a multi-voiced narrative into a four-movement Symphony, using orchestral instruments as the narrators. He did not, however, try to specifically tell programmatically cohesive stories in each movement – rather, he used characters and random stories from the Arabian Nights as his musical inspirations. To tie the movements together, Rimsky-Korsakov used two recurring themes to run throughout the movements in various ways. He begins the symphonic narrative with an introduction, *Largo e maestoso* (slowly, dignified, and majestic), opening with ominous brass chords musically representing Shahryar's curse against all women – the first of these two themes – a musical device that, in its longer notes, descends as a very Eastern sounding whole-tone scale (a scale in which the intervals are separated only by whole steps). Into this, a sweet, chordal woodwind reprieve introduces the fair *Scheherazade* who speaks through the violin in a wandering, melismatic theme – the second of the two themes – over gorgeous harp strums ... and then the inspirations begin. Soon we are a-sail on the green sea, *Allegro non troppo* (not too fast), as Sinbad, the Adventurer-Sailor from Baghdad, sets out on his first voyage, and the tale quickly deepens with drama. Rimsky-Korsakov's musical beckoning is irresistible with its exotic and fairy-tale-like melodies, many of them cleverly created out of portions of Shahryar's and Scheherazade's themes. Notice, too, how Scheherazade's theme is taken up by many additional instruments, almost like a relay, mimicking the chain linked tale-telling in the Arabian Nights where narrators begin to tell other people's tales as their own.

Musically, too, *Scheherazade* is much like a multi-instrument concerto for orchestra, where Rimsky-Korsakov highlights virtuosity for many of the orchestral instruments, but especially so for the first violinist. Naturally, then, at the beginning of the second movement (*The Tale of the Kalendar Prince*) beginning *Lento* (very slowly), a short violin cadenza is featured which also represents *Scheherazade*'s seductive, and life-saving, storytelling. Soon, open intervals drone in the lower strings as the bassoon begins its humble tune-tale of a Prince who, through misfortunes and blunders, becomes a *kalendar* – a beggar who once was royalty – and who disguises himself as a monk who begs his way around the world. The bassoon's tune relays into the oboe, and soon into the upper strings, as the tale gathers dramatic momentum, quickening the tempo into *Allegro molto* (very fast). In this movement, more coloristic effects begin appearing, including the use of percussion, creating increasingly exquisite musical soundscapes.

Of course, there are few good tales without romance, and the third movement, *Andantino quasi allegretto* (slightly faster than a walking tempo, approaching moderately fast) is devoted to a *Prince and his Princess's* passion – here, Rimsky-Korsakov amalgamates several tales into a generic love story. The tunes are deliciously lyrical and tender in the movement's waltz tempo and the colors

that Rimsky-Korsakov conjures are kaleidoscopic. Of particular note is the way he scores the percussion instruments to sound as musically integral and *almost* as pitched as the tuned instruments.

The robust and exciting finale, *Allegro molto* (very fast), brings virtuosic parts for the orchestral instruments, changing meters and tempi, and rapid-fire pitch repetitions that drive the drama to exhilarating climaxes. After a new announcement from the violin (Scheherazade) of a new story to be told, the full orchestra bounds into brilliance for a *Festival in Baghdad*. But we are soon once again upon the ocean's waves, witnessing Sinbad's ship smashing to splinters in some of the finest musical storm-making ever written, replete with pounding drums and smashing tam-tam. The music and the narrative then close back in on the heroine, *Scheherazade*, who finishes her tale with arresting gentleness, while the King abandons his curse. As *Scheherazade* sweetly soars into the high harmonics of the violin, Shahr-yar's theme, now of pardon, has become muted and wooed. The woodwind chords from the piece's opening now return, and Rimsky-Korsakov ends this fantastical story in smiling beauty and blissful quietude.

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Chloé Dufresne

Music Director

"Chloé Dufresne endeared herself with a rare combination of humility and authority... Chloé took control of the piece, telling its story, picking at its colours, literally 'conducting' its magic."

- Andrew Mellor, Gramophone.

With her clear technique, calm authority and imaginative palette, Chloé Dufresne has made her mark as a conductor only a few years since graduating from the Sibelius Academy. In 2025, she was appointed Music Director of the Colorado Springs Philharmonic and serves as Associate Artist of the Orchestre National de Bretagne and Artistic Director of Orchestre Ostinato.

A background in singing and choral conducting has led Dufresne naturally to opera, and in the 2024–25 season she conducted *Carmen* at Theater Magdeburg, *Orphée aux enfers* with Opéra national du Capitole de Toulouse, *L'Elisir d'amore* with Opéra national de Lorraine, and a new production of Leonard Evers' *Humanoid* at Semperoper Dresden. Earlier productions include *Don Giovanni*, *Norma*, *Albert Herring* and Offenbach's *Pomme d'Api* for Opéra Rouen, Opéra de Toulon, Opéra de Nice and Opéra National de Lorraine, as well as a Bayreuth production of Wagner's *The Ring for children* at the Helsinki Festival. Alongside her commitments in Colorado, this season Dufresne conducts Deutsche Staatsphilharmonie Rheinland-Pfalz, Stuttgarter Philharmoniker, Staatsorchester Rheinische Philharmonie Koblenz and Kuopio Symphony Orchestra.

In France, she returns to Orchestre National de Bretagne, Opéra Grand Avignon (with Offenbach's *La Belle Hélène*) and Opéra national de Paris for Mozart's *La Finta Giardiniera*. As well as specializing in core repertoire by composers such as Debussy, Tchaikovsky, Stravinsky, Dvořák and Beethoven, Dufresne is a strong advocate for new music and won a prize for her interpretation of music by Camille Pepin at the Besançon Conducting Competition.

Dufresne studied viola, singing and choral conducting before completing her Masters in conducting from the Sibelius Academy in Helsinki in 2020, where her teachers included Atso Almila, Sakari Oramo and Alain Altinoglu. She was a Conducting Fellow at the 2022 Lucerne Festival and a Dudamel Fellow with the Los Angeles Philharmonic.