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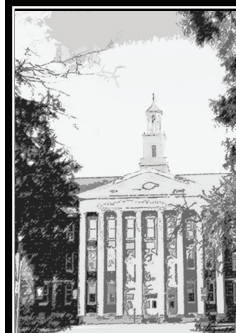
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COLORADO STATE UNIVERSITY SCHOOL OF THE ARTS

Meet Me at the UCA

SPRING 2011 CONCERT SEASON

University Symphony Orchestra Concert

Between World Wars
with Special Guest **Steven Marx, Trumpet**
Conducted by **Wes Kenney**

Tuesday, February 8, 7:30 p.m.
Griffin Concert Hall
University Center for the Arts

Colorado State University
SCHOOL OF THE ARTS

CSU Symphony Orchestra

Wes Kenney, Director and Conductor

Steven Marx, Trumpet

February, 9, 2011 7:30 PM

Ottorino Respighi
(1879-1936)

Trittico Botticelliano (Borticelli Triptych) (1927)

- I. La Primavera (Spring)
- II. L'adorazione dei Magi (Adoration of the Magi)
- III. La nascita di Venere (Birth of Venus)

Malcolm Arnold
(1921-2006)

Concerto for Trumpet (1988)

- I. Allegro energico
- II. Andante con moto
- III. Vivace

Mr. Marx

Intermission

Dmitri Shostakovich
(1906-1975)

Symphony No. 5, Op. 47 (1937)

- I. Moderato
- II. Allegretto
- III. Largo
- IV. Allegro non troppo

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Cello

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Trumpet

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Tuba

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Harp

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Piano

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PROGRAM NOTES

the ideals set forth by the Soviet government. The result was his fifth symphony, and it was a resounding success, both as an avenue to political approval as well as a masterful piece of music. Subtitled, either by the composer himself or by political journalists, "A Soviet Artist's Reply to Just Criticism," Shostakovich proved his ability to stay true to his music despite political pressure.

The first movement begins with a powerful cannon between the upper and lower strings, a motive that recurs throughout the movement. Throughout the movement several beautiful themes are presented, often times over an unsettling accompaniment. The gentle themes give way to a bass line in the piano and low strings over which horns erupt with an angry melody. The tension continues to build through orchestration and tempo before things suddenly become slower, interrupted by militant trumpets and snare drum, sounding as if an army suddenly burst into the concert hall. The opening canon then returns, at a faster tempo, punctuated by chords in the brass. An incessant unison melody, stated by strings, horns, and upper woodwinds, leads into the final moments of the movement where several moments from earlier are restated before finally coming to a close with a mournful solo violin and celeste.

The second movement is a stark contrast to the first. A sardonic waltz, this movement seems to poke fun at some of the deeper moments of the first movement. Started as in the first movement in the low strings, the melodies bounce from high to low, loud to soft, never settling in one place in the orchestra for too long. The acerbic opening section subsides as the solo violin comes back with a flirtatious melody that is quickly picked up by the flute. After a brief interlude the coy melody returns, but this time in the flutes, oboes, and clarinets. Moments of raucousness alternate with teasing before the opening returns, this time in the bassoons. The first half of the movement nearly repeats itself, complete with solo oboe on the flirty melody before the orchestra bursts in to end the movement.

The third movement is again another stark contrast. Where the second movement is a grotesque waltz, the third movement is much more introspective, at times quietly contemplative and others outwardly emotional. This movement is an exercise in tone color. Violins grouped into three and violas and celli grouped into two allows for a thicker string sonority than heard in the previous movements. The strings fade into a rising harp statement that turns into an accompaniment for flute. Solo melodies are traded around the orchestra, with an intense outburst that quickly dissolves back into rumination. The intensity grows again to a breaking point where a melody first heard near the beginning of the movement returns, an impassioned melody accompanied by furious tremolos in the strings and piano. The climax continues to a new level, melody high in the celli with undulating clarinets and furious tremolos in the strings. This all finally dissolves into muted strings and harp. In a gesture of hope, the final chord turns major, the single ray of light peaking through dark clouds.

The finale bursts forth, a shock of sound after the quiet ending of the third movement. Brass who have been sitting out the entire third movement brazenly announce their arrival. March-like and grimly optimistic, the opening continues to grow, its momentum driving ever forward. From furious strings to soaring winds, the music continues to blossom before melting into a moment of calm, not unlike moments found in previous movements. Sometimes bright and optimistic, sometimes dark and lugubrious, the music soon turns back to its original path, guided by timpani and snare drum as the woodwinds restate the opening melody in augmentation. Woodwind melody turns into running eighth notes as the low horns take over the melody before handing it off to the strings who in turn trade with the trumpets. At the very end the music turns inescapably heroic and noble, taking an idea that had been danced around the entire symphony and stating it for all to hear.

Notes by Christy Muncey

CONDUCTOR'S NOTE:

While the genesis of this great Russian composer's 5th Symphony is well documented, there is controversy surrounding the meaning of its music. One can read Shostakovich's soviet-approved biographies and get one notion and then read western generated biographies from later years and get quite another. A conductor's opinion of regarding the composer's state of mind will profoundly affect the performance. Leonard Bernstein's famous NY Philharmonic rendition from the 1950's (and performed in Moscow) turned the ending into a piece of triumph. At almost four minutes longer, Rostropovich's recording with the National Symphony from the 1980's takes a radically different approach. One that as Shostakovich's own son Maxim says is "intended to be a celebration, but a forced one, as if being told you WILL celebrate." There is no question that the "feel" of this piece is often one of desolation: at times feeling totally isolated from society (as in the third movement) or being caught in the middle of a political maelstrom (as in sections of the first and last movement.) Yet the composer's spirit remains true as he thumbs his nose with the second and then stands his ground, powerfully, to the very end of the work. One has to wonder if Shostakovich had not been under great duress, would his musical renderings have attracted such a wide range of interpretations?

BIOGRAPHIES



Wes Kenney was named 2009 Outstanding Teacher by the Colorado American String Teachers Association. He was also awarded the Grand Prize in the Summer 2007 Varna (Bulgaria) International Conducting Competition. He traveled back to Bulgaria in March 2008 for concerts in Vidin and to conduct La Traviata in Stara Zagora. Mr. Kenney is Professor of Music and Director of Orchestras at Colorado State University where he conducts the CSU Symphony and Chamber Orchestra as well as CSU Opera productions. He is also currently in his eighth season as Music Director of the Fort Collins Symphony. In the summer of 2004 he was named to an additional post of Music Director of Opera Fort Collins helping that organization establish a full season of three productions.

Mr. Kenney is a frequent guest conductor of professional and educational ensembles. He has appeared in the past three seasons with the Virginia Symphony, the Symphony of Southeast Texas, the Vallejo (CA) Symphony the New Mexico All-State Orchestra and the Monterey County (CA) Honor Orchestra. Prior to that, Maestro Kenney has guest conducted at the Edinburgh Festival in Edinburgh, Scotland, the Buffalo Philharmonic, returned to the New Mexico Symphony for tours and performances of The Nutcracker and had successful debuts with the Williamsburg Symphonia (VA), and the Acadiana Symphony (LA). Other recent appearances include the Richmond Symphony, the Long Beach Symphony, the Alabama Symphony, the San Juan Symphony, and the Virginia All-State Honor Orchestra. He has also appeared with the Dubuque Symphony, Savannah Symphony, Sewanee Music Festival, Spokane Symphony, Virginia Ballet Theater, Norfolk Chamber Consort, Coastal Valleys Symphony, Universal Ballet Korea, Virginia Waterfront International Arts Festival, and the Virginia Chorale.

In six seasons as the Virginia Symphony's Associate Conductor, Wes Kenney appeared more than 350 times with that orchestra. He was responsible for the programming and conducting of Subscription, Pops, Family and Young People's Concerts. Mr. Kenney was Co-principal Conductor of the Oakland Lyric Opera for four seasons and Music Director of the Virginia Ballet Theater. Awarded the prestigious Carmen Dragon Conducting Prize in 1992, he served as Music Director of the Oakland Youth Orchestra for five seasons. Mr. Kenney has also enjoyed success directing from the orchestra pit for opera, ballet, and musical theater.

Mr. Kenney is a past president of the Conductors Guild, a 2000 member service organization to the conducting profession. He currently is on the Guild's advisory board. He is a graduate of the University of Southern California and San Francisco State University. Additional studies include three years as a fellow at the Conductors Institute, several American Symphony Orchestra League and Conductors Guild Workshops, and the Sandpoint Festival. His teachers include Harold Farberman, Hans Beer, Gunther Schuller, Hans Swarovsky and Miltiades Carides.



Dr. Steven Marx is an international competition winner and former Yamaha Young Artist, having performed throughout the United States and internationally in countries such as England, the Bahamas, Japan, Taiwan, and Macao. In 2002, Professor Marx won second place at the National Trumpet Competition, and also was awarded first prize in the Mock Orchestra Competition at the International Trumpet Guild Convention in Manchester, England. He was awarded the National Trumpet Competition Lake Placid Scholarship in 2003, given to the individual most likely to make the biggest impact on the trumpet world.

Dr. Marx completed a Bachelor of Music degree from Grand Valley State University, a Masters of Music degree with a Performance Certificate from the Eastman School of Music, and a doctorate from the Eastman School of Music. While at Eastman, Steven was awarded the prestigious performers certificate and was the recipient of the 2008 Teaching Assistant Prize of Teaching Excellence. Dr. Marx has taught at the University of Northern Colorado

and Nazareth College prior to his appointment at Colorado State University.

Dr. Marx has performed with the Rochester Philharmonic Orchestra, Rochester Oratorio Society, Rochester Chamber Orchestra, Greeley Philharmonic, and the Avatar Brass, West Shore Symphony, and has toured and recorded with the Eastman Wind Ensemble. Currently, Professor Marx performs nationally as a soloist, and with the Apex Brass and the Aire Duo.

CSU Symphony Orchestra

Wes Kenney, Director and Conductor

Flute

Brianne Little, Principal
Mando Surita III, Asst. Principal

Piccolo

Rianne Matthews

Oboe

Caleb Bradley, Principal
Whitney Walker, Asst. Principal

Clarinet

Vaughn Cardona, Principal
Roxanne Cortes, Asst. Principal
Elena Von Reisen

Bassoon

Tony Federico, Principal
Jessie Sawyer, Asst. Principal

Contrabassoon

Ashleigh Greathouse

Horn

John Gough, Principal
Noelle Bauman, Asst. Principal
Julia Williams
Molly Salika
Christie Bass

Trumpet

Charlie Babb, Principal
Ryan Sullivan, Asst. Principal
Matt Becker

Trombone

David Ellis, Principal
Logan Kingston, Asst. Principal
Chris Cotten
Garrett Haas, Bass Trombone

Tuba

Cody Krueger

Percussion

Colin Constance, Principal
Mark Coup
Ben Justis
Nick Rose
Staci Tomaszewski

Harp

Alaina Bongers
Hannah Pensack-Renhart
Katie Miksch

Keyboards

Bill Harned
Adam Torres

Violin I

Hannah Barnes, Concertmaster
Karmen Mitchell,
Asst. Concertmaster
Julianna Byess
Cheryl Fox
Kathryn Kieffhaber
Vincent Levinger
Rachael Napper
Alli Rickel
Chelsy Smith
Patrick Weseman
Samuel Wexler

Violin II

Alan Ogrinz, Principal
Elizabeth Vega, Asst. Principal
Danielle Burton
Jordan Gottsacker
Melissa Gross
Meghan Hainer
Haley Heer
Mark Murphy
Paige Palmer
Courtney Peterson
Brittany Schaeffner
Olivia Trinko

Viola

Sabrina Romney, Principal
Chris Huang, Asst. Principal
Maggie Babb
Jeremy Buss
Jessica Gillis
Erika Grabur
Kara Leonardi
Lindsey Sanders
Lena Young
Andrew Zbryk

Cello

Chris Stuberg, Principal
Kenny Martin, Asst. Principal
David Bayless
Brighton Bledowski
Lauren Brissey
AJ Bush
Emily Carpenter
Sara Espinosa
Kayla Hayes
Shakira Johnson
Justin Kattnig
Evan Shelton
Whitney Stuberg
Jake Thaler
Amanda Watson

Bass

Jason Rosenholtz-Witt, Principal
Zach Schwartz, Asst. Principal
Bryce Boynton
Erik Deines
Evan Gohring
Marcus Heath
Brandon Katz
Daniel Smith

GTA's

Karmen Mitchell
Christy Muncey
Alan Ogrinz
Sabrina Romney
Chris Stuburg

Graduate Conducting Students

Vaughn Cardona
Christy Muncey
Adam Torres

PROGRAM NOTES

Ottorino Respighi (1879-1936) Trittico Botticelliano (Botticelli Triptych) (1927)

Trittico Botticelliano Premier 1927 in Vienna with composer conducting

Ottorino Respighi is best known for his large-scale symphonic tributes to ancient Rome: *Fontane di Roma*, *Pini di Roma*, and *Feste Romane*. Despite the wide-spread popularity of these powerful pieces, some of his best symphonic writing is seen in the pieces he wrote for chamber orchestra. *Trittico Botticelliano* was inspired by three paintings by the famous artist Botticelli. The three paintings Respighi chose to represent musically were *La primavera*, *L'adorazione dei Magi*, and *La nascita di Venere*. All three paintings are currently on display in the Galleria delgi Uffizi in Florence, Italy.

Although the music for *La primavera* is completely original, the trills signifying bird-calls at the beginning and ending of the movement are often reminiscent of Vivaldi. After the opening bird-calls, the music moves into a joyful, pastoral melody. In the middle of the movement, Respighi's appreciation for music of an older time is also apparent throughout this movement in the chant-like melodies presented by the woodwinds. The chant melody alternates with the more pastoral bird-calls before the various melodic elements of the music are brought together at the end of the movement, which ultimately closes with the same fluttering statement as the beginning.

The second movement begins with solo bassoon whose lilting melody also brings to mind ancient times. After the first statement of the bassoon, a solo flute enters with sweeping scales before being joined by the bassoon in a statement of the twelfth century hymn "O Come, O Come Emmanuel." The hymn-tune is repeated several times by various members of the orchestra before giving way to an almost march-like melody with emphatic chords in the piano, celeste, and harp. This middle section finally gives way to a serene ending, reminiscent of the opening statement from the bassoon.

The final movement, *La nascita di Venere*, or the Birth of Venus, begins quietly with the upper strings playing an undulating dotted rhythm, setting the stage for a sinuous flute line with breath-like responses from the clarinet. The movement progresses into a long crescendo that builds gradually to a brilliant climax. The music then quietly returns to the opening material with a final statement from the flute, bassoon, and piano before drifting quietly away.

Notes by Christy Muncey

Malcolm Arnold (1921-2006) Concerto for Trumpet (1988)

Malcolm Arnold was born in 1921 in Northampton, England. He began his musical studies on the violin at age four, but with little success. He found his true instrument, the trumpet, during his teenage years. By the time he was twenty he had already written several pieces. The trumpet concerto he started writing in 1978 came to completion four years later. For a large part of this time he was residing at St. Andrews Hospital near Northampton; where he was suffering from depression, alcoholism and, according to some doctors, a schizophrenic psychotic condition. The first movement of this concerto starts off with a proud trumpet fanfare. The movement alternates between loud sections reminiscent of patriotic music (with some quirky harmonies scattered throughout) and tender moments with harp and string accompaniment. The brief second movement has the trumpet and string instruments muted, adding to the mysterious mood of the music. The third movement begins with an explosion of sound. The trumpet starts to play in Bb major, while the orchestra retaliates with E major arpeggios. As with many conflicts of interest, the soloist wins. The movement continues in Bb major until another conflict between Bb major and E major takes place again at the conclusion of the concerto, with the trumpet playing triumphantly in Bb major.

Notes by Sabrina Romney

Dmitri Shostakovich (1906-1975) Symphony No. 5, Op. 47 (1937)

Symphony No. 5 Premiered November 21, 1937, Yevgeny Mravinsky conducting

Dmitri Shostakovich lived most of his life under the Soviet regime. Unlike many of his contemporaries, Shostakovich chose to remain in Russia his entire life. Throughout his career his music was alternately celebrated and censored by the Soviet government. In 1936 his highly suggestive opera *Lady Macbeth of the Mtsensk District* came under fire from the government. Shostakovich and his music fell out of favor, and he was required to write a piece of that celebrated