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CSU UNIVERSITY SYMPHONY ORCHESTRA PRESENTS



# PASSION Pyrotechnics

**FEATURING**  
**CALEB HUDSON, TRUMPET**

**CONDUCTED BY**

*Wes Kenney*

**7:30 P.M. / SEPT. 29 AND 30**

**Colorado State University**

SCHOOL OF MUSIC, THEATRE AND DANCE

# CSU SYMPHONY ORCHESTRA

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**WES KENNEY** / Conductor  
**WITH SPECIAL GUEST CALEB HUDSON** / Trumpet

**LUDWIG VAN BEETHOVEN** / *Coriolan Overture, Op. 62* (1807)  
(1770–1827)

**FRANZ JOSEPH HAYDN** / *Trumpet Concerto in E flat Major*  
(1732–1809)      **Hob.: VIIe/1** (1796)

- I. Allegro
- II. Andante
- III. Finale, Allegro

Mr. Hudson

## INTERMISSION

**JOHANNES BRAHMS** / *Symphony No. 3 in F Major, Op. 90* (1883)  
(1833–1897)

- I. Allegro con brio
- II. Andante
- III. Poco Allegretto
- IV. Allegro

## A NOTE FROM THE DIRECTOR:

The year was 1883 and Brahms spent the summer months completing the most compact of his symphonies, the *Third in F Major*. In the powerful opening chords we hear the motto F-Ab-F, which was Brahms's motive for his life's theme "Frei aber Froh" (free but happy.) The motto can be found in all the movements. The work creates ambivalence because of Brahms predilection for disguising the meter and hiding the downbeats in musical phrases. And then there is the harmonic ambivalence created through harmonic progressions based on thirds.

At fifty he was a confirmed bachelor, but found himself that summer in the city of Wiesbaden in a relationship with a contralto named Hermine Spies. Could it be that Brahms was smitten and that this greatest of "absolute" composers wrote music with a possible narrative? The first movement is one of the most passionate that Brahms created. The second movement is idyllic, almost blissful. The third has a tinge of melancholy and uncertainty. The finale (now in F minor) seethes with anger and outbursts, before settling at the end into a tranquil peace as it brings back the motto and the first movement theme. Whether this symphony outlines such an intimate relationship or Brahms is being a true Romantic and wearing his emotions on the sleeve, it gives one pause for reflection and makes the playing of this amazing work a very human endeavor.

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## **PROGRAM NOTES /** by Jeremy D. Cuebas

### ***Coriolan Overture, Op. 62 (1807)* Ludwig van Beethoven (1770–1827) Duration: 9 minutes**

In 1804, a mostly-unknown playwright named Heinrich Joseph von Collin set out to retell the story of Coriolanus, a fifth century Roman General who had been brought to the public eye by Shakespeare in his 1608 tragedy by the same name. Collin's *Coriolan* drew the interest of Ludwig van Beethoven, who was inspired to write music to precede it. The play enjoyed lukewarm popularity in its time, and is ultimately only remembered as the impetus for Beethoven's *Coriolan Overture*. In fact, according to Steven Ledbetter of the Boston Symphony Orchestra, after the 1807 premiere of the overture with the play, the drama has not been performed once, while Beethoven's overture stands as one of the most popular and lasting orchestral pieces ever written.

The play's story is one of betrayal, in which the Roman soldier Coriolanus is exiled and turns on his homeland by leading an enemy's army on his own people. He only comes to his senses and ends the attack at the appearance of his mother. There is some debate over whether the piece is actually based on Shakespeare's play rather than Collin's, but ultimately the distinction has little significance, as Beethoven follows the atmosphere of the drama instead of its details.

The opening column-like chords, impending and terrifying, were thought by composer Richard Wagner and others to represent Coriolan's betrayal of his homeland, depicting the vengeful fury and solidity of his decision. A driving melody represents Coriolan's march forward, and slashes of pain can be heard throughout. In a moment of repose, Coriolan sees his mother, represented by a lyrical theme in the violins. In the coda, Beethoven employs silence and an augmentation of Coriolan's melody to evoke his final moments. Does this represent his murder for betrayal as in Shakespeare's play, or his suicide as in Collin's?

Two major characteristics of Beethoven's music are seen in this overture: his potent use of sudden dynamic shifts and his masterfully economical use of motive. Unexpected moments of both quiet and loud occur throughout, and a motive of two weak-STRONG notes permeates the melody and accompaniment of the entire overture.

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### ***Trumpet Concerto in E-Flat Major, Hob. VIIe:1 (1796)* Franz Joseph Haydn (1732–1809) Duration: 14 minutes**

In contrast to the aggressive and dynamic overture by Beethoven, Haydn's Trumpet Concerto is lighthearted and playful. The difference in both music and personality between the elder Haydn and his younger pupil became evident in Beethoven's disappointment with Haydn as a teacher, who he felt was not rigorous enough in his instruction.

This trumpet concerto holds great significance in trumpet history. In the Baroque and early Classical periods, performers had only the *clarino*, or “natural trumpet,” a valveless instrument described by James M. Keller as “simply a meticulously crafted metal pipe with a mouthpiece on one end and a flared bell on the other.” Players could navigate the instrument well, but by its very nature its use was limited. Many had experimented with expanding the instrument and Haydn’s friend Anton Weidinger was ultimately one of the more successful innovators. After seven years of work, an article in the *Wiener Zeitung* announced Weidinger’s success—the presentation of “an organized trumpet,” which “he believes may be described as perfection: it contains several keys and will be displayed in a concerto specially written for this instrument by Herr Joseph Haydn.”

Ever the joker, Haydn played upon the mounted interest of audiences at the opening of the concerto. After the orchestra’s initial statement, the trumpet intones a single E-flat, a humorously insignificant first appearance of the soloist. In the next phrase the soloist joins the orchestra with two arpeggios, a figuration standard for the natural trumpet. It is only in its third entrance that the soloist reveals the possibilities of the new instrument: stepwise melodies in the lower range and the use of chromatics.

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### **Symphony No. 3 in F Major, Op. 90 (1883)**

**Johannes Brahms (1833–1897)**

**Duration: 35 minutes**

In the late nineteenth century, Brahms was something of a musical outsider. Program music, instrumental music that told a story or evoked an image, was wildly popular, and Brahms’s choice to compose in traditional forms brought him enhanced criticism. After Beethoven’s inclusion of choir and soloists in his *Ninth Symphony*, the symphony as an instrumental genre was under particular scrutiny, even being declared “dead” by Richard Wagner in 1850. Thus the demand on Brahms and his music were high, both from critics and from himself. It was not until the age of forty-three, after many compositional attempts he thought unworthy, that the composer premiered his first symphony to great success. Yet, he was constantly unable to avoid being compared to Beethoven (as the new Beethoven to some, as a cheap imitator to others). Considering this, was conductor Hans Richter’s dubbing of Brahms’s *Third* as his “Eroica” a coincidence of numbers, a recognition of achievement, or something more?

Though carrying no programmatic title, the third symphony of Brahms was heavily influenced by his emotional and romantic experiences at the time. Written at his summer retreat in Wiesbaden, the symphony is thought by some to depict the composer’s passionate love and longing for the young singer Hermine Spies. The work is fraught with ambiguity and tension, shifting back and forth in a constant battle between major and minor, as unsure of its future as Brahms was of his own in the summer of 1883.

From the beginning, a friction between F major and F minor is presented as the predominant conflict in the symphony. A motto is also stated at the outset, F–Ab–F, played by the flutes in measures 1–3 and then the bass instruments in measures 3–5, and returns at significant moments. Listen for these chords, the motto, and the falling violin melody heard

just after. These will all be heard again throughout the symphony, in some ways vacillating between joy and despair.

A rhythmic device often employed by Brahms is offsetting rhythms, essentially shifting the barline between measures. Especially in the first movement, Brahms shifts the strong downbeat of one measure to the last beat of the previous measure, arousing a drive within the spirit of the music. Emphasis comes early, as if the music is leaning towards its future in constant, passionate anticipation.

The second movement presents a pastoral scene of peace and contentment. A calm chorale-like melody at the opening mixes with excitement of undulating strings shortly after, exploring an innocent air. In this movement Brahms expresses calm joy in an imagined paradise, but moments of hesitation and of unclear future surface. What will come to pass? Isolated chords, comparatively unmusical, punctuate in varied timbres and ranges throughout the orchestra, and a somber chorale is introduced, but never returns. It is replaced by a melody near the close that soars back and forth between peace and pain, ultimately returning to Brahms's quasi-pointillistic uncertainty.

The heartbreaking third movement presents Brahms at his most pained, most intimate moments. It presents a longing that can never be realized. The cellos weep in solitude, followed by the violins, and then stillness: the two move together in beautiful harmony, finally united, as Brahms wished for but could not have with Hermine Spies. A contrasting middle section interrupts Brahms's reverie, followed by a re-orchestrated return to the opening section. Each time the melody returns it is the same—only the instrument singing it changes.

The fourth movement culminates all that Brahms has worked towards in the symphony, beginning in F minor and spanning great lengths to return to F major at the close, while also including elements of each movement. The movement opens with a shrouded theme that worms its way through the strings and leads to a somber chorale. This chorale is the fulfillment of the one introduced in the second movement, though Brahms is still not finished with it. A torrential development based on the chorale ensues and culminates with a victorious F major chord, only to fall immediately to F minor, returning to the opening of the movement, though now the mysterious opening and chorale have been replaced by violent chords. It is in the coda of this movement that Brahms shows his spectacular skill at large-scale construction, combining the soaring motto and violin theme from the first movement with the snaking motive of the last and the chorale of the second. In a moment of absolute beauty, the opening material of the symphony and a final statement of the falling violin melody return, cascading through nearly the full range of the strings, to gently end this magnificent journey.



## BIOGRAPHIES



**WES KENNEY** is now in his fourteenth year as Professor of Music and Director of Orchestras at Colorado State University. He conducts the CSU Symphony and Chamber Orchestra as well as CSU Opera productions, and teaches graduate conducting. Mr. Kenney has led the orchestra to many new milestones, including first ever at CSU performances of Mahler Symphonies *No. 1* and *No. 5*, two Strauss tone poems, the Bartok *Concerto for Orchestra*, and the Bruckner *Symphony No. 5*. In 2014 he was named music director of the Denver Young Artists Orchestra—the premier youth orchestra in the state of Colorado—and has taken that orchestra on tour through Italy, France, and Spain. Last June Mr. Kenney took DYAO to New York City for that orchestra's Carnegie Hall debut.

Mr. Kenney is also currently in his fourteenth season as music director of the fully professional 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 a year. Mr. Kenney was named the 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 2008 for concerts in Vidin and to conduct *La Traviata* in Stara Zagora.

Mr. Kenney is a frequent guest conductor of professional and educational ensembles. Recent appearances include the Colorado Symphony, Colorado Music Festival, Lafayette Symphony (Ind.), and the Acadiana Symphony (La.). He has conducted New Mexico All-State, Virginia All-State, Alabama All-State, and next spring travels to N.H. for their All-State Orchestra. He also has credits that include concerts with orchestras in Europe and Asia. In Jan. 2018, Mr. Kenney will travel to Vietnam to conduct the Hanoi Philharmonic. He has given orchestra clinics in all corners of Colorado and is sought after for sessions at the Colorado Music Educators Association Conference. Mr. Kenney is a former president of the Conductors Guild and serves currently on their advisory board.

Mr. Kenney is also in demand as a conducting pedagogue. He recently taught alongside Jorge Mester in a Conductors Guild sponsored workshop at CSU. In the summer of 2011 he was a guest lecturer at the Conductor's Institute held at Bard College in upstate New York, teaching alongside founder Harold Farberman and American Symphony Orchestra Music Director Leon Botstein. He is also one of the founders of the CSU Summer Master's Degree program in conducting, designed to allow music educators the opportunity to earn a graduate degree while furthering their conducting studies and remaining in their current position.



**CALEB HUDSON** is the newest member of the Canadian Brass, having graduated from the Juilliard School with both a Bachelor and Master of Music degree. Acclaimed by the New York Times as ‘brilliantly stylish,” Caleb made his solo debut with the Chamber Music Society of Lincoln Center, performing Bach’s *Brandenburg Concerto No. 2*.

Caleb has performed as a soloist around the world, most recently with the Israel Philharmonic in Tel Aviv. Possessing a wide range of musical styles, his experience ranges from soloing in Carnegie Hall to appearing with rock band Vampire Weekend on *Jimmy Kimmel Live*. Other recent solo engagements include the Santa Fe Chamber Music Festival, Yellow Barn Festival, Uni-

versity of Georgia Wind Ensemble, University of Scranton, and a solo recital at the University of Georgia that was broadcast nationally on NPR’s *Performance Today*.

Caleb won first place at the National Trumpet Competition multiple times, and performed with pianist Vladimir Feltsman at the Aspen Music Festival, as well as the New York City Ballet, New World Symphony, Jupiter Symphony Chamber Players, and New York Trumpet Ensemble. An avid baroque musician, Caleb also performs with notable early music ensembles including Philharmonia Baroque, American Bach Soloists, The American Classical Orchestra, Concert Royal, and the Trinity Baroque Orchestra. He is an alumnus of Interlochen Arts Academy and Ensemble ACJW, a fellowship program of Carnegie Hall that promotes arts advocacy, community outreach, and music education.

In addition to performing in Canadian Brass all year for thousands of fans around the world, Caleb has a passion for writing music, especially for the group. His arrangements and compositions have been published and featured on two albums, *Canadian Brass: Perfect Landing* and *Canadian Brass: Great Wall of China*. In 2015, his original composition *White Rose Elegy* was performed as a world premiere in Lincoln Center by the Canadian Brass and New York Philharmonic Principal Brass and Percussion.

As part of an exclusive agreement between the Conn-Selmer Corporation and Canadian Brass, Caleb performs on 24-karat gold-plated Bach trumpets.



# COLORADO STATE UNIVERSITY SYMPHONY ORCHESTRA

**WES KENNEY**, Conductor

**JEREMY CUEBAS**, Graduate Teaching Assistant

## **Violin 1**

Frangel López Ceseña, Concertmaster  
Paola Zamario, Asst. Conertmaster  
Casey Donohue  
Katie Gardner  
Kadi Horn  
Kadin Kostelic  
Lily Lu  
Lydia Oates  
Jamie Philp  
Josh Steinbecker  
Graeson Van Anne

## **Violin 2**

Elizabeth Lenz, Principal  
Ryan Wessel, Asst. Principal  
Dmitri Ascarrunz  
Jeremy Cuebas  
Steven Hsu  
Rawan Jarrar  
Tony Swope  
Tori Weingarten  
Trey Yu

## **Viola**

Sarah Chicoine, Principal  
Ben Roth, Asst. Principal  
Chealsea Bernhardt  
Garret Durie  
Hailey Moy  
Rhiannon Neeson  
Xareny Polanco

## **Cello**

Julius Hochmuth, Principal  
Victoria Ferguson, Asst. Principal  
Tavon Boaman  
Joshua Greiner  
Savannah Jaska  
Chris Lewis  
Abigail Nelson  
Jaclyn Rising  
Jessie Salas  
Jacob Schafer  
Sarah Souders  
Paul Walcott  
Lauren Wearsch  
Emily Workman

## **Bass**

Jordan Asker, Principal  
Zuri Kargbo, Asst. Principal  
Danny Irwin  
Alexis Messnick  
Stephen Morrison  
Daniel Probasco

## **Flute**

Courtney Pham, Principal  
Katie Miswell

## **Oboe**

Mylie Payne, Principal  
Matt Heimbegner

## **Clarinet**

Lara Neuss, Principal  
Omar Calixto

## **Bassoon**

Joe Hoffarth, Co-Principal  
Blaine Lee, Co-Principal  
Nathan Korinek

## **Contrabassoon**

Blaine Lee

## **Horn**

Ayo Derbyshire, Principal  
Rachel Artley  
Nicholas Gledhill  
Emelie Pfaff  
Andrew Meyers, Asst. Principal

## **Trumpet**

Nik Valinsky, Principal  
Matthew Chanlynn

## **Trombone**

Will Gamache, Principal  
Kelan Rooney  
Peter McCarty

## **Percussion**

Chris Nadeau, Co-Principal  
Natasha Miller, Co-Principal

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# U P C O M I N G P E R F O R M A N C E S

## MUSIC PERFORMANCES

<b>Guest Artist Concert</b> / Jeffrey Agrell, Horn / FREE	September 30, 6 p.m.	<b>ORH, UCA</b>
<b>University Symphony Orchestra Concert</b>	September 30, 7:30 p.m.	<b>GCH, UCA</b>
<i>Virtuoso Series Concert</i> / Margaret Miller, Viola	October 3, 7:30 p.m.	<b>ORH, UCA</b>
<b>Guest Artist Concert</b> / Gerry Pagano, Trombone / <b>FREE</b>	October 3, 6 p.m.	<b>GCH, UCA</b>
<b>Voice Area Recital</b> / <b>FREE</b>	October 4, 7:30 p.m.	<b>ORH, UCA</b>
<b>Jazz Ensembles Concert</b>	October 5, 7:30 p.m.	<b>GCH, UCA</b>
<b>Chamber Choir and Concert Choir Concert</b>	October 7, 7:30 p.m.	<b>GCH, UCA</b>

## RALPH OPERA PROGRAM PERFORMANCES

<i>Die Fledermaus</i> by Johann Strauss II	November 3, 4, 5, 7:30 p.m.	<b>GCH, UCA</b>
<i>Die Fledermaus</i> by Johann Strauss II	November 6, 2 p.m.	<b>GCH, UCA</b>

## DANCE PERFORMANCES

<b>Fall Dance Concert</b>	November 11, 12, 7:30 p.m.	<b>UDT, UCA</b>
<b>Fall Dance Concert</b>	November 12, 2 p.m.	<b>UDT, UCA</b>
<b>Fall Dance Capstone Concert</b>	December 9, 10, 7:30 p.m.	<b>UDT, UCA</b>
<b>Fall Dance Capstone Concert</b>	December 10, 2 p.m.	<b>UDT, UCA</b>

## THEATRE PERFORMANCES

<i>Ubu Roi</i> by Alfred Jarry	Oct. 14, 15, 20, 21, 22, 7:30 p.m.	<b>ST, UCA</b>
<i>Ubu Roi</i> by Alfred Jarry	October 16, 23, 2 p.m.	<b>ST, UCA</b>
<i>Noises Off</i> by Michael Frayn	Nov. 11, 12, 17, 18, 19, 7:30 p.m.	<b>UT, UCA</b>
<i>Noises Off</i> by Michael Frayn	November 13, 20, 2 p.m.	<b>UT, UCA</b>
<b>Freshman Theatre Project</b> / <b>FREE</b>	December 2, 3, 4, 5, 7:30 p.m.	<b>ST, UCA</b>

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