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# CSU SYMPHONY ORCHESTRA

Wes Kenney, *Conductor*

Noelle Bauman, *Graduate Assistant Conductor*

Nikolai Rimsky-Korsakov  
(b. 1844, d. 1908)

*Russian Easter Overture, Op. 36*  
(1888)

Maurice Ravel  
(b. 1875, d. 1937)

*Rapsodie espagnole*  
(1907)

- I. Prélude à la nuit. Très modéré*
- II. Malagueña. Assez vif*
- III. Habanera. Assez lent et d'un rythme las*
- IV. Feria. Assez animé*

## INTERMISSION

Johannes Brahms  
(b. 1833, d. 1897)

*Symphony No. 1 in C-minor, Op. 65*  
(1862-1876)

- I. Un poco sostenuto—Allegro*
- II. Andante sostenuto*
- III. Un poco allegretto e grazioso*
- IV. Adagio—Allegro non troppo, ma con brio*

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Wednesday, February 11, 2015

GRIFFIN CONCERT HALL • UNIVERSITY CENTER FOR THE ARTS

# CSU SYMPHONY ORCHESTRA

Wes Kenney, *Conductor*

Noelle Bauman, *Graduate Assistant Conductor*

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## First Violin

Adrian Barrera,  
*Concert Master*  
JiHye Chung,  
*Assistant Concert Master*  
Hannah Barnes  
Julia Castellanos  
Nicole Fassold  
Elizabeth Furuiye  
Emily Liu  
Lily Lu  
Esther So  
Josh Steinbecker  
Graeson Van Anne

## Second Violin

Elizabeth Lenz, *Principal*  
Rachel Huether,  
*Assistant Principal*  
Tyler Adamthwaite  
Dmitri Ascarrunz  
Anastasia Beeson  
Bailey Bremner  
Erin Dunn  
Katie Gardner  
David Hinson  
Sara Hoppe  
Kadi Horn  
Lydia Oates

## Viola

Joy Holz, *Principal*  
Kyle Caulkins,  
*Assistant Principal*  
Chealsea Bernhardt  
Sarah Chicoine  
Cheryl Hite  
Ben Roth

## Cello

Tom Holdener, *Principal*  
Lydia Hynson,  
*Assistant Principal*  
Tavon Boaman  
Julius Hochmuth  
Savannah Jaska  
MarLee Johnson  
Shakira Johnson  
Chris Lewis  
Abigail Nelson  
Jaclyn Rising  
Jessie Salas  
Emily Stewart  
Lauren Wearsch

## Bass

Erik Deines, *Principal*  
Zach Bush,  
*Assistant Principal*  
Kayley Green  
Alexis Messnick  
Andrew Miller  
Crystal Pelham  
Daniel Probasco

## Flute

Rachelle Crowell, *Principal*  
Gabriela Bliss  
Rylie Kilgore, *Piccolo*  
Amber Hodges, *Piccolo*

## Oboe

Stephany Rhodes, *Principal*  
Katie Garrels  
Madeleine Westbrook,  
*English Horn*

## Clarinet

Julie Park, *Principal*  
Allison Allum  
Asa Graf, *Bass Clarinet*

## Bassoon

Michelle McCandish,  
*Principal*  
Mikayla Baker  
Kyle Sneedon, *Contra Bassoon*

## Horn

Travis Howell, *Principal*  
Rachel Artley,  
*Assistant Principal*  
Camille Glazer  
Gregory Marxen  
Katherine Wagner

## Trumpet

Samantha Ferbuyt, *Principal*  
Ian Schmid  
Professor Steven Marx

## Trombone

Kelan Rooney, *Principal*  
Amanda Tatara  
Blaine Lemanski, *Bass*

## Tuba

Angelo Sapienza

## Harp

Katie Miksch, *Principal*  
Carly Swanson

## Celeste

Rebecca Conwell

## Percussion

John Meriwether, *Principal*  
Matt Brown  
Chris Hewitt  
Peter Hirschhorn  
Anthony Lederhos  
Tim Sanchez

## PROGRAM NOTES

### *Russian Easter Overture, op. 26*

Nikolai Rimsky-Korsakov (1844-1908)

In many respects, Nikolai Rimsky-Korsakov was one of the most influential composers of the nineteenth century. Coming from a unique background as a former naval officer, he spread Russian classical music throughout the world, advocating his nationalistic beliefs through his compositions. He was a member of “The Five,” a group of Russian nationalist composers who sought to establish an official musical sound for their home country. His compatriots included Modest Mussorgsky, Cesar Cui, Alexander Borodin, and Mily Balakirev.

Rimsky-Korsakov enjoyed great fame as a master of orchestration. His works display his skillful technique in arranging instruments to produce rich and varied tone colors. Not only was he successful as a composer, but he also had a great reputation as a teacher. He inspired a new generation of well-known composers, including Sergei Prokofiev, Ottorino Respighi, and his most acclaimed pupil, Igor Stravinsky.

Rimsky-Korsakov’s popularity was at its highest peak when he composed the *Russian Easter Overture* (*Svetlyi prazdnik*), Op. 36 in 1888. In fact, it was completed not long after his other most famous works, *Scheherazade* and the *Capriccio Espagnol*, which also display the composer’s unique forms, beautiful melodies, and intoxicatingly rich orchestration.

*Russian Easter Overture* is based on three original chants from the Russian Orthodox Church, all found in the official liturgical volume of canticles called *Obikhod*. The first two chants, “Let God Arise!” and “An Angel wailed” are heard in the pensively meditative opening. The third, “Christ Has Risen from the Dead,” appears “triumphant” (in the composer’s words) in the joyous closing section “amid the trumpet blasts and the bell tolling.” From start to finish, the work transports listeners throughout the Easter festival weekend, from the mournful respect of Good Friday to the splendor of a bright Easter Sunday.

~ Notes by Julie Park

### *Rapsodie Espagnole*

Maurice Ravel (1875-1937)

Maurice Ravel was a prominent French composer of the late nineteenth and early twentieth centuries. His compositions represent well the time following the industrial revolution. As demonstrated in *Rapsodie Espagnole*, his rhythms are intricate and mechanical in nature, but do not take away from a certain harmonic tenderness. Ravel drew inspiration from his Swiss father’s mechanical mind and his Basque mother’s appreciation of Spanish folk traditions. During this time, composers were beginning to research folk songs to incorporate them into their works. One of the main focal points of this research involved rhythm of speech, made possible by the use of the recording cylinder. This may be a reason why Ravel, a French composer who had not yet visited Spain and only lived near the border for a few months of his childhood, could compose Spanish tunes that resonated with Spanish natives such as composer Manuel de Falla. Ravel’s phonographic memory may have allowed him to grasp Spanish linguistic nature through his mother, who spoke Spanish fluently and frequently. *Rapsodie Espagnole* was also greatly influenced by Rimsky-Korsakov’s *Capriccio Espagnol*, which Ravel heard in concert with the Russian composer conducting in 1889.

Repetition is an aspect well known in Ravel’s works. (Think of *Bolero*.) The first movement of *Rapsodie Espagnole*, “Prélude à la nuit,” begins with a haunting four note descending repeated pattern comprised of the notes F-E-D-C-#. With a four-note ostinato juxtaposed against a three beat measure, the meter is at once a mystery to the listener. This insistent figure is continued through all but a few moments of the movement. Before the clarinet cadenza, one note — the highest — disappears. Although the three notes are repeated multiple times, the ear incessantly yearns to hear that which is absent. The wish is granted, and the movement ends with a slight lull into the following “Malagueña.” The second movement is ripe with Ravel’s use of special effects, recreating a traditional flamenco style. The cellos produce a guitar-like sound as they strum intervals of fourths and fifths over a bass ostinato. The texture thickens as rhythms build on top of one another. The flute and English horn introduce a longer phrase where the top line moves chromatically as the bottom line alternates intervals of thirds and fifths. The strings take control of this line just before a muted trumpet interrupts with an articulate call.

The slow, dance-like third movement is reminiscent of the habanera in Bizet's *Carmen*, with a slow triplet followed by a duplet. This movement acts as a seductive counterpart to the preceding movement and as a siesta to the movement following. The finale, "Feria," begins with a festive flute. It is a fiery movement with special effects that have to be quickly executed. The strings are frequently making fast changes from arco (bowed) to pizzicato (plucked), and back again. Although some of the glissandi (slides) are played with indiscernible interior notes, others contain very specific notes. This movement also contains one of the first instances of orchestral trombone slides, imitating those frequently heard in jazz. What may seem like chaos from the start is in reality a methodical and mechanical rhythmic build-up to a climax in which all of the instruments join together in the same pattern relentlessly to the last beat of the very last bar.

~ Notes by Noelle Bauman

## *Symphony No. 1*

**Johannes Brahms (1833-1897)**

Brahms' First Symphony is considered one of the best symphonic works of its time. Already forty-two at the time of the premiere, the middle-aged composer had finally completed something he deemed worthy for the public to receive. Brahms was always known as a perfectionist and this first symphony took him nearly fourteen years to complete. Part of this perfectionist mentality came from the fact that he always believed that he was walking in the footsteps of arguably the best composer ever, Ludwig van Beethoven. It was because of this that he put off writing symphonies and string quartets for the early part of his life, as these were two genres in which Beethoven excelled. Brahms said, "You haven't any idea what it is like always to hear such a giant marching behind you." Yet, while the C Minor Symphony was his first formal work of the genre per se, Brahms had already produced brilliant works in the symphonic medium, including a piano concerto, several serenades, choral works with orchestra, and his *Variations on a Theme* by Haydn, a fully symphonic work that remains popular today.

*Symphony No. 1* was well received following its 1876 premiere in Karlsruhe, Germany. It grew to great acclaim, especially after getting the approval of Hans von Bülow, a fellow composer, conductor, and pianist of the time. Bülow called the symphony "Beethoven's Tenth" and went on to call it the best symphony of the previous half-century. Beethoven's Ninth Symphony had premiered in 1824, fifty-two years earlier.

The homage to Beethoven is evident throughout. The most obvious comparisons can be made to Beethoven's Fifth Symphony, which was written in the same key of C minor. Both composers then ended their symphonies in the relative major key of C major, straying from an expected finale in the tonic key. Following an ominous C minor start, each final movement becomes a triumphant resolution. Though the key may reflect Beethoven's Fifth, the overall emotion of the last movement harkens Beethoven's joyful Ninth Symphony. In fact, when one critic mentioned the similarity, Brahms supposedly replied, "Any ass can see that!"

By the time the symphony was revealed to the public, German symphonic literature had already taken on a programmatic nature thanks in part to Franz Liszt's symphonic poems. Twenty years before, Franz Brendel proclaimed a "New German School" of music with Liszt and Wagner at its helm, holding up the ideal of literary and musical association. Brahms, an advocate of absolute music, or music for music's sake, embraced more traditional forms, placing him as the philosophical opposite of new, trendier composers. As expected, the Symphony in C minor is in four movements, with a typical fast (with slow introduction)-slow-ternary-fast format. And yet, in spite of the traditional form and the nods to Beethoven, the piece is intrinsically Brahmsian. From power of the opening introduction to the coloristic use of oboe, violin and horn in the tender second movement, and the lovely duple dance of the third movement to the heart-fluttering magnificence of the finale, this Symphony in C minor reveals Brahms as a true Romantic master, one who moves the soul through musical means as no other of the time could.

~ Notes by Tom Holdener



**Wes Kenney** is now in his twelfth 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 5, two Strauss tone poems, the Bartok Concerto for Orchestra, and the Bruckner Symphony No. 5. In April 2013 he was named Music Director of the Denver Young Artists Orchestra — the premiere youth orchestra in the state of Colorado — and this past June took that orchestra on a triumphal tour through Italy, France, and Spain.

Mr. Kenney is also currently in his twelfth 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 season. 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 for concerts in Vidin and to conduct La Traviata in Stara Zagora.

Mr. Kenney is a frequent guest conductor of professional and educational ensembles. This January he will return to Albuquerque to conduct the New Mexico All-State Orchestra. He has appeared with orchestras both nationally and internationally including Europe and Asia. He has also given orchestra clinics in all corners of Colorado as well as being 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.

## Applied Faculty

### Violin

Ron Francois  
Leslie Stewart

### Viola

Margaret Miller

### Cello

Barbara Thiem

### Bass

Forest Greenough

### Flute

Michelle Stanley

### Oboe

Gary Moody

### Clarinet

Wesley Ferreira

### Bassoon

Gary Moody

### Horn

John McGuire

### Trumpet

Steven Marx

### Saxophone

Peter Sommer

### Trombone / Euphonium

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### Tuba

Stephen Dombrowski

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Eric Hollenbeck

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Rachel Ellins

### Piano

Janet Landreth

### Organ

Joel Bacon



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*With Special Guest Michael Bowles, Graduate Conduction Assistant*

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### WIND SYMPHONY CONCERT - *Elements: Water*

*With CSU Faculty Gary Moody, Oboe & Chase Morin, Graduate Conducting Assistant*

2/27 • Griffin Concert Hall • 7:30 pm

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3/3 • Griffin Concert Hall • 7:30 pm

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