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Upcoming Events at the University Center for the Arts

Monday, September 27—**Music: Virtuoso Series Concert, Guest Joyce Jones, Organ**
7:30 p.m. Organ Recital Hall

Thursday, September 30—**Music: Wind Ensemble/Symphonic Band**
7:30 p.m., Griffin Concert Hall

Oct. 1—Dec. 17—**2 New Art Exhibitions**
University Art Museum

Thursday, September 30—**Music: Wind Ensemble/Symphonic Band**
7:30 p.m., Griffin Concert Hall

Friday, October 1—**Art: Friday Finales in conjunction w/First Friday Gallery Walk**
6—9 p.m., University Art Museum

Monday, October 4—**Music: Virtuoso Series Concert, Gary Moody, Oboe**
7:30 p.m., Organ Recital Hall

Tuesday, October 5—**Music: Jazz Classics Duke Ellington Concert**
7:30 p.m., Griffin Concert Hall

October 7—17—**Theatre: Dog Sees God by Bert V. Royal**
University Theatre, see website for dates and times.

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COLORADO STATE UNIVERSITY SCHOOL OF THE ARTS

Meet Me at the UCA

Fall 2010 CONCERT SEASON



Special Guest
Barbara Thiem, Cello
Conducted by **Wes Kenney**

Thursday, September 23, &
Friday, September 24, 7:30 p.m.
Griffin Concert Hall, UCA

Colorado State University
SCHOOL OF THE ARTS

CSU Symphony Orchestra

Wes Kenney, Conductor

Barbara Thiem, Cello

September 23-24, 2010 7:30 PM

Second Essay, Op. 17 (1942)

Samuel Barber
(1910-1981)

Cello Concerto in e minor, Op. 85 (1919)

Adagio—Moderato

Lento—Allegro Molto

Adagio

Allegro—Moderato—Allegro ma non troppo—Poco piú lento—Adagio

Edward Elgar
(1857-1934)

Barbara Thiem, cello

Intermission

Symphony No. 2 in D Major, Op. 73 (1877)

Allegro non troppo

Adagio non troppo

Allegretto grazioso (quasi andantino)

Allegro con spirito

Johannes Brahms
(1833-1897)

Applied Faculty

Violin

Ron Francois
Leslie Stewart

Viola

Margaret Miller

Cello

Barbara Thiem

Bass

Forest Greenough

Flute

Michelle Stanley

Oboe

Gary Moody

Clarinet

Charles Lawson

Bassoon

Gary Moody

Horn

Matthew Evans

Trumpet

Steven Marx

Trombone

Greg Harper

Tuba

Robert Brewer

Percussion

Eric Hollenbeck

Harp

Rachel Ellins

Piano

Janet Landreth
Silvana Santinelli

CSU Symphony Orchestra

Wes Kenney, Conductor

Violin I

Alan Ogrinz, Concertmaster
Kathryn Kiefhaber, asst. Concert-
master
Hannah Barnes
Julianna Byess
Cheryl Fox
Rachael Napper
Allison Rickel
Jaclyn Salts
Laura Steele
Patrick Weseman
Samuel Wexler

Violin II

Karmen Mitchell, Principal
Mark Murphy, asst Principal
Jessica Gremel
Melissa Gross
Meghan Hainer
Haley Heer
Courtney Peterson
Paige Palmer
Luke Thompson
Olivia Trinko
Elizabeth Vega

Viola

Sabrina Romney, Principal
Chris Huang, asst. Principal
Maggie Babb
Jeremy Buss
Jessica Gillis
Erika Graber
Kaitlyn Jaffke
Kara Leonardi
Lindsey Sanders
Andrew Zbryk

Cello

Chris Stuber, Principal
Kenny Martin, asst. Principal
David Bayless
Brighton Bledowski
Lauren Brissey
AJ Bush
Emily Carpenter
Kayla Hayes
Shakira Johnson
Justin Kattnig
Evan Shelton
Whitney Stuber
Jake Thaler

Bass

David Saccardi, Principal
Jason Rosenholtz-Witt, asst. Principal
Bryce Boynton
Erik Deines
Evan Gohring
Eric Hunter
Kurt Peterson
Zach Schwartz
Daniel Smith

Piccolo

Rianne Matthews

Flute

Mando Surita, Co-Principal
Brianna Little, Co-Principal

Oboe

Caleb Bradley, Principal
Shane Werts
Whitney Walker, English Horn

Clarinet

Roxanne Cortes, Principal
Elena Von Reisen

Bass Clarinet

Kristen Rochester

Bassoon

Tony Federico, Principal
Shelby Christensen

Horn

John Gough, Principal
Noelle Bauman, asst. Principal
Lindsey Poppe
Molly Salika
Julia Williams

Trumpet

Charlie Babb, Principal
Ryan Sullivan
Paul Sprowell

Trombone

Dave Ellis, Principal
Logan Kingston
Michelle Parker

Bass Trombone

Daniel J. Morris

Tuba

Cody Krueger

Percussion

Staci Tomaszewski, Principal
Ben Justis
Trisha Martin
Mike Wilson
James Richards
Colin Constance

Graduate Teaching Assistants

Karmen Mitchell
Christy Muncey
Alan Ogrinz
Sabrina Romney
Chris Stuber

Graduate Conductors

Vaughn Cardona
Christy Muncey
Adam Torres

Program Notes

Samuel Barber (1910-1981) Second Essay, Op. 17 (1942)

This year celebrates the 100th anniversary of American composer Samuel Barber. Barber was born in West Chester, Pennsylvania in 1910. At the age of 14, he entered the Curtis Institute of Music in Philadelphia where he studied composition, voice and piano. Barber is best known for his Adagio for strings and Violin Concerto. Of his three essays, the second is considered the most masterful. The piece was commissioned by Bruno Walter for the New York Philharmonic in 1942. Like an essay developing its thesis, this piece bases its thematic material on an opening idea. The flute introduces this theme in a quiet manner and is passed among the woodwinds. From this opening theme comes a second theme in the strings, before the first theme returns in the brass, now sounding more like a fanfare. A fast and energetic fugue follows, beginning in the clarinet and spreading across the orchestra. This leads to the fugue subject combining with the first and second themes, making for a powerful climax. An extended coda based on a new theme builds to the conclusion.

Notes by Alan Ogrinz

Edward Elgar (1857-1934) Cello Concerto in E Minor, Op. 85 (1919)

Although commonly thought of as a tribute and goodbye to British life before World War I, the Cello Concerto in e minor of Sir Edward Elgar was his last significant work. To say that this work was simply a goodbye to life before the war is really an understatement as Elgar's wife's health had been failing for a while when Elgar began work on this piece in 1919. Seven months after the premiere in October of the same year Mrs. Elgar passed away, and with her Elgar's musical creativity. This concerto, also made famous by cellist Jacqueline du Pré who suffered and died of multiple sclerosis, has a serious and tragic history associated with it. Despite this, the piece touches the audience in a rich and emotional way so familiar with works by Elgar. The work is set in four movements. The first is slow, almost haunting, and leads without pause into the second, a more light-hearted, movement. The third movement is slow and lyrical with a single theme. The fourth movement is bold and stately and changes keys quickly before the opening recitative returns before an abrupt end, which adds to the overall feeling of instability.

Notes by Christopher Stuber

Johannes Brahms (1833-1897) Symphony No. 2 in D Major, Op. 73 (1877)

The great symphonies up to Brahms's time were written by three composers: Haydn, Mozart and Beethoven. However, once Beethoven died all other symphonic works were compared to what was written in times past, and found lacking. As one music critic of the day put it, "The writing of a symphony nowadays is always a rock on which, with few exceptions, most suffer a complete shipwreck." With the standard of symphonic writing so high, few symphonies were well received.

Johannes Brahms became the man to revive the symphony. After many unsuccessful attempts to create a symphony starting in 1854, he finally completed his first symphony in 1876. The work received high praise, being called "The Tenth," in reference to Beethoven's nine symphonies. After this success, he began to compose his next symphonic work.

Brahms's second symphony was written during a visit to Pörtschach in the Austrian Alps, completed less than a year after the first. This picturesque setting can be heard throughout the piece, although Brahms teasingly wrote his publisher, saying that the symphony had a dark and melancholy nature. While the symphony does have a few darker moments, it is mostly full of light and cheerful melodies.

Program Notes, cont.

The pastoral setting of the Austrian Alps can be heard from the first movement's beautiful opening theme of grandeur to the light-hearted third movement reminiscent of a shepherd's life in the Alps—the D, C#, D pattern becoming a motto for much melodic material. Also heard in the first movement are echoes of his now very well known *Wiegenlied: Guten Abend, gute Nacht*, also known as Brahms's Lullaby. The second movement, a modified sonata form in B major, while more thoughtful, starts off with a lush melody in the cello section that soon gets passed around the orchestra, ultimately climaxing in a gypsy style tutti for the violins. The opening three note motive heard first in the cellos and basses at the opening of the symphony are now transformed to the first three notes of the first melody of the simple yet lively fourth movement. From this innocent opening, Brahms character suddenly bursts forth in full orchestral splendor. A warm and heartfelt second theme shows a different side to the composer's personality and then becomes the genesis of a rousing coda complete with trombones proclaiming D major while the rest of the orchestra hammers out the final notes of Brahms' effort.

Despite the composer's own ideas of darkness surrounding the symphony, this has become one of Brahms's more sunny and uplifting compositions, making it one of his more popular works today.

Notes by Sabrina Romney

Performer Biographies

Wes Kenney

Wes Kenney was named last November as 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 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 a season. This season he renewed a relationship with bands stepping in to conduct CSU's Wind Ensemble while a search for a permanent director begins.

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 and the New Mexico All-State 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 debuts with the Williamsburg Symphonia (VA), and the Acadiana Symphony (LA). In six seasons as the Virginia Symphony's Associate Conductor, Mr. 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, Wes Kenney served as Music Director of the Oakland Youth Orchestra for five seasons.

Performer Biographies, cont.

Mr. Kenney has also enjoyed success directing from the orchestra pit for opera, ballet, and musical theater. During the 2009-2010 Season he has conducted productions of *Tosca*, *Die Zauberflote*, *Die Fledermaus*, and *La Traviata*. In the past five seasons he has conducted *Il Trovatore*, *Street Scene*, *La Boheme*, *Pagliacci*, *Cavalleria Rusticana*, *Falstaff*, *La Traviata*, *Turandot*, *Marriage of Figaro*, *The Merry Widow*, *Aida*, *Don Giovanni*, *Barber of Seville*, *Carmen* and *Tenderland*. In 2002 he headed to New York to conduct Taconic Opera's production of *Carmen*. He has appeared as conductor for *Gianni Schicchi* and *Die Kluge* for Oakland Lyric Opera. In addition he has conducted numerous performances of *The Nutcracker*, *Swan Lake*, *The Firebird*, and many other dance works.

Barbara Thiem

Barbara Thiem is an internationally acclaimed cellist who combines teaching cello and coaching chamber music with her active schedule of performances in Europe and the United States, playing recitals, solo with orchestra, and chamber music. She is a member of the Mendelssohn Trio and in the summers administers the International Summer Academy of Schloss Ort, Austria. She holds degrees from Cologne, Germany where she studied with avant-garde cellist Siegfried Palm, and from Indiana University where she was assistant to Janos Starker and was awarded the coveted Performer's Certificate. In addition to concertizing, she has recorded for many radio stations and has produced several CDs among them a set of Bach Suites for cello solo, Complete Works by Felix Draeseke for cello and piano with pianist Wolfgang Mueller-Steinbach, Works for Cello and Organ with organist Robert Cavarra, and Cello/Bass duets with Gary Karr. She has published the translation of Gerhard Mantel's Cello Technique as well as a number of articles on good postural and practicing habits which appeared in the ASTA and Suzuki Journals. She has also been involved in research as part of the Center for Biomedical Research in Music Therapy at CSU.

Presently she is teaching and performing at Colorado State University. In addition to studio teaching of cello and chamber music she is a three semester course of cello pedagogy, String Techniques for the education majors, as well as organizing the Pre-College Chamber Music Program and the biennial Rocky Mountain Contemporary Music Festival.

CSU Symphony Orchestra

Under the direction of Wes Kenney, this ensemble offers training in orchestral repertoire, routine and discipline with emphasis on the larger romantic and contemporary literature. There are usually two scheduled concerts per semester plus occasional special appearances. Soloists are chosen from the music faculty and visiting guest artists. An annual concerto competition features student winners who compete in the finals with either the CSU Symphony or the CSU Sinfonia. This season the CSU Sinfonia has been invited to perform at the 2011 Colorado Music Educators Association Conference.