

CSU CONCERT ORCHESTRA PRESENTS

CONDUCTED BY **RACHEL WADDELL**
IN COLLABORATION WITH CSU DANCE

A Fabled AFTERNOON

OCTOBER 20, 2024 | 4 P.M. ORGAN RECITAL HALL



COLORADO STATE
UNIVERSITY

SEASON SPONSOR:



The Bank
of CSU

CONCERT ORCHESTRA
A FABLED AFTERNOON

IN COLLABORATION WITH CSU DANCE

DR. RACHEL WADDELL, Music Director and Conductor

SAM COOPER, Assistant Conductor

PROGRAM:

Don Quixote Suite – Overture

Georg Philipp Telemann (1681-1767)

Drifen

Shirl Jae Atwell

Sam Cooper, Conductor

Fables

Richard Meyer

- I. *The Tortoise and the Hare*
- II. *The Boy Who Cried “Wolf”*
- III. *The Country Mouse and City Mouse*

Allison Davies and Emily Flaherty, Dancers

Chokfi'

Jerod Tate (b.1968)

Allison Davies and Emily Flaherty, Dancers

Telemann

VIOLIN I

Lydia Johnsen, Principal
Patrick Cook

Casey Lee
Lucas Toth

Nico DeHerrera
Andy Romero

VIOLIN II

Mikayla Kuti, Principal
Emily Reed

Rory Wollan
Victor Villalpando

Cheryl Hite
Jennifer Clary

Atwell (Conducted by Sam Cooper)

VIOLIN I

Patrick Cook, Principal
Lydia Johnsen

Casey Lee
Lucas Toth

Nico DeHerrera
Andy Romero

VIOLIN II

Makayla Kuti, Principal
Emily Reed

Rory Wollan
Victor Villalpando

Cheryl Hite
Jennifer Clary

Meyer

VIOLIN I

Casey Lee, Principal
Lydia Johnsen

Patrick Cook
Lucas Toth

Mikayla Kuti
Sam Cooper

VIOLIN II

Emily Reed, Principal
Rory Wollan

Nico DeHerrera
Andy Romero

Victor Villalpando

Cheryl Hite
Jennifer Clary

Tate

VIOLIN I

Casey Lee, Principal
Lydia Johnsen

Patrick Cook
Lucas Toth

Mikayla Kuti
Sam Cooper

VIOLIN II

Emily Reed, Principal
Rory Wollan

Nico DeHerrera
Andy Romero

Victor Villalpando

Cheryl Hite
Jennifer Clary

VIOLA

Bella Penna – Principal on Meyer and Tate
Jordan Enger – Principal on Telemann and Atwell
Madeline Heemstra
Ryan Mendez
Liam Hulslander
Kierra Jewell
Mikayla Goggin
Sam Cooper (Telemann Only)

CELLO

Tyler Chenka, Principal on Telemann, Meyer, and Tate
Harper Dorris, Principal on Atwell
Isabel Inman

BASS

Hunter Dominguez, Principal on Meyer and Tate
Carmylla Powers, Principal on Telemann
Keenan Loflin, Principal on the Atwell
Rachel Waddell (Atwell Only)

PERCUSSION

Ellis Byrd, Principal
Matthew Hauser

LIBRARIAN

Dr. Ethan Urtz, Head Librarian
Devon Bignell
Cora Larson

SET-UP CREW

Sam Cooper

PROGRAM NOTES

Don Quixote Suite – Overture

Georg Phillipp Telemann (1681-1767)

Georg Phillipp Telemann's *Don Quixote Suite* is based on Miguel de Cervantes' novel by the same name. We do not know the circumstances surrounding its composition, although it is believed that it may have been composed in Hamburg for a *collegium musicum*. The eight-movement suite depicts a day in the life of Don Quixote, including a wonderful juxtaposition of the trots of Don Quixote's older horse and Sancho Panza's donkey.

Here we perform the first movement only, a stately overture composed in the French Baroque style, complete with two contrasting sections and double dotted rhythms. The dramatic overture serves not only to kick off Don Quixote's daily adventures but depict elements of his delusions. From soaring windmills to the lopsided gallop of Don Quixote and Sancho Panza's steeds, this dynamic overture is the perfect start to Don Quixote's story.

— Program Note by Rachel Waddell

Driften

Shirl Jae Atwell

In her program notes, Shirl Jae Atwell says that the title *Driften* (pronounced dri'-ven) is inspired by the Middle English spelling of "driven," stemming from the Old English verb meaning "to drive." Atwell directs that the piece should be performed with "lots of energy and forward motion." From the moment it begins, *Driften* should maintain an intense drive right through to the conclusion, creating an exhilarating musical experience.

The first section of "Driften" opens abruptly, featuring fast-moving eighth notes in the violins that set a lively tempo. This is complemented by strong quarter note statements from the lower strings, establishing a solid foundation and a sense of urgency. The interplay between the rapid violin lines and the powerful lower strings creates an immediate, driving energy that propels the piece forward. This interaction evolves into a fugato in the middle section, where the cellos and basses start a lyrical melody that each instrument echoes. The contrasting lyrical lines throughout this section provide a moment of reflection within the driving energy of the piece. Following the lyrical passage, the lower strings transition into a syncopated eighth note line, adding rhythmic complexity and forward momentum as the violins reintroduce a segment of the original fugato melody. As we transition back to the melody from the first section, the violins and violas reclaim that thematic material while the lower strings maintain the syncopated line from the middle section. This clever combination effectively marries the two previous sections, creating a rich interplay of themes. The piece concludes in striking contrast to its energetic beginning, featuring a deliberate calmness that evokes a sense of

introspection. The final ambiguous chord leaves the listener in a state of suspense, denying a sense of resolution. This choice reinforces the piece's driving energy throughout while inviting contemplation, making for a powerful and thought-provoking ending.

Unlike other works on the program that come with established narratives or fables, *Driften* invites you to craft your own story.

— Program Note by Sam Cooper

Fables

Richard Meyer

1. The Tortoise and the Hare

This movement begins with theme of a plodding, yet determined tortoise, represented by the cellos and basses. A frenetic and jumpy hare is then introduced by violins and violas. After a brief dialogue between the two, a fanfare is heard announcing the beginning of the race. The starter's pistol sounds, and they're off! The much faster hare bolts into the lead, leaving the tortoise behind. Realizing he has a sizeable lead; the hare stops to rest and falls asleep as the tortoise continues on. The hare awakens with a jolt, realizes his mistake, and dashes forward, desperately trying to catch the tortoise who crosses the finish line just ahead of him.

2. *The Boy Who Cried "Wolf"*

A pastoral theme is introduced representing a young shepherd boy. Bored with his work, the boy decides to play a trick on the villagers, yelling out "Wolf! Wolf!" while jumping around in false hysterics. Hearing his cries, the villagers come running to the boy's aid only to find him laughing at them. The boy tricks the villagers again and is pleased with himself and his antics. Finally, a real wolf appears and the boy's cries for help go unheeded. The wolf slowly approaches the crying boy and swallows him whole in two big gulps. The movement ends with the boy's muffled cries from within the wolf's stomach.

3. *The Country Mouse and City Mouse*

Unlike the first two movements, this movement is not programmatic but rather an amusing interplay between two themes of contrasting styles that represent the two mice in Aesop's fable. The country mouse is heard as a rousing square dance while the city mouse is represented by a stately waltz from Johann Strauss' *Die Fledermaus*. The two themes are heard in alternation, growing closer and closer together as the movement unfolds.

— Richard Meyer

Chokfi'

Jerod Tate (b.1968)

Chokfi' (choke-fee) is the Chickasaw word for rabbit, who is an important trickster legend within Southeast American Indian cultures.

Inspired by a commission for youth orchestra I decided to create a character sketch that would be both fun and challenging for the kids. Different string and percussion techniques and colors represent the complicated and diabolical personality of this rabbit person.

In honor of my Muscogee Creek friends, I have incorporated a popular tribal church hymn as the melodic and musical base.

— *Jerod Impichchaqachaaha' Tate*

THE CSU CONCERT ORCHESTRA WISHES TO THANK:

Margaret Miller	Jennifer Clary
Forest Greenough	Nicole Darling
Meredith Blecha-Wells	Jim Doser
Mike Solo	Dr. Ethan Urtz
Valerie Reed, Peter Muller, and their Team	Devon Bignell
	Cora Larson
	Sam Cooper

COLORADO STATE UNIVERSITY MUSIC APPLIED FACULTY

Violin

Ron Francois

Viola

Margaret Miller

Cello

Meredith Blecha-Wells

Bass

Forest Greenough

Guitar

Jeff Laquatra

Flute

Ysmael Reyes
Michelle Stanley

Oboe

Galit Kaunitz

Clarinet

Wesley Ferreira

Saxophone

Peter Sommer
Dan Goble

Bassoon

Cayla Bellamy

Trumpet

Stanley Curtis

Horn

John McGuire

Trombone

Drew Leslie

Tuba/Euphonium

Chris Bloom

Percussion

Eric Hollenbeck
Shilo Stroman

Harp

Kathryn Harms

Piano

Bryan Wallick
Tim Burns

Organ

Joel Bacon

Voice

Nicole Asel
Tiffany Blake
John Lindsey



Allison Davies

Allison Davies is a first year student at Colorado State University and a Colorado native. She started dancing at the age of two, and has danced competitively for eight years at Move By Morelli. She has had the opportunity to be on staff and choreograph at Move By Morelli teaching various levels. During her time dancing competitively, she spent two years assisting conventions with Celebrity dance. She is currently a member of Vitality, a Colorado based professional company. Allison hopes to continue her passion for dance, taking in all CSU offers continuing to grow as a dancer and person.



Emily Flaherty

Emily Flaherty is a Sophomore Dance Major at Colorado State University. She is from Broomfield, Colorado and has been dancing since she was two. She previously danced at Live Love Dance and Colorado Conservatory of Dance. She continues to train at Colorado State University hoping to earn her BFA in Dance with a concentration in Education. Emily hopes to dance in a professional ballet company someday.



Madeline Harvey

Madeline Jazz Harvey, Associate Professor of Dance at Colorado State University, is an educator, choreographer, and performer specializing in classical and contemporary ballet. She performed professionally with Charlotte Ballet under the direction of Jean-Pierre Bonnefoux from 2004-2010, with Carolina Ballet Theatre under Hernan Justo from 2010-2017, and joined Judy Bejarano's Impact Dance Company in 2018. Madeline's choreography has been featured in concerts

and festivals across the nation. Her creative research investigates play as a paradigm for choreographic process and includes over 50 original works created for various professional and collegiate venues. She is honored to have been a répétiteur for Mark Diamond, Jerri Kumery, Shaun Boyle D'Arcy, and Bryan Arias, and to have restaged works by Marius Petipa, Salvatore Aiello, and Dwight Rhoden. Human connection and vulnerability drive her artistic practice. She values collaboration and is honored to have co-created works with composers, musicians, visual artists, and community members of the Carolinas and Colorado. Madeline holds a BA and Professional Training Certificate in Dance from the University of North Carolina at Charlotte, and an MFA in Choreography from Jacksonville University. Recent projects

examine the artistry of parenting. For example, she serves as the Principal Investigator for ongoing research study, *Movement Through Parenthood*, which examines the efficacy of an original EA based dance intervention for improving emotional availability and wellbeing from pregnancy through postpartum. The pilot study is published in *Infant Mental Health Journal* and was awarded an Engaged Scholarship Research/Creative Activities Grant from the Engagement Scholarship Consortium in 2022.



Sam Cooper

Sam is currently pursuing his master's in instrumental conducting at Colorado State University under Dr. Rachel Waddell. In addition to his studies, he also serves as the Assistant Conductor of Orchestras. He also acts as the Assistant Conductor for the Health and Wellness Community Orchestra. He studied violin with Dr. Philip Ficsor and Dr. Emily Ondracek-Peterson at MSU Denver, where he earned degrees in music performance and music education in December 2023. He

has been involved with various musical groups, including the Aurora Symphony and Empire Lyric Players, and held the roles of concertmaster and assistant conductor with the MSU Denver Symphony Orchestra under the direction of Dr. Brandon Stephen Matthews. Sam is also the co-founder and violinist of the Apollo String Quartet.



Rachel Waddell

With energy, imagination, and a passion for people, American conductor Rachel Waddell proves an unabashed advocate for the 21st century orchestra. Her leadership across the country demonstrates her innate ability to transform vision into action. Rachel believes by uplifting, celebrating, and reflecting the artistry of our neighbors, orchestras become the creative heartbeat of our communities. Through breathtaking collaborations and an untiring

dedication to education, mentorship, and community, Rachel inspires transformative experiences and ensembles.

Rachel serves as the Director of Orchestras at Colorado State University. Rachel's contributions to music education were recognized in 2024, when she was named a quarterfinalist for the 2025 Music Educator Award through the GRAMMYS. She frequently acts as a clinician and guest conductor and will guest conduct the Texas Music Educators Association All State Sinfonietta in 2025, along with the Pikes Peak Honors Orchestra in Colorado Springs. Previously she was the Director of Orchestral Activities and Assistant Professor with the Arthur Satz Department of Music at the University of Rochester in New

York. The UR Orchestras gained recognition as a two-time national winner for the American Prize's Vytautas Marijosius Memorial Award in Orchestral Programming in 2019 and 2020. In 2021, they won international acclaim in collaboration with conductor Tiffany Chang and Oberlin Conservatory through a digital performance of Beethoven's *Choral Fantasy*, named Best Instrumental Performance of 2021 by the LIT Talent Awards.

Rachel maintains a busy profile in the professional and academic worlds. Currently she is a Music Director Finalist for the Greater Bridgeport Symphony in Connecticut and the Denver Philharmonic Orchestra in Colorado. She has conducted orchestras around the world including the *Orchestre Métropolitain*, the Rochester, Las Vegas, and Fort Wayne Philharmonics, the Southwest Michigan Symphony Orchestra, and Cleveland's Suburban Symphony. While serving as the Associate Conductor of the Canton Symphony Orchestra in Ohio, Rachel conducted over 80 performances of classical, pops, and education concerts. She has attended numerous conducting programs including the Dallas Opera's prestigious Hart Institute for Women Conductors, and Mark Shapiro's Conducting Intensive at Juilliard. In August 2022 she made her Vienna debut conducting *Così fan tutte* as part of the Vienna Opera Academy. In July 2023 she made her Canadian debut with the *Orchestre Métropolitain*, after being selected to conduct by Yannick Nézet-Séguin at Le Domaine Forget de Charlevoix.

Rachel's interest in the constantly evolving role and responsibility of orchestras within their communities led her to co-found Conductors for Change, Inc., a 501(c)(3) for anyone reimagining the future of the American orchestra.

Rachel holds a DMA in Orchestra Conducting from the University of Nevada, Las Vegas, and a certificate in Music Industry Essentials from the prestigious Clive Davis Institute of Recorded Music at NYU's Tisch School of the Arts.

To learn more about Rachel Waddell please visit www.rachelwaddellconductor.com

University Symphony Orchestra ★ directed by **Rachel Waddell**

AND

Jazz Ensemble I ★ directed by **Wil Swindler**

IN COLLABORATION WITH

CSU Dance ★ choreography by **Madeline Jazz Harvey**

Allison Davies and **Emily Flaherty** (CSU Dance Students)



TWO Nutcrackers

NOVEMBER 21, 2024 ★ **7:30 P.M.**

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