

UNIVERSITY SYMPHONY ORCHESTRA

SYMPHONIC

Stories

CONDUCTED BY
RACHEL WADDELL

WITH GUEST ARTIST
CAYLA BELLAMY
BASSOON

DECEMBER 1, 7:30 P.M.
GRIFFIN CONCERT HALL



COLORADO STATE UNIVERSITY

UNIVERSITY SYMPHONY ORCHESTRA
December 1, 2023 | 7:30 P.M. | Griffin Concert Hall

Symphonic Stories

PROGRAM:

1001 for Orchestra and Pre-Recorded Electronics

Leanna Primiani (b. 1978)

Ghost of the White Deer

Jerod Tate (b. 1968)

Dr. Cayla Bellamy, Bassoon

INTERMISSION

Scheherazade, op. 35

Nikolai Rimsky-Korsakov (1844–1908)

- I. The Sea and Sinbad's Ship
- II. The Story of the Prince-Kalandar
- III. The Young Prince and Princess
- IV. Festival in Baghdad. The Sea. The ship breaks up against a cliff surmounted by a bronze horseman. Conclusion.

UNIVERSITY SYMPHONY ORCHESTRA
DR. RACHEL WADDELL, Music Director and Conductor
ROBERT STAHLY, Assistant Conductor

Flute

Jenna Moore, *Principal*
Ella Patterson, *Piccolo*
KJ Tagestad

Oboe

Professor Pablo Hernandez
– *Instructor of Oboe*
Jacquelyn Olivera, *Co-Principal*
Sarah Veldhuizen, *Co-Principal*

Clarinet

Bradley Irwin
Alfredo Ramirez, *Principal*
Andrew Rutten

Bassoon and Contrabassoon

Michael Coffey
Zeke Graf
James Scott, *Principal*

Horn

Jacob Anderson
Ayo Derbyshire, *Principal*
Sophia Marino
Rachel Richardson
Erin Wilson

Trumpet

Enzo Barrett, *Principal*
Drew Bradley
Kris Usrey

Trombone

Christian Heck, *Principal*
Shae Mitchell, *Bass*
Andre Ranis

Tuba

Carson Ross

Percussion

Colin Ferry, *Principal*
Taylor Smith
Quinn Harlow
Cameron Becker
Maya Reno
Eddie Willett

Piano

Bryson Hodges

Harp

Professor Kathryn Harms
– *Instructor of Harp*

Violin 1

Jessica Rosado, *Concertmaster*
Annie Smith
Russell Wolfe
Kirby Miller
Clare Fesker
Isabel Ulate
Chelsy Smith

Violin 2

Cesar Reyes, *Principal*
Kathryn Carlos
Lamarana Balde
Grace Marsh-Wood
Melissa Kelley
Katelyn Gould

Violas:

Ethan Buell, *Principal*
Shawn Murphy
Percy Slovut
Laurel Wettstein
Angel Bustillos
Madison Ramonette
Charlie Wootton
Emily Rowe
Julia Vance

Cellos:

Avery Smith, *Principal*
Laurel Ave
Matt Fox
Kristin Weninger
Faith Hunn
Lillian Rogers

Basses:

Cristian Mazo, *Principal*
Max Williams, *Assistant Principal*
Max Johnson
Thomas Hasler
Nick Hailey
Alison Podgorski

Librarians

Rob Stahly, *Head Librarian*
Lamarana Balde
Avery Smith

PROGRAM NOTES

***1001 for Orchestra and Pre-Recorded Electronics* Leanna Primiani (b. 1978)**

1001 for Orchestra and Pre-recorded Electronics is a 9-minute retelling of *Scheherazade*, but through her eyes. With references to Rimsky-Korsakov, Leanna's composition concerns itself with time: Time as it relates to Scheherazade's storytelling to save her life, time as it relates to how the music unfolds, and time as it relates to the stories we tell ourselves now.

Fascinated by the story, Leanna wondered what Scheherazade's life was like—her existence dependent on the quality of her narratives. Finishing one story only to start the next in a seamless flow to prolong her life. Scheherazade lived in fear of the man she share a bed with. It's a story especially resonant in today's climate, and one of the reasons Leanna felt compelled to write it.

To illustrate Scheherazade's experience, Leanna uses electronics to explore the heroine's vacillating emotions. The piece asks us to consider what stories Scheherazade told herself in order to survive? And what stories do we tell ourselves in our own moments of uncertainty?

As is typical of her current work, Leanna creates the overarching musical structure using the concept of the Golden Ratio (φ). Using this idea of 'divine proportion' — found in patterns of nature — Leanna balances the sections and climax of the work according to time itself, rather than on the number of notes or measures. Much like Scheherazade's existence, measured in days and hours.

The work's title itself 1001 is a palindrome (the same forward and backward). Leanna uses this idea as a way to experience time within the Golden Ratio structure: the piece is a musical palindrome. After the climax at the Golden Ratio, Leanna "recapitulates" the opening in reverse and in a compressed retelling. In this way, Leanna offers listeners the experience of the music as a transformed echo, as the music curves back on itself, folded between memory and insight.

— Program Notes from leannaprimianicomposer.com

***Ghost of the White Deer* Jerod Tate (b. 1968)**

Ghost of the White Deer is a romantic and dramatic bassoon concerto which tells the legend of two young Chickasaw Indians in love. In this concerto, the bassoon depicts all aspects of the characters, specifically the timbre and calling of the sacred white deer.

The story is as follows:

A brave and young Chikasha warrior, Blue Jay, fell in love with Bright Moon, the daughter of a Minko (Chief). The Minko did not like the young man, so he created a price for the bride that he was sure Blue Jay could not pay.

“Bring me the hide of the White Deer,” said the Minko. The Chikasha believed that all white animals were magical. “The price for my daughter is one white deer,” the Minko laughed. He knew that an albino deer was very rare and would be very hard to find. White deerskin was the best material to use in a wedding dress, and the best white deer skin came from the albino deer.

Blue Jay went to his beloved, Bright Moon. “In one moon’s time, I will return with your bride price and we will be married. This I promise you.” Taking his best bow and his sharpest arrows, Blue Jay began to hunt.

Three weeks went by. Blue Jay was hungry, lonely, and scratched by briars. Then, one night during a full moon, Blue Jay saw a white deer, who seemed to drift through the moonlight. When the deer was very close to where Blue Jay hid, he shot his sharpest arrow. The arrow sank deep into the deer’s heart. But instead of sinking to his knees to die, the deer began to run. Instead of running away, he charged straight toward Blue Jay, with his red eyes glowing and his horns sharp and menacing...

A month passed and Blue Jay did not return as he had promised Bright Moon. After months of waiting, the tribe decided that he would never return. But Bright Moon never took any other young man as a husband, for she had a secret. When the moon was shining as brightly as her name, Bright Moon would often see the white deer in the smoke of the campfire, running, with an arrow in his heart. She lived believing the deer would finally fall, and Blue Jay would return.

The concerto is a continuous work, delineated by the sections entitled:

Prelude
Laughing Minko
The Forest
Shared Dreams Dawn/Sunrise
Out of the Ashes
Ghost of the White Deer

— Program Notes by Jerod Tate

***Scheherazade*, op. 35**
Nikolai Rimsky-Korsakov (1844–1908)

Russian composer Nikolai Rimsky-Korsakov was born near Novgorod, Russia. His path towards composition was atypical. He attended the Russian Naval academy at twelve years old, but by fifteen had started piano and composition lessons. He served in the Navy from 1862 through 1873, during which time his first symphony was performed in St. Petersburg when he was only twenty-one years old. ***Scheherazade***, an orchestral programmatic suite, was composed in the summer of 1888. The four-movement work is based on unconnected scenes and pictures from *The Arabian Nights*. Rimsky-Korsakov recounts the story’s background at

the beginning of the score. After King Shahryar learns his wife has been adulterous, he kills her and everyone who betrayed him. From then on, loathing all womenkind, he marries and kills a new bride each day. One of his eventual wives, Scheherazade, devises a plan where she tells the king a new tale for one thousand and one nights, leaving the ending for the next day. The tactic saves her life.

Rimsky-Korsakov goes into detail in his memoir about programmatic elements versus purely musical decisions in the composition: *Scheherazade*, “an orchestral suite in four movements, closely knit by the community of its themes and motives, yet presenting, as it were, a kaleidoscope of fairy-tale images and designs of oriental character.” Rimsky-Korsakov’s intent was that the narrative guide the listener through the mood of the music, but he did not follow a strict story line. It is exactly this interplay between the story and musical elements that make the work such a masterpiece.

The first movement, “The Sea and Sinbad’s Ship,” opens with a huge brass motive that is as tenacious as it is colossal but develops quickly into a glorious solo violin theme. The brass represents Shahryar, while the solo violin speaks as Scheherazade. The movement is constantly churning, almost producing a feeling of seasickness, with long phrases from the strings and wave-like dynamics in the winds. Fast moving, almost frantic, waters are finally overcome by the clarinet, flute, and horn, as listeners are transported to mystical waters that set the scene for Scheherazade to continue to tell her tale. The second movement, “The Story of The Kalendar Prince,” starts again with solo violin. Kalendar, in medieval Islam, was a wandering mystic. In this movement, the music is much more articulate and unwavering, with a mysterious air. There are several princes who fall in love in *The Arabian Nights*, so it is unclear if Rimsky-Korsakov is referring to a specific story in “The Prince and Princess,” or if this movement is an amalgamation of general ideas. This is an interesting concept, because the tales themselves are the result of oral stories dating back centuries and certainly changed over time. Rimsky-Korsakov knew this, and purposefully did not provide definitive explanations, aside from movement titles. “The Bagdad Festival and the Ship Dashing Against the Rock with the Bronze Rider Upon It” also does not follow a strict story, but is a collection of themes from previous movements, with new melodic material added.

— Program Notes by Jacob Andersen

THE CSU SYMPHONY ORCHESTRA WISHES TO THANK:

Jerod Tate
Mike Solo
Valerie Reed, Peter Muller, and their Team
Jennifer Clary
Nicole Darling
Jim Doser
Ram Productions
Dawn Grapes
Jacob Anderson
Charles Beauregard
Copper Ferreira
Ethan Urtz
Rob Stahly

CSU SMTD APPLIED FACULTY FOR THEIR TIME AND WORK IN SECTIONALS:

Ysmael Reyes, Flute
Cayla Bellamy, Bassoon
John McGuire, Horn
Stanley Curtis, Trumpet
Drew Leslie, Trombone
Eric Hollenbeck, Percussion
Ron Francois, Violin
Margaret Miller, Viola
Romina Monsanto, Cello
Forest Greenough, Bass

COLORADO STATE UNIVERSITY MUSIC APPLIED FACULTY

Violin

Ron Francois
Leslie Stewart

Viola

Margaret Miller

Cello

Romina Monsanto

Bass

Forest Greenough

Guitar

Jeff Laquatra

Flute

Ysmael Reyes
Michelle Stanley

Oboe

Pablo Hernandez

Clarinet

Wesley Ferreira
Sergei Vassiliev

Saxophone

Peter Sommer
Dan Goble

Bassoon

Cayla Bellamy

Trumpet

Stanley Curtis

Horn

John McGuire

Trombone

Drew Leslie

Tuba/Euphonium

Stephen Dombrowski

Percussion

Eric Hollenbeck
Shilo Stroman

Harp

Kathryn Harms

Piano

Bryan Wallick
Tim Burns

Organ

Joel Bacon

Voice

Nicole Asel
Tiffany Blake
John Lindsey



DR. CAYLA BELLAMY is a performer, collaborator, and pedagogue dedicated to advancing the music field through redefining standard practices in the bassoon studio and chamber ensemble settings. She currently serves as Assistant Professor of Bassoon at Colorado State University, where she teaches applied bassoon, chamber music, and instrumental pedagogy, in addition to performing regularly with the Colorado Bach Ensemble, Pro Musica Colorado Chamber Orchestra, and Steamboat Opera. As a bassoonist and advocate for new music, she began a performance series in 2019 to present modern concerti by Joan Tower, Libby Larsen, James Stephenson, Mathieu Lussier,

and Dana Wilson. This series continued this academic year with Jerod Impichchaachaaha' Tate's *Ghost of the White Deer* and Jenni Brandon's *Orion Double Concerto* for oboe, bassoon, and band.

Cayla's contemporary music ventures extend beyond large ensemble works, and she was a recipient of a 2022 New Music USA Creator Fund alongside CSU colleague Dr. Megan Lanz, which has funded the commission of *The Ghosts That Haunt Us* for flute/alto flute and bassoon/contrabassoon by Canadian composer Frank Horvat. Additional commissions for this year included *Glean* by CSU student composer Jalen Jamal (for distorted bassoon and fixed electronics), and flute/bassoon chamber works *Mask* by Kevin Poelking, *Labyrinth* by Theresa Martin, and *Dviraag* by Asha Srinivasan. Cayla's debut album, *Double or Nothing* (2018), consists of premiere recordings for solo and duo bassoon and is available through the Mark Masters label on iTunes, Amazon, and Spotify. Recordings from this album earned her first honorable mention in the 2020 Ernst Bacon Prize for the Performance of American Music, and her second project, a collection of new compositions for bassoon titled *American Bassoon Voices*, released in fall 2023. Live recital recordings from this album's collection earned her first honorable mention in both the 2023 American Prizes for Instrumental Performance and the Performance of American Music.

Cayla holds a Doctor of Music degree in Bassoon Performance and Literature from the Indiana University Jacobs School of Music, in addition to Bachelor and Master of Music degrees in Music Education and Bassoon Performance from the University of Georgia, where she was distinguished as a National Presser Scholar. Her primary teachers include William Ludwig, Amy Pollard, and William Davis, with additional studies with Nancy Goeres and Per Hannevold at the Aspen Music Festival and School. In addition to professional affiliations with the National Association for Music Education, College Music Society, and as state chairperson for the National Association of Wind and Percussion Instructors, she serves currently on the staff of the International Double Reed Society as Communications Coordinator and was previously on the conducting faculties of the New York Summer School of the Arts and Emory Youth Symphony Orchestra.

Offstage, Cayla is an amateur endurance athlete with academic research focusing on coaching methodologies and the intersections of artistic and athletic training. She has presented most recently on burnout in high performers and intervention strategies at Kennesaw State University, the University of Georgia, and the University of Texas at Arlington, as well as the state music education conferences of Colorado, North Carolina, Nebraska, and Indiana. Learn more at www.caylabellamy.com.



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 newly appointed Director of Orchestras at Colorado State University. 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 conducting colleague 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. She has conducted orchestras around the world including the Orchestre Métropolitain, the Rochester, Las Vegas, and Fort Wayne Philharmonics, the Southwest Michigan Symphony Orchestra (where she was a Music Director Finalist) 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.

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