

## UPCOMING EVENTS

**Theatre: Alice in Wonderland** by Eric Prince, with music by David Horger

4/24, 25, 26, 27 & 5/1, 2, 3, 4 • University Theatre • 7:30 p.m.

4.26, 27 & 5/3, 4 • University Theatre • 2:00 p.m.

### **All Choral Concert**

5/2 • Griffin Concert Hall • 7:30 p.m.

**Wind Ensemble Concert:** With Special Guest Kevin Sedatole, Conductor

5/4 • Griffin Concert Hall • 3:00 p.m.

**Virtuoso Series Concert:** With CSU Faculty Katherine Yeager Rothsteinj, *Soprano*

5/5 • Organ Recital Hall • 7:30 p.m.

**Concert Orchestra & Concert Band Concert:** In Celebration & Commemoration

With CSU Faculty Michelle Stanley, *Flute*; Leslie Stewart, *Violin* & Joel Bacon, *Harpsichord*

5/6 • Griffin Concert Hall • 7:30 p.m.

event calendar • e-newsletter registration

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# Meet Me at the UCA 5th Anniversary

## UNIVERSITY SYMPHONY ORCHESTRA AND ALUMNI ORCHESTRA CONCERT

*THE POWER OF BRUCKNER*

Wes Kenney, *Conductor*  
Noelle Bauman, *Assistant Conductor*

Tuesday April 29 & Wednesday April 30, 2014 • 7:30pm  
GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

PROGRAM

Anton Bruckner  
(b. 1824, d. 1896)  
*I.Adagio-Allegro*  
*II.Adagio*  
*III.Scherzo. Molto vivace*  
*IV.Finale. Adagio-Adagio moderato*

*Symphony No. 5 in B-flat Major*  
(Original Version: 1875-1878)

Arturo Márquez  
(b. 1950)  
*Danzón No. 2*  
(1994)

A NOTE FROM THE CONDUCTOR:

In taking on and performing the Bruckner Symphony No. 5, the CSU Symphony passes another milestone in the orchestra repertoire. It is a different kind of sound that works best in those magnificent European concert halls that are not only efficient, but also allow for warmth and presence in the reverberated sound that such venues were designed to produce. (Fortunately, Griffin hall also offers great efficiency!) With the Boston Marathon just a little over two weeks ago, such an event begs a comparison; as an orchestra with Bruckner—as does a runner over 25 miles—is pushed to the limits of endurance. And, just as any runner needs to pace themselves, so the musicians performing such a work must monitor the energy expended over this vast musical landscape to ensure there is enough left to produce the huge ending that Bruckner demands. Thus, at a running time of 75 minutes, the endeavor is both a mental and physical challenge that only a small group of musicians will ever experience first-hand.

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## PROGRAM NOTES

### *Symphony No. 5 in B Flat Major* Anton Bruckner

Anton Bruckner (1824-1896) was an Austrian composer and organist. He is best known for his nine symphonies and his sacred music. Bruckner was greatly inspired by his contemporaries, especially Richard Wagner, whom he admired deeply. Although Wagner was best known for writing operas, his influence is evident in Bruckner's symphonies. The expansive qualities, prominent brass, and massive size of the orchestra are all characteristics that drew from Wagner's new German traditions in the nineteenth century. Bruckner also gained inspiration from his primary instrument, the organ. It was likely because of this that he turned to the symphony to express himself. While there are more opportunities to create separate voices on the organ than any other instrument, there are even more possibilities to develop this independence through multiple instruments. In his symphonies, and the Fifth is no exception, he composed for up to ten separately simultaneously moving lines.

The compositional output of Anton Bruckner was not as prolific as it might have been. Like many composers of his era, he was a perfectionist, a trait compounded by the sometimes negative critiques he received in the media and by fellow composers. He may have produced much more music had he not reflected back and revised all of his symphonies — sometimes more than once.

The Fifth Symphony is organized in a traditional four movement structure. The first movement is written in a fast tempo, but contains a slow introduction. It begins with a rising and falling pizzicato line from the cello and bass sections, in which they pluck rather than bow their strings. The introduction provides great contrast in texture and tonal centers, moving from B flat major to G flat major and back again, with a drift to A major, all the while hinting at the musical power and resistance that is yet to come. The powerful chords heard from the winds provide a texture not possible on Bruckner's organ due to articulations marked with very specific weighting. These include marcato (>), martelé (^), and staccatissimo (▼).

If the theme for the first movement is resistance to a defined key and texture, the second movement theme is resistance of time. The movement is marked *Sehr langsam* (very slow) and to the listener, the string accompaniment seems to be playing in a different time construct than the solo winds. The complex play of two against three creates unease in the orchestra, but provides an aural feast for the audience. After the tension release of a B section in which the strings play a lush C major melody, the A section returns with twos and threes dispersed widely throughout the orchestra. In a nod to Beethoven, the movement that began in D minor ends in its parallel of D major.

The third movement, Scherzo, continues the theme of contrast between strings and winds, multiple key centers, and dramatic dynamic shifts. Melodies range from dance-like to pastoral in the usual three-part form, which ends in B flat major, suggesting the imminent return of the original tonality of the piece in the fourth movement.

The unusual construction and incredible complexity of the last movement demonstrates the prowess and genius of Bruckner's skills as a composer and is one of the most celebrated movements in his body of work. It is reminiscent of the finale of the Beethoven's Ninth Symphony, which opens with thematic material from different movements, consists of fugal sections, and concludes with a chorale. The fourth movement opens almost exactly as the first. The clarinet then introduces the first fugue subject in a spiky-sounding dotted eighth note rhythm. The entire orchestra soon takes over. After the first fugue plays itself out throughout the string sections, a new, more melodic and less edgy theme, related to the scherzo trio, is introduced into the texture. A drawn out climax finally dies down to nothing. After a brief silence, an organ-like chorale theme explodes from the brass section, serving as the subject for the next fugue. Energy and excitement continue to build as this majestic theme is then combined with the original fugal material, creating a double fugue. The symphony comes to a long close, in which all of the themes soar over strings playing repeated fortissimo arpeggios. The final melodic statement of the symphony is the regal chorale theme, which fittingly brings the symphony to a dramatic close.

Bruckner never heard this symphony played by an orchestra. Though first written in 1875-6, it was not premiered (except in a two piano version) until 1894, at which time the composer was too ill to attend.

~ Notes by Thomas Holdener, Noelle Bauman, and Julia Castellanos

Danzón No. 2

Arturo Marquez

*Danzón No. 2* is one of the most representative Latin-American symphonic works of the last few decades. Making use of traditional Latin rhythms and a varied palette of orchestral colors, this one movement work is a wonderful blend of Mexican folkloric music and modern orchestral practice. A characteristic Latin idiom is the constant presence of one particular rhythmical figure known as “the clave,” the basic rhythm for most derivatives of Afro-Cuban music.

Composed by Mexican composer Arturo Marquez (b. 1950, Sonora), *Danzón* was commissioned and premiered by the National Autonomous University of Mexico’s Philharmonic Orchestra in 1994. The piece has an obvious connection with the popular and folk music derived from the *danzón* genre. This form developed as a mixture of European contradances and African rhythms that were present in Cuba in the eighteenth century, thanks to the migration of Africans to Cuba after the Haitian revolution. The genre was then was exported to Mexico, where it has been cultivated for more than one hundred years. Close relatives to the *danzón* are the mambo and the cha-cha-cha.

The composer also wrote this work as a response to political and social events happening in Mexico in the 1990s. A revolutionary leftist organization known as EZNL (Zapatista Army of National Liberation) appeared in 1994 after the creation of NAFTA (North American Free Trade Agreement). They began to protest against the Mexican government, claiming the protection of the rights of indigenous peoples and Mexican farmers who were disadvantaged by the new international agreement (among many other demands). Marquez was inspired by these ideas, creating a piece that conveys many deep emotions. The work evokes the struggle of the people trying to defend their lands, the anger due to the marginalization of native people, and sadness brought about by decades and decades of poverty and injustice. Yet, the composer also decided to permeate the piece with a sense of drive and hope. In his own words, it represents hope for the reappearance of the traditional music and hope for the search of a fairer Mexico. For the transcript of an interview with Arturo Marquez after the twentieth anniversary of *Danzon No. 2*, see <http://www.jornada.unam.mx/2014/03/10/cultura/a07n1cul>.

~ Notes by Juan Guillermo Mireles Morales



**Wes Kenney** is now in his eleventh 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 now Bruckner Symphony No. 5. One year ago, he was named Music Director of the Denver Young Artists Orchestra, the premiere youth orchestra in the state of Colorado, and will take that orchestra on a European tour in June.

Mr. Kenney is also currently in his eleventh 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 March 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. 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. He is a former president of the Conductors Guild and serves currently on their advisory board.

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