

UPCOMING EVENTS

Virtuoso Series Concert:

CSU Faculty Margaret Miller, Viola  
Kim Joyce, Piano  
9/28 • Organ Recital Hall • 7:30 pm

Jazz Ensembles Concert:

*The Music of Miles Davis*  
10/1 • Griffin Concert Hall • 7:30 pm

Virtuoso Series Concert:

CSU Faculty Michelle Stanley, Flute  
with Special Guests Susan Tomkiewicz, Oboe  
Hsiao-Ling Lin, Piano  
10/6 • Organ Recital Hall • 7:30 pm

Wind Symphony Concert: *Elements: Air!*

10/8 • Griffin Concert Hall • 7:30 pm

Concert Choir & Chamber Choir

Concert: with the CSU Concert Orchestra  
10/10 • Griffin Concert Hall • 7:30 pm



event calendar • e-newsletter registration

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CSU SYMPHONY ORCHESTRA

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

Guest Artist: CSU Faculty, Chris Van Hof, *Trombone*

Ludwig van Beethoven      *Symphony No. 6 in F Major (Pastorale), Op. 68*  
(b. 1770, d. 1827)      (1808)

- Awakening of cheerful feelings on arrival in the country*
- Scene by the brook*
- Merry gathering of the countryfolk*
- Thunderstorm*
- Shepherd's song. Happy and grateful feelings after the storm.*

INTERMISSION

Jeff Tyzik      *Concerto for Trombone and Orchestra*  
(b. 1951)      (2002)

- Prelude and Scherzo*
- Lament*
- Dance*

Dr. Van Hof

Franz Liszt      *Les Préludes*  
(b. 1811, d. 1886)      (1850-1855)

Thursday, September 25 & Friday, September 26, 2014

GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

PROGRAM NOTES

Program music, or instrumental music that tells a story or conjures an image, was an important part of the nineteenth century Romantic musical era. Therefore, it is no surprise that Ludwig van Beethoven (1770-1827), who is often listed as the first Romantic composer, made an early contribution to the genre.

*Symphony No. 6 in F Major, op. 68*, also known as “*The Pastoral*,” was completed at the mid-point of Beethoven’s career in 1808, some twenty years after his first sojourn to Vienna and two decades before his death. It falls into a very prolific ten-year period of the composer’s life in which he produced six of his nine symphonies, the violin concerto, the “Emperor” piano concerto, several of his most beloved piano sonatas and string quartets, and the opera *Fidelio*. The symphony’s premiere took place in Vienna in late 1808 on an especially long all-Beethoven concert. The Fifth Symphony also premiered that evening. In addition, the program included an aria, several sacred choral movements, a piano improvisation, Beethoven’s *Choral Fantasy*, and the entire Fourth Piano Concerto with the composer at the piano. A lack of available top musicians, a difficult rehearsal, and the concert length led to a less than successful experience. Nevertheless, the Sixth Symphony has since become a beloved standard in orchestral repertoire.

Op. 68 serves as Beethoven’s only truly programmatic symphony. The composer provided titles and literary descriptions for each of the movements, though he stated he was seeking to elicit more of an abstract feeling than a specific image. In spite of Beethoven’s perceived outwardly gruff temperament, the Sixth Symphony demonstrates not only his compositional power, but also his ability to achieve amazing moments of musical tenderness. The first movement transports the listener to a lovely countryside, and one can almost hear a morning awakening, with the increasing bustle of the start of a new day. The second movement features a cadenza-like section in which the woodwinds imitate birds: the flute is a nightingale, the oboe a quail, and the clarinets are cuckoos. The third movement presents a festive peasant gathering and is followed immediately by the fourth “Storm” movement, which highlights the brass and timpani in a brilliant musical illustration of the force of nature. The final movement reflects a song of gratitude when the storm clears. The day draws to a close. Tomorrow, a new cycle will begin.

Jeff Tyzik (b. 1951) has spent the last several decades helping American orchestras attract, engage, and enlarge their audiences through popular programming. He was the first pops conductor for the Rochester Philharmonic Orchestra and has since taken on that duty in Dallas, Detroit, and Seattle, among others. He also has served as a record producer and/or arranger for performers such as Chuck Mangione, Maynard Ferguson, and Doc Severinsen, winning a 1986 Grammy Award. Since the 1990s he has made his mark as a leading arranger, creating full orchestrations of diverse popular standards from Broadway to jazz and film music to funk.

Tyzik also crafted a number of original compositions, including the *Concerto for Trombone and Orchestra*. Written for Rochester Principal Trombonist and Eastman Professor Mark Kellogg in 2002, the work is a true feature piece for an instrument that has long been neglected as a solo vehicle. After a slow introduction that sets the canvas for the piece, the first movement transitions into a rhythmic multi-meter scherzo with an ethnic vibe. Though there is no prescribed program, a listener cannot help but be swept up by the energy

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# CSU Symphony Orchestra

Wes Kenney, *Director and Conductor*

## First Violin

Adrian Barrera, *Concert Master*  
Elizabeth Furuiye, *Assistant Concert Master*  
Julia Castellanos  
Ji Hye Chung  
Nicole Fassold  
Sara Hoppe  
Elizabeth Lenz  
Emily Liu  
Lily Lu  
Lydia Oates  
Esther So  
Josh Steinbecker

## Second Violin

Alli Rickel, *Principal*  
Rachel Huether, *Assistant Principal*  
Tyler Adamthwaite  
Dmitri Ascarrunz  
Anastasia Beeson  
Bailey Bremner  
Erin Dunn  
Katie Gardner  
Kadi Horn  
Kadin Kostelic  
Graeson Van Anne

## Viola

Joy Holz, *Principal*  
Megan Brooks, *Assistant Principal*  
Chealsea Bernhardt  
Kyle Caulkins  
Sarah Chicoine  
Jayme Cole  
Ben Roth

## Cello

Tom Holdener, *Principal*  
Lydia Hynson, *Assistant Principal*  
Savannah Jaska  
MarLee Johnson  
Chris Lewis  
Karsten Lockwood  
Abigail Nelson  
Jessie Salas  
Emily Stewart  
Lauren Wearsch

## Bass

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

## Flute

Rachelle Crowell, *Principal*  
Gabriela Bliss  
Amber Hodges, *piccolo*

## Oboe

Stephany Rhodes, *Principal*  
Katie Garrels  
Cynthia Drexler, *English Horn*

## Clarinet

Julie Park, *Co-principal*  
Allison Allum, *Co-principal*  
Asa Graf, *Bass Clarinet*

## Bassoon

Mark Thompson, *Principal*  
Mikayla Baker

## Horn

Travis Howell, *Principal*  
MacKenzie Beeler, *Assistant Principal*

Rachel Artley  
Camille Glazer  
A. J. Williams

## Trumpet

Samantha Ferbuyt, *Principal*  
Casey Cole  
Ian Schmid

## Trombone

Blaine Lemanski, *Bass, Principal*  
Alex O’Leary  
Kelan Rooney

## Tuba

Angelo Sapienza

## Percussion

John Meriwether, *Principal*  
Matt Brown  
Jose Campuzano  
Anthony Lederhos  
Natasha Miller  
Spencer Poston

## Harp

Katie Miksch  
Yuri Machihara

## Piano

Bobbie Mielke

and drive on what feels like a cinematic journey. The composer described the moving second movement as giving “voice to my feelings about the 9/11 tragedy.” The Finale taps back into the momentum of the opening movement, eventually providing the soloist a cadenza that explores the outer ranges of the instrument. The orchestra and trombone then dance together to an exciting conclusion.

Franz Liszt (1811-1886) was a nineteenth-century celebrity. His talent, combined with his charismatic personality, assured his success as a virtuosic pianist. His concerts attracted thousands and many considered him the leading performer of the time. However, Liszt turned his back on the touring life at the height of his performing career. At age thirty-five, the internationally renowned superstar decided to concentrate on composition. He settled in Weimar, working as a conductor, and transitioned from composing piano works for his own performance to composing for other mediums, including the orchestra. In doing so, he brought to the public attention a new form of program music: the symphonic poem.

Symphonic poems are orchestral pieces whose composition is informed by an outside literary or visual association. Unlike program symphonies, they are, by definition, one movement works. Liszt wrote thirteen of them, of which *Les Préludes* is the most well-known. In his symphonic poems, Liszt practiced thematic transformation, in which a theme is altered and varied continuously until it is “transformed” into a new statement. The new presentation is still based on the same material but is essentially different. The main theme in *Les Préludes* is heard right away in the third measure as the first three notes of a lovely unison string melody. The same C-B-E is echoed immediately by the flute. By the end of the piece, the intervallic pattern has morphed into a triumphant brass-driven victory call of hope.

The compositional history and literary associations of *Les Préludes* are a bit convoluted. Some parts of the symphonic poem were originally written as an overture to Liszt’s much earlier choral work *Les quatre éléments* (The Four Elements). However, the first programs for Les Préludes, with Liszt’s approval, included the indication: “After Lamartine’s *Méditations Poétiques*,” referring to a collection of poems published in 1820. Lamartine’s verses present the recollections of a life, focusing on memories, hopes and despairs, regrets, and the anxieties and (ultimately) resolutions surrounding the possibilities of death. Liszt’s first score editions opened with the preface “What else is life but a series of preludes to that unknown hymn, the first and solemn note of which is intoned by Death?,” a paraphrase of Lamartine’s poetry. The message is ultimately one of hope, a message that has found its way into varied musical settings across time.

Tonight’s concert carries forward this theme: hope in the beauty and power of a day in the countryside, hope in a world that can move past modern terror, and hope in the expectations of a better afterlife and the certainty of a life well-lived.

~ Program notes by Dr. K. Dawn Grapes

PERFORMER BIOGRAPHIES



A native of Grand Rapids, Mich., **Chris Van Hof** is the assistant professor of trombone and euphonium at Colorado State University in Fort Collins, Colo. He earned his degrees from Western Michigan University (BME), the Eastman School of Music (MM) and the University of Wisconsin (DMA).

Chris happily leads an active and varied career as a performer in all styles on the trombone and euphonium; a teacher and clinician in brass, chamber music, and jazz; and a writer and arranger of music for ensembles from trombone choir to symphony orchestra. He is and has been a substitute performer with the orchestras of Fort Collins, Cheyenne, Madison, Rochester, and Southwest Florida. He recorded two albums with the funk band the Po’Boys Brass Band that also included many of his original compositions. He founded the Emerald Brass Quintet and still performs with that group throughout the United States. He has played in big bands backing up Johnny Mathis, Slide Hampton, Stefon Harris, Clay Aiken, and Frank Sinatra, Jr.

He was principal trombonist on the Eastman Wind Ensemble’s 2008 recording collaboration with the Canadian Brass called Manhattan Music. He has performed as a chamber musician throughout Europe at venues in Germany, Austria, Hungary, Slovakia, and Finland. For three years, he was the Afternoon Drive-Time host of the all-classical-music radio station WXXI in Rochester, NY. And he has been an associate producer for recordings including tubist Stephanie Frye, euphoniumist Matthew Mireles, and the Madison, WI-based Isthmus Brass.

Mostly, though, Chris commits his time and efforts to his two primary passions: teaching and recital performing. Since 2013 at Colorado State, he has founded the Altitude Ensemble (low brass choir), the TRAMbones (jazz trombone ensemble), and co-founded Neue Polka Fort Collins (German-style polka band). Altitude Ensemble made its world debut at the 2014 BigXII Trombone Conference in Lubbock Texas after being invited to play on the opening night concert. The trombone/euphonium studio at CSU is the central focus of Chris’ teaching, with fourteen to eighteen students enrolled annually. Chris also teaches Jazz History and Music Appreciation at CSU, and regularly makes his way to Colorado high schools and middle schools for clinics and master classes.

As a recitalist and soloist, Chris programs ambitious and engaging repertoire, all presented in a personal and intimate manner from the stage. He revels in interacting with the audience and broadening his own and his listeners’ musical horizons. The 2014/2015 season features solo engagements with the CSU Symphony Orchestra; a midwest recital tour through Wisc., Ill., and Mich.; the first-ever CSU Brass Workshop featuring CSU faculty and guest artists; and the initiation of a commission project for a new concerto for trombone and wind ensemble by composer Dana Wilson.

Chris lives, bikes, hikes, cooks, and follows the Detroit Tigers in Fort Collins with his wife Andrea, their son Dexter, and their dog Elsa.



**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. One year ago, 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.

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Ron Francois  
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Trumpet

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