

THE SCHOOL OF MUSIC, THEATRE, AND DANCE PRESENTS



CONCERT ORCHESTRA

MASTER OF

TUPLETS

(BACH'S REVENGE)

CONDUCTED BY **RACHEL WADDELL**, MUSIC DIRECTOR
AND **SAM COOPER**, ASSISTANT CONDUCTOR

2025 CONCERTO COMPETITION WINNER **MADINA RASHIDOVA**, OBOE

MAY 6, 2025 | 7:30 P.M.

ORGAN RECITAL HALL



COLORADO STATE
UNIVERSITY

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CONCERT ORCHESTRA
MAY 6, 2025 | 7:30 P.M. | ORGAN RECITAL HALL

MASTER OF TUPLETS (BACH'S REVENGE)

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Program:

Brandenburg

Wilner Baptiste and Kevin Marcus Sylvester, arr. Larry Moore

Oboe Concerto in a minor, RV 461

Antonio Vivaldi (1678 - 1741)

Madina Rashidova, Oboe

- I. Allegro non molto
- II. Larghetto
- III. Allegro

BRIEF INTERMISSION

Lyric Metal

Brian Balmages

Sam Cooper, Conductor

Sinfonia No. 2 in D Major

Felix Mendelssohn (1809 - 1847)

- I. Allegro

Orion

Metallica, arr. Bojana Jovanovic

PERSONNEL:

Dr. Rachel Waddell, Music Director and Conductor

Sam Cooper, Assistant Conductor

VIOLIN 1

Baptiste/Vivaldi

Casey Lee, *Principal*

Patrick Cook*

Lydia Johnsen

Case Rasmussen

David Chen

Sam Cooper

Marina Covard

Balmages:

Patrick Cook*, *Principal*

Lydia Johnsen

Casey Lee

Makayla Kuti

Case Rasmussen

Andy Romero

Victor Villalpando

Mendelssohn/Metallica:

Lydia Johnsen, *Principal*

Patrick Cook*

Casey Lee

Makayla Kuti

Andy Romero

Hannah Burke

Sam Cooper

VIOLIN 2

Baptiste/Vivaldi:

Makayla Kuti, *Principal*

Emily Reed

Victor Villalpando

Ava Lazorik

Andy Romero

Hannah Burke

Shanon Cooper

Cherly Hite

Jennifer Clary

Balmages:

Emily Reed, *Principal*

David Chen

Ava Lazorik

Marina Covard

Hannah Burke

Rory Wollan

Shanon Cooper

Cherly Hite

Jennifer Clary

Mendelssohn/Metallica:

David Chen, *Principal* on Mendelssohn

Case Rasmussen, *Principal* on Metallica

Emily Reed

Victor Villalpando

Ava Lazorik

Marina Covard

Rory Wollan

Shanon Cooper

Cherly Hite

Jennifer Clary

VIOLA

Baptiste/Vivaldi

Bella Penna, *Principal* on Baptiste
Madelina Heemstra, *Principal* on Vivaldi
Ryan Mendez
Kierra Jewell
Sofia Ambriz (Drumset on Baptiste)
Anabelle Thomas
Ke'ala Stauber
Julia Vance*

Balmages

Ke'ala Stauber, *Principal*
Bella Penna
Ryan Mendez
Kierra Jewell
Sofia Ambriz
Anabelle Thomas
Madeline Heemstra
Julia Vance

Mendelssohn/Metallica

Sofia Ambriz, *Principal* on Mendelssohn
Ryan Mendez, *Principal* on Metallica
Bella Penna
Madeline Heemstra
Ke'ala Stauber
Anabelle Thomas
Kierra Jewell
Julia Vance

CELLO

Baptiste/Vivaldi

Kyla Theis, *Principal* on Baptiste
Isabel Inman, *Principal* on Vivaldi
Griffin Foundos, *Principal*
Brie Galante*
Margaret Pulsifer
Victoria Haluszack

Balmages

Griffin Foundos, *Principal*
Brie Galante*
Isabel Inman
Kyla Theis
Margaret Pulsifer
Victoria Haluszack

Mendelssohn/Metallica

Brie Galante*, *Principal* on Mendelssohn
Victoria Haluszack, *Principal* on Metallica
Griffin Foundos
Margaret Pulsifer
Isabel Inman
Kyla Theis

BASS

Hunter Dominguez, *Principal* on Baptiste and Vivaldi
Carmylla Powers, *Principal* on Balmages
Keenan Loflin, *Principal* on Mendelssohn and Metallica
Rachel Waddell (Balmages Only)

Librarians

Dr. Ethan Urtz, *Head Librarian*
Devon Bignell
Cora Larson

Set-Up Crew

Sam Cooper

* = Graduating Student

PROGRAM NOTES

Brandenburg

Wilner Baptiste and Kevin Marcus Sylvester, arr. Larry Moore

Composed in 2019, *Brandenburg* is a bold and electrifying track by Black Violin, the genre-defying duo of Kev Marcus (violin) and Wil B (viola). Known for blending classical music with hip-hop, R&B, and soul, Black Violin challenges stereotypes and reimagines what classical instruments can do. In *Brandenburg*, the duo draws inspiration from J.S. Bach's *Brandenburg Concerto No. 3 in G Major*—particularly its rhythmic drive and contrapuntal energy—while layering in contemporary beats, synth textures, and a groove-forward sensibility that's entirely their own.

In this arrangement by Larry Moore, our very own Sofia Abriz is featured on the drum set and ends with an improvised cadenza by our concertmaster, Casey Lee.

Rather than a direct adaptation, *Brandenburg* is more of a stylistic homage. It invites listeners into a world where centuries-old tradition collides with 21st-century sound. The result is both a celebration and a transformation of classical heritage.

— Program note by Sam Cooper

Oboe Concerto in a minor, RV 461

Antonio Vivaldi (1678 - 1741)

Astonishingly, Antonio Vivaldi composed more than 500 concertos during his lifetime. While he is best known for his dazzling violin writing (such as the famous *Four Seasons*), his concertos for other instruments—including the oboe—are equally virtuosic and inventive. Among the approximately sixteen oboe concertos he wrote, the *Oboe Concerto in A Minor, RV 461* stands out as one of his most expressive, showcasing the instrument's agility, color, and dramatic potential.

Structured in the typical three-movement fast-slow-fast format, the concerto opens with a fiery *Allegro non molto* that features rapid passagework and rhythmic drive. The middle movement, *Larghetto*, features a light, spirited melody that dances over a simple accompaniment. The final *Allegro molto* brings back the high energy with spirited interplay between soloist and ensemble, demanding both technical precision and flair.

Vivaldi's oboe concertos played a key role in establishing the instrument's solo voice in the early 18th century. In RV 461, he demonstrates not only his flair for drama and contrast but also his deep understanding of instrumental color—qualities that helped secure his legacy as one of the most influential composers of his time.

Tonight's performance features Madina Rashidova, winner of CSU's 2025 Concerto Competition.

— Program note by Sam Cooper

Lyric Metal

Brian Balmages

The inspiration for this unique work was Benjamin Michael Albro, a student at Emmaus High School who passed away all too soon after a tragic accident. I never know exactly where a piece will go when it involves something of this nature. Sometimes a group wants something lyrical, while other times a group wants something uplifting and celebratory. In this particular case, Ben took care of that for me. Ben played cello in the orchestra, and I was told he really enjoyed playing my music. I also discovered that Ben was a big fan of heavy metal music and truly adored the Finnish cello quartet "Apocalyptica," a group that fuses their classical training with high energy rock and metal music. Given my own tendency to draw on various styles of music as I write, this seemed to be the perfect opportunity to explore the world of heavy metal in the context of a string orchestra.

The piece begins reflectively and walks a fine line—it is not to the point of being somber, nor does it venture into an uplifting feeling. It seeks to remember while carrying a variety of emotions unique to each individual performer and listener. As the "metal" section takes over, Ben's true personality comes to the forefront—fun, boisterous, and completely unique.

Lyric Metal was commissioned by the Emmaus High School Orchestra (Emmaus, Pennsylvania) and their director, Connie Arnold.

— Program note by Brian Balmages

Sinfonia No. 2 in D Major

Felix Mendelssohn (1809 - 1847)

Composed when Felix Mendelssohn was just 14 years old, the Sinfonia in D Major is one of twelve string symphonies he wrote during his teenage years as compositional exercises under the guidance of his teacher Carl Friedrich Zelter. Far from mere student works, these sinfonias reveal Mendelssohn's astonishing early mastery of form, counterpoint, and musical drama.

Tonight's performance exclusively features the first movement, marked Allegro, which bursts to life with a bold unison opening and drives forward with clarity, elegance, and youthful exuberance. Mendelssohn's use of energetic rhythmic figures and intricate string textures evokes the Classical style of Mozart and C.P.E. Bach, while also hinting at his emerging Romantic voice. This is especially apparent in his use of chromatic harmonies—such as the striking final phrase, where the melody includes a G-sharp and E-sharp—foreshadowing the harmonic color and emotional nuance he would later refine in larger works like the Italian and Scottish symphonies.

This performance is especially meaningful as it was initiated by the Concert Orchestra students themselves, who specifically requested to explore Mendelssohn's music. Their enthusiasm reflects the lasting appeal of his work—fresh, vibrant, and full of character, even two centuries after it was written.

— Program note by Sam Cooper

Orion

Metallica, arr. Bojana Jovanovic

Orion is an instrumental track composed in 1986, by Cliff Burton, Lars Ulrich, and James Hetfield, and released on March 3, 1986. *Orion* is the seventh track on Metallica's third studio album, *Master of Puppets* from which our concert title is derived, thanks to the creative genius of my friend, conductor, educator, and violist, Jennifer Drake. Written by Cliff Burton, Metallica's original bassist from 1982 until his death in 1986, we can hear that *Orion* is heavily bass focused. It features two bass solos and was Burton's favorite song. It is unclear what the song's title means. Written in ABA form, one possibility is *Orion* references the middle section's spacey character, which offers more space and rhythmic lilt than its grinding bookends. While the A sections rage rhythmically, the contrasting middle section offers contemplative beauty that floats timelessly between F# minor and E Major. Alternatively, the song title might reference the Greek tragedy of Orpheus. While in hell rescuing his wife Euridice, Orpheus sees the shadow of Orion, a Greek hunter killed by a scorpion and later immortalized as a constellation. Tragically and eerily prophetically, Burton died from a bus crash while touring with Metallica shortly after *Master of Puppets* was released. James Hetfield, Metallica's lead vocalist and rhythm guitarist, subsequently tattooed the B section on his arm as a memorial to his friend. The work's symphonic composition translates well to this string quartet (quintet) medium, arranged by Bojana Jovanovic.

— Program notes by Rachel L. Waddell

THE CSU CONCERT ORCHESTRA WISHES TO THANK:

Margaret Miller
Mike Solo
Valerie Reed, Peter Muller, and their Team
Jennifer Clary
Nicole Darling
Jim Doser
Ethan Urtz
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

BIOS:



Madina Rashidova

Madina Rashidova was born on December 14, 2001, in the Kashkadarya region of Uzbekistan. Coming from a non-musical family, she discovered her passion for music at a young age. She began playing the oboe at 12 after being accepted into the Military Academic Lyceum of the National Guard of Uzbekistan, where she won several national music competitions.

In 2019, she entered the State Conservatory of Uzbekistan, earning a Bachelor's degree in Musicology and Oboe Performance. During her studies, she also learned English, which opened new opportunities for her. She graduated in 2023 and is now pursuing a Master's degree at Colorado State University.

Madina was selected to present her lecture-recital, "The Oboe Music of Uzbek Composer Muhammadjon Otajonov," at the IDRS 2025 Conference in Indianapolis, a significant achievement in her career. She is passionate about sharing Uzbek oboe music and hopes to build an international career in performance and research.



Sam Cooper

Sam Cooper is currently pursuing his master's in instrumental conducting at Colorado State University under the mentorship of Dr. Rachel L. Waddell. He serves as the Assistant Conductor of Orchestras at CSU and the Assistant Conductor for the Health and Wellness Community Orchestra, a Fort Collins-based ensemble that fosters a welcoming and engaging environment where musicians of all backgrounds can enjoy playing together. Sam is also thrilled to serve as the orchestra director for the Empire Lyric Players' July 2025 production of *The Mikado...in Space*, a modern retelling of Gilbert and Sullivan's *The Mikado*.

Sam 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 played violin 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. As a co-founder and violinist of the Apollo String Quartet, Sam remains actively engaged in chamber music.

In January 2025, he was selected to participate in a conducting workshop with Carl Topilow and the Cleveland Pops Orchestra. He looks forward to participating in another conducting workshop in June 2025 with Diane Wittry and Dr. Silas Huff in New York City. Sam encourages you to follow his conducting journey on Instagram: @cooper_conducts



Rachel Waddell

With energy, imagination, and a passion for people, American conductor Rachel L. 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 is a popular clinician and guest conductor throughout the country. Highlights include conducting the Texas Music Educators Association All State Sinfonietta Orchestra in 2025 and the AA Montana Festival Orchestra in Helena in 2024. 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. She has conducted orchestras around the world including the *Orchestre Métropolitain*, the Rochester, Las Vegas, Fort Wayne, and Denver Philharmonics, the Greater Bridgeport Symphony, 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 or follow her on Instagram @rachel_waddell_conductor.

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