

CSU Music Events Season Pass

Enjoy a discount on Department of Music spring 2012 performances with the Music Flex Pass. Receive admission to all music events for just \$100/adult, and \$75/CSU students. With several dozen performances this spring, the pass provides tremendous savings over buying Individual tickets. Contact the UCA Ticket Office at (970) 491-2787 or in person at the window in the Griffin Lobby.

**Upcoming Events
at the University Center for the Arts**

Music: Alumni Series concert with Special Guest James Baumgardner, Tenor
February 15, 7:30 p.m.
Organ Recital Hall, UCA

Theatre: Special Guests Mump and Smoot present “Something”
February 18, 7:30 p.m. & February 19, 2:00 p.m.
Griffin Concert Hall, UCA

Virtuoso Series Concert with Special Guest Bob Brewer, Tuba
February 19, 7:30 p.m.
Organ Recital Hall, UCA

Virtuoso Series Concert with Special Guest Gary Moody, Bassoon
February 21, 7:30 p.m.
Organ Recital Hall, UCA

Music: Concert Band & Concert Orchestra
February 21, 7:30 p.m.
Griffin Concert Hall, UCA FREE

Music: Symphonic Band Concert with Special Guest Steven Marx, Trumpet
February 23, 7:30 p.m.
Griffin Concert Hall, UCA FREE

Student Recitals are FREE
Schedule at CSUSchooloftheArts.com

Colorado State University
SCHOOL OF THE ARTS

event calendar • e-newsletter registration

www.CSUSchooloftheArts.com

Tickets: (970) 491-ARTS (2787) www.CSUArtsTickets.com

Information: (970) 491-5529

Meet Me at the UCA
Season “Green” Sponsor



Thank you for your continued support

Colorado State University

UNIVERSITY CENTER FOR THE ARTS

Meet Me at the UCA

FATE AND FINALS

2012 Winter Tour Preview and Annual
Competition Finals

February 8, 2012 • Griffin Concert Hall, UCA

CSU Symphony Orchestra

Wes Kenney, Director

Concerto for Flute and Orchestra in D Major, op. 283 **Carl Reinecke**
(1824 – 1910)
Brianne Little, *Flute*

II. Lento e mesto.
III. Finale: Moderato

Der Schwanendreher **Paul Hindemith**
(1895 – 1963)
Sabrina Romney, *Viola*

III. Variation “Seid ihr nicht der Schwanendreher?”

Rapsodie for Orchestra and Saxophone **Claude Debussy**
(1862 – 1918)
Nathan Wilson, *Alto Saxophone*

INTERMISSION

Symphony No. 4 in F minor, op. 36 **Pytor Ilyitch Tchaikovsky**
(1840 – 1893)

I. Andante sostenuto – Moderato con anima
II. Andantino in modo di canzona
III. Scherzo; Pizzicato ostinato: Allegro
IV. Finale: Allegro con fuoco

CSU Symphony Orchestra

Wes Kenney, Director and Conductor

Violin I

Hannah Barnes, *Concertmaster*
Juliana Byess, *Asst. Concertmaster*
Lydia Demi-Smith
Nicole Fassold
Natalie Jones
Kathryn Kiefhaber
Rachel Napper
Allison Rickel
Jaclyn Salts
Patrick Weseman

Violin II

Karmen Mitchell, *Principal*
Royston Hunget, *Asst. Principal*
Jayme Cole
Melissa Gross
Haley Heer
Courtney Peterson
Brittany Schaeffner
Lucas Thompson
Olivia Trinko
Elizabeth Vega

Viola

Sabrina Romney, *Principal*
Chealsea Bernhardt, *Asst. Principal*
Margaret Babb
Kyle Caulkins
Chris Huang
Grayson Waldie
Andrew Zbryk

Cello

Kenneth Martin, *Principal*
Jake Thaler, *Asst. Principal*
David Bayless
Brighton Bledowski
Lauren Brissey
Emily Carpenter
Sara Espinosa
Kayla Hayes
Madeline Hayes
Shakira Johnson
Justin Kattnig
Sally Murphy
Matthew Snyder
Eric Sorenson
Whitney Stuberg
Rachel Wilson

Bass

Kenny Jones, *Principal*
Erik Deines, *Acting Principal*
Zachary Bush, *Acting Asst. Principal*
Evan Gohring
Marcus Heath
Brandon Katz
Andrew Miller
Crystal Pelham
Kurt Peterson

Flute

Brianne Little, *Principal*
Lindsey Noble, *Asst. Principal*
Sam Hood
Mando Surita

Piccolo

Sam Hood

Oboe

Caleb Bradley, *Principal*
Shane Werts, *Asst. Principal*

English Horn

Steven Amburn

Clarinet

Tom Wilson, *Principal*
Nicole Jensen, *Asst. Principal*

Bassoon

Jessie Sawyer, *Principal*
Lynn Bonomo, *Asst. Principal*

Trumpet

Tony Whitehead, *Principal*
Scott Weber, *Asst. Principal*

Horn

Molly Salika, *Principal*
Christie Bass
Kevin Olson
Lindsey Poppe

Trombone

Dave Ellis, *Principal*
Logan Kingston, *Asst. Principal*

Bass Trombone

Jesse Sylvester

Tuba

Chris Krueger

Percussion

Mark Coup, *Principal*
Colin Constance, *Asst. Principal*
Brandon Arvay
Ben Justis
Anthony Lederhos
Colin Sitgreives

Graduate Teaching Assistants

Karmen Mitchell
Christy Muncey
Sabrina Romney
Lydia Demi-Smith

Graduate Conductor

Christy Muncey

Friends of the UCA at Colorado State University recognizes those who support music, theater and dance at Colorado State University. Thank you to our alumni and patrons for your support. Note: The names featured are those of our supporters in 2011 and 2012. E-mail Marilyn.Bistline@colostate.edu for corrections.

Individuals (* = deceased)
Mr. Leonard R. and Mrs. Jane F. Abels
Mr. C. Frank Allison, Jr.
Ms. Retha L. Alongi
Mr. Gary P. and Mrs. Annemieke D. Ambrosier
Ms. Norma L. Andersen
Mr. Paul L. and Mrs. Melisse T. Anderson
Anonymous Donors
Anonymous Donors FY2012
Mr. Trent J. Antony
Mrs. Megan J. Anway
Ms. Jane P. Babcock
Mr. John B. and Mrs. Patricia A. Backes
Mr. Adam and Mrs. Jennifer Bailey
Ms. Maria T. Barben
Ms. M. Susan Barger
Mr. John and Mrs. Linda Barrow
Mr. Bart and Mrs. Beth Bartholomew
Mr. Henry A., III and Mrs. Betty A. Bauer
Ms. Cleo L. Bauer-Papagni
Mr. Robert and Mrs. Elizabeth Baxter
Dr. Nasrin Begum
Mr. Peter U. and Mrs. Suzanne J.* Beicken
Dr. Laurence A. and Dr. Carol J. Belfiore
Ms. Rebecca E. Belk
Ms. Linda G. Bell
Dr. Samuel C. Bellone*
Ms. Heather M. Bellotti
Dr. William J. Bertschy
Mr. Gary E. and Mrs. Mary F. Birdsell
Ms. Marilyn Bistline
Ms. Willa Bograd
Mr. Dennis and Mrs. Carolyn Bookstaber
Ms. Barbara N. Bozdech
Dr. Robert E., III and Mrs. Sally S. Braddy
Ms. Brittany D. Breiner
Dr. Ellen Brinks, Ph.D.
Mrs. Lavena C. Broeren
Mr. Brian D. and Mrs. Joann L. Brooks
Mr. Kent A. and Mrs. Julie D. Brown
Ms. Rachel Bruns
Mr. Kenneth G. and Mrs. Bernice D. Bueche
Mrs. Eve M. Bugarin
Dr. Carl R. and Mrs. Jill C. Burghardt
Dr. Morris U. and Mrs. Frances J. Burns
Mrs. Beverly J. Byrne
Mrs. Vicki A. Cabaniss
Ms. Betty Cabb
Mr. Kenneth L. Callaway
Mr. Stuart R. and Mrs. Mary E. Campbell
Mr. Bryan J. and Mrs. Dana L. Carney
Mr. Jeffrey B. and Mrs. Cheryl A. Case
Mr. Robert N.* and Mrs. Barbara S. Cavarra
Ms. Rachel Chan
Ms. Constance A. Chau
Ms. Lisa M. Clark
Ms. Evelyn Clarke
Mr. Jonathan A. Clifton
Mr. Arthur A. and Mrs. Theresa A. Cole
Mr. John and Mrs. Nina Coleman
Ms. Roberta H. Cook
Ms. Leigh A. Cooper
Mr. Philip N. Cooper
Mr. William A. and Mrs. Victoria G. Cotton
Dr. William R. and Mrs. Waltraud Cotton
Ms. Susan M. Crabtree
Dr. David A. and Mrs. Edna D. Crocker
Mr. Robert D. Cromwell
Mr. Jonathan A. Cross
Mrs. Shirley Culp
Mr. John and Mrs. Margaret E. Cummings
Dr. Robert S. Custer
Mrs. Dawn D. Davidson
Dr. William B., Ph.D. and Mrs. Carol N. Davis
Mr. Alan W. and Mrs. M. Elena Dearth
Mr. Michael and Mrs. Susan Deines
Mrs. Lucille M. Dickens*
Mr. Wendel H. Diebel*
Mr. David L. and Mrs. Patricia A. Dietemann
Mr. Matt Dishman
Mrs. Denise R. Dobson
Ms. Denise L. Docter
Dr. Peter K., Ph.D. and Mrs. Carolyn W. Dorhout
Ms. Jana L. Doyle
Ms. Aimee Drury
Mrs. Patsy J. Dyekman
Ms. Berniece L. Echols*
Dr. Thomas L. and Mrs. Alice A. Eichman
Dr. C. Michael and Ms. Elizabeth T.

Elliott
Mr. Leonard W. and Mrs. Susan L. Epstein
Mr. David A. and Mrs. Susan F. Erickson
Ms. Jacalyn Erickson and Mr. Edward Warner
Mr. John Erickson
Estate of Wilda M. Woodward
Ms. Laura J. Fagan
Ms. Patricia L. Fashing
Mr. Harry L. and Mrs. Phyllis Ferguson
Dr. W. W., D.D.S. and Mrs. Ellen F.* Ferguson
Mrs. Betty Finn*
Ms. Kayla Fochtman
Mr. Isaiah S. Franka
Dr. Allen W. Franz
Mr. James K. and Mrs. Wendy W. Franzen
Mr. Remi J. Frazier
Mr. David J. and Mrs. Haldene N. Freddy
Ms. Margaret B. Frohberg
Mr. James and Mrs. Angela Fu
Mr. Timothy E. and Mrs. Susan E. Fuchtmann
Mr. Tim Garrity
Mrs. Frances Garth
The Reverend Robert A. and Mrs. D. June Geller
Mr. Mark L. and Mrs. Patricia K. Gembarowski
Mr. Allan L. Gennis
Dr. Johannes and Mrs. Seraina Gessler
Dr. Bruce L. and Dr. Helen M. Gibbons
Dr. Ann M. Gill, Ph.D.
Mr. Rick C. and Mrs. Dee A. Gilmore
Ms. Lena C. Girerd-Barclay
Ms. Siobhan Gleason
Mr. Thomas A. Gleason, Jr.
Col Sheldon I., USAF (RET) and Mrs. Aloma J. Godkin
Mr. Stewart V. and Mrs. Sheron A. Golden
Mr. Maurice V. and Mrs. Mary Goode
Ms. LaVada Goranson
Mr. Matthew S. Gordon
Mr. Michael J. Gordon and Ms. Jennifer L. Jones
Dr. Aurelius H. and Ms. Grace H. Gori
Mrs. Dawn and David Grapes
Dr. Charles A., M.D. and Mrs. Madeline M. Greeb
Dr. William J., Sr. and Mrs. Jean S. Griswold
Mr. Thomas C. and Mrs. Jean P. Grove
Ms. Megan K. Guidarelli
Mr. Stephen Guptill
Mrs. N. Carol Guyon-LaGarry
Ms. Sallie J. Hahn
Mr. David Hake
COL H. E., USAF (RET) and Mrs. Carol K. Halac
Mr. Gene C. Hamilton
Mrs. Jean L. Hammond
Ms. Wendy Hanson
Ms. Cindy Haraway
Mr. James K. and Mrs. Dianne H. Harper
Mrs. Grace K. Harris
Mr. Rodney C. and Ms. Jane S. Harris
Ms. Mary Ann Hart
Mr. David N. and Mrs. Ruth E. Hastings
Mr. Roger Hathaway
Ms. Debra L. Hawkins
Mr. Richard P. Hays
Mr. Steve J. and Mrs. Ann B. Henning
Ms. Linda J. Henry
Mr. Robert W. and Mrs. Lesa Higgins
Ms. Nancy R. Hill
Ms. Fan L. Hing
Mr. Gary E. and Ms. Carol A. Hixon
Ms. Valerie T. Ho
Dr. Robert W. Hoffert and Mrs. Maureen B. Smith Hoffert
Mr. David F., P.E. and Mrs. Susan K. Hoffman
Ms. Rona Hokanson
Mr. James L. and Mrs. Deborah C. Homan
Mr. Oliver J. Homan
Reverend Garrison L. and Mrs. Carol E. Horle
Ms. Jessie Howard
Mr. Ming Tang Huang and Ms. Lisa K. Woolhiser
Mrs. Jack W. and Mrs. Julia A. Hurdelbrink
Mrs. Camille L. Irvin
Dr. Douglas N. and Mrs. Wendy A. Ishii

Professor Koichi Ishiyama
Dr. James R. and Mrs. Brenda L. Jackson
Ms. Merja Jackson
Mr. Ryan Jenkins
Ms. D. Shela Jennings
Mr. Charles J. and Mrs. Sharon A. Jensen
Mr. George A. Jibilian
Mr. Donn C. and Mrs. Ardys L. Johnson
Dr. Fred and Mrs. Antonia E. Johnson
Dr. Frederick A. Johnson
Mr. L. Melvin and Mrs. Marilyn J. Johnson
Mr. Nathan Johnson
Mr. P. Scott Johnston
Ms. Amanda Jolly
Ms. Laura G. Jones
Ms. Michelle Jones
Mr. Walton L. Jones
Dr. Pierre Y. and Dr. Helga Julien
Ms. Tracy Jurgen
Mr. Leo R. and Mrs. Mary Lou Kallinger
Ms. Sue E. Kandel
Mr. Kaspar A. Keil
Mr. William A. and Mrs. Sarah L. Kempell
Ms. Charlotte Kendrick
Mr. Joseph A. Kennedy
Maestro Wes Kenney and Mrs. Leslie Kenney
Ms. Sarah H. Kiefhaber
Mr. James M. and Mrs. Melanie A. Kilgore
Dr. David A. and Dr. Janet M. King
Ms. Janelle Klapperich
Ms. Julie R. Klein
Mr. Seth Klusmire
Dr. Jane E. Kneller, Ph.D.
Mr. David P. Knight*
Mr. Thomas P. and Mrs. Jahanna M. Knight
Mr. Mark L. and Mrs. Donna N. Kornblau
Mr. Alfred and Mrs. Ludmilla Kovalsky
Mr. Robert A. and Mrs. Lisa G. Kreutz
Mr. Curtis F. and Mrs. Nancy H. Kruger
Mrs. Merritt Lealman
Ms. Julie Lechtanski
Ms. Soonmi Lee
Ms. Russelle J. Leggett
Mr. Eric O. Lentz
Ms. Veronica L. Lim
Mr. Jack Lin and Ms. Caroline Wang
Mr. Ryan Linch
Dr. David H. and Mrs. Peggy W. Lindstrom
Dr. Arthur T. and Mrs. Sheri L. Linnell
Ms. Kristen Lockie
Mr. Ben Loeffler
Dr. James W. and Mrs. Patricia L. Long
Dr. Kelly A. Long
Mrs. Cynthia L. Loughman
Mr. Ronald W. and Mrs. Julie A. Lynam
Mr. Ronald J. Lynch
Mrs. Mary W. Lyons
Mr. Charles B. Mabarak
Dr. Joseph A., Ph.D. and Mrs. Andrea H. Maga
Mrs. Mary A. Mahony
Mrs. Betty R. Marshall
Mrs. Beverly F. Martin
Mr. Paul A. Martin
Mrs. Dorothy K. Mattern
Mr. Kenneth R. Matzick
Mr. Edgar L. and Mrs. Joni J. Maycumber
Mr. Gerald P. and Mrs. Rosemarie McDermott
Mr. James R.* and Dr. RuthAnn McDonald
Mr. Donald L. and Mrs. Patricia J. McNutt
Mr. Kenneth and Mrs. Carrie Melby
Dr. Hermann and Dr. M. Marti Gantenbein Meyer
Mr. James D. Mick and Ms. Karen A. Reed
Dr. Paul W., Jr., Ph.D. and Mrs. Roberta R. Mielke
Mrs. Anita J. Miller, EdD
Mr. Brian C. and Mrs. Kimberly O. Miller
Ms. Judith A. Mohr
Ms. Amy F. Moran
Ms. Samantha A. Moran
Dr. Hubert J. and Mrs. Chula J. Morel-Seytoux
Mrs. Susan Mosedale
Mr. Michael D. and Mrs. Barbara J. Moshier

Ms. MacKenzie Mulligan
Ms. Jessica A. Munhollon
Dr. Vincent G. Murphy, Ph.D.
Mr. John P. and Mrs. Dorcas M. Murray
Ms. Rebekah Mustain
Mr. John C. and Mrs. Nancy E. Naughten
Mr. Paul and Mrs. Patricia Navarre
Mr. Kenneth C. and Mrs. Hazel M. Nobe
Dr. Howard O. and Mrs. Sonia A. Nornes
Mr. John R. and Mrs. Marlene M. Nortier
Mr. Michael D. and Mrs. Shirley B. Nosler
Mr. Neal F. and Dr. Cheryl F. Nuwash
Mr. John and Mrs. Karen M. Nystrom
Dr. Garrett J. O'Keefe and Ms. Jane Viste
Ms. Ruth E. Oakes
Mr. Ed Oberholtzer
Ms. Karen Olson
Mr. Alexander J. Ostwald
Dr. Donald A., Sr., D.V.M. and Mrs. Jo Ann Ostwald
Dr. Donald A., Jr., D.V.M. and Mrs. Donna D. Ostwald
Mr. Kenneth V. Ovrebo
Dr. Philip L. and Mrs. Linda J. Painter
Dr. Stephen and Mrs. Elsie Paranka
Mr. Donald K. Park, II
Ms. Judith A. Pearson
Mr. Kirk D. and Mrs. Michelle L. Pearson
Mr. John H. and Mrs. Corinne Peck
Mr. Kent and Mrs. Carrie Pendley
Ms. Erin M. Pepmeyer
Mr. Jim and Mrs. Nancy Pfafflin
Mrs. Marian F. Pike
Mr. Loren L. Pinkerman
Mr. Steven H. and Mrs. Nancy Pohlman
Mr. Eric Prince
Mr. Lynn M. Pustelnik and Ms. Annette M. Mueller
Dr. Michael T. and Mrs. Kelin D. Queen
Ms. Marcia L. Ragonetti
Dr. Charles L. and Mrs. Frances R. Ralph
Mr. Darvin Raph
Ms. Paige E. Raph
Mr. Dale C. and Mrs. Laura D. Reed
Mr. Marshall D. and Mrs. Cynthia L. Reeves
Mrs. Sandra J. Remick
Mr. James A. and Mrs. Susan F. Riphahn
Robert W. Sievers Trust
Mr. Jimmie Robinson
Mrs. Judith R. Robinson
Dr. Kenneth W. and Mrs. Mercedes D. Rock
Lt. Col. Kurt E. and Mrs. Julie R. Rohloff
Ms. Alexandra K. Romberg
Mrs. Laurene D. Romberg
Dr. Michael J. and Mrs. Bridget Ronayne
Ms. Alice C. Rule
Dr. William E. Runyan and Mrs. Myra H. Monfort-Runyan
Mr. Gregory J. and Ms. Susan M. Rutherford
Mr. John R. and Mrs. Rebecca L. Saccardi
Mrs. Carol M. Salika
Dr. Hugh W. and Dr. Barbara M. Sanborn, Ph.D.
Mr. Scott and Mrs. Julie Sandersen
Dr. Samuel T. Savage
Ms. Cheryl A. Scappaticci
Mr. James M. and Mrs. Jennifer A. Schafer
Dr. Ron Schlattman
Mr. Percy L. and Mrs. Jeanne B. Schmelzer
Mr. Jeffrey S. Schreiner
Ms. Alexandria J. Schultz
Ms. Machel K. Selken
Mr. Nathan C. Seymour
Dr. Bradford W., Ph.D. and Mrs. Nadine H. Sheafor
Dr. John F. Shelley-Tremblay
Ms. Tory M. Sheppard
Mr. Allen and Mrs. Cynthia T. Shlaer
Dr. Craig E., Ph.D. and Mrs. Lorraine L. Shuler
Mrs. Mary L. Shultz
Mr. Robert W. Sievers
Mrs. Brenda C. Skeen
Ms. Lauren K. Sletta
Mr. David and Mrs. Catharine B. Sloan
Mr. John H., III and Mrs. Karen A. Smith
Mr. John W.* and Mrs. Maria L. Smith
Mr. Kristopher G. Smith
Mr. Paul M. Smith
Mr. Ronald M. Sobottka and Ms. Patricia A. Hendryx
Mrs. Donna R. Solverud

Mr. Peter and Mrs. Kristin Sommer
Mr. Peter R. and Mrs. Linda Sommer
Mr. Darryl D. and Mrs. Shauna S. Southwick
Mr. Carl T. Spina
Dr. George H. Splittgerber
Ms. Kaetlyn E. Springer
Mr. Todd R. and Mrs. Debra D. Sprong
Mr. Nicholas F. Stabile, III
Mr. Terry D. and Mrs. Wanda M. Stanfill
Mr. Kenneth A. Steele and Mrs. Rita B. Soto Steele
Mr. James and Mrs. Jacqueline L. Stegmaier
Mrs. Holly L. Stern
Mr. Matthew S. Strauch and Dr. Jorge L. Almodovar Montanez, Ph.D.
Ms. Linda J. Strauss
Mr. Wilbur W. and Mrs. Geraldine G. Stuthert
Ms. Artie A. Suposs
Ms. Doris L. Suposs
Dr. Thomas M. Sutherland, Ph.D.
Mr. Gerald E. and Mrs. Samia Thierstein
Mrs. Edith B. Thompson
Mr. Garth M. and Mrs. DeAnn M. Thompson
Dr. George C., III and Mrs. Louise F. Thornton
Ms. Lynn D. Trumble
Mrs. Mylamay Tscheschke
Mr. Rafael E. and Mrs. Phyllis Ubico
Mr. Bruce M. and Mrs. Gwyneth M. Van Buskirk
Prof. Cynthia E. Vaughn
Mr. Aron Villanyi
Ms. Sara Villanyi
Mrs. Sarah E. Vogel
Mr. Thomas J. and Mrs. Judi R. Vos
Ms. Kristi Vrooman
Ms. Nancy B. Wall
Mrs. Elizabeth J. Ward
Dr. Edward M. Warner and Ms. Jacalyn D. Erickson
Mr. Lawrence L. and Mrs. Beverly B. Webber
Mr. Philip R. and Mrs. Betty B. Weber
Mr. Val A. and Mrs. Jane Webster
Ms. Ellen L. Weekley
Dr. Ronald R., Ph.D. and Mrs. Marian W. Wemple
Ms. Sarah E. Wernsing
Dr. Rosemary Whitaker, Ph.D.
Dr. Bill Wieland
Mrs. Clare M. Wilber
Mr. Kyle and Mrs. Lindsey A. Wilhelm
Mrs. Joan E. Willeford
Ms. Florence Williams
Mrs. Kay E. Williams
Ms. Judith K. Winkler
Col Joseph C., USAF (RET) and Mrs. Beverly J. Winsett
Mr. Jeffrey J. and Mrs. Sheree Winterbottom
Mr. Steve and Mrs. Deb Wise
Mr. William Z. and Mrs. Sarah L. Withers
Mr. Conrad L. and Mrs. Rhonda K. Woodall
Dr. Porter S.* and Mrs. Gail E. Woods
Dr. Robert W. and Dr. A-Young M. Woody
Mr. David A. and Mrs. Kathryn B. Woolhiser
Mr. Dale I. Wygant
Mr. Richard W. Yolles
Ms. Grace R. Zach
Dr. Robert L. Zimdahl, Ph.D.

Organizations

The Armstrong Hotel
Assemblé Dancewear, LLC
Denver Lyric Opera Guild
First National Bank
Gem Woodwind Products
Hoogendyk and Associates, LLC
Ken Övrebo LLC
Loveland Performing Arts Association
Magnolia Music Studio
Kenneth & Myra Monfort Charitable Fdn
One Building Services
RBC Wealth Management
Toptoe Dancewear
United Jewish Foundation
United Way of Larimer County, Inc.
Veronica Lim Music Studio, Inc.
West African Development Support Org.

traditional form. Instead of taking his luscious melodies and developing them as in the German symphonic tradition, he simply moves from melody to melody, allowing the music to express a variety of emotions.

Where the first movement expresses the starkness of Fate, the second is more muted, a deliberate exploration of melancholy. The movement begins with a plaintive oboe solo that is picked up and passed around the orchestra, interrupted in the middle by an almost cheerfully dance-like interlude before returning to the theme from the beginning of the movement.

The third movement seems almost out of place in its playfulness. The strings are pizzicato throughout, framing the first the woodwinds then the brass in different dance-like motives. Listening to this movement it is easy to hear the parallels to Tchaikovsky’s ballet music, especially Swan Lake which was premiered not long before the Fourth Symphony was written.

The final movement begins explosively, a triumphant testament that life is indeed worth living. Partway through the movement, however, the paralyzing theme from the first movement returns, a stark reminder that Fate cannot be fully escaped. The opening motive again takes over, Tchaikovsky’s way of telling us that “If you find no joy in yourself, look around you. Go to the people: See how they can enjoy life and give themselves up to festivity . . . There is still happiness, simple and naïve; rejoice in the happiness of others and you can still live.”

It is important to remember, however, that despite the program written by Tchaikovsky to his patron, he still felt that words were a poor representation of the true meaning of this work:

Of course my symphony is programmatic, but this program is such that it cannot be formulated in words. That would excite ridicule and appear comic. Ought not a symphony – that is, the most lyrical of all forms – to be such a work? Should it not express everything for which there are not words, but with the soul wishes to express, and which requires to be expressed?

Notes by Christy Muncey



Wes Kenney is Professor of Music and Director of Orchestras at Colorado State University where he conducts the CSU Symphony and Chamber Orchestra as well as CSU Opera productions and teaches graduate conducting. He is also currently in his ninth season as Music Director of the 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. Last season he renewed a relationship with bands stepping in to conduct CSU’s Wind Ensemble while a search for a permanent director began. 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.

CONCERTO COMPETITION SOLOIST BIOS

Nathan Wilson is a seconded year graduate student at Colorado State University pursuing a Master of Music degree in saxophone performance, studying with Peter Sommer. He received his Bachelors of Music degree in saxophone performance from the University of Colorado at Boulder, class of 2009 as a student of Tom Myer. Mr. Wilson has been a member of numerous musical groups and ensembles performing in and out of the state of Colorado. As a soloist he performed at the North American Saxophone Alliance Region 2 Conference at the University of New Mexico in Albuquerque, New Mexico in February of 2009, playing Ryo Noda’s Improvisation 1 on baritone saxophone (the work was originality written for alto saxophone). He has performed numerous times with the Denver Philharmonic Orchestra, the Western Colorado Jazz Orchestra, Fort Collins Wind Symphony, the Loveland Symphony Orchestra, as the assistant director of the Grand Junction Centennial Band (spring and summer 2010), and numerous collegiate classical and jazz ensembles, such as the CSU Wind Ensemble and Jazz Ensemble 1. Other notable performances include the UNC Jazz Festival (2005 & 2010) and the Reno Jazz Festival (2006). In June 2010 he joined a regional ska/punk band, the “Bad Karma Kings”, based out of Grand Junction, CO and in July 2011 the band released its first album *nothin’ to lose*.

Brianne Little hails from northwest Ohio but currently resides in Fort Collins, Colorado where she is working toward a Masters Degree in Flute performance at Colorado State University. As a Graduate Teaching Assistant, she is the Lead Teaching Assistant for all Music Appreciation classes and directs the Colorado State University Flute Choir. Ms. Little is currently Principal of the Colorado State University Symphony Orchestra. Ms. Little has been heard in recital in Ohio, Colorado, and Italy and is a Finalist in the Colorado State University Concerto Competition 2011/2012. She is an active member of the Boulder Alumnae Chapter of Sigma Alpha Iota National Women’s Music Fraternity where she is in her second year of serving on the Executive Board as Editor. Ms. Little was recently asked to participate as an intern for the newly formed Fort Collins Chamber Music Society.

Ms. Little currently studies with Dr. Michelle Stanley. Her previous instructors include Dr. Lisa A. Jelle and Melody Jones. She has participated in the masterclasses of Dr. Stephanie Jutt, Gary Shocker, and Rhonda Larson. In the summer of 2009, Ms. Little was chosen to attend the masterclass of Grammy award winning flutist Rhonda Larson in Casperia, Italy and has been given the opportunity to receive coaching from Rhonda in the United States.

Sabrina Romney began her violin studies at age four under the direction of her mother, a Suzuki violin teacher. Seven years later, she started playing on the viola and has continued with it since. She has been coached as a chamber musician by the Fry Street Quartet, the Ying Quartet, the Calder Quartet, the Kalichstein-Laredo-Robinson Trio and the Shanghai Quartet through the Chamber Music Society of Logan in addition to the Borromeo Quartet. As a soloist she has performed in masterclasses for Kirsten Docter, Andrés Cárdenas, Brian Finlayson, Basil Vendryes, Hariolf Slichtig, Atar Arad, James Dunham and Antoine Tamestit.

Sabrina received her Bachelor’s Degree from Utah State University in Viola Performance with a French Minor. In August of 2010, Sabrina became a founding member of the Cadena Quartet, Colorado State University’s graduate string quartet in residence in Fort Collins, Colorado. She is looking forward to completing her Master’s Degree in Viola Performance this spring, studying with Margaret Miller.

Sabrina has enjoyed sharing her love for performing music with the Aspen Music Festival & School, Le Domaine Forget’s International Academy of Music and as a freelance chamber musician. Sabrina is currently an acting member of the Fort Collins Symphony and plays on occasion with the Cheyenne Symphony. Most recently she received the second place award at the T. Gordon Parks Memorial Collegiate Concerto Competition. Between concerts and recitals, Sabrina prefers to pass the time reading or pursuing her interests in French language and culture.

Applied Faculty

Violin
Ron Francois
Leslie Stewart

Viola
Margaret Miller

Cello
Barbara Thiem

Bass
Forest Greenough

Flute
Michelle Stanley

Oboe
Gary Moody

Organ
Joel Bacon

Clarinet
Wesley Ferreira

Bassoon
Gary Moody

Horn
Matthew Evans

Trumpet
Steven Marx

Saxophone
Peter Sommer

Trombone
Greg Harper

Tuba
Robert Brewer

Percussion
Eric Hollenbeck

Harp
Rachel Ellins

Piano
Janet Landreth
Silvana Santinelli

PROGRAM NOTES

Rapsodie for Orchestra and Saxophone

Claude Debussy was an intriguing composer who was a French contemporary of Mahler, and became known as an “impressionist” composer. The term “impressionist” was a derogatory term which was not favorable in the eyes of Debussy, but nonetheless stuck as a style-identifying term for his music. The term was originally used to describe art, concerning the school of French painters such as Claude Monet (1840-1926), and the style which uses color and texture as a tool to transmit such impressions as light and water. Similarly, this style can be heard through Debussy’s treatment of sound as a texture.

This style of composition is widely apparent in Debussy’s Rhapsodie pour Orchestra et Saxophone, which explores the tonal color and nuances of the saxophone within the sphere of an orchestral texture. Because the focus of the piece is color and exclusively virtuosity (as is the emphasis in most concerto style solo works), the musical quality is transient and unique.

The work was commissioned by Elise Hall (formerly Elizabeth Boyer Coolidge, prior to marriage of prominent American surgeon Richard J. Hall) in summer of 1901; Debussy inexplicably did not release the manuscript of the work, even though he was pre-paid for it. The piece was finally premiered in Paris in 1919, after Debussy’s death, when it was released by Debussy’s second wife Emma and finally given to Mrs. Hall. There has been much conjecture about Debussy’s motivation (or lack thereof) for withholding the work, but it is undoubtedly a textural representation of his compositional style and the sonorities of the saxophone.

Notes by Lydia Demi-Smith

Concerto for Flute and Orchestra Op. 283

Carl Reinecke was born in Altona, Germany in 1824. From a young age, he was trained in music; on the piano, violin, and in music theory. His father, a music theoretician, was his music teacher. At the age of 21, Reinecke traveled Europe for about a year before taking on the job as a court pianist. He took several performance positions in the early stages of his career and soon transitioned into teaching counterpart and piano, as well as directing. His dedication and musical knowledge strongly influenced audiences, raising their musical expectations. His most prestigious position was at Leipzig Conservatory, where he taught and eventually became the director in 1897. Reinecke improved the teaching standards at this conservatory, insisting the musical training was very thorough, and hired many notable teachers. He retired at the ripe age of 78; however, he continued writing music. *Concerto for Flute and Orchestra, Op. 238* is one of eight pieces he composed in his last two years of life, and his final composition before his death in 1910.

Stylistically, Reinecke’s music is similar to that of Schumann’s, yet also reflects the melodic style of Mendelssohn. He composed three pieces for flute, all of which hold an important place in standard flute repertoire. *Concerto for Flute and Orchestra, Op. 238* greatly demonstrates his style and exemplifies his focus on the content and depth of emotion, rather than virtuosity. Listen for the thick harmonies stylistic of the late Romantic period, the smooth and flowing counterpoint throughout, and the easy-to-listen-to melodies in the solo, supported by the orchestra in a manner that isn’t overpowering. Also, subtle differences can be found in moments of repetition, such as differences in chord voicing and articulation. He felt this piece had a sort of youthful spirit about it, stating: “I am overjoyed above all that I still have strength and desire to create and that my newest works do not carry the stamp of old age, as sincere men have assured me.” Franz Liszt once said to a pupil, “Do you know Reinecke’s compositions? Get them, they will interest you.”

Notes by Karmen Mitchell

Der Schwanendreher

Paul Hindemith grew up studying music at an early age, due to the eagerness of his father for all of the children in the family to become musicians. The young composer’s first music lessons were on the violin. Eventually, he shifted his focus to performing on the viola. This concerto, literally called “The Swan Turner,” was written in 1935 during a phase in Hindemith’s life when he was trying to create a closer connection between the composer and the listener. The term “Schwanendreher” has two meanings in German. The most obvious of the two is in reference to one who would turn the swan on a spit as it is cooking. The second reference is to an organ grinder - a musician whose instrument is cranked by a handle often carved in the shape of a swan’s head and neck. In describing the entire concerto, Hindemith writes:

A traveling musician comes to a joyful party and shares what he has brought with him: serious and cheerful songs, and lastly a dancing piece. The right musician embellishes and enriches the tunes according to his ideas and abilities, preludes and improvises.

The “dancing piece,” is a set of variations based on a German folk melody. The rather taunting words to the lively finale of this concerto are as follows:

Are you not the Swan Turner?

Are you not the one?

Then turn the swan for me,

so that I can believe it.

If you don’t turn the swan for me,

then you are no Swan Turner,

Turn the Swan!

Notes by Sabrina Romney

Symphony No. 4 in F minor

Tchaikovsky’s Fourth Symphony was written between 1877 and 1878, one of the most personally turbulent years of the composer’s life. On one side Tchaikovsky began his famous relationship with Nadezhda von Meck who was to become his patron and confidant for several years although the two supposedly never met, communicating only through numerous letters. On the other side, Tchaikovsky married Antonia Miliukhova, supposedly a former student from twelve years prior. Tchaikovsky consented to marry Antonia for several reasons, one of which was the hopes that he would stop rumors of his homosexuality, a severely punishable offense in Tsarist Russia. While his relationship with Madame von Meck flourished and helped Tchaikovsky in his musical endeavors, his relationship with his new wife was nothing short of disastrous, ending after only nine weeks and causing Tchaikovsky to have a nervous breakdown. Because a divorce in Russia at that time was only allowed due to infidelity (which neither side committed), the couple remained officially married until Tchaikovsky’s death in 1893, although they never lived together again.

The Fourth Symphony is dedicated to Madame von Meck, marked in the score as “My Best Friend” and referred to the piece as “our symphony,” emphasizing not only the equality of patrons and artists in Russia at this time, but also the genuine partnership Tchaikovsky felt with von Meck. Although Tchaikovsky hated the concept of programs for his symphonies, at Madame von Meck’s request he did include a program for this symphony in a letter to his patron not long after the completion of the symphony. According to Tchaikovsky the symphony centers on Fate “the inexorable power that hampers our search for happiness . . .” Tchaikovsky’s program notes generated some controversy among scholars for many years who chose to quibble over his words instead of focus on the music itself, creating a negative impact on the symphony for several years.

The first movement opens with the powerful Fate fanfare in the horns and bassoons and oscillates between the darker motives of the opening – in which the Fate motive returns – and a lighter, almost dream-like waltz. In Tchaikovsky’s words “A sweet and tender dream enfolds me, a serene and radiant presence leads me on, until all that was dark and joyless is forgotten . . . But no, these are but dreams. Fate returns to waken us, and we see that life is an alternation of grim reality and fugitive dreams of happiness.” The movement is a testament to Tchaikovsky’s difficulties with