

UNIVERSITY SYMPHONY ORCHESTRA
CONDUCTED BY RACHEL WADDELL

Samuel Coleridge-Taylor *Ballade in A minor, Op. 33*
Pyotr Ilyich Tchaikovsky *Symphony No. 5*

Joyful
BEGINNINGS

THURSDAY, OCTOBER 12, 7:30 P.M. | GRIFFIN CONCERT HALL



COLORADO STATE UNIVERSITY



U N I V E R S I T Y S Y M P H O N Y O R C H E S T R A

Dr. Rachel Waddell, Music Director and Conductor
Rob Stahly, Assistant Conductor

Joyful BEGINNINGS

THURSDAY, OCTOBER 12, 7:30 P.M. | GRIFFIN CONCERT HALL

Ballade in a minor

Samuel Coleridge-Taylor (1875-1912)

Symphony No. 5 in e minor

Pyotr Ilyich Tchaikovsky (1840-1893)

- I. *Andante – Allegro con anima*
- II. *Andante cantabile, con alcuna licenza*
- III. *Valse. Allegro moderato*
- IV. *Finale. Andante maestoso – Allegro vivace*

PERSONNEL:

Dr. Rachel Waddell, Music Director and Conductor

Rob Stahly, Assistant Conductor

Flute

Jenna Moore*
Ella Patterson, Piccolo
KJ Tagestad

Oboe

Jacquelyn Olivera*
Sarah Veldhuizen*

Clarinet

Alfredo Ramirez
Andrew Rутten*

Bassoon

Michael Coffey
Zeke Graf
James Scott*

Horn

Jacob Anderson
Ayo Derbyshire*
Sophia Marino
Rachel Richardson
Erin Wilson

Trumpet

Enzo Barrett
Will Hiett*

Trombone

Christian Heck*
Shae Mitchell, Bass
Andre Ranis

Tuba

Carson Ross

Timpani

Colin Ferry*

Percussion

Quinn Harlow

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
Avery Smith

PROGRAM NOTES

Ballade in A minor, op. 33

Samuel Coleridge-Taylor

Born 15 August 1875, London

Died 1 September 1912, Croydon, UK

Samuel Coleridge-Taylor, a composer of great depth and ingenuity, is not as well-known in modern concert halls as he should be. In a time of profound struggle for those of African descent, he made a name for himself as a prominent composer, educator, and conductor throughout the United States and Great Britain. Though born in London and educated at the Royal College of Music, much of his musical life was spent in the U.S. touring with the Coleridge-Taylor Choral Society, a self-formed group of African-American singers inspired by his music. In a 1904 tour of the United States, Coleridge-Taylor gained the distinction of conducting a concert of his own music, with accompaniment from the U.S. Marine Band, for President Theodore Roosevelt. Some of his best-known musical compositions are his cantata *Hiawatha's Wedding Feast*, inspired by the writings of American poet Henry Wadsworth Longfellow, and *Toussaint l'Ouverture*, a musical depiction of the liberation of slaves in Haiti. Coleridge-Taylor also served as Director of the Handel Society of London and Professor of Composition at Trinity College of Music. Even though his career was often hampered by racism and bigotry, Coleridge-Taylor built up a reputation as a man of great patience, understanding, and humility who stands as a pillar of inspiration for marginalized composers.

Coleridge-Taylor's *Ballade in A Minor* is filled with agitation and moments of profound repose. Sir Edward Elgar, who taught and mentored Coleridge-Taylor, originally received the commission, which was to be a short orchestral prelude for the 1898 Three Choirs Festival in Gloucester. Claiming he was too busy, Elgar gave the commission to his protegee, who had just graduated from the Royal College of Music. Coleridge-Taylor wrote a single-movement work that has the depth and passion of a major symphony. It begins with an agitated string intro, which calms into light oboe and woodwind melodies. A soaring horn melody breaks through the texture, echoed by the strings and woodwinds, and drives the piece to new heights. This simmers down into a playful pizzicato section for the strings, with a clarinet interlude that gives the strings the opportunity for a lush and graceful melodic section. They regain the agitated and aggressive original theme, and the brass transforms it into a dramatic funeral march. The full orchestra builds tension by soaring through virtuosic scales, with solo timpani strikes to contrast, before ending on a strong final note.

Symphony No. 5 in E Minor, op. 64

Pyotr Ilyich Tchaikovsky

Born 7 May 1840, Votkinsk, Russian Empire

Died 6 November 1893, Saint Petersburg

Though most well-known as the composer of lighter ballet classics such as *Swan Lake* and *The Nutcracker*, Pyotr Ilyich Tchaikovsky's mastery of the symphonic tradition is undeniable. Tchaikovsky grew up in rural Russia in a large family and exhibited great intellectual gifts from an early age. He could read Russian, French, and German by the age of six and was writing about metaphysics and philosophy soon after. His parents bought him a small mechanical organ (that played Mozart excerpts) and provided him with a music tutor in his youth. When

he was fourteen, his mother died of cholera, a trauma that followed him for the rest of his life. In his young adulthood, Tchaikovsky worked as a bureaucrat in the Russian government before enrolling in the St. Petersburg Conservatory. He worked briefly as a professor at the Moscow Conservatory before committing to the life of a composer. Tchaikovsky's works reached the Russian public at a time when audiences demanded more than shallow displays of virtuosity and thus found a niche for himself as a composer with a vocabulary that ranged from complex symphonic drama to playful ballet scores. Although he was a very successful composer in his time, much of his acclaim felt short-lived to Tchaikovsky because of bouts of depression, feelings of isolation, and a difficult (perhaps loveless) marriage. He died at age 53, ten days after conducting the premiere of his sixth symphony. The cause of his death remains a mystery with theories ranging from suicide to cholera from unsanitary water at a local restaurant. He lived a tragic life with incredible highs and lows but shaped much of the musical landscape of Russia and provided future generations with a broad catalog of works.

Symphony No. 5 is a marvel of nineteenth-century romanticism, crafted in a way that effectively expresses the composer's emotions and encourages its listeners to revel in his brilliance. When the composition premiered in 1888, Tchaikovsky wrote that the work was a dismal failure due to early mixed reviews, with some critics claiming it was his weakest symphony. It has since become one of his most popular works, and one which is often held up as the archetype of the composer's style. The opening and recurrent theme represents fate. Tchaikovsky presents this theme in different permutations in each of the four movements. Most notably, he transforms it from the dark and melancholy *Andante* in the opening of the first movement, to the triumphant reiteration in E Major at the start of the symphony's finale. It also interrupts the lyrical second movement twice, and sneaks into the coda of the third movement waltz. While the work is not programmatically driven, Tchaikovsky described it as a, «complete resignation of fate.» This trajectory is mirrored in the theme's harmonic development and perpetual celebratory coda. This work's broad range of emotions is quite operatic and features echoes of Russian folk melodies.

The first movement presents the fate theme in the clarinet melody. This transitions into a slightly more upbeat march that then swells into a happy, light section. The movement ends with another ominous march and a statement of the original theme. The second movement starts with lush and dramatic string harmonies that ebb and flow like the tide, a way of building emotional tension used throughout modern film scores. A yearning horn solo breaks through the waves and is joined by a supportive clarinet countermelody; they swell to an emotional climax. The second movement also features folksong-like clarinet melodies with light string motifs and ends with the brass stating the original melody from the first movement. Movement three is a light waltz with virtuosic string scales soaring up through the texture. Quaint bassoon and flute interludes abound, and the movement ends with timpani and brass strikes. The final movement begins with a noble re-statement of the original melody, while the brass gradually swells to the fore. It features themes stated in the full power of the brass section, turbulent waves of sound with timpani strikes, trumpet fanfares with fast-flowing string accompaniments, and light string and woodwind dances. A false ending makes its way to a dramatic finale, interspersed with brass solos and driving string accompaniments, a truly fitting ending to this symphonic masterpiece.

**THE CSU SYMPHONY ORCHESTRA
WISHES TO THANK:**

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

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

Pablo Hernandez, Oboe
Cayla Bellamy, Bassoon
John McGuire, Horn
Stanley Curtis, Trumpet
Drew Leslie, Trombone
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



RACHEL WADDELL

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.

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

C S U A R T S T I C K E T S . C O M

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