

THE UNIVERSITY SYMPHONY ORCHESTRA PRESENTS

CONDUCTED BY **WES KENNEY**

WITH **CAYLA BELLAMY** BASSOON

The Return of the Full Symphony!

FEATURING THE WORK OF **MICHAEL ABELS** (*GET OUT*),
MATHIEU LUSSIER, AND **PETER TCHAIKOVSKY**

GRIFFIN CONCERT HALL
7:30 P.M. / SEPT. 23 / SEPT. 24

IN-PERSON & LIVESTREAM

IN-PERSON



Colorado State University

DIRECTOR'S NOTE:

It has been almost 20 months since a full orchestra took the Griffin Hall stage. That last concert which featured Mozart Symphony No. 41, "Jupiter" seems like a distant memory. What a great pleasure it has been to reunite our winds, brass, and percussion with the strings in the full symphonic sound that is expected with the CSU Symphony. Uplifting music is the order of the day and in each piece we have just that. To my knowledge none of these works have been performed in Fort Collins! As we renew our commitment to great large ensemble music, I hope you will embrace the students who are willing to make the huge sacrifice in their lives to be committed musicians and have found the courage to continue in the face of great uncertainty. We would also like to welcome our new bassoon professor Cayla Bellamy to the stage who has waited over a year to perform with one of the CSU ensembles. The hauntingly beautiful second movement of the *Odd Bird Concerto* seems a fitting tribute to the losses and returns we are all currently feeling.

P R O G R A M :

OUTBURST (2005) / MICHAEL ABELS (1962-)

ODD BIRD CONCERTO FOR BASSOON, STRINGS, AND PERCUSSION, OP. 37 (2013)

MATHIEU LUSSIER (1810-1856)

- I. Introduction: The Bird and the Agitation of Life
- II. Ending Worlds
- III. The Tragic Bird Finds its Way to Peace

Dr. Cayla Bellamy

INTERMISSION

SYMPHONY NO. 3 IN D MAJOR, OP. 29 "POLISH" (1875)

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

- I. Introduzione e Allegro: Moderato assai,
(Tempo di marcia funebre), Allegro brillante
- II. Alla tedesca: Allegro moderato e semplice
- III. Andante: Andante elegiac
- IV. Scherzo: Allegro vivo

PROGRAM NOTES:

Outburst (2005)

MICHAEL ABELS

Michael Abels is a Los Angeles based composer known for works influenced by the multiracial community in which he grew up in Southern California. He has written several immensely popular works for orchestra including *Dance for Martin's Dream* and *Global Warming*. Abels has also produced music on commission from multiple music groups including the Sphinx organization in Detroit, Meet the Composer, and the National Endowment for the Arts. He is perhaps best known for his film score to the Oscar winning film *Get Out*.

Outburst was written in 2005 for the 45th anniversary of the Annapolis Symphony. In many ways it is a fanfare for orchestra with flourishes for woodwinds, statements for brass, snappy rhythms and fiddling music for the strings, and a constant drive throughout. After an opening build up, the strings settle into a busy accompaniment that accompanies a flowing melody in the violins. The woodwinds enter with a canonic syncopated figure that accompanies the second statement. The brass soon after present a disjunct staccato accompaniment as the flowing melody is now handed to the cellos and basses. This section builds to a climax then gives way to a more tranquillo section in the strings, with the woodwind canonic syncopated figures also present. Gradually all the previous elements are added until some driving chords in the brass are interrupted with a complete stop. One last build up in short order propels us to the final full orchestra statement.

— Notes by Wes Kenney

Odd Bird Concerto, Op. 37.

MATHIEU LUSSIER

Mattieu Lussier is a Canadian bassoonist and composer who promotes the baroque bassoon and bassoon throughout North American and Europe. Since 2007 he has been the artistic director of the Lambeque International Baroque Music Festival as both a soloist and chamber music musician. Lussier has numerous concerto recordings and three sonata CD's to his credit. He has composed more than thirty works which are regularly performed in concert in North America, Europe and Australia.

The *Odd Bird Concerto* is scored for bassoon, string orchestra, and percussion. The piece was written for Nadina Mackie Jackson. The nickname "Odd Bird" for this

concerto comes from knowing Nadina, her paintings, her early record label and cerulean hair. The first movement allegro section is a nod to her recent Vivaldi album, with an opening figure derived from the baroque patterns used by Vivaldi. Bass drum is added for dramatic impact. I first wrote the slow movement. Ending Worlds while performing with the group Tafelmusik. The last movement includes quotes from many other works I have written in recent years. I wanted to achieve a felling of redemption in someone who has forged a path through hard moments and, finally, found her true way. I often feel musicians overplay the dramatic aspects of my music, but in the case of the *Odd Bird Concerto*, I intended all of the drama.

— Notes by the composer

Symphony No. 3, in D Major, “Polish”

PETER TCHAIKOVSKY

Tchaikovsky's Symphony No. 3, “Polish” was written in the summer of 1875. The piece was premiered that same year on November 19 in Moscow at the Russian Musical Society, conducted by Nikolay Rubenstein. Rubenstein had visited St. Petersburg in 1865, and recruited Tchaikovsky to teach theory at the new Moscow Conservatory. In 1866, Tchaikovsky moved to Moscow and lived with Rubenstein to start his position. While relieved from his teaching duties for the summer in 1875, he went to stay with the Shilovsky family at their estate in Usovo in the Ukraine. The third symphony is dedicated to Vladimir Shilovsky, a former student who became a close friend and, later on, a love interest. The estate was very peaceful and beautiful and Tchaikovsky took many walks as he was composing. In a letter, Tchaikovsky wrote, “I’m now composing a new symphony, and I’m doing a bit at a time. I don’t sit over it for hours on end, and I’m walking more ... Nothing’s changed here. Even the dogs are the same, and they chase after me to have a walk.” Such leisure did not hamper his productivity, for he finished the entire work in just several months. This was a happy time in Tchaikovsky's life, being with loved ones in such a peaceful environment, which is reflected in Tchaikovsky's choice of a major key, the only one of his symphonies so affected. It is also his only symphony with five movements. The composition is nicknamed “Polish” because of the polonaise rhythms and tempo that appear in the fifth movement. Other than the tempo and nickname, there is nothing else Polish about the piece.

Symphony No. 3 begins as a slow funeral march, passing the melody between the horns, strings and woodwinds. The main march theme then comes in as the tempo picks up at

an Allegro brillante. The second movement is titled “Alla Tedesca,” translating to “like an allemande,” or German dance. George Balanchine used much of this composition in the “Diamond” section of his ballet *Jewels*. The third movement is an andante that begins and ends with the theme in the bassoon. The strings fill in between with a full lyrical melody. The fourth movement is a lively scherzo with many effects passed around the orchestra, hinting at Tchaikovsky’s ballet *Swan Lake*. The Finale brings the symphony to a close with a fast and fiery tempo, ending with a coda that drives the ensemble to a set of booming final chords.

— Notes by Annie Smith

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VIOLIN

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Leslie Stewart

VIOLA

Margaret Miller

CELLO

Barbara Thiem

BASS

Forest Greenough

HARP

Courtney Hershey Bress

GUITAR

Jeff LaQuatra

FLUTE

Michelle Stanley
Megan Lanz

OBOE

Pablo Hernandez

CLARINET

Wesley Ferreira
Sergei Vassiliev

SAXOPHONE

Peter Sommer
Dan Goble

BASSOON

Cayla Bellamy

TRUMPET

Stanley Curtis

HORN

John McGuire
Deaunn Davis

TROMBONE

Drew Leslie

TUBA/EUPHONIUM

Stephen Dombrowski

PERCUSSION

Eric Hollenbeck
Shilo Stroman

PIANO

Bryan Wallick

ORGAN

Joel Bacon

VOICE

Nicole Asel
Tiffany Blake
John Carlo Pierce

COLORADO STATE UNIVERSITY SYMPHONY ORCHESTRA

Wes Kenney, Conductor

Annie Smith, Graduate Teaching Assistant

VIOLIN I

Annie Smith,
concertmaster
Mary Fox,
asst. concertmaster
Evan DeLong+
Jean Denney+
Landon Fennel
Carly Gilliland
Peng Liu
Paige Sadler

VIOLIN II

Madison Kubala**
Rhea Chan*
Carter Basher
Elizabeth Furuie+
Robert Kreutz+
Leslie Stewart+
Tim Patawaran
Marci Pilon+

VIOLA

Shawn Murphy**
Percy Slovut*
Margaret Miller +
Kaya Nunally
Madelyn Reynolds
Emily Rowe
Julia Vance

CELLO

Avery Smith**
Alex Koster*
Laurel Ave
Sasha Chappell
Sophie Deitch
Ashleigh Haliw
Brianna Ramirez Rubio
Kristin Weninger

BASS

Zachary Niswender**
Thomas Hasler*
Hunter Allen
Wesley Daucsavage
Max Johnson

FLUTE

Megan Doyle
McKenna Jansky
Merritt Jones
Becky Needham

OBOE

Pablo Hernandez*, +
Markus Fagerberg

CLARINET

Andrew Ruten**
Scotty Vella

BASSOON

James Kachline
John Parker

HORN

Sean Brennan**
Kathlyn Dixon*
Paul Beyer
Leah Dumphey

TRUMPET

Enzo Barrett
Gideon Matchey
John Pirillo

TROMBONE

Carli Castillon
Brandon Graese
Bryce Medlyn

TUBA

Kobe Garrido

PERCUSSION

Christian Kuhlman**
Maya Reno
Ben Stordeur
Jalen Thompson

**

*

+

Principal
Assistant Principal
Guest Performer

BIOGRAPHIES



WES KENNEY was recently named a 2020 Honored Artist by The American Prize. He is now in his eighteenth 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 Stravinsky's *Rite of Spring*, Mahler symphonies No. 1 and 5, two Strauss tone poems, the Bartok *Concerto for Orchestra*, and the Bruckner *Symphony No. 5*. In 2014 he was named Music Director of the Denver Young Artists Orchestra—the premiere youth orchestra in the state of Colorado—and has taken that

orchestra on two tours through Italy, France, Austria, Czech Republic, and Spain. He has also led them in two well-received concerts at Carnegie Hall. With Mr. Kenney on the podium, DYAO has won multiple prizes for its performances and presentation of contemporary music.

Mr. Kenney is also currently in his 18th season as Music Director of the fully professional Fort Collins Symphony, notable this past year for being the only orchestra in the country to play a live concert on July 4, 2020. 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 year. 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 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. Recent appearances include the Lviv (Ukraine) Philharmonic, Changwon (South Korea) Philharmonic, Vietnamese National Symphony Orchestra (Hanoi), Colorado Symphony, Colorado Music Festival, Lafayette (IN) Symphony and the Acadiana Symphony (LA). He has conducted New Mexico All-State, Virginia All-State, Alabama All-State, and New Hampshire All-State Orchestra. He has given orchestra clinics in all corners of Colorado and is 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.

Mr. Kenney is also in demand as a conducting pedagogue. He has taught alongside Jorge Mester in a Conductors Guild sponsored workshop at CSU and Larry Livingston at CMEA. He has been a guest lecturer at the Conductor's Institute held at Bard College in upstate New York, teaching alongside founder (and the late) Harold Farberman and American Symphony Orchestra Music Director Leon Botstein. He is also one of the founders of the CSU Summer Master's Degree program in conducting, designed to allow Music Educators the opportunity to earn a graduate degree while furthering their conducting studies and remaining in their current position.

Education: San Francisco State University, University of Southern California, Conductors Institute, Hochschule fur Musik und Darstellende Kunst (Vienna).



DR. CAYLA BELLAMY is assistant professor of bassoon at Colorado State University, where she teaches courses in applied bassoon, chamber music, and contemporary music performance. Prior to this appointment, she served as assistant professor of bassoon at the University of Northern Iowa, where she also held positions as contrabassoonist for the Waterloo-Cedar Falls Symphony Orchestra and Des Moines Metro Opera and was the founding bassoonist of the Kairos Trio. In the 2019-2020 season, Cayla performed several new American bassoon concerti, including works by Joan Tower, Libby Larsen, and

James Stephenson, and she is an upcoming premiering soloist for John Steinmetz' newest commission, *The Illusion of Separateness*.

As an active chamber musician, she has performed at both national and international conferences for the International Double Reed Society, Flute New Music Consortium, International Clarinet Association, North American Saxophone Alliance, National Association of Wind and Percussion Instructors, and College Music Society. Cayla released her debut album in 2018 entitled *Double or Nothing* under the Mark Records label, a collection of previously unrecorded bassoon solos and duos, and she will be heard on the upcoming release of *A Bassoonist's World*, the newest album of William Ludwig (Indiana University) in collaboration with Steve Vacchi (University of Oregon), Amy Pollard (University of Georgia), and Danielle Batchelder (West Virginia Symphony).

A multifaceted performer and educator, Cayla has also served on the conducting faculties for the New York Summer School of the Arts, Emory Youth Symphony Orchestra, the theatre department and opera programs at the University of Northern Iowa, and the Gwinnett County Public Schools (GA). Offstage, she is an amateur triathlete, and her research focuses on coaching methodologies and the intersections of artistic and athletic training, currently investigating the factors affecting burnout in high performing individuals. Cayla completed the Doctor of Music degree from the Indiana University Jacobs School of Music with minor field coursework in music education and arts administration, and she also holds Bachelor and Master of Music degrees in Music Education and Bassoon Performance from the University of Georgia, where she was distinguished as a National Presser Scholar.

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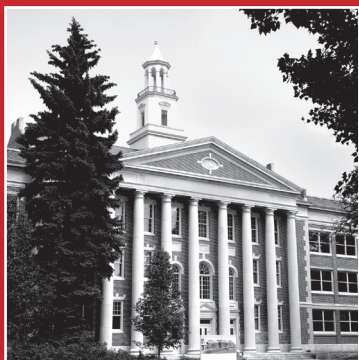
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