

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

Saturday, April 30—**Music: Choral Concert, Part II**  
7:30 p.m., Griffin Concert Hall

Sunday, May 1—**Music: Wind Ensemble and Symphonic Band Concert**  
**Festival of the Excess, Part II**  
2 p.m., Griffin Concert Hall  
Followed by a reception celebrating the retirement of Dr. Charles Lawson

Tuesday, May 3—**Music: Voice Area Recital**  
7:30 p.m., Organ Recital Hall—FREE

Thursday, May 5—**Creative Writing Reading Series**  
**M.F.A. #2 Reading**  
7:30 p.m., University Art Museum—FREE

Friday, May 6—**Art: Friday Finales Gallery Walk**  
6—9 p.m., University Art Museum—FREE

May 5—7—**YPO Theatre: 2 Plays**  
8 p.m. nightly, 2nd Floor Large Acting Lab—FREE

May 6—7—**Dance: Senior Dance Showcase**  
Friday, 8 p.m., Saturday, 2 p.m. and 8 p.m., University Dance Theatre

**Opera Fort Collins Collaboration: *Madama Butterfly* by Puccini**  
Friday, May 20, 7:30 p.m., Sunday, May 22, 2 p.m., Griffin Concert Hall

Friday, May 27—**Music: The Seven Last Words of Our Savior on the Cross by Joseph Haydn**  
7:30 p.m., Griffin Concert Hall

June 23—July 31—**Theatre: Shakespeare @ Sunset Presents *Twelfth Night***  
University Theatre—see website for specific dates and times.

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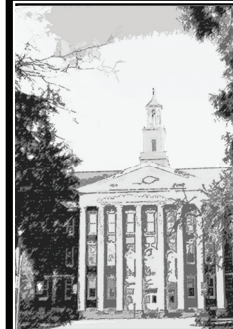
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COLORADO STATE UNIVERSITY SCHOOL OF THE ARTS

## *Meet Me at the UCA*

SPRING 2011 CONCERT SEASON

# FESTIVAL OF THE EXCESS

**The University  
Symphony Orchestra**

*Conducted by Wes Kenney*

**Tuesday, April 26 & Wednesday, April 27, 7:30 p.m.**  
**Griffin Concert Hall, University Center for the Arts**

**Colorado State University**  
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# CSU Symphony Orchestra

Wes Kenney, Conductor  
John Gough, Corno Obligato  
April 26 - 27, 2011 7:30 PM

*Symphony No. 5 in C# Minor* Gustav Mahler (1860 – 1911)

Trauermarsch  
Stürmisch bewegt. Mit grösster Vehemenz  
Scherzo  
Adagietto  
Rondo-Finale

## PROGRAM NOTES

Mahler’s *Symphony No. 5 in C# Minor* was written over the course of two years, from 1901 to1902. A departure from his previous works, this symphony marks a turning point in Mahler’s life. He bids farewell to his conspicuous use of song, even in his earlier symphonies, to focus more on strict form, expressed in his abundant use of counterpoint and through his talent for orchestration. The symphony is written in five movements but is really divided into three major parts with the first two movements comprising Part I, the Scherzo comprising Part II, and the last two movements comprising Part III. Unlike many symphonies, where the main emotional impact is at the beginning of the piece in the first movement, the initial four movements of Mahler’s Fifth all move toward the concluding finale.

The first movement is a funeral march that opens with a now famous trumpet solo. Who is this march for? Who has died? It is thought that this dirge is really for Mahler himself. It’s almost as if he recognizes his coming into musical maturity and that this march is for the death of his immaturity. More concretely, Mahler had his own brush with death shortly before he began composing this piece, perhaps lending to the darkness and angst of the opening of this symphony.

The second movement is complementary to the first movement, acting as a response or restatement. Conventionally, the first movement of a symphony is organized in sonata form; however in this case, Mahler delayed using this procedure until the second movement. Themes heard in the first movement are presented as variations in the second. For example, a very free and flowing interlude can be heard in the cellos and towards the end of the movement, a chorale similar to those composed by Wagner. To begin the movement, Mahler instantly makes use of contrast with a somewhat lyrical and horizontal line in the basses alternated with a sharp, accented, and vertical line in the brass and strings. The horizontal line continues throughout the first theme in various parts of the orchestra, moving in all directions simultaneously. In contrast, the melodic theme appears to wander with almost no sense of direction. Mahler compares this part of the movement to a comet’s tail, which can either follow or lead the head of the comet depending on the direction it is moving in comparison to the sun. The next couple themes are much more lyrical and both hint at themes previously heard in the first movement. After returning to the non-directional horizontal line presented at the beginning of the movement, the coda begins to “trail” off into particles as a response to the mood set by the funeral march in the first movement.

Of the Scherzo, Mahler once wrote:

The scherzo is the very devil of a movement. I see it is in for a peck of troubles! Conductors for the next fifty years will all take it too fast and make nonsense of it; and the public — oh, heavens, what are they to make of this chaos of which new worlds are forever being engendered?

**Friends of the UCA** is an initiative launched by the Department of Music, Theatre and Dance to sustain and enhance the quality of education and the performing arts at Colorado State University. Funds are used to bring quality performances to the community and are also used for student international travel opportunities, scholarships, and the placement of high-quality instruments in every practice room and venue in the University Center for the Arts.

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And thank you to the following Friends of the UCA who have helped us realize our vision in the past decade through their generous contributions to the music, theatre, dance and art programs at Colorado State University. Through your support of student scholarships and the University Center for the Arts building, your gifts have left a lasting impression on our students and the community.

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The Spring 2011 Probationary Class of Phi Mu Alpha Sinfonia Fraternity is proud to offer concessions before the performance in the lobby outside the main entrance to Griffin Concert Hall. All proceeds go to local charities and probationary dues.

And indeed several conductors have described the navigation of this movement as much more complicated than the movements before it.

After the darkness and angst of the first two movements, the Scherzo bursts forth with a bright and energetic breath of fresh air. The upbeat mood is heralded in first by the section horns, and then answered by an obbligato horn which is brought to the front of the orchestra both musically and literally and whose alpine calls weave their way throughout the music. The longest of the symphony’s five movements, the Scherzo has its moments of careful introspection, and even outright outbursts of emotion, but the movement does not linger in the overwhelming depths of the previous music. Central to the scherzo’s character is the Ländler, a dance from south Germany and Austria that played an im- portant role in music starting in the 18th century and also gave birth to the more well-known waltz, also featured. The two dances, one more rural and the other more polished and urban, weave in and out of the movement, giving the music a rough form of alternating A and B sections.

The third section of the symphony begins with the famous Adagietto slow movement, which is often heard on its own and is perhaps Mahler’s most frequently performed work. It was featured in Visconti’s 1971 film *Death in Venice*. It is a love song to Alma Schindler, who later became Mahler’s wife, and quotes from one of his greatest songs “*Ich bin der Welt abhanden gekommen*” (“*I am lost to the world*”). The music is scored for strings and harp only, creating a mood far different from the symphony’s other movements. While there are loud moments of passion and intensity, much of this movement is very soft, which when paired with his loudest explosions in other movements, showcases Mahler’s exceptional use of dynamic range.

After the fourth movement’s last notes fade to silence, the final movement of this symphony starts immediately with a sustained “A” in the horn. The winds and brass pass melodic material back and forth to each other, emphasizing one of two themes that continue to come back throughout the movement. The cellos abruptly jump into the musical scene with the second prominent theme of running eight notes that spreads throughout the orchestra like an epidemic. Their fiery energy helps propel the movement forward in the bright key of D major – the same key of Beethoven’s final movement of his ninth symphony (The similarity doesn’t stop there - Beethoven’s last movement is also overflowing with thick passages of running eighth notes in the strings). The joyful character of this movement never wanes, even when bringing back melodic material from the previous movement. The music is hardly recognizable at the faster tempo with a playful lilt to the melody. The rest of the movement alternates between the opening themes until the dramatic finish with running repeated notes in the strings while the brass permeates the texture with a drawn-out melody. The entire orchestra then makes a mad dash to the end of this symphonic masterpiece.

BIOGRAPHY



**Wes Kenney** was named 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 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. He is also currently in his eighth 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.

Mr. Kenney is a frequent guest conductor of professional and educational ensembles. He has appeared in the past three seasons with the Virginia Symphony, the Symphony of Southeast Texas, the Vallejo (CA) Symphony the New Mexico All-State Orchestra and the Monterey County (CA) Honor Orchestra. Prior to that, Maestro Kenney has guest conducted at the Edinburgh Festival in Edinburgh, Scotland, the Buffalo Philharmonic, returned to the New Mexico Symphony for tours and performances of The Nutcracker and had successful debuts with the Williamsburg Symphonia (VA), and the Acadiana Symphony (LA). Other recent appearances include the Richmond Symphony, the Long Beach Symphony, the Alabama Symphony, the San Juan Symphony, and the Virginia All-State Honor Orchestra. He has also appeared with the Dubuque Symphony, Savannah Symphony, Sewanee Music Festival, Spokane Symphony, Virginia Ballet Theater, Norfolk Chamber Consort, Coastal Valleys Symphony, Universal Ballet Korea, Virginia Waterfront International Arts Festival, and the Virginia Chorale.

In six seasons as the Virginia Symphony’s Associate Conductor, Wes Kenney appeared more than 350 times with that orchestra. He was responsible for the programming and conducting of Subscription, Pops, Family and Young People’s Concerts. Mr. Kenney was Co-principal Conductor of the Oakland Lyric Opera for four seasons and Music Director of the Virginia Ballet Theater. Awarded the prestigious Carmen Dragon Conducting Prize in 1992, he served as Music Director of the Oakland Youth Orchestra for five seasons. Mr. Kenney has also enjoyed success directing from the orchestra pit for opera, ballet, and musical theater.

Mr. Kenney is a past president of the Conductors Guild, a 2000 member service organization to the conducting profession. He currently is on the Guild’s advisory board. He is a graduate of the University of Southern California and San Francisco State University. Additional studies include three years as a fellow at the Conductors Institute, several American Symphony Orchestra League and Conductors Guild Workshops, and the Sandpoint Festival. His teachers include Harold Farberman, Hans Beer, Gunther Schuller, Hans Swarovsky and Miltiades Carides.

CSU Symphony Orchestra

Wes Kenney, Conductor

<u>Flute</u> Mando Surita III, Principal Brianne Little, asst. Principal Rianne Matthews Christy Muncey	<u>Trumpet</u> Charlie Babb, Principal Ryan Sullivan, asst. Principal Matt Becker Ricky Krahn	<u>Violin II (continued)</u> Haley Heer Mark Murphy Paige Palmer Courtney Peterson Brittany Schaeffner Olivia Trinko
<u>Piccolo</u> Brianne Little Rianne Matthews	<u>Trombone</u> David Ellis, Principal Chris Cotton	<u>Viola</u> Sabrina Romney, Principal Chris Huang, assistant Principal Maggie Babb Jeremy Buss Jessica Gillis Erika Grabur Kara Leonardi Lindsey Sanders Lena Young Andrew Zbryk
<u>Oboe</u> Caleb Bradley, Principal Whitney Walker, asst. Principal Amy Wilson	<u>Bass Trombone</u> Garrett Haas	
<u>English Horn</u> Amy Wilson	<u>Tuba</u> Cody Krueger	
<u>Clarinet</u> Vaughn Cardona, Principal Roxanne Cortes, asst. Principal Kristen Rochester <u>Auxiliary Clarinets</u> Kristen Rochester	<u>Percussion</u> Colin Constance, Principal Mark Coup Ben Justis Nick Rose Staci Tomaszewski	<u>Cello</u> Chris Stuburg, Principal Kenny Martin, assistant Principal David Bayless Brighton Bledowski Lauren Brissey AJ Bush Emily Carpenter Sara Espinosa Kayla Hayes Shakira Johnson Justin Kattnig Evan Shelton Whitney Stuber Jake Thaler Amanda Watson
<u>Bassoon</u> Tony Federico, Principal Jessie Sawyer, asst. Principal Ashley Greathouse	<u>Harp</u> Hannah Pensack-Rienhart	
<u>Contrabassoon</u> Ashley Greathouse	<u>Violin I</u> Hannah Barnes, Concertmaster Karmen Mitchell, asst. Concertmaster Julianna Byess Cheryl Fox Kathryn Kieffhaber Vincent Levinger Rachael Napper Alli Rickel Chelsy Smith Patrick Weseman Samuel Wexler	
<u>Horn</u> John Gough, Principal Mathew Evans, asst. Principal, Faculty Christie Bass Noelle Bauman Lindsey Poppe Molly Salika Julia Williams	<u>Violin II</u> Alan Ogrinz, Principal Elizabeth Vega, assistant Principal Danielle Burton Jordan Gottsacker Melissa Gross Meghan Hainer	<u>Bass</u> Jason Rosenholtz-Witt, Principal Zach Schwartz, assistant Principal Bryce Boynton Erik Deines Evan Gohring Marcus Heath Eric Hunter Brandon Katz Daniel Smith