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Nov. 17, 7:30 p.m.  
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Wednesday, Nov. 30, 5 p.m., outside of the UCA FREE

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Dec., 1, 2, 3, 4, 8, 9, 10,  
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**Music: Annual Holiday Gala**

Dec. 1, 2, 3, 7:30 p.m., Dec. 4, 2 p.m.  
Griffin Concert Hall

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Dec. 9, 10, 8:00 p.m.  
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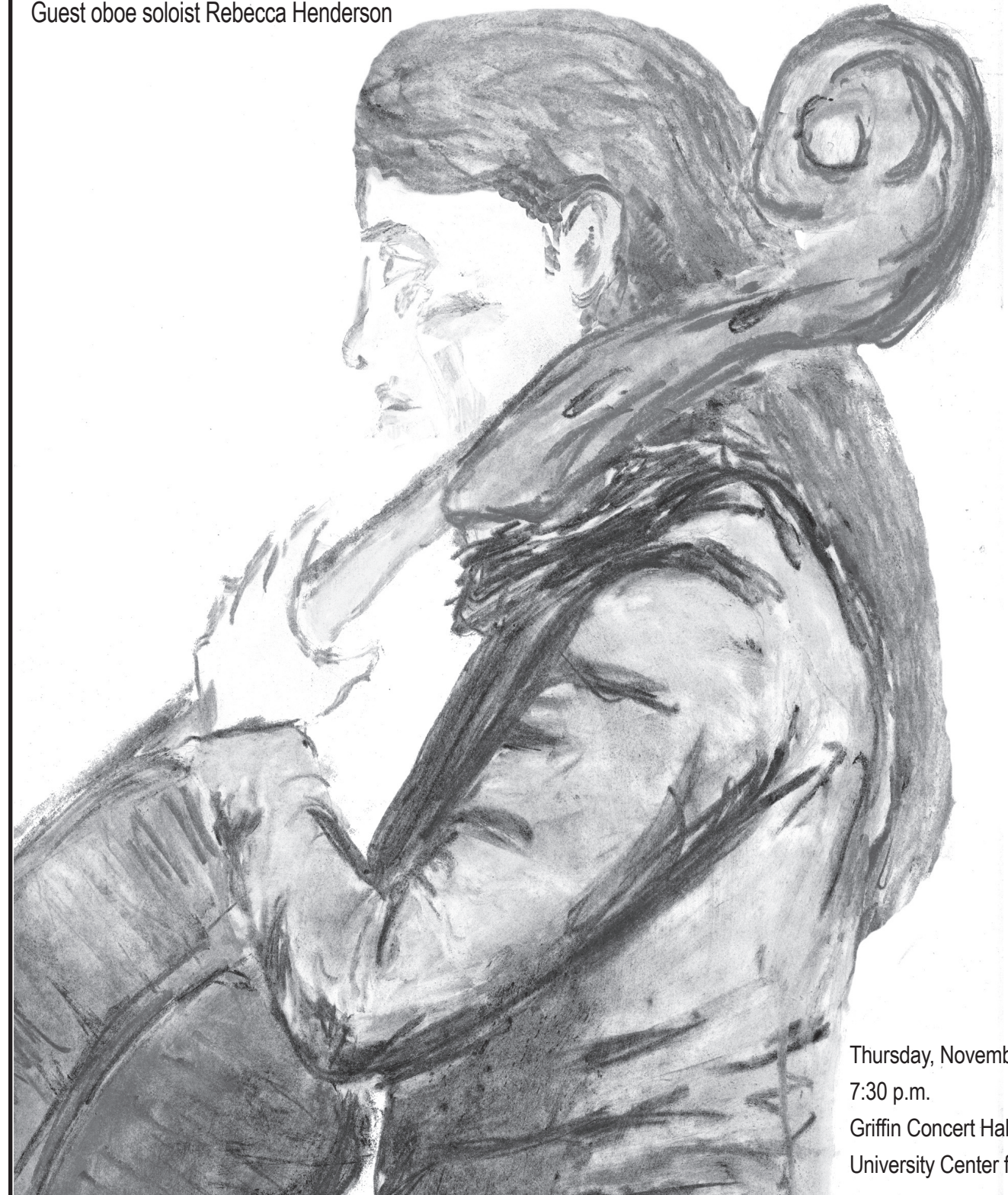
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# University Sinfonia Orchestra Concert

Conducted by Wes Kenney

Guest oboe soloist Rebecca Henderson



Thursday, November 17, 2011

7:30 p.m.

Griffin Concert Hall

University Center for the Arts



# CSU Symphony

Wes Kenney, Director

## The Age of American Passions (1999)

I.    *Animosities*

II.   *In the Spirit of Compassion*

III. *Affirmations*

Stephen Paulus  
(b. 1949)

# CSU Sinfonia

Wes Kenney, Director

## Concerto for Oboe and Orchestra

I.    *Moderato*

II.   *Andante: On a Sicilian Folk Song*

III. *Moderato*

Rebecca Henderson, *oboe soloist*

Lukas Foss  
(1922 – 2009)

## INTERMISSION

## Symphony No. 7 in A Major

I.    *Poco sostenuto – Vivace*

II.   *Allegretto*

III. *Presto – Assai meno presto*

IV. *Allegro con brio*

Ludwig van Beethoven  
(1770 – 1827)

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BIOGRAPHIES



**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.

SPECIAL GUEST — OBOE

**Rebecca Henderson** A prize winner in the 1995 New York International Competition for Solo Oboists and in the 1988 Lucarelli International Solo Oboe Competition, Rebecca Henderson has performed as Acting Principal Oboist with the National Symphony and Colorado Symphony orchestras, as Guest Principal Oboist with the St. Paul Chamber Orchestra, the Seattle Symphony Orchestra, the Oregon Symphony Orchestra, and the Rochester Philharmonic, and has been a member of the Colorado Symphony and the Santa Fe Opera Orchestras. She has performed as concerto soloist with the St. Paul Chamber Orchestra, the Colorado Symphony Orchestra, the National Symphony of Ecuador, and the Philharmonia Northwest Chamber Orchestra in Seattle. Festival performances include the Aspen, Cabrillo, Bellingham, and Boulder Bach Festivals, and she is currently on the faculty of the International Festival Institute at Round Top in Texas and the Marrowstone Music Festival in Bellingham, Washington. She has been featured on numerous film scores, including Imax films such as “Everest” and “Olympic Glory,” as well as feature films and network television mini-series. As a soloist and chamber musician she has recorded for the Boston Records, Centaur, RCA Masterworks, and RCWinds labels. Her solo CD, “...is but a dream,” has been hailed by critics as “exquisite...a CD that you will play over and over” (Gramophone), and “superb...a wonderfully vibrant, almost luscious sound” (American Record Guide). Ms Henderson holds degrees from the Oberlin Conservatory and the Eastman School of Music, where she was also awarded the distinguished “Performer’s Certificate.” Her teachers include Richard Henderson, James Caldwell, Richard Killmer, John Mack, John de Lancie, and Grover Schiltz. Ms. Henderson has been a member of the Butler School of Music faculty at The University of Texas at Austin since 2001



PROGRAM NOTES

*Age of American Passions*

**Stephen Paulus**

Stephen Paulus’ piece *The Age of American Passions* was premiered in 1999 by the Baton Rouge Symphony Orchestra to celebrate their 50th anniversary. Through inspiration from many books about America in the 18th century and with the intent to portray American spirit in the piece for the orchestra’s anniversary, Paulus grasped the idea of America’s ability to develop ideas and plans during the post-revolutionary era, rather than settling down. This spirit or passion of continuous development for the nation was referred to as “the age of American passions” in one of the books Paulus read and greatly supported his idea of the American spirit he wanted to portray in the piece.

The first movement, *Animosities*, reflects the challenges Americans faced during the planning stages of the post-revolutionary era. This can be heard throughout the movement in the aggressive rhythms and dissonant harmonies. Even with the disagreements, conflicts, and an overwhelming variety of ideas, the American spirit enabled growth and development. The forward motion portrayed in this movement from the quick rhythmic figures and interruptions reflects this strength of the American spirit.

The second movement, *In the Spirit of Compassion*, reflects the peace-making side of the American spirit. The movement begins with a tranquil melody in the violas, eventually supported by the cellos. Interrupting this mood, the outburst in the orchestra threatens the peace. However, the American spirit demonstrates adaptability and conciliatory characteristics. This is reflected in the music as the outburst transitions into a pleasing and warm melody in the strings.

The third movement, *Affirmations*, demonstrates the confirmations and evidence of the American spirit to promote change, growth, and peace. Opening with a violin melody, the movement leads into fast rhythmic figures that give it a forward momentum. This reflects the hope and positive ‘affirmations’ of the future encompassed by the American spirit. The movement closes the piece with a strong chorale-styled march as everyone joins together in the final statement to portray the strength of the American spirit.

Notes by Karmen Mitchell

*Concerto for Oboe and Orchestra*

**Lukas Foss**

Lukas Foss was born in 1922 in Berlin, Germany by the name of Lukas Fuchs, where he studied piano and theory. Foss started composing when he was seven years old and by the time he was fifteen had his first publication. At the age of eleven, he studied piano, composition, orchestration, and flute in Paris. In 1937, Foss and his family moved to the United States and he attended the Curtis Institute of Music in Philadelphia. He also studied conducting during the summers at Berkshire Music Center. From 1939-1940, he was a special student at Yale and worked with Paul Hindemith studying composition. In 1944, Foss won the New York Music Critic’s Award for his Cantata, *The Prairie*, first performed by the Collegiate Chorale (directed by Robert Shaw). This was the first of many awards and honors given to Foss throughout his life. Another important honor occurred in 1953, when Foss became the Head of the Composition Department at the University of California at Los Angeles, succeeding Arnold Schoenberg.

*Concerto for Oboe and Orchestra*, published in 1948, demonstrates Foss’ Avant-Garde style and his ability to integrate new and unusual ideas with traditional composition styles. In an interview with the New York Arts Journal, Foss claimed, “The more my own composition is busy with exploration and experimentation, the greater is my need to keep my tie with the past, which made me a musician in the first place.” Throughout his life, Foss explored many different styles of music, from the Neo-Classical reflection of Bach to the serialistic and chance structure of the 20th century. He also experimented with improvisation and encouraged his composition students to do the same, as a way to work beyond the “tyranny of the printed note.” Wilfred Mellers, a British musicologist, referred to his style of music as “a pocket history of American music during the 20th century.” This “pocket history” is evident in his oboe concerto, sometimes subtle and at other times very clear. Thus, the listener should expect to hear many musical inspirations, yet shouldn’t expect to predict the direction of the music.

The concerto was commissioned by Whitney Tustin in 1948, a well known woodwind artist who was principal oboe of the New York City Opera from 1949 - 1966.

Notes by Karmen Mitchell

*Symphony No. 7 in A Major*

**Ludwig van Beethoven**

Written in 1811 and premiered in 1812, Beethoven’s Seventh Symphony enjoyed an enthusiastic reception at its premier – the second movement was encored immediately, but was soon the target of many criticisms. Audiences and critics alike had mixed feelings about the symphony, ranging from Wagner’s proclamation that the piece was “the Dance in its highest condition; the



happiest realization of bodily movement in an ideal form” to Weber’s quip that Beethoven was “ripe for the madhouse” because of one particularly dissonant part in the first movement’s bass line. In support of Wagner’s opinion, the Seventh has also been described as “the Victory of the Symphony over the tyranny of Rhythm,” evidenced by Beethoven’s careful and dogged treatment of rhythm throughout the symphony.

The symphony begins with an explosive first chord, reminiscent of his Third Symphony, but then proceeds to take us through a lengthy and slow introduction, one of the longest in symphonic literature and certainly the longest up to that point in history. The opening chords soon give way to ascending scales before dissolving into a melody that would not be out of place in the Sixth Symphony. The introduction is seamed with the main part of the movement, the only time Beethoven ever used 6/8 in an opening movement, by a simple dialogue between the violins and upper woodwinds and suddenly the driving main rhythm of the movement emerges and the primary theme is introduced in the flute. From here the music settles into a lively, driving dance that is full of Beethoven’s original style. True to form, even when the music gets to the end of the movement Beethoven continues to change and develop his ideas, never really allowing the music to settle into traditional expectations.

The second movement, a theme and variations, flows directly out of the first, abruptly changing from the major to minor. Here again Beethoven demonstrates his continued inventiveness, as this movement is not as slow as one would expect. While it certainly is slower than the other three movements of the symphony, it’s Allegretto marking makes it rather brisk for a “slow” movement. The melody, deceptively simply and full of the same rhythmic drive that characterized the first movement, appears immediately after the woodwinds make their opening statement, a melody that is repeated in various guises throughout the movement. The main themes give way twice to the brighter key of A major before returning to be altered and stated again. Toward the end of the movement the melody is deconstructed and passed around in an almost fugal manner before a final outburst ends the movement.

The Scherzo picks up the energy established by the first two movements and adds in a healthy dose of Beethoven’s humor. Characterized by an alternating main theme and a somewhat slower trio that brings to mind Austrian drinking songs, this movement plays with the listener’s expectations and even includes a surprising resolution at the end. Beethoven’s humor is realized by his rapidly changing dynamics and tempos, meant to try the patience of the listener.

The final movement of the symphony begins as explosively as the first, but this time shoots off immediately into a romping dance. Interestingly, the melody introduced by the first violins was taken from a set of folk songs from Scotland, Ireland and Wales that had been sent to Beethoven for orchestration. Beethoven took this particular tune, “Nora Creina” from Ireland, and turned the original gentle triplets into the energy-packed sixteenth notes of the final product. Balancing the long introduction, Beethoven finishes the symphony with a lengthy coda, never ceasing to develop and change the music even at the very end.

Notes by Christy Muncey

CSU Sinfonia Personnel

Wes Kenney, Director

Flute

Brianne Little, *Principal*  
Sam Hood  
Lindsey Noble

Oboe

Caleb Bradley, *Principal*  
Whitney Walker

Clarinet

Roxanne Cortes, *Principal*  
Thomas Wilson

Bassoon

Jessie Sawyer, *Principal*  
Lynn Bonomo

Trumpet

Tony Whitehead, *Principal*  
Ryan Sullivan, *Asst. Principal*

Horn

Kyle Sunday, *Principal*  
Noelle Bauman, *Asst. Principal*  
Julia Williams

Trombone

Jesse Sylvester

Timpani

Mark Coup

Violin I

Hannah Barnes, *Concertmaster*  
Juliana Byess, *Asst. Concertmaster*  
Lydia Demi-Smith  
Nicole Fassold  
Hae Sun Kim  
Karmen Mitchell  
Allison Rickels  
Jaclyn Salts

Violin II

Rachel Napper, *Principal*  
Patrick Weseman, *Asst. Principal*  
Melissa Gross  
Meghan Hainer  
Royston Hunget  
Courtney Peterson  
Olivia Trinko  
Elizabeth Vega

Viola

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

Cello

Kenneth Martin, *Principal*  
Brighton Bledowski, *Asst. Principal*  
David Bayless  
Lauren Brissey  
Kayla Hayes  
Whitney Stuber  
Jake Thaler  
Rachel Wilson

Bass

Kenny Jones, *Principal*  
Eric Deines, *Asst. Principal*  
Zach Bush  
Andrew Miller  
Zach Schwarts  
Daniel Smith

CSU Symphony Personnel

Wes Kenney, Director

Flute

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

Oboe

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

Clarinet

Roxanne Cortes, *Principal*  
Tom Wilson, *Asst. Principal*

Bassoon

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

Trumpet

Tony Whitehead, *Principal*  
Ryan Sullivan, *Asst. Principal*

Horn

Kyle Sunday, *Principal*  
Christie Bass, *Asst. Principal*  
Noelle Bauman  
Molly Salika  
Julia Williams

Trombone

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

Bass Trombone

Will Gamache

Tuba

Chris Krueger

Percussion

Colin Constance, *Principal*  
Brandon Arvay  
Mark Coup  
Ben Justis

Violin I

Hannah Barnes, *Concertmaster*  
Rachael Napper, *Asst. Concertmaster*  
Katharine Anderson  
Julianna Byess  
Lydia Demi-Smith  
Nicole Fassold  
Cheryl Fox  
Meghan Hainer  
Hae Sun Kim  
Allison Rickel  
Jaclyn Salts  
Patrick Weseman

Violin II

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

Viola

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

Cello

Kenneth Martin, *Principal*  
Brighton Bledowski, *Asst Principal*  
David Bayless  
Lauren Brissey  
Sara Espinosa  
Kayla Hayes  
Shakira Johnson  
Justin Kattnig  
Sally Murphy  
Matthew Snyder  
Whitney Stuber  
Jacob Thaler  
Rachel Wilson

Bass

Kenny Jones, *Principal*  
Erik Deines, *Asst. Principal*  
Zachary Bush  
Evan Gohring  
Brandon Katz  
Andrew Miller  
Crystal Pelham  
Kurt Peterson  
Zach Schwartz  
Daniel Smith

Graduate Teaching

Assistants

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Sabrina Romney  
Lydia Demi-Smith

Graduate Conductor

Christy Muncey