

THE SCHOOL OF MUSIC, THEATRE, AND DANCE PRESENTS

University Symphony Orchestra Concert

Stirrings, Airs, and Virtuositities

GUEST CONDUCTOR **ADAM TORRES**

FEATURING **PETER HANSEN, CLARINET**

WINNER OF CSU'S ANNUAL CONCERTO COMPETITION

February 27, 2025, 7:30 p.m.

Griffin Concert Hall



COLORADO STATE
UNIVERSITY

SEASON SPONSOR:



The Bank
of CSU

STIRRINGS, AIRS, AND VIRTUOSITIES
COLORADO STATE UNIVERSITY SYMPHONY ORCHESTRA
ADAM TORRES, CONDUCTOR
FEATURING PETER HANSEN, CLARINET

Program

Overture in Bb Major, D. 470

Franz Schubert (1797-1828)

Introduction and Variations on a Swedish Song, op. 12

Berhard Henrik Crusell (1775-1838)

Peter Hansen, clarinet
Winner of the CSU Concerto Competition

Midnight Stirring

Nancy Galbraith (b. 1951)

Symphony No. 92 in G Major, 'Oxford', Hob.I:92

Franz Joseph Haydn (1732-1809)

- I. Adagio – Allegro spiritoso
- II. Adagio
- III. Minuet – Trio
- IV. *Finale*. Presto

PERSONNEL

Flute

Ella Patterson*

Bassoon

Charlie Beauregard*

Michael Coffey*

Trumpet

Ian Sawyer

Dayvison Nunes

Violin 1

Kathryn Carlos, *concertmaster*

Li Gomez

Mason England

Viola

Cassidy Hall*

Madison Ramonette

Emily Rowe

Bass

Alison Podgorski*

Jojo Matibag

Isaac Hermanson

Oboe

Madina Rashidova*

Jennifer Stucki

Horn

Jacob Andersen*

Erin Wilson

Timpani

Stuart Hoskins*

Violin 2

Lamaranda Balde*

Melissa Kelley

Jordon Olson

Shanon Cooper

Cello

Amy Effinger*

Mae Ferry

Alex Strobel

Cora Larson

Lillian Rogers

*Designates Principal or Co-Principal



Adam Torres, a Denver-based artist, has served on the faculty of Colorado State University since 2011. He is a distance learning curriculum specialist within the School of Music, Theatre, and Dance and holds the rank of Senior Instructor. Since 2022, he has served as the Program Director for CSU's Summer Residency Master of Music Program (Conducting Emphasis) for Music Educators, and his teaching has directly and indirectly impacted tens of thousands of students over the course of his tenure at CSU.

As a conductor, Torres offers robust contributions to the state of Colorado and beyond. Current appointments include Music Director for Denver's Stratus Chamber Orchestra, Artistic Director and Conductor of the Colorado Springs Chorale, and Music Director and Conductor of St. Timothy's Episcopal Church. Recent partnerships through these organizations include collaborations with Colorado Springs Philharmonic, Chamber Orchestra of the Springs, Air Force Academy Band, and Cherry Creek Chorale. Highlights of other recent conducting engagements include Cheyenne Symphony (guest conductor), St. Louis Symphony (cover conductor), Colorado Symphony (cover conductor), the Cabrillo Festival for Contemporary Music (assistant conductor, 2020, and conducting Fellow, 2023), Opera Fort Collins (pianist/conductor), Opera Steamboat (pianist/conductor), Colorado Pops Orchestra (assistant conductor), Chamber Orchestra of the Springs (guest conductor), Boulder Chamber Orchestra (assistant conductor), and Hyperprism Music (conductor).

Previous appointments include Principal Conductor for Loveland Opera Theatre and assistant conductor positions with Fort Collins Symphony and Denver Young Artists Orchestra. Beyond the United States, Adam served as a rehearsal pianist and assistant conductor for Opera Orvieto (Italy) and in 2022 completed a brief apprenticeship in Paris and Köln with conductor Cristian Măcelaru, the Orchestre National de France, and WDR Sinfonieorchester. He also performed with Colorado Springs Chorale in 2022 (Artistic Director designate) for performances in Normandy and Paris (France).

When not on the podium, Adam shares his passion for music as an established music educator for students of all levels. Beyond his work with graduate students, music majors, and nonmajors at CSU, Adam has assisted with community programs such as El Sistema Colorado and served as a clinician in public schools throughout Colorado and Texas. Other community and student engagement projects include work with ensembles such as the Alpharetta Symphony, Fort Collins' Health and Wellness Orchestra, Bas Bleu Theatre, San Angelo Symphony Chorus, Colorado State University Orchestra and CSU Opera, Angelo State University Wind Ensemble, San Angelo Community Band, West Texas Ice House Brass Band, and Angelo Civic Theater.

For more information on Adam's work and upcoming engagements, please visit <http://www.adamtorresmusic.com>.



Peter Hansen is a second-year Master of Music student at Colorado State University, studying clarinet with Dr. Wesley Ferreira. He earned his Bachelor of Music degree from Boise State University, where he studied with Dr. Leslie Moreau.

At CSU, Peter serves as a Graduate Teaching Assistant (GTA) for the Marching Band, contributing to both the marching techniques and the musical aspects of their performances.

Prior to joining CSU, Peter was an active performer in the Boise area. He soloed with the University Orchestra, performing Spohr's First Clarinet Concerto. He also held the principal clarinet positions in both the University Orchestra and the Symphonic Winds at Boise State.

Peter possesses a strong teaching background, having instructed students of various levels, from beginners to fellow peers. He is also an active community musician, performing regularly and participating in local festivals such as Treefort.

Originally from Elko, Nevada, Peter attended high school in the nearby town of Spring Creek. Throughout his high school years, he was an active member of honor bands, all-state bands, and all-state choirs.

Beyond music, Peter enjoys reading, particularly fantasy novels, and is an avid player of tabletop role-playing games.

PROGRAM NOTES



Overture in Bb Major, D. 470

Franz Schubert (1797-1828)

composed in 1816

Franz Peter Schubert was a pivotal composer in a pivotal period in music history, though his short-lived life prohibited the world from seeing this incredibly prolific composer grow within the world of 19th century Romanticism. Schubert's contributions are vast and varied, including significant contributions in the genres of Lieder, symphonies, sacred music, works for solo piano, string quartets, and various chamber ensembles: in total, Schubert left a legacy of around 1,500 works in his short thirty-one years of life.

Born in the suburbs of Vienna in 1797, Schubert began his training in violin and piano from his father and brother at an early age. His early signs of prodigious talent soon sent him to study at the Stadtkonvikt (Imperial Seminary, a boarding school). Here, Schubert immersed himself into the works of the legends of the day: Haydn, Mozart, and Beethoven. At the age of sixteen (1813), Schubert left the Stadtkonvikt to pursue a path as a schoolteacher (his father's noted profession), though he continued to compose extensively and began private composition study with Antonio Salieri. The next few years were challenging for Schubert: the inability to marry due to marriage laws requiring financial obligations he could not meet, working as a teacher to make ends meet (and nothing more), and general discontent for life alongside a longing to continue musical and intellectual growth all contributed to possible depression.

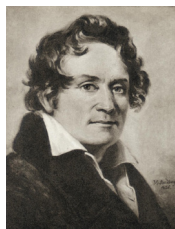
In 1816, Schubert decided to make changes in his life: he decided to not return to his work at his father's school and to fully pursue his path as a composer. Schubert began to build a network (thanks in part to the writer Franz von Schober, who provided lodging for Schubert beginning in 1816), and met many influential Viennese voices such as Johann Michael Vogl and Joseph Hüttenbrenner. Schubert was even perhaps a member of the Unsinnsgesellschaft, a group of 25-30 artists that met regularly for both artistic and (perhaps, in the eyes of its members, more importantly) social endeavors. And although Schubert was finding little success in obtaining prestigious music posts (failed applications for the positions of Kapellmeister at Laibach and membership at the Gesellschaft der Musikfreunde), he finally began to receive attention from the press in Vienna and beyond for his compositions. And, in his new lifestyle, Schubert was able to freely compose and develop his musical voice. Schubert came into musical prominence by the early 1820's (including membership into the Gesellschaft der Musikfreunde in 1821) and his compositional style had matured significantly.

His musical circle expanded, including a tightknit group of artists and students who offered small in-home gatherings known as Schubertiads.

In his “later years”, Schubert continued to live in Vienna where some of his greatest known works found their genesis, such as the Mass in A-flat major, *Unfinished Symphony*, *Die schöne Müllerin*, *Winterreise*, the F Major Octet, the Great C Major Symphony, Variations on *Death and the Maiden*, and much more. In 1828, for the first and only time, Schubert offered a public concert of his own works, and the concert was a critical and financial success. In that same year, Schubert’s health took a turn for the worse, and just months after his public concert, Schubert was told he was beyond help and death was imminent. Schubert died on November 19, 1828, officially due to typhoid fever (though syphilis is also a speculated potential cause for his death).

The Overture in Bb Major, D. 470 was composed in 1816, but was not performed until 1830 (two years after Schubert’s death). Through the exact origins and purpose are unclear, the overture perhaps belongs with Schubert’s D. 427 (*Kantate zu Ehren von Josef Spendou*). A fragment of this music also appears as a version for string quartet (D. 601). While overtures have been a salient feature of several musical genres (operatic overtures being perhaps the most prominent of the 18th century overtures), the 19th century saw the rise of the standalone Concert Overture. Schubert was at the forefront of this emerging genre, leaving behind almost a dozen unaffiliated overtures (some uncompleted/fragments only). Of course, it’s possible that Schubert had future specific attributions in mind for some of these works, such as the D. 470 pairing with D. 472 cantata, but works such as the two overtures *in the Italian Style* demonstrate Schubert’s acknowledgement of the emerging standalone concert overture.

The work begins with a stately and regal slow introduction (Adagio maestoso) with a unison ascending fanfare which quickly gives way to a lighter and gentler character. This work embodies quintessential Schubert: structurally classical with an expanded harmonic functionality that sees a heavier reliance on mode mixture and secondary functions. As the main theme begins (Allegro), a gentle pulsing of the lower strings helps provide a rhythmic energy in the lyrical tune in the violins. The work is illustrative of both Schubert’s incredible gift for melody and his structural genius. The overture follows a standard sonata allegro form: slow introduction, exposition (presentation of thematic ideas), development (unstable, exploration of thematic ideas), and recapitulation (return of stability, restatement of thematic ideas).



Introduction and Variations on a Swedish Song, op. 12

Bernhard Henrik Crusell (1775-1838)

premiered in 1804 (exact composition date unknown)

Bernhard Henrik Crusell holds the distinction as one of the great Finnish composers in the Western canon of art music. He was born on October 15, 1775 in Uusikaupunki, Finland into a family of bookbinders. The family had little money, and Bernhard's upbringing in a small town offered little opportunity for musical study. Upon moving to Nurmijärvi (just north of Helsinki), at the age of eight, he began to learn to play the clarinet at the home of a clarinetist by the name Westerberg, who was a member of the Nyland regimental band.

After displaying prodigious talent, with the help of two patrons introducing him to Major Olof von Wallenstjerna, who offered Crusell an opportunity as an unpaid assistant to the military band in 1788 (amazingly, at age thirteen!). In 1791 he followed the Major to Stockholm, where the gifted, not quite seventeen-year old was entrusted with the direction of the band.

In 1793, Abbé G.J. Vogler, Court capellmeister in Stockholm, made Crusell principal clarinet of the Court orchestra (the *Hovkapellet*). Crusell continued his studies, which included trip to Berlin in 1798 to work with with the esteemed Franz Tausch. In 1803, Crusell traveled to Paris to study clarinet with Jean-Xavier Lefèvre and composition with François-Joseph Gossec and Henri-Montan Berton. After 1808 he was appointed Assistant Capellmeister of the Swedish Court orchestra and was eventually named to the post of Music Director of the Sovereign's two own regiments, a post held until his death in 1838 (in Stockholm).

Crusell maintains a legacy as both a virtuosic composer and innovative composer. His compositions, at which he worked with a great deal of self-criticism, possess great formal, harmonic, and especially melodic variety. They tower above most of his contemporaries' virtuoso works. Crusell offers three great concerti for clarinet and orchestra into the repertory, alongside a wealth of other works for study and performance.

Crusell's op. 12 goes by many names: Variations on a Swedish Song, Introduction et Air Suedois, and Introductions and Variations for Clarinet and Orchestra, to name a few. Although the work was not officially published until 1829 (published by Peters in Leipzig), Crusell had regularly performed the variations in concert since 1804. The theme comes from a Swedish drinking song (by "Supvisa" by Olof Åhlström) and originally appeared in program print as *Variationer på visan: Goda gosse, glaset töm* (Variations on the song: "Dear boy, empty the glass"). The work, composed at the height of Classicism, offers a brilliant

marriage between the theme and variations genre and a well disguised sonata form. After a flowing allegro introduction, the simple theme is introduced by the clarinet followed by five variations. Each variation ends with a ritornello-like jollity from the orchestra. A shortened recapitulation following the fifth variation leads to a virtuoso stretta conclusion, a rousing ending emblematic of the energy and technical fireworks of the piece.



Midnight Stirring

Nancy Galbraith (b. 1951)

composed originally for flute choir (2015), orchestrated for chamber orchestra in 2015

Nancy Galbraith (b.1951) resides in Pittsburgh, Pennsylvania, USA, where she is Chair of Composition at the Carnegie Mellon University School of Music, and holds the Vira I Heinz Professorship of Music endowed chair. In a career that spans four decades, her music has earned praise for its rich harmonic texture, rhythmic vitality, emotional and spiritual depth, and wide range of expression. Her works have been directed by some of the world's finest conductors, including Gennady Rozhdestvensky, Mariss Jansons, Keith Lockhart, Donald Runnicles and Robert Page. Her compositions are featured on numerous recordings, including nine anthologies. With major contributions to the repertoires of symphony orchestras, concert choirs, wind ensembles, chamber ensembles, electroacoustic ensembles, and soloists, Galbraith plays a leading role in defining the sound of contemporary classical music. (Read more at nancygalbraith.com).

Concerning *Midnight Stirring*, she offers the following note:

“*Midnight Stirring*” begins with a solo violin melody followed by low chords, reflecting a slightly ominous atmosphere. The opening unfolds into a livelier ostinato, over which a melody, harmonized with rich 7th chords, is stated. Although primarily melodic, the music incorporates the use of many lively rhythmic grooves and textures.”

— N.G.

This work offers a beautiful lyricism atop of a pulsing groove which establishes itself after a brief introduction, featuring accessible modern harmonies. Galbraith offers a nod to minimalistic textures and concepts through intricate layers of orchestration, but the musical journey always carries a sense of forward momentum, a signature character of Galbraith's music. Galbraith's ability to extract vibrant musical colors offers audiences a fresh and distinctly 21st century American compositional voice.



Symphony No. 92 in G Major, 'Oxford', Hob. I:92

Franz Joseph Haydn (1732-1809)

composed in 1789

The symphony has been the major genre for orchestra since the eighteenth century. While its viability seemed questionable as the twentieth century waned, it still has its adherents among contemporary composers, and will probably survive, though not with the same universality and vitality as before. As one can well imagine, from its roots in the early eighteenth-century opera overture to the extended and monumental works of late Romanticism, such a long gestation period, growth, and maturity would produce many "parents." Haydn has popularly been known as the "father" of the symphony, but, of course, no one is. It must be said, though, that his contribution, at a critical time in its development was the most significant of anyone's. He, who was responsible more than any other for what is known as "classical" musical style, created the most extended series of imaginative innovations and developments in the genre as it reached early maturity under the "big three," Haydn, Mozart, and Beethoven.

Haydn had the good fortune as a young man to secure an appointment to the court of the wealthy Esterházy family not far from Vienna out on the Hungarian plains. There, he was charged with oversight of a daunting variety of musical activities at the extensive estate of a succession of music-loving princes. In the midst of a vigorous artistic environment at Esterháza, with a full schedule of sacred, theatre, chamber music, ballet, and large ensemble performances weekly, Haydn was charged with composing the music for much of the festivities. Taking advantage of his relative isolation, he had decades of opportunities to develop his style and grow his musical reputation from total obscurity to worldwide fame as Europe's greatest and most respected composer. One of the happy results was the creation of over 100 symphonies that collectively illustrate the evolution of the genre. From the very early ones, to the last great "London" symphonies, Haydn's symphonies have remained central to the orchestra's repertoire, even as they grew in sophistication and style, right along with the composer's long life.

The culmination of this remarkable achievement, of course, are the twelve so-called London symphonies that were the result of commissions that grew out of two visits to the city in 1791-92 and 1794-95. Number 92, the "Oxford" is the last one that Haydn composed before this culminating set, and is associated with his receiving an honorary doctorate by the university in 1791, early in the first visit. One of the conditions for that was that he conduct three concerts, and this work was chosen for one of the concerts; it had been completed in 1789 as one of three commissioned by a French nobleman, and the composer had programmed it in London to great success shortly before.

By this time in his life, Haydn conventionally began his first movements with a slow introduction, and this one begins warmly, with measured, genial pauses in the major mode before a brief move to the minor. It doesn't last long, and the first movement proper begins with a tripping little theme that is not just the first theme, but preponderantly serves as the main theme for the whole movement, and much of the rest of the symphony, as well. This so-called "mono-thematicism" is a forward-looking procedure for the times—but not untypical of the mature Haydn—and looks ahead into the nineteenth century. It reflects well on his artistry that he continued to evolve in his personal style, even as he approached old age. A dramatic turn to the minor heralds the beginning of the middle section. As we may expect, it reveals the composer's mature skill at "wringing" a variety of treatments out of this main theme—you should be able to spot it, by now—interlarded with contrasting ideas. It's all the old man's skill and imagination at its best.

The slow movement opens right off with a lovely melody in Haydn's familiar style, varied in its treatment as it repeats. After a bit, the middle section intrudes upon this tranquility in a dramatic turn to the minor with a throbbing rhythm underpinned by the timpani. It's rather redolent of a dark moment in an *opera buffa*, a genre in which the composer was well versed. But, it turns to a happy mood—with a repeat—and the opening material returns. It all ends with some teasing, but gentle, pauses that feature the woodwinds.

By this time in musical history, the third movement is almost invariably a minuet and trio, but the masterful Haydn delivers some surprises, as he had done earlier. This is decidedly not the delicate, hothouse minuet some may remember, but rather a brisk, energetic romp. It features the woodwinds and horns, and some rhythmic disjunctions that keep one on one's toes.

The last movement is a vivacious scramble, built upon the simplest of a little ascending motive, which you hear right at the beginning. Quite often during these times, the last movement would be cast in the form of a rondo, but here, Haydn employs a somewhat abbreviated sonata form. When the second theme appears, it's clear that it closely resembles the first theme, but upside down. When the middle section comes, it's an intense exploration in the minor mode, full of counterpoint, replete with sinuous chromatic lines and dramatic pauses. Both first and second themes receive a bit of "working out." A sudden halt and a little suggestion from the solo flute bring us to the recap of the opening, as we careen to the happy ending!

— Wm. E. Runyan

Dr. William Runyan served as Professor of Music at Colorado State University from 1973-2004 and holds the title of Professor Emeritus with CSU. This program note is freely offered at runyanprogramnotes.com. © 2015 William E. Runyan.

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