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# **UPCOMING EVENTS**

Virtuoso Series: Grooves, CSU Faculty Wesley Ferreira, Clarinet

2/18 • Organ Recital Hall • 7:30 pm

Virtuoso Series: Special Guest Charles Snead, Horn

2/19 • Organ Recital Hall • 7:30 pm

# **Symphonic Band Concert**

with CSU faculty Wesley Ferreira, Clarinet & Copper Ferreira, Clarinet

2/21 • Griffin Concert Hall • 7:30 pm

#### Wind Ensemble Concert

2/22 • Griffin Concert Hall • 7:30 pm

Virtuoso Series: CSU Faculty Steven Marx, Trumpet & the CSU Faculty Brass Quintet

2/25 • Organ Recital Hall • 7:30 pm

# Virtuoso Series: An Evening of Piano Duets

New CSU Faculty Ilya Sinaisky & Special Guest Natasha Kislenko

2/26 • Organ Recital Hall • 7:30 pm

## CSU Jazz Ensembles High School Invitational

2/27 • Griffin Concert Hall • 7:30 pm

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# CSU SYMPHONY ORCHESTRA

Wes Kenney, Conductor Guest Artist: John McGuire, Horn

Dance for Martin's Dream (1997)

Michael Abels (1962-)

Horn Concerto No. 2 (1942)

**Richard Strauss (1864-1949)** 

I. Allegro

II. Andante con moto

III. Rondo: Allegro molto

John McGuire, Horn

### **INTERMISSION**

Death and Transfiguration, Op. 24 (1889) R. Strauss (1864-1949)

The following is in one continuous movement:

*I. Largo.* "In a small bare room, dimly lit by a candle stump, a sick man lies on his bed. Exhausted by a violent struggle with death, he lies asleep. In the stillness of the room, like a portent of impending death, only the quiet ticking of a clock is heard. A melancholy smile lights the invalid's pale face: does he dream of golden childhood as he lingers on the border of life?"

*II. Allegro molto agitato.* "But death grants him little sleep or time for dreams. He shakes his prey brutally to begin the battle afresh. The drive to live, the might of death! What a terrifying contest! Neither wins the victory and once more silence reigns."

III. Meno mosso, ma sempre alla breve. "Exhausted from the battle, sleepless, as in a delirium, the sick man now sees his life pass before him, step by step, scene by scene. First the rosy dawn of childhood, radiant, innocent; then the boy's aggressive games, testing, building his strength—and so maturing for the battles of manhood, to strive with burning passion for the highest goals of life: to transfigure all that seems to him most noble, giving it still more exalted form—this alone has been the high aim of his whole existence. Coldly, scornfully, the world set obstacle upon obstacle in his way. When he believed himself near his goal, a thunderous voice cried: 'Halt!' But a voice within him still urged him on, crying: 'Make each hindrance a new rung in your upward climb.' Undaunted he followed the exalted quest. Still in his death agony he seeks the unreached goal of his ceaseless striving, seeks it, but alas, still in vain. Though it grows closer, clearer, grander, it never can be grasped entire or perfected in his soul. The final iron hammerblow of death rings out, breaks his earthy frame, and covers his eyes with eternal night."

*IV. Moderato.* "But from the endless realms of heavenly space a mighty resonance returns to him bearing what he longed for here below and sought in vain: redemption, transfiguration."

Wednesday, February 13, 2013

GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

#### **PROGRAM NOTES**

### Dance for Martin's Dream

Dance for Martin's Dream is described as "a joyful piece honoring the legacy of Dr. Martin Luther King Jr." King, a leader in the U.S. Civil Rights movement, left a legacy that moved the country closer to his dreams of a transfigured world.

The work was premiered by the Nashville Symphony Orchestra in 1997. In the composition, composer Michael Abels opens with a solemn, elegiac chorale that segues to a jubilant rhythmic tribute incorporating several uniquely American styles. These include bluegrass, funk, and beatboxing. Abels, who celebrates his own African-American heritage, stated in a NewMusicBox article, "I wrote it that way because I thought, 'My life has been so greatly positively affected by the civil rights struggle. I'm just walking in the wake of all these really powerful grand people...so through my work to date the impact of my ethnicity has been one of expressing the joy of progress more than the struggle. And who knows if in ten years whether that would be true or not, but that's what I've done so far."

A composer, arranger, and teacher, Michael Abels studied composition at the University of Southern California and West African Music at the California Institute for the Arts. His works have been commissioned by esteemed organizations such as the National Symphony Orchestra and the Los Angeles Opera and both professional and amateur groups have performed his music throughout the United States. He currently is Music Director at the New Roads School in California, teaching music technology.

#### Horn Concerto No. 2

Richard Strauss is considered one of the most influential composers in the development of late Romantic era horn music. The addition of valves to the instrument in the early nineteenth century had solved certain technical impossibilities by increasing the number of notes that a hornist could play. This allowed for the instrument's movement from back of the orchestra-supporting player to front of house soloist. Strauss's father Franz was principal horn player in Munich's Bavarian Court Orchestra, providing the young composer a great deal of early exposure to the instrument. This allowed him to visualize the capabilities of the horn as a solo instrument.

Strauss wrote two horn concertos. His First Concerto, op. 11, was composed between 1882 and 1883 when he was nineteen. It is written in a style that some have characterized as "almost Mendelssohnian." While Strauss's father may have been privately pleased with his son's work, he never performed it, as he deemed it too difficult. The concerto you will hear tonight, Concerto No. 2, was written some sixty years later, toward the end of Strauss's career. The world had changed and so had Strauss's music. During and after World War II, the composer produced some of his most deep and refined works. The mastery and craftsmanship that he reached with his later compositions, like this Concerto in E Flat Major, are a testament to the stylistic evolution of a mature artist in the fullness of his abilities. The Second Concerto was finished in 1942 when Strauss was 78 years old. It was premiered in 1943 by Gottfried von Freiberg with the Vienna Philharmonic. The orchestra still presented regular concerts in spite of the fact (or perhaps as a remedy to the fact) that the city that was regularly subjected to air raids from Allied forces. The war was a difficult time for Strauss. He struggled to balance his association with the German State with his discomfort of the Nazi regime's ideals. In spite of the events going on around him, the transparent style of this concerto comes across as an intimate chamber music work with the horn line blending homogenously with the orchestral texture. Its three movements harken back to a Classical elegance representative of a time that Strauss viewed as more worthy of the German legacy.

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# **CSU Symphony Orchestra**

Wes Kenney, Director and Conductor

#### Violin I

Hannah Barnes, Concertmaster
Francisco Barradas,
Assistant Concertmaster
Lydia Demi-Smith
Nicole Fassold
Royston Hunget
Rachael Napper
Lydia Oates
Alli Rickel
Esther So

#### Violin II

Elizabeth Furuiye, *Principal*Katelyn Eldridge, *Assistant Principal*Jayme Cole
Melissa Gross
Isabella Solman
Rachel Huether
David Hinson
Olivia Trinko
Elizabeth Vega

#### <u>Viola</u>

Chealsea Bernhardt, *Principal*Chris Huang, *Assistant Principal*Maggie Babb
Megan Brooks
Kyle Caulkins
Katie Chase
Andrew Zbryk

#### Cello

Juan Mireles, *Principal*Kenny Martin, *Assistant Principal*David Bayless
Kayla Hayes
Maddie Hayes
Justin Kattnig
Jessie Salas
Michelle Sieck
Emily Stewart
Jake Thaler

#### **Bass**

Kenny Jones, *Principal*Zach Bush
Kaitlin Cochran
Erik Deines
John Landau
Drew Miller
Crystal Pelham

#### <u>Flute</u>

Linday Goris Sierra Hayden Alina Osika Megan O'Connor, *Piccolo* 

#### Oboe

Ryan Rosete, *Principal* Stephany Rhodes Sam Carr, *English Horn* 

### <u>Clarinet</u>

Mallorie Stringfellow, *Principal*Roxanne Cortes
Emily Kerski, *Bass Clarinet* 

#### Bassoon

Lynn Bonomo, *Principal*Jessie Sawyer
Leroy Gonzalez, *Contra Bassoon* 

#### <u>Horn</u>

Christie Bass Mely Farquhar John Gough Molly Salika

#### **Trumpet**

Robert Bonner, *Principal*Jon Gray
Chris Westphal
Tony Whitehead

#### **Trombone**

Brent Wyatt, *Principal* Logan Kingston Blaine Lemanski, *bass* 

#### <u>Tuba</u>

Zach Garcia

#### **Percussion**

Andrew Lynge, *Principal*Landon Adams
Ben Justis
Keller Paulson
Nick Rose

### <u>Harp</u>

Hannah Pensack-Rinehart Katie Miksch

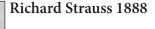
### Tod und Verklärung (Death and Transfiguration), op. 24

Richard Strauss's *Tod und Verklärung* (Death and Transfiguration), op. 24 is the work of a 25-year old musical genius at a crossroads in music history. Strauss's tone poems, one movement orchestral pieces that each conveyed a unique story, might be described as the pinnacle of nineteenth century German romanticism. With their lush orchestrations, heroic characters, and extended harmonies, they contain all the aesthetic themes and stylistic elements expected from a young man who had been heralded as the successor to Wagner. Twenty years later, Strauss would attempt to move beyond the confines of the nineteenth century, offering up a modernist realism in the operas *Salome* and *Elektra* that combined established Straussian orchestral writing and nods toward Wagner with shocking subject matter and moments of tonal dissolution.

Tod und Verklärung was written while Strauss was working in Munich as a young conductor in 1889. In fact, he conducted the 1890 Eisenach premiere himself. The piece depicts the final moments of an old man struggling with death as visions of happier times haunt his thoughts. It was common during this time period, and still is today, for composers to write music based on a literary work. However, the poem that accompanied the first edition of *Tod und Verklärung* was written by Alexander Ritter (1833-1896) at the request of Strauss. It was based on the composer's description of his own program for the already completed score. As you read the four poetic verses and listen to the music, it is not difficult to hear the portrayal of reminiscence, angst, resignation, and redemption that define the four sections of Strauss' tone poem.

At its core, Strauss' composition places death as the only means by which a soul, previously encumbered by human wretchedness and chained to an earthly existence, can achieve a state of eternal bliss. In other words, this ultimate transfiguration is one hinted at throughout life, but never completely realized until after death. Strauss revisited this concept again at the end of his career in his *Vier Letzte Lieder* (Last Four Songs) of 1948 for voice and orchestra as the soprano asks in her final statement, "Could this perchance be death?" Tellingly, her question is accompanied by the transfiguration theme from *Tod und Verklärung*. Perhaps some sort of premonition inspired this quotation, for Strauss soon discovered the answer for himself. He died on September 8, 1949 at age 85 at his home in Germany.

Separated by more than a hundred years and a vast geographical distance, *Tod und Verklärung* and *Dance for Martin's Dream* have more in common than may be evident on the surface. In Strauss's tone poem, the protagonist yearns for happier times as he struggles with death. Abels' work celebrates a man who dared to dream of a better existence for all souls, especially those oppressed in this life by racism, ignorance and fear. Regardless of age, heritage, or circumstance, dreams of transfiguration seem to link humanity.







Michard brown.

#### PERFORMERS BIOGRAPHIES



**Dr. John McGuire** has a vast array of performance and teaching experiences. He has performed with many orchestras around the country, most notably the Dallas Symphony Orchestra, the Dallas Opera, the Fort Worth Symphony, the New World Symphony in Miami, FL, the Civic Orchestra of Chicago, the Illinois Symphony Orchestra, and the Florida West Coast Symphony.

As a soloist he was awarded the title "Yamaha Young Artist," has been a finalist in the American Horn Competition, won several regional solo competitions and has appeared as a guest artist at many workshops, festivals and schools across the United States. With several world-premiere performances to his credit, John is a passionate proponent for the creation of new solo horn literature as well as a sought-after contemporary music performer.

Prior to serving on the faculty of CSU, John served as Adjunct Instructor of Horn at the University of Alabama, Mississippi State University, Appalachian State University, Texas Women's University, the Music Institute of Chicago, and Florida A&M University. In addition, John maintained a private studio of over fifty students in the Dallas/Fort Worth area public school systems for many years where he was also a prominent clinician and adjudicator. Today, many of John's former students have moved into successful careers as music educators in reputable school systems and have attained positions as orchestral performers in premier ensembles such as the Detroit Symphony Orchestra.

John received his DMA and BM in Music Performance from the University of Alabama, his MM in Performance from Florida State University, and a Performer's Certificate from the Chicago College of Performing Arts at Roosevelt University in Chicago. His major professors were Charles "Skip" Snead, William Capps and Dale Clevenger.



Wes Kenney is celebrating his tenth 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 Mahler symphonies No. 1 and 5, two Strauss tone poems, and next year the Bartok Concerto for Orchestra.

Mr. Kenney is also currently in his tenth season as Music Director of the fully professional 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. 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.

# **Applied Faculty**

<u>Violin</u> Ron Francois Leslie Stewart

<u>Viola</u> Margaret Miller

<u>Cello</u> Barbara Thiem

<u>Bass</u> Forest Greenough

<u>Flute</u> Michelle Stanley Oboe Gary Moody

<u>Organ</u> Joel Bacon

<u>Clarinet</u> Wesley Ferreira

<u>Bassoon</u> Gary Moody

<u>Horn</u> John McGuire

<u>Trumpet</u> Steven Marx <u>Saxophone</u> Peter Sommer

> <u>Trombone</u> Greg Harper

<u>Tuba</u> Robert Brewer

Percussion Eric Hollenbeck

<u>Harp</u> Rachel Ellins

<u>Piano</u> Janet Landreth Silvana Santinelli Ilya Sinaisky