

THE SCHOOL OF MUSIC, THEATRE, AND DANCE PRESENTS

**University Symphony Orchestra** ★ directed by **Rachel Waddell**

AND

**Jazz Ensemble I** ★ directed by **Wil Swindler**

IN COLLABORATION WITH

**CSU Dance** ★ choreography by **Madeline Jazz Harvey**  
**Allison Davies** and **Emily Flaherty** (CSU Dance Students)



# TWO Nutcrackers

**NOVEMBER 21, 2024 ★ 7:30 P.M.**  
**GRIFFIN CONCERT HALL**



**COLORADO STATE  
UNIVERSITY**

SEASON SPONSOR:



**fnbo** The Bank  
of CSU

UNIVERSITY SYMPHONY ORCHESTRA

NOVEMBER 21, 2024 | 7:30 P.M. | GRIFFIN CONCERT HALL

# Two Nutcrackers

**PROGRAM:**

*Chorale and Fugue in Jazz*

Morton Gould (1913-1996)

*It Comes in Waves*

Wil Swindler

*The Man I Love*

George and Ira Gershwin  
arr by Wil Swindler

Tiffany Blake, Soprano

*Fascinating Rhythm*

George and Ira Gershwin  
arr by Wil Swindler

Tiffany Blake, Soprano

**INTERMISSION**

*The Nutcracker Suite No. 1*

Pyotr Ilyich Tchaikovsky (1840-1893)

- I. *Ouverture miniature. Overture.*
- II. *Danses caractéristiques:*
  - a. Marche.
  - b. *Dance of the Sugar-Plum Fairy.*
  - c. Danse russe. Trépak. *Russian Dance*
  - d. Danse arabe. *Arabian Dance*
  - e. Danse chinoise. *Chinese Dance*
  - f. Danse des mirlitons. *Dance of the Reed-Flutes*
- III. *Valse des fleurs. Waltz of the Flowers*

***The Nutcracker Suite***

**Duke Ellington (1899-1974)**

<b>Overture</b>	<b>Tchaikovsky, arr by Billy Strayhorn</b>
<b>Peanut Brittle Brigade</b>	<b>Tchaikovsky, arr by Duke Ellington</b>
<b>Sugar Rum Cherry</b>	<b>Tchaikovsky, arr by Billy Strayhorn</b>
<b>Entr-acte</b>	<b>Tchaikovsky, arr by Billy Strayhorn</b>
<b>Volga Vouty</b>	<b>Tchaikovsky, arr by Duke Ellington and Billy Strayhorn</b>
<b>Arabesque Cookie</b>	<b>Tchaikovsky, arr by Billy Strayhorn</b>
<b>Chinoserie</b>	<b>Tchaikovsky, arr by Duke Ellington and Billy Strayhorn</b>
<b>Toot Toot Tootie Toot</b>	<b>Tchaikovsky, arr by Billy Strayhorn</b>
<b>Dance of the Floreadores</b>	<b>Tchaikovsky, arr by Billy Strayhorn</b>

**Note:** The CSU Orchestras recognize that several of the movements within *The Nutcracker Suite* depict gross generalizations of music by entire countries or groups of people. These movements are a product of their time, Russian imperialism, and do not reflect the views of the CSU Symphony Orchestra or its members. As part of our ongoing commitment to diverse programming, we program, and look forward to continuing to program, works by composers of many countries and cultures. In doing so, we offer and encourage our audience to embrace more humanistic views on the diversity and wealth of music offered by the composers and cultures of these regions.

**Personnel:**

**JAZZ ENSEMBLE I**

**Wil Swindler, Director**

**Saxophones**

Sam Lumsden, alto 1/clarinet

Anthony Sacheli, alto 2/clarinet

Damian Lesperance-Young, tenor 1/clarinet

Ethan Dunkerton, tenor 2/clarinet/bamboo flute

KC Flanagan, baritone/bass clarinet/clarinet

**Trumpets**

Will Hiatt

Sam Helgerson

Lauren Smith

Riley Meadows

**Trombones**

Dylan Leftwich

Elena Crooks

Bryce Medlyn

Andrew Zimbelman

**Rhythm Section**

Jack Kaskela, guitar

Aidan Flanagan, piano

Isaac Hermanson, bass

Colin Ferry, drums

**COLORADO STATE UNIVERSITY SYMPHONY ORCHESTRA**  
DR. RACHEL WADDELL, MUSIC DIRECTOR AND CONDUCTOR  
SAM COOPER, ASSISTANT CONDUCTOR

**FLUTE**

**Tchaikovsky**

Madison Tallman  
Karin Sotillo  
Ella Patterson (piccolo)

**Gould**

Madison Tallman  
Elizabeth Movinsky  
Ella Patterson (piccolo)

**Swindler**

Madison Tallman  
Elizabeth Movinsky

**OBOE**

Olivia Zenzinger, *Principal*  
Amber Mills, English Horn  
Galit Kaunitz

**CLARINET**

Katrina Whitenect, *Principal*  
Alfredo Ramirez  
Peter Hansen, Bass

**SAXOPHONE (Gould Only)**

Sam Lumsden, Alto 1  
Anthony Sacheli, Alto 2  
Damian Lesperance-Young, Tenor

**BASSOON**

**Tchaikovsky**

Michael Coffey, *Principal*  
Will Withers

**Gould**

Michael Coffey, *Principal*  
Will Withers

**Swindler**

Michael Coffey, *Principal*  
Will Withers

**HORN**

Jacob Andersen, *Principal*  
Erin Wilson – 2<sup>nd</sup>  
Zoe Huff – 3<sup>rd</sup>  
Jonah Loschky – 4<sup>th</sup>

## TRUMPET

### All Swindler

Dylan Crabill, *Principal*

Hannes Spiller – 2

Drew Bradley – 3 (when used)

### Tchaikovsky

Drew Bradley, *Principal*

Dylan Crabill – 2

## TROMBONE

Amber Minich, *Principal*

Hannah Steward

Andrew Zimbelman, Bass

## TUBA

Carson Ross, Principal

## PERCUSSION

### Nutcracker (Suite from the Ballet) – P. Tchaikovsky

Timpani – Quinn Harlow

Tambourine/Cymbals – Stuart Hoskins

Triangle/Glockenspiel – Hannah Engholt

### It Comes in Waves – G. Gershwin, Arr. Will Swindler

Drums (Drum set) – Stuart Hoskins

Aux. Percussion – Hannah Engholt

### The Man I Love – Will Swindler

Drum Set – Stuart Hoskins

Percussion 1

Triangle/Wind Chimes

Snare Drum – Rocky McCloskey

Percussion 2 – Cecilia Andersen

### Fascinating Rhythm – G. Gershwin – Arr. Will Swindler

Timpani – Stuart Hoskins

Percussion 1 (xylo) – Quinn Harlow

Percussion 2

Snare Drum – Rocky McCloskey

Bass Drum – Cecilia Andersen

Sus. Cymbal/Crash Cymbals – Hannah Engholt

Wind Chimes/Slapstick – Nathan Krause

## PIANO

Otto Huffman, *Principal*

Skyler Miller

## CELESTA

Aiden Flanagan (Gould)

Otto Huffman (Tchaikovsky)

## HARP

Katerina Mead, *Principal*

## VIOLIN

### Violin 1 – Gould and all Swindler Pieces

Russell Wolfe  
Cesar Reyes

Ella Batson  
Nathan Newman

Li Gomez  
Sasha Latham

Kathryn Carlos

### Violin 1 – Tchaikovsky

Cesar Reyes  
Russell Wolfe

Ella Batson  
Kirby Miller

Nathan Newman  
Li Gomez

Sasha Latham

### Violin 2 – Gould and all Swindler Pieces

Kirby Miller  
Mason England

Lamarana Balde  
Melissa Kelley

Haley Rieger  
Jordan Olson

Grace Bennet

### Violin 2 – Tchaikovsky

Kathryn Carlos  
Mason England

Melissa Kelley  
Lamarana Balde

Haley Rieger  
Jordan Olson

Grace Bennet

## VIOLA

Shawn Murphy, *Principal* on All Swindler and Tchaikovsky

Charlie Wootton, *Principal* on Gould

Cassidy Hall

Madison Ramonette

Percy Slovut

Laurel Wettstein

Emily Rowe

Genesis Tyler

## **CELLO**

Axel Gallegos, *Principal*

Amy Effinger

Matthew Fox

Isaac Dinsmore

Aurora Farrel

Mae Ferry

Zuzu Davis

Alex Strobel

Cora Larson

## **BASS**

Max Williams, *Principal*

Lucy McHugh

Nick Hailey

Alison Podgorski

Jojo Matibag

## **LIBRARIANS**

Dr. Ethan Urtz, *Head Librarian*

Devon Bignell

Cora Larson

## **SET-UP CREW**

Alison Podgorski

Hannah Steward

## **COLORADO STATE UNIVERSITY MUSIC APPLIED FACULTY**

### **Violin**

Ron Francois

### **Viola**

Margaret Miller

### **Cello**

Meredith Blecha-Wells

### **Bass**

Forest Greenough

### **Guitar**

Jeff Laquatra

### **Flute**

Ysmael Reyes

Michelle Stanley

### **Oboe**

Galit Kaunitz

### **Clarinet**

Wesley Ferreira

### **Saxophone**

Peter Sommer

Dan Goble

### **Bassoon**

Cayla Bellamy

### **Trumpet**

Stanley Curtis

### **Horn**

John McGuire

### **Trombone**

Drew Leslie

### **Tuba/Euphonium**

Chris Bloom

### **Percussion**

Eric Hollenbeck

Shilo Stroman

### **Harp**

Kathryn Harms

### **Piano**

Bryan Wallick

Tim Burns

### **Organ**

Joel Bacon

### **Voice**

Nicole Asel

Tiffany Blake

John Lindsey

## PROGRAM NOTES

### ***Chorale and Fugue in Jazz***

**Morton Gould**

*Chorale and Fugue in Jazz* reflects a young Morton Gould's fascination with Hollywood. Gould composed *Chorale and Fugue in Jazz* in his early 20's, shortly after he had been hired by NBC. Although Gould was subsequently dismissed from NBC and hired by rival studio Mutual Broadcasting System in August 1935, it seems to have little effect damping his enthusiasm of living and working in Los Angeles. The work represents a blend of classical, jazz, and popular styles. The work's genre of chorale and fugue echoes J.S. Bach's *Well-Tempered Clavier*. Composed in two parts, the chorale serves as an introduction whose theme will later reappear in the fugue, while the fugue serves as the main body of the piece, composed using a pseudo-sonata-allegro form style. Following the first theme, composed as a fugue, Gould introduces a Gershwin-esque lyrical melody as a type of second theme. Both themes are developed along with the return of the chorale's opening melody. The work also brims with elements of jazz, including instrumentation (for example, the use of saxophones and slapping the bass). It premiered on January 7, 1936, by the Philadelphia Orchestra, under the baton of Leopold Stokowski. The version we perform today has substantial cuts by the publisher, Theodore Presser. The work, which is not commonly performed and currently has only one professional recording, was recommended by CSU Symphony Orchestra violist, Charlie Wooton. We would like to thank Charlie for recommending this new to us work and are excited to share it with you this evening.

— Program Notes by Rachel Waddell

### ***It Comes in Waves***

**Wil Swindler**

Originally commissioned for student ensembles at the University of Wyoming, *It Comes in Waves*, is composed in the style of the "studio orchestra" which can be summed up as a big band with strings. This configuration is not rare in the history of Jazz going all the way back to big bands of the 1930s frequently carrying small string sections. We see examples of this kind of group on some Frank Sinatra recordings as well as with more modern composers like Claus Ogerman and Vince Mendoza. The music of this work is intended to be a modern setting of the studio orchestra using form and harmonies of 21st century Jazz in this old but unique ensemble configuration.

— Program Notes by Wil Swindler

## ***The Man I Love***

**George and Ira Gershwin, arr. Wil Swindler**

This well-known standard by George and Ira Gershwin was originally composed for the musical *Lady Be Good* (1924), but has been associated with other musicals as well as a kind of free-floating tune that could be plugged in easily into many stories. This arrangement for big band and full orchestra is in the style of the great vocalist with orchestra recordings of the great American songbook from the 1950s-60s emulating the styles of Ella Fitzgerald and Frank Sinatra.

— Program Notes by Wil Swindler

## ***Fascinating Rhythm***

**George and Ira Gershwin, arr. Wil Swindler**

*Fascinating Rhythm* is also originally from *Lady Be Good* (1924) and is somewhat of a daring rhythmic play for the time period featuring a 7-beat melody repeating over a 4/4 accompaniment. This arrangement is written in the “pops orchestra” style featuring more orchestral elements than Jazz (there is no Jazz rhythm section here) with the focus on the vocals while still featuring the orchestra.

— Program Notes by Wil Swindler

## ***The Nutcracker Suite, No. 1***

**Pyotr Ilyich Tchaikovsky**

Pyotr Ilyich Tchaikovsky hurriedly finished his *Suite No. 1* one month prior to the ballet. His eagerness was in part due to his American tour where Tchaikovsky first heard the celesta, used in the *Sugar Plum Fairy*. Tchaikovsky wanted to use the suite to introduce the instrument to Russia before Nikolai Rimsky-Korsakov, a composer whose works are famous for their colors, would have the chance. The famous story of *The Nutcracker* follows Clara, the Nutcracker Prince, and their adventures as he comes to life. The suite premiered in St. Petersburg on December 18, 1892, and pulls eight selections from the original ballet including the overture, six character dances (each centered on celebrating foods of different countries), and the *Waltz of the Flowers*. Today, *The Nutcracker* constitutes nearly 40% of the income of American ballet companies (and a sizeable contribution to musicians' income during winter months!) This evening, we perform the suite in alternation with the corresponding movements from Duke Ellington's *Nutcracker Suite*, which premiered 68 years after Tchaikovsky's. While the

two suites might seem worlds apart stylistically, it's important to note that Ellington was born only six years after Tchaikovsky's death, reminding us how quickly the musical soundscape evolved during the 20<sup>th</sup> century.

— Program Notes by Rachel Waddell

### ***The Nutcracker Suite***

#### **Duke Ellington**

The ambitious project of reimagining Peter Ilyich Tchaikovsky's ballet "The Nutcracker" with the Duke Ellington Orchestra was the brainchild of long-time Ellington associate Billy Strayhorn. The project was created and recorded in 1960 with most of the arranging work done by Strayhorn rather than Duke Ellington. Each selected movement from the original ballet is reworked in the distinctive style of Ellington's band, the sound of which was well-established by 1960. With growling brass plungers, soaring jazz clarinet, and romping saxophone solos, the original Tchaikovsky themes are thoroughly transformed and absorbed into the Ellingtonian style. The history of Jazz is replete with Jazz musicians hungrily (and sometimes irreverently) translating popular, folk, and classical music into the Jazz aesthetic. This work by Strayhorn and Ellington, filled with humor and everpresent joy, is one of the very best of these endeavors.

— Program Notes by Wil Swindler

#### **The CSU Symphony Orchestra wishes to thank:**

Mike Solo

Valerie Reed, Peter Muller, and their Team

Jennifer Clary

Nicole Darling

Jim Doser

Dr. Ethan Urtz

Devon Bignell

Cora Larson

Alison Podgorski

Hannah Steward

Sam Cooper

Steven Workman

## Bios:



### **Tiffany Blake**

Praised by *Opera News Online* for her “...truly virtuoso performance.... immaculate tone, good support and breath to spare.”, soprano, Dr. Tiffany Blake, received her D.M.A. in Vocal Performance with a minor in Opera Stage Direction from the Eastman School of Music, where she also earned her M.M. and was awarded the prestigious Performer’s Certificate. Dr. Blake’s operatic roles include Desdemona in *Otello*, Marguerite in *Faust*, the title role in Carlisle Floyd’s *Susannah*, and Mercedes in *Carmen* among others. Solo engagements have included appearances with the Rochester Philharmonic Orchestra, the Missouri Symphony Orchestra, and the Lubbock Symphony Orchestra. Dr. Blake has a special interest in song literature, and has given several recitals in Scotland, France, Salzburg, and across the U.S., appearances with Chicago’s Arts at Large and the Odyssey Chamber Music concert series in Columbia, Missouri, and a vocal chamber music recital with Salzburg International Chamber Music Concerts.

Students of Dr. Blake have been accepted at major conservatories and music programs across the United States, including the Eastman School of Music, Cincinnati Conservatory of Music and the University of North Texas. She has served on the faculties of the University of Missouri-Columbia, Syracuse University, and Alfred University.

She currently serves as associate professor of voice and director of the Charles and Reta Ralph Opera Program at Colorado State University.



### **Allison Davies**

Allison Davies is a first year student at Colorado State University and a Colorado native. She started dancing at the age of two, and has danced competitively for eight years at Move By Morelli. She has had the opportunity to be on staff and choreograph at Move By Morelli teaching various levels. During her time dancing competitively, she spent two years assisting conventions with Celebrity dance. She is currently a member of Vitality, a Colorado based professional company. Allison hopes to continue her passion for dance, taking in all CSU offers continuing to grow as a dancer and person.



### **Emily Flaherty**

Emily Flaherty is a Sophomore Dance Major at Colorado State University. She is from Broomfield, Colorado and has been dancing since she was two. She previously danced at Live Love Dance and Colorado Conservatory of Dance. She continues to train at Colorado State University hoping to earn her BFA in Dance with a concentration in Education. Emily hopes to dance in a professional ballet company someday.



### **Madeline Harvey**

Madeline Jazz Harvey, Associate Professor of Dance at Colorado State University, is an educator, choreographer, and performer specializing in classical and contemporary ballet. She performed professionally with Charlotte Ballet under the direction of Jean-Pierre Bonnefoux from 2004-2010, with Carolina Ballet Theatre under Hernan Justo from 2010-2017, and joined Judy Bejarano's Impact Dance Company in 2018. Madeline's choreography has been featured in concerts and festivals across the nation. Her creative research investigates play as a paradigm for choreographic process and includes over 50 original works created for various professional and collegiate venues. She is honored to have been a répétiteur for Mark Diamond, Jerri Kumery, Shaun Boyle D'Arcy, and Bryan Arias, and to have restaged works by Marius Petipa, Salvatore Aiello, and Dwight Rhoden. Human connection and vulnerability drive her artistic practice. She values collaboration and is honored to have co-created works with composers, musicians, visual artists, and community members of the Carolinas and Colorado. Madeline holds a BA and Professional Training Certificate in Dance from the University of North Carolina at Charlotte, and an MFA in Choreography from Jacksonville University. Recent projects examine the artistry of parenting. For example, she serves as the Principal Investigator for ongoing research study, *Movement Through Parenthood*, which examines the efficacy of an original EA based dance intervention for improving emotional availability and wellbeing from pregnancy through postpartum. The pilot study is published in *Infant Mental Health Journal* and was awarded an Engaged Scholarship Research/Creative Activities Grant from the Engagement Scholarship Consortium in 2022.



### **Wil Swindler**

Composer and saxophonist, Wil Swindler currently resides near Denver, Colorado, where he leads Wil Swindler's Elevenet, the modern bop quintet GoodRattle, and the Wil Swindler Quartet. In addition to his own bands, he is an active performer with the Peter Sommer Septet, The Annie Booth Big Band, Remy LeBouf's Assembly of Shadows, Colorado Symphony, the Ben Markley Big Band, and the Dallas Symphony. After receiving IAJE's Gil Evans Fellowship for 2008, Wil has completed numerous commissions from military bands, symphony orchestras, and big bands around the world. Wil has four albums available under his own name, *Space Bugs* (OA2 Records 2023), *Universe B* (OA2 Records 2010), *The Right Riot* (2014), and *Chamber Jazz Ensemble* (NohJoh Music 2006), and can be heard on numerous other albums including Ingrid Michaelson's *Songs for the Season*, Ben Markley's *Ari's Funhouse* and *Clockwise*, Steve Owen's *Stand Up Eight*, Peter Sommer's *Happy-Go-Lucky-Locals*, Ted Piltzecker's *Vibes on a Breath*, Tom Amend's *Bishop's Lair*, Al Hood/Dave Hansen's *Jazz Muses* and *You're It*, Bob Washut's *Journey to Knowhere*, and David Caffey's *Enter Autumn* and *All in One*. Mr. Swindler's most recent project is the premiere of his concerto for Jazz Trio with Symphony Orchestra, "The Point," which premiered in October 2023.

Wil's most recent album *Space Bugs*, received a 4-star review in *Downbeat Magazine* and was listed as one of the best Jazz albums of 2023. Swindler was also recognized in the 2024 *Downbeat* Critic's Poll as a rising star on soprano saxophone.



### **Rachel Waddell**

With energy, imagination, and a passion for people, American conductor Rachel Waddell proves an unabashed advocate for the 21<sup>st</sup> century orchestra. Her leadership across the country demonstrates her innate ability to transform vision into action. Rachel believes by uplifting, celebrating, and reflecting the artistry of our neighbors, orchestras become the creative heartbeat of our communities. Through breathtaking collaborations and an untiring dedication to education, mentorship, and community, Rachel inspires transformative experiences and ensembles.

Rachel serves as the Director of Orchestras at Colorado State University. Rachel's contributions to music education were recognized in 2024, when she was named a quarterfinalist for the 2025 Music Educator Award through the GRAMMYS. She frequently

acts as a clinician and guest conductor and will guest conduct the Texas Music Educators Association All State Sinfonietta in 2025, along with the Pikes Peak Honors Orchestra in Colorado Springs. Previously she was the Director of Orchestral Activities and Assistant Professor with the Arthur Satz Department of Music at the University of Rochester in New York. The UR Orchestras gained recognition as a two-time national winner for the American Prize's Vytautas Marijosius Memorial Award in Orchestral Programming in 2019 and 2020. In 2021, they won international acclaim in collaboration with conductor Tiffany Chang and Oberlin Conservatory through a digital performance of Beethoven's *Choral Fantasy*, named Best Instrumental Performance of 2021 by the LIT Talent Awards.

Rachel maintains a busy profile in the professional and academic worlds. Currently she is a Music Director Finalist for the Greater Bridgeport Symphony in Connecticut and the Denver Philharmonic Orchestra in Colorado. She has conducted orchestras around the world including the *Orchestre Métropolitain*, the Rochester, Las Vegas, and Fort Wayne Philharmonics, the Southwest Michigan Symphony Orchestra, and Cleveland's Suburban Symphony. While serving as the Associate Conductor of the Canton Symphony Orchestra in Ohio, Rachel conducted over 80 performances of classical, pops, and education concerts. She has attended numerous conducting programs including the Dallas Opera's prestigious Hart Institute for Women Conductors, and Mark Shapiro's Conducting Intensive at Juilliard. In August 2022 she made her Vienna debut conducting *Così fan tutte* as part of the Vienna Opera Academy. In July 2023 she made her Canadian debut with the *Orchestre Métropolitain*, after being selected to conduct by Yannick Nézet-Séguin at Le Domaine Forget de Charlevoix.

Rachel's interest in the constantly evolving role and responsibility of orchestras within their communities led her to co-found Conductors for Change, Inc., a 501(c)(3) for anyone reimagining the future of the American orchestra.

Rachel holds a DMA in Orchestra Conducting from the University of Nevada, Las Vegas, and a certificate in Music Industry Essentials from the prestigious Clive Davis Institute of Recorded Music at NYU's Tisch School of the Arts.

To learn more about Rachel Waddell please visit [www.rachelwaddellconductor.com](http://www.rachelwaddellconductor.com) .

# IN SUPPORT OF **JESSICA ROSADO**

2022-24 CSUSO CONCERTMASTER



In recognition of our concert as a celebration of women in the CSU SMTD and beyond, we would like to take this opportunity to share Jessica Rosado's story. Jessica served as the CSUSO Concertmaster from 2022-24 and was recently in a serious accident, shortly after both graduating with her Masters in Violin Performance and being married.

As Jessica recovers, she will have surmounting medical expenses, and we would like to support her and her recovery during this process. If you are able, and feel so inclined, please consider donating to Jessica's Go Fund Me by visiting the link below. The Go Fund Me page discusses Jessica's story in more detail.

## **THANK YOU FOR YOUR HELP AND CONSIDERATION**

[www.gofundme.com/f/support-jessicas-urgent-medical-recovery](https://www.gofundme.com/f/support-jessicas-urgent-medical-recovery)

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# Reflections

## AT CANDLELIGHT

CONDUCTED BY **RACHEL WADDELL**

**FEATURING:**

*Jean Sibelius' **Andante Festivo**,*

*Colorado composer Chris Pilsner's **Snow Falling in Autumn**,  
the second movement of Florence Price's **String Quartet No. 1 in G Major**,  
and other reflective works*



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