



UNIVERSITY
SYMPHONY
ORCHESTRA
CONCERT

THE CONCERTO COMPETITION RETURNS!

WITH

NATALIE MORRIS CLARINET
BECKY NEEDHAM PICCOLO
JIALIN WU PIANO

CONDUCTED BY

WES KENNEY

FEBRUARY 16, 7:30 P.M.

GRIFFIN
CONCERT
HALL



COLORADO STATE
UNIVERSITY

CSU SYMPHONY ORCHESTRA

CONCERTO COMPETITION FINALS

FEBRUARY 16, 2022 | GRIFFIN CONCERT HALL

WES KENNEY, CONDUCTOR

NATALIE MORRIS, CLARINET

REBECCA NEEDHAM, PICCOLO

JIALIN WU, PIANO



PROGRAM

Carl Maria von Weber
(1786-1826)

Concerto for Clarinet No. 2 in Eb Major, op. 74

II. Romanza: Andante

III. Alla Polacca

Ms. Morris

Avner Dorman
(1975 -)

Piccolo Concerto for Piccolo, Piano and Strings

I. Allegro – groovy serious, and dramatic

II. Adagio cantabile

III. Presto

Ms. Needham

Robert Schumann
(1810-1856)

Piano Concerto in A minor, op. 54

I. Allegro affettuoso

Ms. Wu

INTERMISSION

Johannes Brahms
(1833-1897)

Symphony No. 31 in C minor, Op. 68

I. Un poco sostenuto - Allegro

II. Andante sostenuto

III. Un poco Allegretto e grazioso

IV. Adagio -Piu Andante – Allegro non troppo, ma con brio – Piu Allegro

DIRECTOR'S NOTE:

After a year's hiatus due the pandemic, we are thrilled to offer three of our brightest students in this evening's concerto competition finals. The competition prelims begin in November within our areas of keyboard, woodwinds, brass, percussion, and strings. The semi-finals take place in December, yielding three finalists for this evening's concert. It is always a special event and we are so glad we are able to return to this signature concert in the School of Music, Theater, and Dances calendar.

Our competition is paired with one of the iconic symphonies in the repertoire, Brahms Symphony No. 1 in c minor. The story of Brahms taking his time in bringing his first symphony to the world is well documented. Sometimes referred by some critics as "Beethoven's 10th" there are many parallels with that composer's 5th symphony. Both begin in C minor, a rather dark and stormy key, but the arrival of each work's finales brings sunlight and a brightness that is a welcome release from the musical tension that precedes that moment. Other similarities include the use of trombones only in the final movement of both pieces as well as the use of contrabassoon. However, whereas Beethoven was known for his short, pithy, thematic materials, Brahms created melodies in longer strokes that explore a broader human condition. His ability to create counterpoint in the final movement rivals Mozart's cleverness in the finale of the Jupiter Symphony. We can only listen and be amazed at the depth of artistic expression found in these composer's gifts to us.

As we began the rehearsal process, I was marveling at the fortunes of young people learning such a masterwork for the first time. These students receive these gifts by honing their musical craft to a level that allow them to see into a human soul and assimilate the emotions intended to not only experience, but also share the message with others. Listening to a Brahms symphony may not be a solution for all that ails the world, but it certainly will reconnect those witnessing the recreation with much of what seems to be missing from today's discourse.

WES KENNEY

Wes Kenney was recently named a 2020 Honored Artist by The American Prize. He is now in his nineteenth 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 Stravinsky's *Rite of Spring*, Mahler symphonies No. 1 and 5, two Strauss tone poems, the Bartok Concerto for Orchestra, and the Bruckner Symphony No. 5. In 2014 he was named Music Director of the Denver Young Artists Orchestra—the premiere youth orchestra in the state of Colorado—and has taken that orchestra on two tours through Italy, France, Austria, Czech Republic, and Spain. He has also led them in two well-received concerts at Carnegie Hall. With Mr. Kenney on the podium, DYAO has won multiple prizes for its performances and presentation of contemporary music.

Mr. Kenney is also currently in his 19th season as Music Director of the fully professional Fort Collins Symphony. The Fort Collins Symphony has just recently won the 2020 American

Prize in Orchestral Performance in the professional division for its 2019 performance of the Shostakovich Symphony No. 9. Also notable this past year the FCS was the only orchestra in the country to play a live concert on July 4, 2020. From 2004 to 2020 he served in the additional post of Music Director of Opera Fort Collins, helping that organization establish a full season of three productions a year. 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 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. Recent appearances include the Lviv (Ukraine) Philharmonic, Changwon (South Korea) Philharmonic, Vietnamese National Symphony Orchestra (Hanoi), Colorado Symphony, Colorado Music Festival, Lafayette (IN) Symphony and the Acadiana Symphony (LA). He has conducted Minnesota All-State, New Mexico All-State, Virginia All-State, Alabama All-State, and New Hampshire All-State Orchestra. He has given orchestra clinics in all corners of Colorado and is sought after for sessions at the Colorado Music Educators Association Conference. Mr. Kenney is a former president of the Conductors Guild and serves currently on their advisory board.

Mr. Kenney is also in demand as a conducting pedagogue. He has taught alongside Jorge Mester in a Conductors Guild sponsored workshop at CSU and Larry Livingston at CMEA. He has been a guest lecturer at the Conductor's Institute held at Bard College in upstate New York, teaching alongside founder (and the late) Harold Farberman and American Symphony Orchestra Music Director Leon Botstein. He is also one of the founders of the CSU Summer Master's Degree program in conducting, designed to allow Music Educators the opportunity to earn a graduate degree while furthering their conducting studies and remaining in their current position.

Education: San Francisco State University, University of Southern California, Conductors Institute, Hochschule fur Musik and Darstellende Kunst (Vienna).

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Our contestants and their thoughts:

NATALIE MORRIS is a fourth year Music Education major in the Clarinet Studio at Colorado State University. She is currently Student Teaching in her hometown, Colorado Springs. After graduating in May with Magna Cum Laude honors, she looks forward to her future as a Music Educator. Natalie has studied clarinet with Dr. Wesley Ferreira, Dr. Sergei Vassiliev, Dr. Kellan Toohey, and Mrs. Debbie Baker.

Carl Maria von Weber, a German composer, earned his influential status through his critique of music and his operas. His **Concerto No. 2** for Clarinet and orchestra was composed in 1811 at the King of Munich's request and reflects his operatic style. The concerto was written and dedicated to the great clarinetist Heinrich Bauer, for who Weber also wrote his Concerto No.1 and Concertino. Weber's gifts as an opera composer can be found towards the end of the very lyrical second movement where he writes a recitative for the soloist and orchestra. The technical abilities of the instrument with the accustomed fireworks are then to found in the finale.

Natalie fell in love with the emotion and beautiful harmonies rooted in the Second Movement of the piece and was compelled to perform it. The concerto has challenged her to become a better clarinetist and performer.

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Rebecca Needham is currently a master’s student in flute performance at Colorado State University where she studies with Dr. Michelle Stanley. As an avid performer, she is the current Colorado State representative for the Music Teachers National Association Young Artist Competition. Rebecca has been selected to perform in several masterclasses with the Colorado and Florida Flute Associations and was a finalist in the 2018 Florida Flute Association Young Artist Competition. She served as a Convention Intern for the National Flute Association in 2021 and is on the Board of Directors for the Space Coast Music Project nonprofit organization. Rebecca is a Florida certified teacher in Music K-12 after receiving bachelor’s degrees in instrumental music education and music theory from Florida State University. In addition to teaching private lessons and working with high school band programs, Rebecca is employed as a substitute instructor for Brevard Public Schools and El Sistema Colorado. She is Level One Orff-Schulwerk certified and will be Graduate Teaching Certified through The Colorado State University Institute for Learning and Teaching this May.

“I chose **Avner Dorman’s Piccolo Concerto** because I am passionate about the piccolo and its role as a solo instrument. Piccolo solo repertoire is a relatively new concept when compared to other orchestral instruments and I believe that newer pieces like this one will be a foundational part of our repertoire in the future. I love Avner Dorman’s approach to writing for the instrument and am excited to share this fun and fiery work with everyone!”

Avner Dorman in his notes in the score says the following:

As in traditional concertos, Piccolo Concerto has three movements—fast, slow, fast. The musical material is drawn from diverse musical styles: Baroque and Classical music, Ethnic music, Jazz and Popular music.

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Jialin Wu is a senior undergraduate and studying double degrees with East China Normal University. She began her piano studies piano at the age of 5, won the gold award of the national finals of “star torch” at the age of 9, passed the performance level of Shanghai Musicians Association with excellent results at the age of 13, and won the second prize of Jiangsu Province in Kawai piano competition in 2014.

In 2018, she was admitted to East China Normal University, became ranked the first place in the nation, and was admitted by the Piano Department of Xinghai Conservatory of music as the fifth place in China at the same time. In December of the same year, she held a recital in Shanghai Concert Hall, which was highly praised. Jialin has many awards and prizes to her credit such as the first prize of Shanghai competition area for Chinese works exhibition; The first prize of the youth group of Chu Wanghua’s works and the second prize of the student group of normal universities in the 12th Shanghai International Youth Piano Competition in 2019; First prize of 2018 Shanghai Piano Open; and the first voice of Angels International

Youth Piano Competition China division professional group Gold Award and Piano Work Group Gold Award.

In 1841, Schumann completed his ***Phantasia*** in a minor for piano and orchestra in only three weeks. At the beginning of the creation of this work, Schumann tried to express the style characteristics of a Concerto in the form of a single movement, but the response after the premiere was flat. Due to the pressure of the publisher and the consideration of audience acceptance, Schumann added the second movement “interlude” and the third movement, to create his full **Concerto in a minor**. The composer links the second third movements to be played continuously thus creating a unified whole with the previous first movement, and the five bar connection between the two movements is also known as the “most mysterious section.”

This work, which Schumann himself called “the product between symphonies, fantasies, concertos and large variations”, is the practice of his determination to break through the traditional musical form. The first movement written in 1841, a year of hard work and happiness for Schumann. The generosity and enthusiasm of the first movement appears to be the concentrated embodiment of Schumann’s sweet happiness and unremitting struggle on the road of love. The main theme motivation “c-b-a-a” takes “c-a-a” in Clara’s name as the thematic motive. In addition, the whole song takes a minor as the main key, which also seems to echo Clara’s name. The composer writes out the cadenza before the end of the first movement to avoid the empty expression that he perceived when performers had improvised this part of the concerto.

Johannes Brahms (1833-1897) Symphony No. 1 in C minor.

Symphony No. 1 in C minor is the first of four symphonies that Brahms wrote during his lifetime. It took Brahms twenty-one years to finish the swork. He began the sketches in 1855, but it was not until 1876 that the symphony would be premiered in Karlsruhe, Germany. In 1854, Brahms first heard Beethoven’s ninth symphony, and resolved to write a symphony of his own, after declaring that he would never attempt to write one. He once stated, “I shall never write a symphony! You can’t have any idea what it’s like to hear such a giant marching behind you.” This giant was Beethoven. Early in his career Robert Schumann had hailed Brahms as Beethoven’s great successor, and this pressure weighed heavily on him. These great expectations contributed to the lengthy creation process, as Brahms was very thoughtful and concerned about creating a work that measured up to Beethoven’s grandeur. Symphony No. 1 parallels Beethoven’s Fifth symphony, which is also in c minor. They both move through a similar kind of progression from a tragic and tormented sound to a triumphant victory. This composition also parallels Beethoven’s ninth symphony in its hymn-like finale. After the premiere, Symphony No. 1 was given the nickname Beethoven’s Tenth. This work consists of four movements. The first begins slowly, but picks up in tempo and intensity, building in dynamic expansion. The second and third movements are more lyrical with soaring expressions. Finally, the last movement begins with a darker and fearful tone that is interrupted by a radiant horn call, bringing a sense of peace that leads to a triumphant chorale. The last movement leaves the audience with a grand and victorious conclusion. This symphony was very well received and is now a part of standard symphonic repertoire.

COLORADO STATE UNIVERSITY ORCHESTRA

WES KENNEY, Conductor

ANNIE SMITH, Graduate Teaching Assistant

VIOLIN I

Landon Fennel,
concertmaster
Mary Fox,
asst. concertmaster
Carly Gilliland
Chloe Hesskamp
Madison Kubala
Amelie Peccoud
Roman Carranza+
Jean Denney+
Heather MacArthur+
Danica Smith+

VIOLIN II

Annie Smith**
Rhea Chan*
Devon Mayes
Tim Patawaran
Chris Snell
Cheryl Fox+
Robert Kreutz+
Alexi Whitsel+

VIOLA

Shawn Murphy**
Percy Slovut*
Madelyn Reynolds
Emily Rowe
Margaret Miller+
Ethan Hecht+

CELLO

Avery Smith**
Alex Koster*
Laurel Ave
Cara Gudysh
Ashleigh Haliw
Amber Ketzenberger
Kristin Weninger
Beth Wells+

BASS

Zachary Niswender**
Thomas Hasler*
Hunter Allen
Wesley Daucsavage
Max Johnson

FLUTE

Merritt Jones**
Callan Knebel
Jenna Moore**
Francesca Lujan

OBOE

Jacquelyn Olivera
Pablo Hernandez+

CLARINET

Rachel Phillips**
Scotty Vela

BASSOON

James Kachline
John Parker**
Kyle Minthorn

HORN

Sean Brennan**
Kathlyn Dixon
Jake Elam
Kate Fieseler
Erin Wilson

TRUMPET

John Pirillo**
Enzo Barrett

TROMBONE

Carli Castillon**
Bryce Medlyn
Dorothy Rhodes

PERCUSSION

Christian Kuhlman**

** Principal

* Assistant Principal

+ Guest Performer

COLORADO STATE UNIVERSITY MUSIC APPLIED FACULTY

VIOLIN

Ron Francois
Leslie Stewart

VIOLA

Margaret Miller

CELLO

Barbara Thiem

BASS

Forest Greenough

GUITAR

Jeff LaQuatra

FLUTE

Michelle Stanley
Megan Lanz

OBOE

Pablo Hernandez

CLARINET

Wesley Ferreira

SAXOPHONE

Peter Sommer
Dan Goble

BASSOON

Cayla Bellamy

TRUMPET

Stanley Curtis

HORN

John McGuire
Deaunn Davis

TROMBONE

Drew Leslie

TUBA/EUPHONIUM

Stephen Dombrowski

PERCUSSION

Eric Hollenbeck
Shilo Stroman

PIANO

Bryan Wallick

ORGAN

Joel Bacon

VOICE

Nicole Asel
Tiffany Blake
John Carlo Pierce



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