

GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

CSU UNIVERSITY SYMPHONY ORCHESTRA PRESENTS



UCA 10TH ANNIVERSARY CONCERT

SEPTEMBER 20/21, 7:30 P.M.

CONDUCTED BY WES KENNEY

WITH GUESTS

BERNHARD SCULLY, Horn **JOHN MCGUIRE**, Horn
CHRISTINE PELLETIER, Horn, **AYO DERBYSHIRE**, Horn

Colorado State University

SCHOOL OF MUSIC, THEATRE, AND DANCE

CSU UNIVERSITY SYMPHONY ORCHESTRA

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WES KENNEY, Conductor
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James David

(b. 1978)

The Brightness Within Me

(2018)

Robert Schumann

(1810-1856)

Concertstück for Four Horns and Orchestra, op. 86

(1849)

- I. Lebhaft
- II. Romanze: Ziemlich langsam, doch nicht schleppend
- III. Sehr Lebhaft

Bernhard Scully, John McGuire, Christine Pelletier, Ayo Derbyshire

INTERMISSION

Pyotr Ilyich Tchaikovsky

(1840-1893)

Symphony No. 6 in B minor, op. 74 "Pathétique,"

(1893)

- I. Adagio—Allegro non troppo
- II. Allegro con grazia
- III. Allegro molto vivace
- IV. Finale: Adagio lamentoso

Note from the Director

Tonight we perform the Tchaikovsky Symphony No. 6, "Pathétique" in memory of our departed colleague and long-time faculty member Dr. Gary Moody. Even though this work was programmed back in April, it seems fitting tribute--from the opening notes to the close, the bassoon figures prominently in this Russian composer's haunting music. The symphony's moniker is also a bit of a misnomer. It is better to have translated the title as "passionate." Again, a reflection of Dr. Moody as he was passionate about everything he did: whether he was teaching theory to freshman or showing his students the intricacies of the bassoon, he was completely devoted to his work at CSU. As you will hear, he has left a lasting legacy in the talent that he nurtured, cultivated, and eventually sent out into the world to be successful.

PROGRAM NOTES



The composer's mother near the St. Marks lighthouse in Florida, June 2018.

The Brightness Within Me

JAMES DAVID (1978)

The Brightness Within Me for orchestra explores themes of identity, evolution, and consciousness through a simple, but elaborately demonstrated, musical analogy. A primary source of inspiration was Jeff VanderMeer's *Southern Reach Trilogy* which describes a coastal region that has been invaded and altered by an alien presence. VanderMeer himself was inspired by the St. Marks National Wildlife Refuge in northern Florida, which is coincidentally a place that I visited many times growing up nearby in southern Georgia. The refuge is wonderfully diverse and hosts hundreds of species of birds, reptiles, and plant life as well as an antebellum lighthouse that features prominently in the novels. The novel explores how the biology and evolution of the region's inhabitants and even visitors have been altered by an alien presence. A central character describes feeling a sense of internal "brightness" which seems to be changing both her consciousness and physiology with unpredictable and profound consequences. This reminded me of how creative activities, and in particular music, can have similar effects on the brain and cognition throughout our lives. This is made manifest in my composition through an exploration of voice-leading structures found in the Medieval and Renaissance periods (commonly referred to as the Phrygian and Landini cadences). These simple motions between two or three voices served as the underlying sources of harmony that dominated music well into the twentieth century and remain influential in contemporary music of all genres. Throughout the work, these simple motions are constantly recast and remolded into new and increasingly foreign constructions, only to be reformed in their recognizable states as the work builds to a forceful conclusion. This piece was commissioned by Maestro Wes Kenney and the Colorado State University Symphony Orchestra in celebration of the tenth anniversary of the University Center for the Arts.



COMPOSER BIOGRAPHY:

Dr. James M. David (b. 1978) is an internationally recognized composer who currently serves as associate professor of composition and music theory at Colorado State University. His symphonic works for winds have been performed by some of the nation's most prominent professional and university ensembles including the U.S. Army and Air Force Bands, the Dallas Wind Symphony, the Des Moines Symphony, the Ohio State University Bands, Northwestern University Bands, and the University of North Texas Wind Studies Program among many others. His compositions have been selected for performance at more than fifty national and international conferences throughout North and South America, Asia, Europe, and Australia. These events include the Midwest International Band and Orchestra Clinic, the College Music Society National Conference, the Society of Composers, Inc. National Conference, seven International Clarinet Fests, the International Horn Symposium, the World Saxophone Congress, the International Trombone Festival, and the Percussive Arts Society International Convention. Among the distinctions David has earned as a composer are an ASCAP Morton Gould Award, national first-place winner in the MTNA Young Artists Composition Competition, two Global Music Awards, and national first-place winner in the National Association of Composers (USA) Young Composers Competition. Commissions include projects for Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony Orchestra), Zachary Shemon (Prism Quartet), the Oasis Quartet, BlueShift Percussion Quartet, Gerry Pagano (St. Louis Symphony), The International Saxophone Symposium and Competition, The Playground Ensemble, and the Atlantic Coast Conference Band Directors Association.

As a native of southern Georgia, Dr. David began his musical training under his father Joe A. David, III, a renowned high school band director and professor of music education in the region. This lineage can be heard in his music through the strong influence of jazz and other Southern traditional music mixed with contemporary idioms. He graduated with honors from the University of Georgia and completed his doctorate in composition at Florida State University under Guggenheim and Pulitzer recipients Ladislav Kubik and Ellen Taaffe Zwilich. His music is available through Murphy Music Press, C. Alan Publications, Potenza Music, and Lovebird Music and has been recorded for the Naxos, Albany, Summit, Luminescence, and MSR Classics labels. More information is available at www.JamesMDavid.com.

Conzertstück for Four Horns and Orchestra, Op. 86 (1849)

ROBERT SCHUMANN (1810-1856)

Duration: ~18 minutes

The year 1849 was referred to by Schumann as his "most fruitful year" and this composition is proof of just that. *Conzertstück for Four Horns and Orchestra* is one of Schumann's less performed pieces, however, because of the requirement of not only one horn soloist, but four adept hornists.

The *conzertstück* genre emerged as a variation on the concerto and is typically composed as a single movement. Because of this, many wonder why Schumann did not call this piece a concerto

for four horns and orchestra, since it is comprised of the traditional three movements. The fast-slow-fast arrangement of the movements flow seamlessly together, leaving the listener feeling as if they have heard one piece with varying sections, rather than three distinct movements. Thus, the label *concertstück*,

The first movement, *Lebhaft*, begins with two emphatic chords in the orchestra, followed by a heroic entrance of the four soloists. The entire movement features the hornists playing parts that weave together just as easily as the movements themselves do. The second movement, *Romanze*, begins after the briefest of pauses, with a pickup note in the oboe and cellos, that is continued by the horns. The entire movement is filled with beautiful, chorale-like lines that move throughout the orchestra and the solo horns. The end is interrupted by trumpet calls. The orchestra matches these trumpet proclamations in an acceleration to a third movement that begins merely moments later, with no pause. The last movement is entitled *Sehr Lebhaft*, or “very lively,” and the music lives up to its title. Quick arpeggios feature in a dialogue between the solo horns and the orchestra, and the music moves forward to a glorious ending.

Symphony No. 6, “Pathétique,” Op. 74 (1893)

PYOTR ILYICH TCHAIKOVSKY (1840–1893)

Duration: ~45 minutes

Tchaikovsky completed his fifth symphony in 1888 and did not begin thinking about composing his next symphony until April of 1891. His first attempt at a sixth symphony did not go according to plan, and the composer abandoned the work, claiming “it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten.” Subsequently, he tore up the draft of the piece and abandoned it completely. It was not until 1893 that Tchaikovsky’s true sixth symphony took shape. In a letter to his brother he wrote: “Now I have composed a new symphony which I will certainly not tear up.” The Russian title of Tchaikovsky’s symphony is “Патетическая” (*Pateticheskaya*), meaning “passionate” or “emotional,” as opposed to the English word “pathetic.” Tchaikovsky conducted the premiere himself, less than two weeks before his death. The first movement of the symphony, *Adagio-Allegro non troppo*, shifts between moods, tempos, and keys. The piece begins very softly and slowly with a low bassoon solo. In the allegro, the violins vary the bassoon melody, at a faster tempo. The development section is highly energetic with bombastic brass and percussion statements, which then wanes away into a soft ending. The second movement, *Allegro con grazia*, has been described as a “limping waltz” due to the odd time signature of 5/4. Typical waltzes are in three or multiples of three. The composer’s marked time signature, however, forces groupings of 2 + 3, sounding like a limp. As in the first movement, the second ends quietly. The third movement, *Allegro molto vivace*, is a scherzo, generating excitement for the listener. From beginning to end, it is a wild ride with compound meters and bombastic brass and percussion. The music contrasts previous movements with an ending that is quite loud, as if it sounding the finale of the entire work. Yet Tchaikovsky did not end this symphony triumphantly, as proven in the fourth and final movement. *Adagio lamentoso* is a slow movement full of composite melodies in the violins. Neither the first violins nor the second violins play the full melody, but cooperate in mutual exchange. The mood is painful, full with a sense of mourning, and the piece begins as softly as it began, with a tragic, almost inaudible final chord.

COLORADO STATE UNIVERSITY SYMPHONY ORCHESTRA

WES KENNEY, Conductor

HALEY FUNKHOUSER, Graduate Teaching Assistant

VIOLIN I

Ryan Foley, *Concertmaster*

Jose Aponte,

Asst. Concertmaster

Dmitri Ascarrunz

Rhea Chan

Katie Gardner

Nancy Hernandez

Steven Hsu

Carmen Martinez

Krystian Salva

Ryan Wessel

VIOLIN II

Corban Green, *Principal*

Trey Yu, *Asst. Principal*

Brooke Der

Maria Koop

Tabitha Lindahl

Devon Mayes

Will Purcelley

Jennifer Tran

VIOLA

Rosa Cole, *Principal*

Regan DeRossett,

Asst. Principal

Jensen BARGONES-Duckstein

Garret Durie

Garrett Figueroa

Cristian Gade

Emily MacQueene

Hailey Moy

Xareny Polanco

Troy Shengyu

Hailey Simmons

CELLO

Norma Parrot, *Principal*

Mitch Smith, *Asst. Principal*

Sasha Chappell

Herman Chavez

Josh Greiner

Logan Griffin

Annie Knopes

Ashley Lopez

Abigail Nelson

Addison Phillips

Sophia Ressler

Sarah Souders

Paul Walcott

Emily Workman

BASS

Michael Rinko, *Principal*

Stephen Morrison,

Asst. Principal

Danny Irwin

Zachary Niswender

Myah Precie

FLUTE

Katie Miswell, *Principal*

Julia Kallis

Carmen Chavez

Anna Howell

OBOE

Kyle Howe, *Principal*

Beatrice Lincke

Shaley Toureene

CLARINET

Omar Calixto, *Principal*

Zach Franklin

BASSOON

Tony Federico, *Principal*

John Parker

Noah Beck

HORN

Ayo Derbyshire, *Principal*

Haley Funkhouser,

Asst. Principal

Andrew Meyers

Isabel Waterbury

Miranda Deblauwe

TRUMPET

Thad Alberty, *Principal*

Max Heavner

Karla Rogers

TROMBONE

Holly Morris, *Principal*

Anna Varosy

BASS TROMBONE

Peter McCarty

TUBA

Carson Nolting

PERCUSSION

Danny Moore, *Principal*

Matt Hauser

Michael Hamilton

Henry Ives

BIOGRAPHIES



WES KENNEY is now in his sixteenth 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 tour through Italy, France, and Spain. In June 2019, Mr. Kenney

will take DYAO to on a 12-day concert tour of central Europe. DYAO is the current winner of the American Prize in performance in the Youth Orchestra Division.

Mr. Kenney is also currently in his 16th 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 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 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 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 recently taught alongside Jorge Mester in a Conductors Guild sponsored workshop at CSU. He has been a guest lecturer at the Conductor's Institute held at Bard College in upstate New York, teaching alongside founder 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).



BERNHARD SCULLY is the Associate Professor of Horn at the University of Illinois at Urbana-Champaign. He is the former horn player of the Canadian Brass and former principal horn of the Saint Paul Chamber Orchestra. Among his many awards are top honors at numerous competitions, most notably being the first classical brass player to win a McKnight Fellowship for Performing Musicians. He spends his summers in the White Mountains of New Hampshire as the artistic director of the Kendall Betts Horn Camp and as a member of the North Country Chamber Players.

As the Horn player of Canadian Brass, Bernhard annually toured the world over, is featured on many CD's and videos, and performed in front of orchestras that included the New York Philharmonic, Philadelphia Orchestra, Detroit Symphony, Vancouver Symphony, National Arts Centre Orchestra, and the Toronto Symphony. As Principal Horn of the Saint Paul Chamber Orchestra, Bernhard was often featured as a soloist, performing notable works by Mozart, Strauss, and Britten. He toured with the SPCO both nationally and internationally, most notably performing at Carnegie Hall. His concerts with the SPCO were broadcast weekly on National Public Radio.

As a soloist Bernhard is featured on numerous recordings. His solo album, "Dialogue en Francais: French Masterpieces for Horn and Piano", was featured on Minnesota Public Radio. His recording "The G. Schirmer Horn Collection Volumes One, Two, and Three (Hal Leonard Publishing)", includes much of the standard repertoire for horn and piano.

As a pedagogue Bernhard has given lectures and master classes around the world and is a regular featured artist at international music conventions and festivals. He has been on the faculties at the Chautauqua Festival, Rafael Mendez Brass Institute as a member of the Summit Brass, Music Academy of the West, Brevard Music Festival, Eastman School of Music, in residence at the University of Toronto with the Canadian Brass, and the Madeline Island Music Camp as a member of the Prairie Winds. His students now occupy positions all over the globe as performers, educators, and scholars.



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. John has also toured internationally with the acclaimed Fortress Brass Quintet, of which he is a founding member.

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 Colorado State University, 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.



CHRISTINE PELLETIER serves as adjunct faculty at Colorado State University for the LEAP Institute for the Arts as well as the Patron Services/Education Outreach Coordinator for the Cheyenne Symphony Orchestra. She has performed with ensembles including the Tucson Symphony Orchestra, Phoenix Symphony, Phoenix Opera, Cheyenne Symphony Orchestra, Dayton Philharmonic Orchestra, and various chamber groups. During her master degrees Christine held the position of French Horn Studio Graduate Teaching Assistant at Arizona State University, and Instrumental Music Education Graduate Teaching Assistant at Colorado State University. As an arts administrator Christine has previously worked as an event planning consultant for Ascend at Colorado State University, the Communications Coordinator for the Colorado State University Middle School Outreach Ensemble, and as

the project manager for the exhibit *CSU Meets Africa* at the Global Village Museum in Fort Collins, Colorado. Her degrees include a Bachelor of Music in French Horn Performance from the University of Dayton, a Master of Music in French Horn Performance from Arizona State University, and a Master of Arts Leadership and Administration from Colorado State University.



AYO DERBYSHIRE is in his senior year of his undergraduate degree at the Colorado State University School of Music, studying Horn Performance on a full scholarship with Dr. John McGuire. Ayo is an active freelancer in Northern Colorado, playing in a variety of chamber and orchestral settings. He currently holds the 4th Horn position in the Fort Collins Symphony, and is looking forward to playing in their 69th season. Ayo has been Principal Horn of the CSU Symphony since his first semester as a freshman. In 2017, Ayo was awarded 1st place in the Engelbert Schmidt Horn Competition, presented by Siegfried's Call. The competition was nation-wide for horn players aged 18-30, and Ayo was judged and selected by iconic horn players such as Phil Myers, William Vermeulen and Leelanee Sterrett. He was also recently awarded the Wendel Diebel Performance

Award from the CSU School of Music, in recognition for achieving a high level of performances here at CSU. In the past two summers, Ayo has been a Fellow in the Texas Music Festival in Houston, playing different symphonic concerts each week while studying with Houston Symphony's William VerMeulen and Rob Johnson. He has also played as a Fellow with the Hot Springs Music Festival and the Denver Young Artists Orchestra.

APPLIED FACULTY

Violin

Ron Francois
Leslie Stewart
Zo Manfredi

Viola

Margaret Miller

Cello

Barbara Thiem

Bass

Forest Greenough

Flute

Michelle Stanley

Oboe

Andrew Jacobson

Clarinet

Wesley Ferreira

Horn

John McGuire

Trumpet

Stanley Curtis

Saxophone

Peter Sommer

Trombone

Terry Leahy

Tuba / Euphonium

Stephen Dombrowski

Percussion

Eric Hollenbeck

Harp

Courtney Hershey Bress

Piano

Janet Landreth

Organ

Joel Bacon

Voice

Erik Angerhofer
Tiffany Blake
John Carlo Pierce

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U P C O M I N G P E R F O R M A N C E S

MUSIC PERFORMANCES

Guest Artist Concert / Adriana Contino, Cello / FREE	September 26, 7:30 p.m.	ORH
Jazz Ensembles Concert	September 27, 7:30 p.m.	GCH
Guest Artist Concert / Red Shoe Piano Trio / FREE	September 29, 7:30 p.m.	ORH
Guest Artist Concert / Andrew Lyng, Percussion / FREE	October 1, 7:30 p.m.	GCH
Virtuoso Series Concert / Duo Francois & Friends	October 2, 7:30 p.m.	ORH
Wind Symphony Concert	October 3, 7:30 p.m.	GCH
Classical Convergence Concert / Conspirare: Considering Matthew Shepard	October 7, 7:30 p.m.	GCH

RALPH OPERA PROGRAM PERFORMANCES

<i>Myth of Orpheus (Orfeo ed Euridice)</i> by Christoph Willibald Gluck	October 25, 26, 27, 7:30 p.m.	GCH
<i>Myth of Orpheus (Orfeo ed Euridice)</i> by Christoph Willibald Gluck	October 28, 2 p.m.	GCH

DANCE PERFORMANCES

Fall Dance Concert	November 9, 10, 7:30 p.m.	UDT
Fall Dance Concert	November, 10, 2 p.m.	UDT
Fall Dance Capstone Concert	December 7, 8, 7:30 p.m.	UDT
Fall Dance Capstone Concert	December 8, 2 p.m.	UDT

THEATRE PERFORMANCES

<i>The Laramie Project</i> by Moisés Kaufman	Sept. 28, 29, Oct. 4, 5, 6, 7:30 p.m.	UT
<i>The Laramie Project</i> by Moisés Kaufman	Sept. 30, Oct. 7, 2 p.m.	UT
<i>Big Love</i> by Charles Mee	November 9, 10, 15, 16, 7:30 p.m.	ST
<i>Big Love</i> by Charles Mee	November 11, 17, 2 p.m.	ST
Freshman Theatre Project / FREE	November 30, 7:30 p.m.	ST

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