

UNIVERSITY SYMPHONY ORCHESTRA

CONDUCTED BY **WES KENNEY**

WITH GUESTS **WESLEY FERREIRA**, CLARINET, AND **BARBARA THIEM**, CELLO

THURSDAY, MAY 5, AND FRIDAY, MAY 6
7:30 P.M. | GRIFFIN CONCERT HALL

A Fabled Night



COLORADO STATE UNIVERSITY

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PROGRAM

Silvestre Revueltas
(1899-1940)

Le Noche de los Mayas (1939)

- I. *Noche De Los Mayas*
- II. *Noche De Jaranas*
- III. *Noche De Yucatan*
- IV. *Noche De Encantamiento*

INTERMISSION

Jonathan Russell
(1979-)

Double Concerto for Clarinet, Cello, and Orchestra (2014)

- I. *Slow and Spacious: Slower*
- II. *Fast and Driving*

Wesley Ferreira, Clarinet
Barbara Thiem, Cello

Maurice Ravel
(1875-1937)

Daphnis et Chloé Suite No. 2 (1912)

- I. *Level du jour*
- II. *Pantomime*
- III. *Danse générale*

COLORADO STATE UNIVERSITY ORCHESTRA

WES KENNEY, Conductor

ANNIE SMITH, Graduate Teaching Assistant

Violin I

Landon Fennel,
concertmaster
Mary Fox,
asst.
concertmaster
Roman Carranza+
Grace Johnston
Lola Kern+
Madison Kubala
Chloe Hesskamp
Carly Gilliland
Heather MacArthur+
Amelie Peccoud

Violin II

Annie Smith**
Rhea Chan*
Jean Denney+
Elizabeth Furuie+
Cheryl Fox+
Devon Mayes
Tim Patawaran
Chris Snell

Viola

Percy Slovut**
Shawn Murphy*
Glesse Collett+
Madelyn Reynolds
Emily Rowe

Cello

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

Bass

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

Flute

Rebecca Needham
Merritt Jones
Jenna Moore
Francesca Lujan

Oboe

Jacquelyn Olivera
Pablo Hernandez+

English Horn

Erin Graham

Clarinet

Rachel Phillips**
Scotty Vela
Richard Galbreath
Sam Anderson

Bassoon

James Kachline
John Parker**
Avery Dotson
Kyle Minthorn

Horn

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

Trumpet

John Pirillo
Enzo Barrett
Gideon Matchey
Mikael Leonhardt

Trombone

Carli Castillon**
Bryce Medlyn

Bass Trombone

Dorothy Rhodes

Tuba

Kobe Garrido

Harp

Kathryn Harms+
Liann Cline+

Piano/Celeste

Jingyuan Hu

Percussion

Christian Kuhlman**
Thomas Landewee
Zach Van Hook
Ben Stordeur
Brant Shettron
Colin Ferry
Nathan Gray
Jarred Premo
Noah Roppe
Maya Reno
Jalen Thompson
Derek Summers
Hannah Engholt
Brandon Graese

** Principal
* Assistant Principal
+ Guest Performer

DIRECTOR'S NOTE:

The journey to this evening's concert has been a long road back from the spring of 2020 before the pandemic began. We returned that fall to social distancing, strings, percussion, harp and piano, all wearing masks, but no winds or brass. The 20-21 school year was one of discovery as we explored the performance possibilities for the forces we were allowed to use. Thus, it was with great expectations that our woodwinds and brass returned to the orchestra this past fall. However, the lost year of full orchestra had its impact and many skills had to be relearned. Thus, the repertoire for the 21-22 has been a mix of tried-and-true composers and repertoire (Tchaikovsky, Dvorak, Ravel, Brahms, and Mozart), plus a reminder through other works that less represented cultures (Mexican, Asian, Black, and more!) needed a chance to be introduced to our students and audiences. All of this as protocols changed and we returned, bit by bit, to normalcy and strength. All three of tonight's pieces are CSU premieres (the Russell concerto certainly a Colorado premiere) and they are just another milestone in demonstrating the continued growth of our studios and ensembles. Still, tonight's performance has pushed our ensemble to greater levels of musicianship and performance than perhaps they could have imagined back in August, but we are all better because of it.

This evening is also bittersweet as we say farewell to our beloved cello professor Barbara Thiem who has served our students and faculty with her extraordinary performing talents, teaching abilities, limitless energy, graciousness, and good humor for the past 42 years. It is fitting that we are able to feature her along with our clarinet professor Wesley Ferreira (who suggested this concerto) in our final concert. Thank you, Barbara, from this orchestra director who benefited greatly from all your tremendous efforts...

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

PROGRAM NOTES:

Silvestre Revueltas

***La Noche de los Mayas* (The Night of the Mayas) (1939)**

Revueltas lived a rich and colorful life that was cut short from a death of alcohol related pneumonia. He was a violinist, conductor, and composer. His work took him to Chicago, San Antonio other points before he returned to Mexico in 1929 at the request of Carlos Chavez to be the assistant conductor of the National Symphony of Mexico. He broke with that orchestra in 1935, before leaving in 1937 to fight in the Spanish Civil War. Devasted by Franco's victory, Revueltas returned to Mexico and descended into alcoholism leading to his demise. His music is steeped in the sounds of Mexico's diverse regions with an infusion of folk melodies and rhythms

The greater balance of the composer's output stems from the last decade of his life, mostly through the scoring of films. *The Night of the Mayas* was written the year before he died in 1940 and stems from a film of the same title directed by Chango Ureta. The film was not successful, but a 1960 arrangement by Mexican conductor Jose Ives Limantour taken from the 36 film cues the Revueltas created gave *Night of the Mayas* a chance for a new audience.

There are four movements giving the piece the sweep of a symphony. The opening movement is opens with powerful statements evoking spirited ritual that is contrasted with a gentle middle section before returning to the weightier first section. This is followed by a dancing scherzo with many meter changes infused with hemiolas. A phrenetic "Jarana" section infers some raucous celebration in this indigenous dance. A traditional Yucatan song gives the third movement a gentle nocturne character. The third movement dovetails into the finale beginning with a rather dark introduction before giving way to a theme and variation that is primarily permeated by the huge percussion section (12 players!!!) the composer requires. Listen for the percussion cadenza and the conch shell as just one part of the often-throbbing combination of cross-rhythms that corroborates the composer's ear for the primal roots of Mexican music.

— Notes by Wes Kenney

Jonathan Russell

***Double Concerto for Clarinet Cello, and Orchestra.* (2021)**

The combination of clarinet and cello has special significance for me; my wife plays the cello, and we fell in love in college playing the Brahms Clarinet Quintet together. It should perhaps come as no surprise, then, that my *Double Concerto for Clarinet, Cello, and Orchestra* turned out to be especially lyrical and romantic. The work is in two movements, with a slowly unfolding, lyrical first movement giving way to a fast and driving second movement. It was commissioned and premiered by the Peninsula Symphony with myself and cellist Nathan Chan as soloists. This version for a smaller orchestra was commissioned and premiered by the San Francisco Chamber Orchestra with Jeff Anderle and Hannah Addario-Berry as soloists.

— Notes by the composer

Maurice Ravel

Suite No. 2 from *Daphnis and Chloe* (1912)

The creation of Ravel's ballet *Daphnis and Chloe* was a long gestation (3 to 5 years) for this composer who may well be best known for his orchestration of another composer's work: Mussorgsky's *Pictures at an Exhibition*. With a brilliant ear for orchestral color, one should not be surprised of the success of that transcription project (and extraordinarily true to every note from the Russian's piano version!) yet Ravel only wrote four original works for orchestra—*Rapsodie espagnole*, *La valse*, *Bolero* and *Daphnis*—the rest of his works were initially piano pieces.

In what many critics consider to be the composer's masterpiece, Ravel has created a through composed ballet, eschewing the traditional set pieces found in earlier examples of this genre. Still, through composed ballets were being produced by a host of composers in France at this time, notably Igor Stravinsky (*Rite of Spring*, *Petrushka*) and Debussy (*Jeux*.) *Daphnis* is composed for a large orchestra with the addition of four woodwinds in each section, four trumpets, 2 harps, celeste, and as many as 13 percussion, furthering those numbers by dividing strings often into 8 sections. The textures range from the simple plucking of strings to accompany a seductive flute solo to the extreme of the full ensemble moving from piano to forte in a couple of quick beats. The nimbleness required by the composer is paired with motivic material that has been assigned to each character in the ballet.

Ravel's ballet is composed in three Tableaux with Suite No. 2 comprising Part 3 of the entire score. The scenario of *Daphnis* is based on a the only surviving work of Longus, an ancient Greek novelist from the second century. The tale is a rustic one between a shepherd and shepherdess and their discovered love despite a number of hardships. The final three scenes take place in a Grotto. *Daphnis* and *Chloe* have been reunited and Ravel paints a picture of dawn in the *Lever du jour*. In the composer's true skill of orchestrated color, the scene opens with a misty texture, birds singing and snippets of melody until a full melodic statement indicates the sun coming to full light. The next scene, Pantomime (*Les amours de Pan et Syrinx*) we hear the couple re-enacting the courtship of Pan and Syrinx. The flutes in the orchestra producing the sounds of panpipes. The final scene Danse généralé (*Bacchanale*), begins with an embrace but then breaks into an uninhibited and jubilant dance, primarily in a meter of 2+3, then compressing down at first into three, then two while ratcheting up to a feverish pitch in conclusion.

— Notes by Wes Kenney



WESLEY FERREIRA

With a charismatic blend of technical flair, polish, and grace, Portuguese-Canadian clarinetist Wesley Ferreira draws in audiences with his unabashed joy and passion for storytelling through music. Unafraid to display his uniqueness and originality, Wesley is widely considered a gifted expressionist whose engaging personality connects with people in an authentic and meaningful way. Equally at ease performing the masterworks as well as contemporary repertoire, he has been praised by critics for his “beautiful tone”

and “technical prowess” (*The Clarinet Journal*) as well as his “remarkable sensitivity” (*CAML Review*). *Fanfare Magazine* notes, Ferreira is “clearly a major talent”.

As a recital clarinetist, his performances continually engage, prompting the artistic director of one recent concert series to remark that Ferreira “showcased a potent synthesis of serious musicianship, technical ferocity, and bravery of programming that was effectively tempered by a dynamic flair for showmanship. With this performance, Ferreira proved not only is he an artist of some consequence, but also a consummate showman capable for presenting even the most challenging works with the ease and fluency of a world-class player.”

Wesley leads an active and diverse career performing worldwide as soloist, orchestral and chamber musician, and as an engaging adjudicator, and clinician. Recent performances have taken him to Austria, Brazil, Canada, China, Ecuador, France, Germany, Hungary, Italy, Poland, Portugal, Russia, Slovakia, and Spain. Additionally, he has been broadcast nationally on RTP television in Portugal and on radio with the CBC in Canada and ABC in Australia. Currently based in the United States, he is part of the renowned faculty of Colorado State University's *School of Music, Theatre, and Dance (SMTD)* where he maintains a thriving clarinet studio. Additionally, he is co-founder and artistic director of the *Lift Clarinet Academy*, a summer music festival and training institute which attracts students from around the world.

Wesley aims to live a life inspired by artistic and personal growth and to positively influence those around him. It comes as no surprise then his earned reputation as a skilled, dedicated, and imaginative educator. Certainly, his innovative teaching methods and outreach are acclaimed, including the development of the breath support training program for musicians, *Air Revelation*. Through knowledgeable instruction that integrates pedagogy, psychology, and philosophy, Wesley develops self-confidence in his students, empowering and mentoring them towards the achievement of career goals and unlocking their potential to become expressive, committed, and fearless performers in their own right. His teaching philosophy focuses on the whole human being, working to integrate musician - human - artist.

Wesley continues to be deeply impacted by his heritage and unique upbringing. In fact, he credits much of his confidence, perseverance, and independent streak to the collective spirit of his immediate ancestors, all of whom hail from the Açores, a set of archipelago islands located in the middle of the Atlantic Ocean. Born in Canada, Wesley grew up in an immigrant family within a tightly-knit Portuguese community, participating fully in the musical and traditional customs of the diaspora. A third-culture kid (TCK), his entry into music was through the Portuguese bandas filarmónicas tradition. From these humble beginnings Wesley has risen to impressive heights, paying homage to his past along the way. He has released three Portuguese-themed recordings including the 2019 solo album *Arrival* (on Centaur Records)

which features works from prominent Portuguese composers. This advances his doctoral research of curating works for clarinet which included Portuguese folk elements. Indeed, as a means of artistic growth and furthering scholarship, Wesley demonstrates avid support for new music by frequently commissioning and premiering works, and he continues to champion Portuguese music in North America.

As a recording artist, with nine albums to his credit including the 2013 East Coast Music Awards winner - Classical Recording of the Year, and 2015 International Portuguese Music Awards winner in the Instrumental Category, he continues what he describes as his fruitful exploration of the recording art form. Wesley has two forthcoming albums currently in production including one featuring solo works for clarinet and electronics and the debut album of his clarinet and guitar duo *Jâca*. Through this uncommon pairing of instruments, Jâca combines classical and world music to bring an adventurous, passionate, and completely original musical style to the stage. However, it is not only through these avenues that we see Wesley's exploration of increasingly stimulating projects and challenges. Of note, he has accepted the role of Artistic Director of the *ClarinetFest® 2023* conference, a major event celebrating the 50th Anniversary of the International Clarinet Association. Undoubtedly, Wesley's commitment to collaboration and advancing his field is further demonstrated when he was tapped by Selmer Paris in 2017 to be a lead consultant and team-developer on a new line of clarinets. In October 2021, the *Muse* professional clarinet was released to critical acclaim, and Wesley could not be more proud.

Wesley received his advanced musical training at the University of Western Ontario (B.M) and Arizona State University (M.M. and D.M.A) studying with Robert Riseling and Robert Spring, respectively. His industry endorsements include positions on the performing artist rosters of Selmer Paris and Vandoren. Wesley performs exclusively on Selmer Muse clarinets, and Vandoren BD4 mouthpiece, V21 reeds, and gold M/O ligature. To learn more, visit: www.wesleyferreira.com



BARBARA THIEM

Barbara Thiem is an internationally acclaimed cellist who combines teaching cello and coaching chamber music with her active schedule of solo, concerto, and chamber music performances in Europe and the United States. She is a founding member of the Mendelssohn Trio that regularly performs in the United States, Germany, Austria, and Switzerland, with an appearance at the International Mendelssohn Festival in Berlin. Her prolific performance schedule includes 20-30 concerts each year across Europe, the U.S., Canada, and South

America, including many guest artist appearances at the International Draeseke Conference in Coburg, Germany.

In addition to concertizing, Thiem has recorded for many radio stations and has produced several CDs, among them a set of Bach Suites for solo cello, *Complete Works for Cello and Piano* by Felix Draeseke with pianist Wolfgang Mueller-Steinbach, *Works for Cello and Organ* with organist Robert Cavarra, and cello/bass duets with Gary Karr. She has published translations of Gerhard Mantel's *Cello Technique*, and Ernst Mendelssohn Bartholdy's *From New York to San Francisco*, both from Indiana University Press, as well as a number of

articles on good postural and practicing habits, which appeared in the *American String Teacher Association Journal* and the *American Suzuki Journal*.

As an active clinician, lecturer, and adjudicator, Thiem has been a guest at the Encontro Orquestra de Cordas da UnB in Brazil, the Pan American Cello Festival in Texas, at prominent national association conferences, including the Music Teachers National Association, the American Musicological Society, and the American String Teachers Association, and at state music teacher's conferences and contests.

Thiem teaches and performs within the School of Music, Theatre, and Dance at Colorado State University where she teaches cello and chamber music, leads a three-semester course in cello pedagogy, and teaches in the Pre-College Chamber Music Program. The Mendelssohn Trio is in residence at the University, and Thiem has also participated in research within CSU's renowned music therapy area. Previous teaching appointments include the University of Wyoming, Indiana University, Lamont School of Music, University of Colorado, University of Texas, and Iowa State University. She has often administered the International Summer Academy of Schloss Ort, Austria.

Thiem holds an M.M. in cello performance from Indiana University where she was assistant to Janos Starker and was awarded the coveted Performer's Certificate, as well as degrees from Staatliche Hochschule für Musik in Cologne, Germany where she studied with avant-garde cellist Siegfried Palm.

She is a 'Best Teacher' award-winner at Colorado State University, and a 'Teacher of the Year,' nominee for the College of Liberal Arts.



WES KENNEY

In April Wes Kenney received the highest honor bestowed on a faculty member when he was named a University Distinguished Professor, the first from the School of Music, Theater and Dance. In the past two years he has been recognized as an Honored Artist from the American Prize for his continued excellence in work with orchestras. Mr. Kenney is now in his nineteenth year as professor of music and director of orchestras at Colorado State University where 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, 5, and 7, 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 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 2004-2020 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.

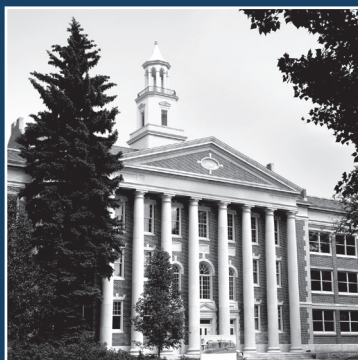
Mr. Kenney is a frequent guest conductor of professional and educational ensembles. Recent appearances include the Lviv (Ukraine) Philharmonic, Changwon (South Korea) Philharmonic, Vietnamese National Symphony Orchestra (Hanoi), Colorado Symphony, Colorado Music Festival, Lafayette Symphony (Indiana), and the Acadiana Symphony (Louisiana). 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.

In receiving the University Distinguished Professor, Mr. Kenney expressed his thoughts to his colleagues with the following statement:

I've never thought of myself as a breaker of barriers, but rather just a "regular joe" who conducts concerts. However, as we all know, there is now more of an urgency to teach an artistic craft, reveal the how and why of the art form we either create or recreate, plus explore the understanding and depth of the human condition. All of this so we don't lose the precious culture we are charged with protecting. Why is this important? As Ricardo Muti said from the stage of Symphony Hall in Chicago recently, "without the arts, our society will become more savage." In keeping the flame alive, we may lift the spirits of someone in our audience for an evening, set aright a troubled soul, or set an inspired youth on the longer path of creativity or performance excellence. The point is we all can make a difference in this world. Over time, those efforts and successes will be recognized.

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



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