

## UPCOMING EVENTS

**Theatre: Screening: Eh Joe by Samuel Beckett**

9/26 & 9/27 • Large Acting Lab UCA242 • 7:00 p.m.

9/29 • Bas Bleu Theatre • 7:30 p.m.

**Masterclass Series & Choral Conducting Workshop: Special Guest Simon Carrington**

9/28 • Runyan Rehearsal Hall • All Day

**Wind Ensemble & Symphonic Band Concert: Special Guest Gary Hill, Conductor**

9/29 • Griffin Concert Hall • 3 p.m.

**Virtuoso Series Concert: CSU Faculty John McGuire, Horn & Special Guest Biliana Dimitrova, Piano**

9/30 • Organ Recital Hall • 7:30 p.m.

**Jazz Ensembles Concert**

10/2 • Griffin Concert Hall • 7:30 p.m.

**Avenir Museum Lecture: "The Irish Lace Network" with Mary Shields**

10/3 • 136 UCA Annex, 216 East Lake St. • 7 p.m.

**University Art Museum Exhibition:**

Working the Land and Building the City: Labor in the American Printmaking Tradition

10/4 - 12/20 • University Art Museum • 10 a.m. - 6 p.m.

event calendar • e-newsletter registration

[www.uca.colostate.edu](http://www.uca.colostate.edu)

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Tickets: (970) 491-ARTS (2787)

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5th Anniversary

## CSU SYMPHONY ORCHESTRA

Wes Kenney, *Conductor*

WITH SPECIAL GUEST ANNE-MARIE McDERMOTT, PIANO

### PROGRAM

L v. Beethoven      Piano Concerto No. 5 in E-Flat Major, Op. 73 (1809)  
"Emperor Concerto"

- I. *Allegro*
- II. *Adagio un poco mosso*
- III. *Rondo. Allegro*

Soloist: Ms. McDermott

INTERMISSION

J. Sibelius      Symphony No. 2, Op. 43, D Major (1902)

- I. *Allegretto*
- II. *Andante ma Rubato*
- III. *Vivacissimo*
- IV. *Finale: Allegro moderato*

Ms. McDermott's performance is sponsored by the Fan Foundation.

Schmitt Music has generously provided the Van Cliburn Steinway piano for the performance.

September 26 & 27, 2013

GRIFFIN CONCERT HALL • UNIVERSITY CENTER FOR THE ARTS

Colorado State University  
Symphony Orchestra  
FALL 2013

VIOLIN 1

Francisco Barradas, *Concertmaster*  
Elizabeth Furuie, *Asst. Concertmaster*  
Adrian Barrera  
Nicole Fassold  
Rachel Huether  
Royston Hunget  
Laurel Lynch  
Lydia Oates  
Esther So  
Josh Steinbecker

VIOLIN 2

Julia Castellanos, *Principal*  
Allison Rickel, *Asst. Principal*  
Tyler Adamthwaite  
Erin Dunn  
Anna Marie Englehard  
David Hinson  
Kadi Horn  
Clark Kim  
Kadin Kostelic  
Stephanie Snyder  
Isabella Solman

VIOLA

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

CELLO

Guillermo Mireles, *Principal*  
Tom Holdener, *Asst. Principal*  
Lydia Hynson  
Savannah Jaska  
MarLee Johnson  
Jaclyn Rees-Rising  
Emily Stewart  
Jessie Salas  
Eric Sorensen  
Lauren Wearsch

BASS

Erik Deines, *Principal*  
Drew Miller, *Asst. Principal*  
Zach Bush  
Kaitlin Cochran  
Josh Engler  
Crystal Pelham

FLUTE

Sierra Hayden, *Principal*  
Alison Sale

OBOE

Ryan Rosete, *Principal*  
Stephany Rhodes

CLARINET

Mallorie Stringfellow, *Principal*  
Emily Kerski

BASSOON

Jessie Sawyer, *Co-Principal*  
Leroy Gonzalez, *Co-Principal*

TRUMPET

Robert Bonner, *Principal*  
Erick Escobar  
Andrew Funk

HORN

Travis Howell, *Principal*  
Noelle Bauman, *Asst. Principal*  
Christie Bass  
Camille Glazer  
A.J. Williams

TROMBONE

Blaine Lemanski, *Principal*  
Logan Kingston  
Alex O'Leary

TUBA

Robert Darragh

PERCUSSION

Andrew Lyng

## Applied Faculty

Violin

Ron Francois  
Leslie Stewart

Viola

Margaret Miller

Cello

Barbara Thiem

Bass

Forest Greenough

Flute

Michelle Stanley

Oboe

Gary Moody

Organ

Joel Bacon

Clarinet

Wesley Ferreira

Bassoon

Gary Moody

Horn

John McGuire

Trumpet

Steven Marx

Saxophone

Peter Sommer

Trombone / Euphonium

Christopher Van Hof

Tuba

Stephen Dombrowski

Percussion

Eric Hollenbeck

Harp

Rachel Ellins

Piano

Janet Landreth  
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Fall 2013 Receptions:

Friday, Sept. 27

Immediately following the University Symphony Orchestra Concert

Saturday, Nov. 16

Immediately following the Fall Dance Concert matinee

Spring 2014 dates TBA

For a complete list of 5th  
Anniversary events, please visit  
www.UCA.colostate.edu



wrote seven symphonies, incidental music, several tone poems, and a violin concerto. The fact that his style changes with each musical work reveals the uniqueness of not just the composer, but his country as well.

Sibelius' Symphony No. 2 was composed in 1901-1902 while Finland, a country so familiar with unwanted controversy, was fighting for its freedom from the Tsar of Russia, Nicholas II. Finland had been under loose Russian control for a number of peaceful years. Soon after Nicholas ascended the throne in 1894, he decided that the ports of Finland were highly desirable and that it would be best to keep the country under stricter rule. Until the end of World War I, Finland was caught as an innocent bystander. A Finnish novelist, Joel Lehtonen, writes of the atmosphere in Helsinki at this time as being "like the period before a thunderstorm, stifling, suffocating, making one restless, almost as if longing for some sort of explosion." As you listen to Symphony No. 2, notice the sense of oppression ruminating, as instability becomes more and more apparent. Specifically in the second movement, there is an uneasy feeling established by choice of key and solidified in the underlying bass line. In addition to his portrayal of the country's mental state, Sibelius also depicts its physical landscape. Much like the mountains in Colorado, sharp, jagged edges are found throughout Finland's monstrous ranges. In this symphony, these characteristics are depicted throughout by the orchestra.

The first movement begins with what seems to be an unimportant ascending line consisting of three pitches. Soon after, the oboes and clarinets join in with three descending pitches. As the movement progresses, this three note theme is developed and then returns in tact at the end of the movement, a familiar sonata form.

As expected, the second movement is a slow one, beginning *Andante, ma rubato*. The extremely isolated bass line moves slowly throughout the first section, with subtle anticipation in every bar. The bassoons enter, marked *lugubre*, or mournful. Although sombre and slow, this movement gives the listener no chance to become disinterested. There is continuous motion, whether it be ascending lines that lead to nowhere, surprising changes of theme placements, keys that encourage the strings to use vibrato continuously, or surprising chordal insertions from the brass. There are also glimpses of light in this mostly minor movement. For instance, the flute and oboe enter with a Finnish pentachord (a favorite folk-inspired nationalistic modal theme favored by Sibelius) harmonized in thirds. Yet, as much as one might hope for the light, it is never quite close enough to grasp.

Movement III, a scherzo, begins with an unexpected musical figure in *Vivacissimo* 6/8 time. The woodwinds are the first to present the main theme, which is relatively slow compared to the introductory motive sounded by the strings. In a central section of the movement, marked *Lento e suave*, the woodwinds once again gracefully pass around a theme that begins with three ascending notes, reminding listeners of the first movement and preparing them for the last.

Right from the start, the three ascending notes that seemed so unimportant in the first movement are back in the fourth. This time they have been transformed into a triumphant song that moves freely. It becomes beautifully apparent that themes that were introduced and developed all throughout this symphony have been set to life in the work's final movement.

It is interesting to note that Sibelius used a traditional four movement scheme for his D major symphony. This was not always his nature. For example, Sibelius' Fifth Symphony was revised twice. In his final version, he combined the original first two movements, creating a symphony of only three movements. In fact, Sibelius' music is often compared to mosaic. The pieces seem out of place, but the overall vision is always found in the larger picture.

~ Notes by Noelle Bauman



Pianist **Anne-Marie McDermott** is a consummate artist who balances a versatile career as a soloist and collaborator. She performs over 100 concerts a year in a combination of solo recitals, concerti and chamber music. Her repertoire choices are eclectic, spanning from Bach and Haydn to Prokofiev and Scriabin to Kernis, Hartke, Tower and Wuorinen.

With over 50 concerti in her repertoire, Ms. McDermott has performed with many leading orchestra including the New York Philharmonic, Minnesota Orchestra, Dallas Symphony, Columbus Symphony, Seattle Symphony, National Symphony, Houston Symphony, Colorado Symphony, Pittsburgh Symphony, St. Louis Symphony, Atlanta Symphony, Los Angeles Chamber Orchestra, Moscow Virtuosi, Hong Kong Philharmonic, San Diego Symphony, New Jersey Symphony and Baltimore Symphony among others, Ms. McDermott has toured with the Australian Chamber Orchestra and the Moscow Virtuosi.

In the recent seasons, Ms. McDermott performed with the Philadelphia Orchestra, Buffalo Philharmonic, North Carolina Symphony, Charlotte Symphony, Huntsville Symphony, Alabama Symphony, San Diego Symphony, the Oregon Mozart Players, and the New Century Chamber Orchestra.

Recital engagements have included the 92nd Street Y, Alice Tully Hall, Town Hall, The Schubert Club, Kennedy Center, as well as universities across the country. Anne-Marie McDermott has curated and performed in a number of intense projects including: the Complete Prokofiev Piano Sonatas and Chamber Music, a Three Concert Series of Shostakovich Chamber Music, as well as a recital series of Haydn and Beethoven Piano Sonatas. Most recently, she commissioned works of Charles Wuorinen and Clarice Assad which were premiered in May 2009 at Town Hall, in conjunction with Bach's Goldberg Variations.

As a soloist, Ms. McDermott has recorded the complete Prokofiev Piano Sonatas, Bach English Suites and Partitas (which was named Gramophone Magazine's Editor's Choice), and most recently, Gershwin Complete Works for Piano and Orchestra with the Dallas Symphony and Justin Brown.

In addition to her many achievements, Anne-Marie McDermott has been named the Artistic Director of the famed Vail Valley Music Festival in Colorado, which hosts the New York Philharmonic, the Philadelphia Orchestra and the Dallas Symphony in addition to presenting over 40 chamber music concerts throughout the summer. She is also Artistic Director of two new Festivals; The Ocean Reef Chamber Music Festival and The Avila Chamber Music Celebration in Curacao.

As a chamber music performer, Anne-Marie McDermott was named an artist member of the Chamber Music Society of Lincoln Center in 1995 and performs and tours extensively with CMS each season. She continues a long standing collaboration with the highly acclaimed violinist, Nadja Salerno Sonnenberg. As a duo, they have released a CD titled "Live" on the NSS label and plan to release the Complete Brahms Violin and Piano Sonatas in the future. Ms. McDermott is also a member of the renowned piano quartet, Opus One, with colleagues Ida Kavafian, Steven Tenenbom and Peter Wiley.

She continues to perform each season with her sisters, Maureen McDermott and Kerry McDermott in the McDermott Trio. Ms. McDermott has also released an all Schumann CD with violist, Paul Neubauer, as well as the Complete Chamber Music of Debussy with the Chamber Music Society of Lincoln Center.

Ms. McDermott studied at the Manhattan School of Music with Dalmo Carra, Constance Keene and John Browning. She was a winner of the Young Concert Artists auditions and was awarded an Avery Fisher Career Grant.

Ms. McDermott regularly performs at Festivals across the United States including, Spoleto, Mainly Mozart, Sante Fe, La Jolla Summerfest, Mostly Mozart, Newport, Caramoor, Bravo, Chamber Music Northwest, Aspen, Music from Angelfire, and the Festival Casals in Puerto Rico, among others.



**Wes Kenney** is now in his eleventh 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 May the Bruckner 5th Symphony. Last April he was named Music Director of the Denver Young Artists Orchestra, the premiere youth orchestra in Colorado and will take that orchestra on a European tour in June 2014.

Mr. Kenney is also currently in his eleventh season as Music Director of the 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 in November 2009 that year's 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. His recent appearances include conducting the Colorado Music Festival, Buffalo Philharmonic, Alabama All-State Orchestra, Alabama Symphony, New Mexico Symphony, New-Mexico All-State Orchestra, Virginia Symphony, and the Richmond Symphony. International guest conducting includes performances with the East China Normal University Symphony in Shanghai, Vidin State Philharmonic and Stara Zagora Opera Company in Bulgaria as well as the Edinburgh (Scotland) Music Festival. He has also appeared with the Savannah Symphony, Long Beach Symphony, Dubuque Symphony, Acadiana (LA) Symphony, San Juan (CO) Symphony and Coastal Valleys (CA) Symphony. In six seasons as the Virginia Symphony's Associate Conductor, Mr. Kenney appeared more than 350 times with that orchestra. He was responsible for the programming and conducting of Subscription, Pops, Family and Young People's Concerts.

Mr. Kenney was Co-principal Conductor of the Oakland Lyric Opera for four seasons and Music Director of the Virginia Ballet Theater. Awarded the prestigious Carmen Dragon Conducting Prize in 1992, Wes Kenney served as Music Director of the Oakland Youth Orchestra for five seasons.

Mr. Kenney has also enjoyed success directing from the orchestra pit for opera, ballet, and musical theater. During the 2013-14 Season he will conduct productions of *The Ballad of Baby Doe*, *Patience*, *Cendrillon*, and *Turandot*. In the past six seasons he has conducted *Carmen*, *Amahl and the Night Visitors*, *Sweeney Todd*, *Turn of the Screw*, *Barber of Seville*, *Madama Butterfly*, *Cenerentola*, *Rigoletto*, *Tosca*, *Die Zauberflöte*, *Die Fledermaus*, and *La Traviata*. *Il Trovatore*, *Street Scene*, *La Bohème*, *Pagliacci*, *Cavalleria Rusticana*, *Falstaff*, *La Traviata*, *Turandot*, *Marriage of Figaro*, *The Merry Widow*, *Aida*, *Don Giovanni*, and *Tenderland*.

Mr. Kenney is also in demand as a conducting pedagogue. This fall he will teach alongside Jorge Mester in a Conductors Guild sponsored workshop at CSU. In the summer of 2011 he was 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.

## PROGRAM NOTES

### *Piano Concerto No. 5 in B flat major, op. 73, "Emperor"*

Ludwig van Beethoven  
(1770-1827)

**Premiere:** November 28, 1811. Friedrich Schneider and Leipzig Gewandhaus Orchestra.

**Instrumentation:** solo pianoforte, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

**Performance time:** about 38 minutes.

Written in Vienna in 1809, dedicated to patron Archduke Rudolph, and performed for the first time by Friedrich Schneider in 1811, this concerto conveys feelings of splendor, magnificence, and majesty for all generations of musicians, critics and music lovers. Therefore, it is not difficult to associate the nickname "Emperor" with it. There is no indication that Beethoven himself supplied the "Emperor" subtitle and there are many possible explanations for the nickname. One of the most popular is that the title is related to the Napoleonic invasion of Vienna in 1809. However, the composer's distaste for Napoleon by that point was well known, and therefore seems unlikely. Anton Schindler, an early Beethoven biographer, noted that the premiere took place on the emperor's birthday, which seems much more plausible. Another possibility is simply that the work's grandeur and sophistication evoked the comparison to royalty. Concerto No. 5 is a piece that uses all kind of technical resources: arpeggios, trills, scales and broken octaves. Some specialists suggest that Beethoven was experimenting with the new possibilities that the forte-piano offered in this period of evolution of what would become our modern metal-framed instrument. The cadenzas and the transitions between sections were written by the composer himself, a relatively new practice in which freedom of invention was not given to the soloist. Beethoven, often seen as the composer who bridges the classical and romantic eras, was propelling the movement from performer-driven music to composer control. Friedrich Schneider, a Beethoven contemporary, stated the work was "without doubt one of the most original, imaginative, most effective but also one of the most difficult of all concertos."

The "Emperor" was the last piano concerto written by Beethoven (he attempted to write a sixth one but never finished it) and it is a remarkable work in many aspects. Written in close chronological proximity to the Fifth Symphony, Fidelio, and the Egmont and Coriolan overtures, the use of the orchestra in this work contrasts a symphonic partnership with the soloist in the slow second movement with a more distinctive separation in outlying faster movements that feature a dominant solo line confronting and alternating musical ideas with the orchestra.

~ Notes by Juan Guillermo Mireles Morales,  
partially adapted from Richard Rodda and Robert Markow

### *Symphony No. 2 in D Major, op. 43*

Jean Sibelius  
(b. December 8, 1865, d. September 20, 1957)

**Premiere:** March 8, 1902. Helsinki Philharmonic, the composer conducting.

**Instrumentation:** 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, and strings.

**Performance time:** About 45 minutes.

As an innovator of Finnish musical culture, Jean Sibelius was the first composer to define Finland's musical sound. His compositions display hints of the mythical Kalevala (a Finnish epic) and the Northern landscape of Finland, of which he was very fond. *Finlandia*, one of his more famous pieces, is a composition prized by the nation. In addition, Sibelius