

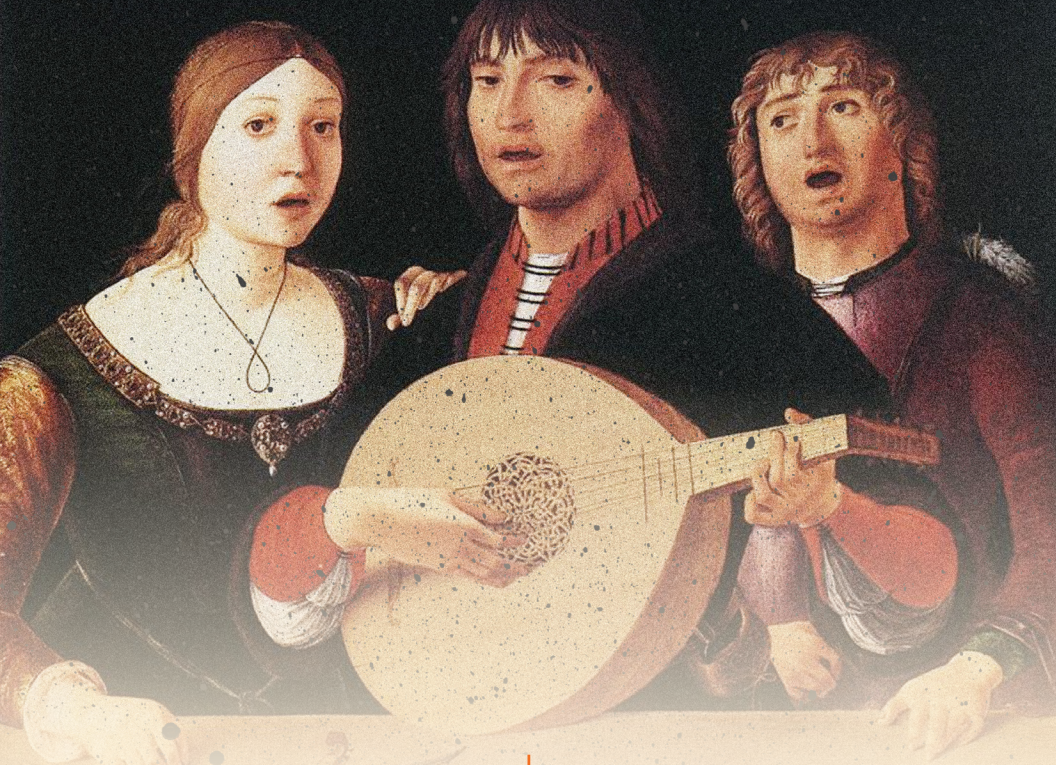
CSU CONCERT ORCHESTRA PRESENTS

Conducted by **Rachel Maddell**

Assistant conductor **Rob Stahly**

Ancient Airs and Echoes

Ottorino Respighi's *Ancient Airs and Dances, Suite No. 1* and
2024 CSU Concerto Competition winners, **Jenna Moore**,
performing the third movement of Malcolm Arnold's
Concerto for Flute and String Orchestra



April 30, 7:30 p.m. | Organ Recital Hall



COLORADO STATE
UNIVERSITY

SEASON SPONSOR:



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CONCERT ORCHESTRA

APRIL 30, 2024, 7:30 P.M. | ORGAN RECITAL HALL

Ancient Airs and Echoes

Program:

L'Amant Anonime Ouverture Joseph Bologne, Chevalier du St. George (1745-1799)

I. *Allegro presto*

II. *Andante*

III. *Presto*

Rob Stahly, Conductor

Dancing on Tiptoes and Never Falling Rachel Bruerville (b. 1991)

Rob Stahly, Conductor

Concerto for Flute and Strings Malcolm Arnold (1921-2006)

III. *Con fuoco*

Jenna Moore, Flute

Ancient Airs and Dances, Suite No. 1 Ottorino Respighi (1879-1936)

I. Simone Molinaro (1599) *Balletto detto "Il Conte Orlando"*

II. Vincenzo Galilei (155.) *Gagliarda*

III. Ignoto (Fine del Sec. XVI), *Villanella*

IV. Ignoto (Fine del Sec. XVI), *Passo mezzo e Mascherada*

Personnel:

Dr. Rachel Waddell, Music Director and Conductor

Rob Stahly, Assistant Conductor

Flute

Annika Johnson, *Principal*

CJ Buttermann

Oboe

Olivia Zenzinger, *Principal*

KJ Tagestad

Bassoon

Zeke Grafe, *Principal*

Kaitlin Moses

Horn

Andrew Meyers, *Principal*

Maddie Levinson

Trumpet

Enzo Barrett

Harp

Alissa DeWitt

Harpsichord

Kandin Theis

BOLOGNE

Violin 1:

Patrick Cook, *Concertmaster*

Casey Lee

Chris Snell*

Andy Romero

Case Rasumussen

Tesia Lin

Violin 2:

Scarlett Garsombke, *Principal*

Lydia Johnsen

Caitlin Hasebrook

Cheryl Hite

Rachel Waddell

ARNOLD/BRUERVILLE

Violin 1:

Chris Snell, *Concertmaster**

Casey Lee

Patrick Cook

Lydia Johnsen

Case Rasumussen

Violin 2:

Scarlett Garsombke, *Principal*

Tesia Lin

Andy Romero

Caitlin Hasebrook

Cheryl Hite

Respighi:

Violin 1:

Casey Lee, *Concertmaster*

Chris Snell*

Patrick Cook

Scarlett Garsombke

Andy Romero

Violin 2:

Lydia Johnsen, *Principal*

Case Rasumussen

Tesia Lin

Caitlin Hasebrook

Cheryl Hite

Viola:

BOLOGNE

Sonia Enger, *Principal*

Annabelle Thomas

Bella Penna

Kierra Jewel

Laurel Ave*

ARNOLD/BRUERVILLE

Sonia Enger, *Principal*

Bella Penna

Annabelle Thomas

Kierra Jewel

Laurel Ave*

RESPIGHI

Bella Penna, *Principal*

Sonia Enger

Laurel Ave*

Annabelle Thomas

Kierra Jewel

Cello:

Tyler Chrenka, *Principal*

Sophia Hyman

Griffin Foundos

Margaret Pulsifer

Sophie Ruszel

Bass:

Hunter Dominguez, *Principal*

Keenan Loflin

Carmylla Powers

Harrison Deters

Isaac Hermanson

Librarian:

Rob Stahly, *Head Librarian**

Lamarana Balde

* Denotes Graduating Student/Student
Teaching Next Year

PROGRAM NOTES

L'Amant Anonyme Overture

Chevalier de Saint-Georges: Joseph Bologne (25 December 1745 Baillif, Guadeloupe, French West Indies – 9 June 1799 Paris, French First Republic)

Joseph Bologne was known in his life as a violinist, conductor, composer, soldier, fencer, and dancer. He was born to Georges, a wealthy, white plantation owner, and Nanon, one of Georges Creole slaves. At age 7 was taken to France and enrolled in a Jesuit boarding school. At age 13 enrolled in a private fencing academy and would become well known as a champion swordsman. In 1772 Saint-Georges made his debut as a violin soloist with the Concert des Amateurs. His compositions include string quartets, sonatas, concerti, and operas.

One of his operas was entitled *L'Amant Anonyme*. The overture works well as a standalone work, and is sometimes called *Symphonie No. 2 in D Major*. This work is written as three short movements, one in a fast $\frac{3}{4}$ meter, a middle slow movement, and a concluding energetic movement in $\frac{6}{8}$ meter. The writing, while characteristic of the time, is fresh and charming. Each instrument has lovely lines written for it; even the celli and bassi get the melody at times!

— Program Notes by Rob Stahly

Dancing on Tiptoes and Never Falling

Rachel Bruerville (b. 1991)

From the composer:

Rachel Bruerville (b. 1991) is an Australian composer, cellist, singer, and writer, who proudly calls Adelaide her home. She writes music for the concert hall, the theatre, and other collaborative work. Represented by the Australian Music Centre, she has held the position of Young Adelaide Voices' 2019/20 Composer in Residence, supported by a 2019 Carclew Fellowship. Rachel hopes to always make music to entertain, to educate, and to be explored and enjoyed by audiences of any musical or non-musical background.

More composition highlights include being commissioned by The Hush Foundation for the 2018 album *Collective Wisdom*, writing music to reduce stress in children's hospital environments; a nomination for Vocal/Choral Work of the Year in the APRA AMCOS/Australian Music Centre 2019 Art Music Awards for *In Due Season*, commissioned by the Adelaide

Chamber Singers; and a Sydney Opera House premiere with Young Adelaide Voices at the opening of the Gondwana World Choral Festival, July 2019. Rachel has also been engaged as a teaching artist and composer for Connecting the Dots in Music, through both the Lullaby Project and the Music For All Project (*The Nest*).

Rachel's work has been performed by ensembles including the Boston Symphony Orchestra, Australian Chamber Orchestra Collective, Adelaide Symphony Orchestra, Adelaide Chamber Singers, St Peter's Cathedral Choir (North Adelaide), Endeavour Trio, Gondwana Voices, National Youth Choir of Australia, Sydney Children's Choir, Adelaide Wind Orchestra, and Western Australian Wind Symphony.

In her life as a performer, Rachel is a core member of the internationally-acclaimed Adelaide Chamber Singers, and is active as a freelance cellist around Adelaide, including for Patch Theatre Company as on-stage cellist in *Emily Loves to Bounce* (2016-17 tours). She has sung solo with the Adelaide Symphony Orchestra and Paul Rissmann, presenting new work for children in the 2017, 2018, and 2022 Festivals of Learning. As a writer, she holds communications roles for UKARIA Cultural Centre and Adelaide Chamber Singers, and is also proud to be a contributor to CutCommon Magazine.

Dancing on Tiptoes was commissioned by the Hush Foundation as part of its Collective Wisdom project, visiting teenagers in mental health wards of hospitals around the country. Hush 18 "Collective Wisdom," the album, was released on the ABC Classics label, originally recorded for string orchestra by the Australian Chamber Orchestra Collective, 2018.

"It's like dancing on tiptoes, but knowing you're never going to fall..." - a quote from an insightful young person at Adelaide's Women's and Children's Hospital, which sparked the inspiration for this piece. It is a simple, moderate dance in changing, so-called "irregular" time signatures. Gwen Bennett, for Loudmouth, describes the melody as happy and sunny: "a mellifluous [what a great word!] theme that fluctuates up and down...". I hope it helps bring a sense of calm and optimism to anyone who is struggling. I am passionate about caring for the planet, and all animals, including people! Challenging the stigma surrounding mental illness is so important for creating a kinder, more understanding world, which is what The Hush Foundation are contributing so amazingly to. Music can certainly help create this world.

Concerto for Flute and Strings

Malcolm Arnold (1921-2006)

Composed in 1954, nearly twenty years before the Flute Concerto No. 2, the Concerto for Flute and Strings bears the hallmarks of a younger, brasher style. The dissonances are sardonic rather than melancholy, sarcastic rather than despairing, and although the first movement is tinged with the melancholy of G Minor, the clear optimism of G major lends vigour to the ebullient rhythms of the finale. Here there is no hard-won battle for the final triumph of a single major chord; indeed, there is scarcely a battle at all, even during the whirlwind flurry of the G minor passage-work in the first movement. This *Allegro energico* is typical of Arnold's preoccupations during these years; biting dissonances are emphasized by sharply pointed rhythms, anxious ostinato figures in the orchestra bring disquiet to long-breathed melodies in the solo line and the solo line itself encompasses lyrical cantilena, brittle staccato arpeggios and brilliant running figures, revealing the varied qualities of the instrument in the hands of a virtuoso.

The Andante is also paralleled by similar movements in Arnold's output around this time. The apparent complacency of its bland opening is soon shaken by questioning harmonies and jagged rhythms but even the most violent outbursts cannot prevent the final achievement of tranquility. The finale, like others of this period marked by Arnold to be played "with fire", is an extrovert dash through G major. It is not without a pointed play of cross-rhythms to give bite to those insistent tonic chords, however, and it has a carefully judged rhythmic framework in the orchestra to set off those passages where the soloist hurtles full-tilt through bars of semiquavers.

— © 1980 Margaret Archibald

Ancient Airs and Dances, Suite No. 1

Ottorino Respighi (1879-1936)

Ottorino Respighi's music is characterized by a fascination with music of the past. For example, Respighi's famous *Pines of Rome and Fountains of Rome* musically depict scenes from Rome throughout history while embracing the colorful orchestration of the late Romantic period. Respighi considered himself part of the "80's generation", a group of composers born around 1880 who sought to revitalize interest in past music. This suite, the first of three of the same title, is inspired by 16th and 17th century lute works. In lieu of a lute, the harpsichord, harp, and strings serve to evoke that color.

Composed in 1917, each of Suite No. 1's four movements are influenced by a Renaissance work or composer. The first movement is inspired by a ballet by Simone Molinaro, a late Italian Renaissance composer. The second echoes works of Vincenzo Galilei, an Italian composer and pianist and the father of Galileo Galilei. While the third and fourth movements are based on anonymous tunes, they are modeled after the *villanella* and *passo mezzo*/masquerade respectively. The last movement contrasts feelings of sorrow with joy. Throughout all four movements, Respighi blends past influence with modern forms and orchestration, highlighting his unique compositional style and voice.

— Program Notes by Rachel Waddell

The CSU Concert Orchestra wishes to thank:

Ron Francois

Margaret Miller

Romina Monsanto

Mike Solo

Valerie Reed, Peter Muller, and their Team

Jennifer Clary

Nicole Darling

Jim Doser

Ethan Urtz

Rob Stahly



JENNA MOORE is a master's student for both Flute Performance and Arts Management at Colorado State University. She completed her Bachelor of Music degree at CSU studying under Dr. Michelle Stanley. Jenna has participated in many university ensembles including the University Orchestra, Wind Symphony, Marching Band, and other chamber ensembles and athletic bands. Outside of CSU, Jenna has performed with the Longmont Symphony Orchestra, Candlelight Dinner Playhouse, and the Prague Multicultural Orchestra. Jenna's

other performance honors include a 2021 masterclass selection with Lady Jeanne Galway, winning the 2022 JoAnne Kyhl Memorial Performance Competition through the Sigma Alpha Iota (SAI) Denver Alumnae Chapter, and winning second place in the international 2022 SAI Triennial Graduate Performance Woodwind Competition. As an arts management student, Jenna has completed administrative internships at arts organizations including the National Flute Association, Arvada Center for the Arts and Humanities, Longmont Symphony Orchestra, and currently the Fort Collins Symphony. As an arts management project in 2023, Jenna was proud to create and plan a free recital at the Fort Collins Senior Center for community members who rarely have access to live music. Jenna also aspires to create more opportunities for music students to travel and perform internationally, an interest that sparked with her participation in the 2017 Longmont International Friendship Exchange Band that united high school students from sister cities Chino, Japan and Longmont, Colorado in Japan for a joint concert. After completing both master's programs, Jenna intends to continue pursuing goals in both flute performance and arts leadership.



Conductor **ROBERT STAHLY** passionately furthers orchestral music through programs that reimagine classical works alongside engaging new and underperformed works. Mr. Stahly made his debut conducting Copland's "The Tender Land" in the Spring of 2023 at Colorado State University. His most recent recital was a celebration of contemporary music featuring five living composers. He also conducted portions of Mozart's "The Marriage of Figaro" and "Symphony No. 33" in performance at the CCM Opera Bootcamp.

Perpetually studying his craft, Mr. Stahly additionally participated in conducting workshops at the Eastman School of Music, Bard College, University of Missouri Kansas City, and University of Colorado. His conducting teachers include Harold Farberman, Gianmaria Griglio, Mark Gibson, Apo Hsu, Neil Varon, Kevin Noe, Gary Lewis, Wes Kenney, and Dr. Rachel Waddell.

Mr. Stahly is the Apprentice Conductor for the Fort Collins Symphony, the Conductor of the Denver Young Artists Orchestra String Ensemble and former Conductor of the Longmont Youth Symphony String Ensemble. Active as a performer, he is the former Associate Principal Cellist with the Longmont Symphony Orchestra and is the cellist for the Elevation String Quartet. A conductor who is passionate about music education, Mr. Stahly continues to visit school music programs to coach new generations of musicians and teachers. During his 13 years at Longmont High School Mr. Stahly tripled the size of the orchestra program while at the same time increasing the quality and diversity of the ensembles. In 2016, he was recognized as one of the top six educators in the St. Vrain Valley School District with an “Encore Award” and in 2019 he was a finalist for “Teacher of the Year.” Mr. Stahly received Bachelor’s Degrees in Music Education, Tuba Performance, and a String Pedagogy Certificate from Colorado State University in 2008. In 2022 he returned to CSU to pursue a Master’s Degree in Orchestral Conducting.



With energy, imagination, and a passion for people, American conductor **RACHEL WADDELL** proves an unabashed advocate for the 21st 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 newly appointed Director of Orchestras at Colorado State University. 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 conducting colleague 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. She has conducted orchestras around the world including the Orchestre Métropolitain, the Rochester, Las Vegas, and Fort Wayne Philharmonics, the Southwest Michigan Symphony Orchestra (where she was a Music Director Finalist) 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.

COLORADO STATE UNIVERSITY MUSIC APPLIED FACULTY

Violin

Ron Francois

Viola

Margaret Miller

Cello

Romina Monsanto

Bass

Forest Greenough

Guitar

Jeff Laquatra

Flute

Ysmael Reyes
Michelle Stanley

Oboe

Pablo Hernandez

Clarinet

Wesley Ferreira
Sergei Vassiliev

Saxophone

Peter Sommer
Dan Goble

Bassoon

Cayla Bellamy

Trumpet

Stanley Curtis

Horn

John McGuire

Trombone

Drew Leslie

Tuba/Euphonium

Stephen Dombrowski

Percussion

Eric Hollenbeck
Shilo Stroman

Harp

Kathryn Harms

Piano

Bryan Wallick
Tim Burns

Organ

Joel Bacon

Voice

Nicole Asel
Tiffany Blake
John Lindsey



UNIVERSITY SYMPHONY ORCHESTRA

PROPULSION

CONDUCTED BY
RACHEL WADDELL

FEATURING:

John Adam's *Short Ride in a Fast Machine*, Arturo Márquez's *Danzón No. 2*, and 2024 CSU Concerto Competition winners, Quinn Harlow, performing Keiko Abe's *Prism Rhapsody for Marimba and Orchestra*.

MAY 2, 7:30 P.M

GRIFFIN CONCERT HALL