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UPCOMING EVENTS

Virtuoso Series: Margaret Miller, Viola & Sara McDaniel, Piano

09/24 • Organ Recital Hall • 7:30 pm

Virtuoso Series: Alan Klaus, Trumpet & Daniel Fung, Piano

09/25 • Organ Recital Hall • 7:30 pm

2013 March to Dublin Fundraiser!

09/29 • Lincoln Center • 7:30 pm

Virtuoso Series: Faculty Ensemble Concert

10/1 • Organ Recital Hall • 7:30 pm

Virtuoso Series: John Greer, Piano with CSU Voice Faculty

10/2 • Organ Recital Hall • 7:30 pm

Jazz Ensembles Concert

10/3 • Griffin Concert Hall • 7:30 pm

Chamber Choir and Concert Choir Concert

10/5 • Griffin Concert Hall • 7:30 pm

Virtuoso Series: Third Coast Percussion Quartet

10/8 • Griffin Concert Hall • 7:30 pm

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CSU SYMPHONY ORCHESTRA

Wes Kenney, Conductor

Guest Artists: Wesley Ferreira & Dr. Joel Bacon

Roman Carnival Overture, Op.9 (1844)

Hector Berlioz
(1803-1869)

Concerto for Clarinet (1948)

Aaron Copland
(1900-1990)

Slowly and Expressively
Cadenza
Rather Fast

Mr. Ferreira

INTERMISSION

Symphony No. 3 “Organ Symphony”, Op.73 (1866)

Camille Saint-Saens
(1835-1921)

I. Adagio – Allegro Moderato – Poco Adagio
II. Allegro Moderato – Presto – Maestoso - Allegro

Dr. Bacon

Thursday, September 20, 2012 & Friday, September 21, 2012

GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

PROGRAM NOTES

Roman Carnival Overture

Hector Berlioz was the quintessential Romantic. He put emotion above all, in music as well as in life. Berlioz’s father intended for his son to become a doctor and young Hector was sent from his home in Southern France to Paris to study medicine. Hector was appalled by the dissection rooms and ultimately refused to have anything to do with the medical profession. Instead, he turned his attention to music and studied at the Paris Conservatory. His fiery spirit could not be contained and, amid much turmoil, he railed at the conservative attitude of his teachers. Berlioz forged a career as a conductor, critic, and composer and wrote a Treatise on Instrumentation that reflected his consummate understanding of orchestration.

Roman Carnival Overture is one of Berlioz’s stand-alone concert overtures. Its themes are extracted from his opera Benvenuto Cellini, which premiered in Paris in 1838. The opera was quite a flop and its first run closed after three performances. Roman Carnival Overture, however, was an instant success, starting with its first performance on February 3, 1844. A review in the Revue et Gazette the following week stated, “Opulent in its ideas and effects, intense in its expression, extraordinarily original in its construction—this work has everything.” In typical Romantic style, the overture begins with a flourish taken from the carnival scenes in the opera. Quite abruptly, this fanfare dwindles into a delicate love song featuring the English horn. This love theme winds its way through the orchestra, first to the violas and then to the horns. Slowly the ensemble begins to build again, pressing ever forward. Roman Carnival Overture comes to a jubilant ending, one that is even more exciting and triumphant than its opening. Berlioz created boisterous and distinctive music. A truly unique composer, the only person he ever imitated was himself.

~ *Notes by Chealsea Bernhardt*

Clarinet Concerto

Aaron Copland is often noted for his “American sound,” thanks to works like Fanfare for the Common Man, the film score Of Mice and Men, and his ballets Rodeo, Appalachian Spring, and Billy the Kid. A true American success story, he was born November 14, 1900 in Brooklyn, the youngest child of Russian-Jewish immigrants. Copland was attracted to music at a young age and saved his money until he had enough to travel to Paris, where he attended the American Conservatory at Fontainebleau. There he received instruction from the renowned composition teacher Nadia Boulanger, who recognized his talent immediately. Upon his return to the U.S. in 1925, Copland experimented with different compositional techniques, finally adopting a more accessible sound in the late 1930s with his El Salón México.

Aaron Copland’s Clarinet Concerto showcases the innovative changes that took place in the composer’s style. World-famous jazz clarinetist and big band leader Benny Goodman commissioned the work in 1947. The concerto takes a two-movement form with a lyrical slower movement linked by a cadenza to a highly contrasting fast movement. The cadenza and second movement are very difficult and the technical demands of the work led Goodman to remark to Copland that he was “only a jazz man” and that he found the work to be a true challenge. Perhaps the difficult nature of the piece contributed to Goodman’s hesitation to premiere the work, in spite of a two-year exclusive performance clause that Goodman was granted as part of the commission. The clarinetist waited until the very end of this two-year period, finally performing the world premiere of the piece with the NBC Symphony under the direction of conductor Fritz Reiner on November 6, 1950. The performance was broadcast live on NBC. The work was a success and Goodman subsequently recorded many of his own performances, including two under the direction of Copland himself.

~ *Notes by Lydia Demi-Smith*

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Francisco Barradas
Katelyn Eldridge
Nicole Fassold
Royston Hunget
Lydia Oates
Esther So
Olivia Sponsler
Allison Rickel
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Amy Wilson, English Horn

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Mallorie Stringfellow, Bass Clarinet

Bassoon

Lynn Bonomo, *Principal*
Jessie Sawyer
Leroy Gonzalez, Contrabassoon

Horn

Mely Farquhar, *Principal*
Kevin Olsen, *Asst. Principal*
John Gough
Zane Moore
Molly Salika

Trumpet

Robert Bonner, *Principal*
Jon Gray
Ian Schmid
Tony Whitehead

Trombone

Logan Kingston
Brent Wyatt

Bass Trombone

Jesse Sylvester

Tuba

Zach Garcia

Percussion

Andrew Lynge, *Principal*
Josiah Gaiter
Anthony Lederhos
Tyler Worley

Piano

Jihyun Jung
Yolanda Tapia

Harp

Katie Miksch

Symphony No. 3 “Organ Symphony”

Camille Saint-Saëns

In 1886, the Royal Philharmonic Society of London commissioned a symphony from French composer Camille Saint-Saëns. St. James Hall, the Piccadilly home of the Society, housed an 1858 Gray and Davidson organ, on which Saint-Saëns had performed some years before. The availability of this instrument offered Saint-Saëns the unique option of including an organ part in his symphonic score. Unfortunately for the composer, when he arrived in London to conduct the premiere, he found the organ had been replaced with a smaller instrument that had less stops and ranks. The sound he heard certainly was not the one he had envisioned. Several months after the London premiere, Saint-Saëns’ friend and teacher Franz Liszt died of pneumonia. The composer was deeply affected by this news and dedicated the work to his mentor prior to its 1887 Paris premiere.

It is interesting to note that, even though this piece is a symphony, it has only two movements. However, it still resembles an expected four-movement structure. Each of the movements is comprised of two parts, with the second section of each pair incorporating the organ. The composition also uses thematic transformation, a technique pioneered by Liszt, in which a motif or a theme is developed through a series of musical permutations, such a transposition or modulation. By the end of the composition, the theme has developed into one final complete idea. Regarding his symphony, Saint-Saens confessed, “I have given all that I had to give. What I have done I shall never do again.” True to his words, Saint-Saens never composed in the symphonic form again.

~ Notes by Tony Whitehead

DIRECTOR’S NOTES

Certainly there is genius to be found in all three of tonight’s featured composers. What’s more, there is a special “French connection” between each as well. Berlioz was an iconoclast who could be called the father of the modern orchestra with his ground-breaking orchestrations (where does one perform a Requiem that calls for 8 bassoons, 12 horns, 16 trumpets, 16 trombones, 6 tubas, and 10 timpani?!) The Roman Carnival was almost a toss-off eventually intended as an introduction to the 2nd Act of the failed opera *Benvenuto Cellini*. Still, the use of a beautifully extended English Horn solo along with the frenetic pace of the saltarello that frames it makes it an instant crowd pleaser. (Listen for the most extraordinary harmonic progression in unison that is set in duple time about 8 minutes into the piece — jaw dropping!)

Unfortunately (for France) Berlioz’ legacy did NOT live on. After him, French instrumental music languished in mediocrity until another genius — in more ways than just a composer — Camille Saint-Saens rescued it. Although so much of his music (including this symphony) has classic proportions and techniques (i.e. fugato being used in both sides of the second movement), the unusual formal treatment by itself makes it a Romantic work: the first movement’s sonata-allegro proceedings being interrupted to start an adagio. This is then followed by the scherzo also being interrupted for the finale. Yet without knowing any of that, the work presents attention grabbing power, drive, and great beauty — nothing mediocre here! In some ways, with the use of the organ and the very brief appearance of the four-hand piano, there is quite the decadence in this musical meal.

On either side of the above this evening is the American composer Aaron Copland. His “French connection” stems from his study abroad with the great teacher Nadia Boulanger and in doing so, helped this composer to write in multiple styles. There is the modernist Copland found in some symphonies and the piano concerto, the populist Copland found in his ballets such as *Appalachian Spring*, *Billy the Kid* and *Rodeo*, then the theatrical Copland found in the *Red Pony*, *Music for the Theater*, and *Music for the Movies*. His Clarinet concerto draws on all of these in this tour de force written for Benny Goodman.

Enjoy the musical feast with a French twist!

~ Wes Kenney

PERFORMERS BIOGRAPHIES

Canadian **Wesley Ferreira** is quickly becoming one of the prominent clarinetists of his generation. Born in London, Ontario to parents of Portuguese heritage, Ferreira leads an active and diverse career performing worldwide as soloist, orchestral and chamber musician, and as an engaging adjudicator, clinician, and conductor. He joined the music faculty at Colorado State University in 2011 as Assistant Professor of Clarinet following four years in the position of single-reeds instructor and director of bands at Mount Allison University. He has been featured soloist with numerous wind bands and orchestras in North America and Europe, and has been broadcast nationally on both Canadian and Australian Broadcasting Corporations. International conference performances include the International Clarinet Association’s annual ClarinetFest (2009, 2010, 2011), the Canadian University Music Society (2011), and the International Clarinet and Saxophone Festival in Xi’an, China (2005). Ferreira has given performances and masterclasses at colleges and universities throughout North America. He demonstrates a commitment to teaching and pedagogy, and contributes regularly to The Clarinet and Canadian Winds journals. Equally at ease performing the masterworks as well as contemporary pieces, Ferreira shows avid support for new music by frequently commissioning and premiering works.

He has held conducting positions with numerous ensembles and has ongoing engagements at Southampton Summer Music and with the Portuguese Heritage Band Project. As conductor of the Portuguese Heritage Band Project, he has released two recordings in a series entitled Across the Ocean: The Music of Bandas Filarmonicas (2007, 2010). These recordings feature original works for the genre as performed by authentic musicians from various bandas in Ontario. Ferreira has worked as program administrator of the University of Western Ontario New Horizons Band program and was Associate Artistic Director at Stratford Summer Music in 2008. He has served as Vice-President of the New Brunswick Band Association and is the current President of the Canadian Association of Bandas Filarmonicas. Ferreira holds degrees from the University of Western Ontario (B.Mus.) and Arizona State University (M.Mus.) studying with clarinetists Robert Riseling and Robert Spring, respectively.

A native of New Jersey, **Dr. Joel Bacon** holds degrees in mathematics and organ performance from Baylor University in Waco, TX, where he was a student of Joyce Jones, and an artist diploma in organ from the Konservatorium der Stadt Wien (Vienna, Austria), where he studied with Michael Gailit. With a dissertation on the use of organ in selected orchestral works, he earned his PhD in historical musicology through a joint degree program of Vienna’s University of Music and Performing Arts and the University of Vienna.

Joel Bacon has a growing reputation as a performer, teacher and scholar in North America and Europe. He has been heard in recital in Germany, Austria, France, Switzerland, Canada, and the US, and live performances have been broadcast on Austrian Radio (Ö1) and Public Radio International. He has taught at the prestigious Oundle International Festival (Cambridge, UK), at several “Pipe Organ Encounters” of the American Guild of Organists, and at other courses in the US and Canada. With the principal violist of the Munich Philharmonic, Albrecht Rohde, he has recorded a CD of music for viola and organ.

Joel Bacon currently holds the newly established Stewart and Sheron Golden Chair in Organ and Liturgical Studies, the first endowed chair in the College of Liberal Arts. Before coming to CSU, he was assistant organist of St. Thomas Lutheran Church, Munich-Grünwald, and served as frequent guest organist at the former Hapsburg imperial church, St. Augustine, Vienna.



Wes Kenney is celebrating his tenth 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 year the Bartok Concerto for Orchestra.

Mr. Kenney is also currently in his tenth 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 season. 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 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. He has appeared with orchestras both nationally and internationally including Europe and Asia. He has also given orchestra clinics in all corners of Colorado as well as being sought after for sessions at the Colorado Music Educators Association Conference. He is a former president of the Conductors Guild and serves currently on their advisory board.

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
Greg Harper
- Tuba
Robert Brewer
- Percussion
Eric Hollenbeck
- Harp
Rachel Ellins
- Piano
Janet Landreth
Silvana Santinelli
Ilya Sinaisky