

Colorado State University
UPCOMING EVENTS

VIRTUOSO SERIES CONCERT

with K. Dawn Grapes, Flute

2/29 • Organ Recital Hall • 7:30 pm

SYMPHONIC BAND CONCERT

with Peter Sommer, Saxophone

3/2 • Griffin Concert Hall • 7:30 pm

HARP ENSEMBLE CONCERT

3/2 • Organ Recital Hall • 7:30 pm

CONCERT CHOIR & CHAMBER CHOIR CONCERT

3/4 • Griffin Concert Hall • 7:30 pm

CONCERT ORCHESTRA WITH
CHAMBER CHOIR CONCERT

3/5 • Griffin Concert Hall • 2:00 pm • FREE

event calendar • e-newsletter registration

www.uca.colostate.edu

General Information: (970) 491-5529

Tickets: (970) 491-ARTS (2787)

www.CSUArtsTickets.com

Meet Me at the UCA
Season “Green” Sponsor



UNIVERSITY INN

RamCard Plus, a combination of your student ID and First National Bank Debit Card, is also your library card, rec center card, RamCash card, Visa Debit Card – *everything in one card!*

- FREE upgrade to RamCard Plus for students, faculty, and staff - apply today!
- RamCard/Bank office in the Student Center
- Online at www.ramcardplus.com



Colorado
State
University

UNIVERSITY CENTER FOR THE ARTS

This is your UCA

The CSU School of Music, Theatre and Dance Presents

CSU SINFONIA

Wes Kenney, Director

Dan Goble, Saxophone

Igor Stravinsky

Dances Concertantes (1942)

- Marche-Introduction
- Pas d'Action
- Thème varié
- Pas de Deux
- Marche-Conclusion

Jacques Ibert

Concertino da Camera (1935)

- Allegro con moto
 - Larghetto, poi animato molto
- Dr. Goble

INTERMISSION

Erich Wolfgang Korngold

Much Ado About Nothing
Suite, Op. 11 (1919)

- Ouverture
- Mädchen im Brautgemach (Maiden in the Bridal Chamber)
- Holzapfel und Schlehwein (March of the Watch)
- Intermezzo (Gartenszene)
- Hornpipe

Friday, February 26, 2016 • 7:30 pm

GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

PROGRAM NOTES

Dances Concertantes (1942)

Igor Stravinsky

The year 1939 was tragic for Igor Stravinsky—his wife, daughter and mother all died and the Second World War forced him to move to the United States from his home in Paris. However, his emigration to the U.S. was followed by several musical monetary successes. In 1940, Walt Disney offered him \$6,000 for use of *The Rite of Spring* in the animated film Fantasia. Stravinsky gave permission, but later criticized the realization of his work. In 1941, conductor Werner Janssen commissioned Stravinsky to write a chamber orchestra piece for the Janssen Orchestra, a Los Angeles-based ensemble that featured contemporary works by American composers. Janssen may have seen into the future, for in 1945, Stravinsky gained his U.S. citizenship.

Dances Concertantes portrays Stravinsky’s neoclassical style of composition — the work is full of quick character changes, crisp rhythms, dry textures, and tight harmonies. The piece opens with a march-like introduction and each of the five movements are played without a break. The second movement is named Pas d’action, a borrowed term from ballet for an ensemble dance. The later movements introduce a theme and variations, playful exchange of woodwind solos, and a reprise of the march from the beginning. Though originated as a concert work, the piece has been choreographed by many dance troupes.

(Adapted from Aaron Grad, St. Paul Chamber Orchestra)

Concertino da Camera (1935)

Jacques Ibert

Native of Paris, prodigy pianist from young age, graduate of the Paris Conservatory, winner of the Prix de Rome: In spite of his impressive dossier, Ibert is remembered primarily for a relatively small number of his compositions. One of these works, the *Concertino da Camera*, is recognized as a standard in the classical saxophone repertoire. Ibert dedicated the concerto to his German-American saxophonist friend Sigurd Rascher, who premiered the work in 1935. Though little in the Concertino reflects it, both Ibert and Rascher were both soon directly affected by the rise of the Third Reich in the 1930s. Rascher, whose views did not align with those in power in his home country, left for Sweden before ending up in the United States, where he spirited a campaign that supported a rise in the saxophone’s perception as a classical instrument. Ibert’s music was banned by the Nazi Party during World War II and the composer took exile in Switzerland for part of the war.

The first movement of *Concertino da Camera* begins with an energetic orchestral outburst, followed by a lively solo saxophone introduction. As the movement continues, the soloist and orchestra constantly exchange musical ideas, ending with an exhilarating conclusion. The second movement features the saxophone in its many guises, from lyrical to virtuosic.

(Adapted from the Southeast Iowa Symphony Orchestra)

Much Ado About Nothing Suite (1920)

Erich Wolfgang Korngold

Erich Korngold, the second son of a music critic, established himself as a child prodigy by age six. As a child, he wrote several cantatas, for which he was complimented by Gustav Mahler. By his early twenties, he achieved international recognition for his German operas. Soon after, the young composer moved to the United States, creating a name for himself as one of the most talented film composers of the golden age of Hollywood. One of the many Jewish composers who left Europe in the 1930s, Korngold became a naturalized U.S. citizen in 1943.

Korngold’s incidental music for Shakespeare’s comedy *Much Ado About Nothing* premiered in Vienna in 1918. The composer originally wrote fourteen individual numbers for the play. In 1920, he produced a suite of five movements in both small symphonic and violin-piano versions. Korngold’s compositional style contains sweeping melodies, imaginative tone color, and harmonic lushness. According to the composer, the opening rhythmic strain of the Overture represents the affectionate bickering of Beatrice and Benedick, while a second theme reminds the listener not to fret. After all, it is “Much ado...” The second movement reveals the bride Hero on her wedding day, facing her doubts about the present and the future. The third movement portrays two night guards, the “fools” who set justice in motion for a mis-accused Hero. The lovely cello melody of the intermezzo depicts the realization of Beatrice’s love for Benedick: “If thou dost love, my kindness shall incite thee, To bind our love up in a holy band ...” A happy dance concludes both the suite and the play.

(Adapted from the Yakima Symphony Orchestra)

Program notes by Julie Park





Dr. Dan Goble

Recently named the new director of the School of Music, Theatre and Dance at Colorado State University, saxophonist and professor Dan Goble is thrilled to return to the Rocky Mountain West where he began his career in his hometown of Casper, Wyo. Previous to his appointment at CSU, Dr. Goble served as the dean of the School of Visual and Performing Arts (SVPA) at Western Connecticut State University (WCSU) in Danbury, Conn. In his roles as the Dean of SVPA, coordinator of Jazz Studies, and chair of the Department of Music at WCSU, Dr. Goble led efforts to assure excellence in teaching, scholarship, and service that enhanced the reputation of WCSU while attracting outstanding faculty, staff, and students to the campus. Throughout his tenure at WCSU,

he served in numerous positions of leadership and service, providing guidance for curricular and programmatic changes that affected positively SVPA and the university, most notably the planning and construction of a new \$97 million instructional and performance facility which opened in Aug., 2014.

An arts administrator who is also an active performer, Dr. Goble has performed with the New York Philharmonic for over 15 years, and has recently been featured with the orchestra as the saxophone soloist on Prokofiev's *Romeo and Juliet*, Mussorgsky's *Pictures at an Exhibition*, and Ravel's *Bolero*. In addition to his work with the New York Philharmonic, Dr. Goble has performed with the New York City Ballet, The American Symphony Orchestra, The Mariinsky Orchestra, the New York Saxophone Quartet, and the Harvey Pittel Saxophone Quartet.

Committed to recording and promoting contemporary works for the saxophone, his critically acclaimed CD, *Freeway*, includes significant compositions by Pulitzer Prize winning composers Charles Wuorinen and John Harbison (CRI 876). His recording of *Quartet, Opus 22*, by Anton Webern, conducted by Robert Kraft, is available on the Naxos label, and his most recent project with pianist Russell Hirshfield, *Mad Dances, American Music for Saxophone and Piano* (Troy 1251), features the music of David Diamond, William Albright, David Del Tredici, Libby Larsen, and Kevin Jay Isaacs.

On the international stage, Dr. Goble has toured extensively with the New York Philharmonic, including the historic visit to North Korea in 2008, as well as recent tours to Europe, Japan, Taiwan, South Korea, and China. He was a featured performer at the 2004 Thailand International Saxophone Conference in Bangkok, Thailand, and has performed recitals in Japan, China, and in Europe. He was the First Prize-winner at the 1993 Louise D. McMahon International Competition, and has won or placed in numerous other prestigious competitions, including, the Concert Artist Guild International Competition, the Ima Hogg International Young Artist Competition, and the Fischhoff Chamber Music Competition.

Dr. Goble received his Doctor of Musical Arts and Master of Music degrees from the University of Texas at Austin and his Bachelors degrees in Saxophone Performance and Music Education from the University of Northern Colorado. Recently, he was named distinguished alum of Casper College in his hometown of Casper, Wyo. His saxophone teachers include Roger Greenberg, Thomas Kinser, Harvey Pittel, and Albert Regni.

Dan Goble is a D'Addario performing artist.

guest artist series

E-MEX Ensemble,

Matthias Geuting, organ
Evelin Degen, flute
Michael Pattmann, percussion
Günfer Cölgecen, actress

8th MARCH
7:30 p.m.

The E-MEX Ensemble from Essen, Germany will be in residence at Colorado State University, giving a master class and concert. The visiting group will consist of organ, flute, percussion, and narrator/actor.

ORGAN RECITAL HALL

The Guest Artist Series is FREE and open to the public

COLORADO STATE UNIVERSITY SINFONIA

First Violins

Paola Zamario, *Concertmaster*
Katie Gardner, *Asst. Concertmaster*
Lily Lu
Kadin Kostelic
Kadi Horn

Second Violins

Lydia Oates, *Principal*
Rachel Huether
Dmitri Azcarrunz
Erin Dunn

Violas

Joy Holz, *Principal*
Garret Durie
Kyle Caulkins

Cellos

Lydia Hynson, *Principal*
Jessie Salas
Paul Walcott

Double Bass

Jo Asker, *Principal*
Zuri Kargbo

Flute

Rachelle Crowell, *Principal*

Oboe

Matt Heimbegner, *Principal*

Clarinet

Lara Mitofsky Neuss, *Principal*

Bassoon

Joe Hoffarth, *Principal*

Horns

Emelie Pfaff, *Principal*
Nicholas Gledhill

Trumpet

Casey Cole, *Principal*

Trombones

Kelan Rooney, *Co-Principal*
Alex O’Leary, *Co-Principal*

Harp

Kristine Popielarczyk

Piano

Madeline Greeb

Keyboard

Dale Nickell

Percussion

Ben Justis, *Principal*
Matthew Hollaway
Jose Campuzano
Emma Loeffler
Chris Hewitt



Wes Kenney is now in his 13th year as Professor of Music and Director of Orchestras at Colorado State University. He conducts the CSU Symphony and CSU Sinfonia 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, the Bartok Concerto for Orchestra and the Bruckner Symphony No. 5. He is now in his 3rd season as Music Director of the Denver Young Artists Orchestra, the premier youth orchestra in Colorado and will take that orchestra to Carnegie Hall for three concerts next June.

Mr. Kenney is also currently in his thirteenth 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. He has appeared in the past three seasons with the Colorado Symphony, Lafayette (IN) Symphony, Alabama All-State, the Acadiana (La) Symphony, the Denver Philharmonic and the New Mexico All-State Orchestra. Prior to that, Maestro Kenney has guest conducted at the Edinburgh Festival in Edinburgh, Scotland, the Buffalo Philharmonic, returned to the New Mexico Symphony for tours and performances of *The Nutcracker* and had debut with the Williamsburg Symphonia (VA). In six seasons as the Virginia Symphony’s Associate Conductor, Mr. Kenney appeared more than 350 times with that orchestra. 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 2015-16 Season he will conduct productions of *Cosi fan tutte*, *Daughter of the Regiment*, *Marriage of Figaro*, and Verdi’s *Otello*. He has conducted over 50 different productions ranging from *Don Giovanni* to *Sweeney Todd* since his arrival in Colorado.

Mr. Kenney is also in demand as a conducting pedagogue. He has taught 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 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.

APPLIED FACULTY

Violin

Ron Francois
Leslie Stewart

Flute

Michelle Stanley

Horn

John McGuire

Percussion

Eric Hollenbeck
Shilo Stroman

Viola

Margaret Miller

Oboe

Andrew Jacobson

Trumpet

Dawn Kramer

Harp

Rachel Ellins

Cello

Barbara Thiem

Clarinet

Wesley Ferreira

Trombone / Euphonium

Christopher Van Hof

Piano

Janet Landreth

Bass

Forest Greenough

Bassoon

Gary Moody

Tuba

Stephen Dombrowski

Organ

Joel Bacon

Saxophone

Peter Sommer