

UNIVERSITY SYMPHONY ORCHESTRA

Conducted by

RACHEL WADDELL

Guest Artist / Viola

MARGARET MILLER

The
**Uncommon
WOMAN**

October 10, 2024 | 7:30 p.m.
Griffin Concert Hall



COLORADO STATE
UNIVERSITY

SEASON SPONSOR:



UNIVERSITY SYMPHONY ORCHESTRA

The
**Uncommon
WOMAN**

October 10, 2024 | 7:30 p.m. | Griffin Concert Hall

Conducted by

RACHEL WADDELL

Guest Conductor

DREW LESLIE

Guest Artist / Viola

MARGARET MILLER

DEDICATION:

This concert is in reverence for the women, and women identifying, individuals in the School of Music, Theatre, and Dance, Colorado State University, and beyond, who shape our artistic and cultural community with diligence and bravery.

We dedicate our performance this evening to Margaret Miller and her legacy as a violist, educator, and exceptional human being.

PROGRAM:

Fanfare for the Uncommon Woman # 1

Joan Tower (b. 1938)

Dr. Drew Leslie, Conductor

Academic Festival Overture

Johannes Brahms (1833-1897)

Der Schwanendreher

Paul Hindemith (1895-1963)

- I. *Zwischen Berg und tiefem Tal (Between Mountain and Deep Valley)*
- II. *Nun laube, Lindlein, Laube (Now arbor, little Linden tree, arbor)*
- III. *Variationen – Seid ihr nicht der Schwanendreher (Are you not the swan turner?)*

Margaret Miller, Viola

INTERMISSION

Symphony no. 2 in E minor

Emilie Mayer (1812-1883)

- I. *Un poco adagio – Allegro assai*
- II. *Scherzo*
- III. *Un poco adagio, cantabile*
- IV. *Finale. Allegro vivace*

DR. RACHEL WADDELL, Music Director and Conductor
SAM COOPER, Assistant Conductor

FLUTE

Brahms

Elizabeth Movinsky, Principal
Karin Sotillo
Ella Patterson (picc)

Hindemith

Karin Sotillo, Principal
Ella Patterson (2/picc)

Mayer

Madison Tallman, Principal
Elizabeth Movinsky

OBOE

Brahms

Olivia Zenzinger, Principal
Amber Mills

Hindemith

Amber Mills, Principal

Mayer

Olivia Zenzinger, Principal
Amber Mills

CLARINET

Katrina Whitenect, Principal
Alfredo Ramirez

BASSOON

Brahms

Michael Coffey, Principal
Will Withers
Evelyn Underwood, Contra

Hindemith

Michael Coffey, Principal
Will Withers

Mayer

Michael Coffey, Principal
Evelyn Underwood

HORN

Jacob Andersen, Principal
Erin Wilson-2nd
Zoe Huff-3rd
Jonah Loschky-4th

TRUMPET

Tower/Brahms

Drew Bradley, Principal
Dylan Crabill-2nd
Hannes Spiller-3rd

Hindemith

Drew Bradley, Principal

Mayer

Dylan Crabill, Principal
Hannes Spiller

TROMBONE

Amber Minich, Principal
Hannah Steward
Andrew Zimbelman, Bass

TUBA

Carson Ross, Principal

PERCUSSION

Stuart Hoskins, Principal
Quinn Harlow
Cecilia Andersen
Rocky McCloskey
Hannah Engholt
Nathan Krause

HARP

Katerina Mead, Principal

VIOLIN

Violin 1 Academic

Russell Wolfe
Cesar Reyes

Ella Batson
Nathan Newman

Li Gomez
Sasha Latham

Kathryn Carlos

Violin 1 Mayer

Cesar Reyes
Russell Wolfe

Ella Batson
Kirby Miller

Nathan Newman
Li Gomez

Sasha Latham

Violin 2 Academic

Kirby Miller
Mason England

Lamarana Balde
Melissa Kelley

Haley Rieger
Jordan Olson

Grace Bennet

Violin 2 Mayer

Kathryn Carlos
Mason England

Melissa Kelley
Lamarana Balde

Haley Rieger
Jordan Olson

Grace Bennet

VIOLA

Shawn Murphy, Principal
Charlie Wootton
Cassidy Hall
Madison Ramonette
Percy Slovut
Laurel Wettstein
Emily Rowe
Genesis Tyler

CELLO

Note: * = Assigned to Hindemith
Axel Gallegos, Principal*
Amy Effinger*
Matthew Fox*
Isaac Dinsmore*
Aurora Farrel*
Mae Ferry
Zuzu Davis
Alex Strobel
Cora Larson

BASS

Note: * = Assigned to Hindemith
Max Williams, Principal*
Lucy McHugh*
Nick Hailey
Alison Podgorski
Jojo Matibag

LIBRARIANS

Dr. Ethan Urtz, Head Librarian
Devon Bignell
Cora Larson

SET-UP CREW

Alison Podgorski
Hannah Steward

COLORADO STATE UNIVERSITY MUSIC APPLIED FACULTY

Violin

Ron Francois

Viola

Margaret Miller

Cello

Meredith Blecha-Wells

Bass

Forest Greenough

Guitar

Jeff Laquatra

Flute

Ysmael Reyes
Michelle Stanley

Oboe

Galit Kaunitz

Clarinet

Wesley Ferreira

Saxophone

Peter Sommer
Dan Goble

Bassoon

Cayla Bellamy

Trumpet

Stanley Curtis

Horn

John McGuire

Trombone

Drew Leslie

Tuba/Euphonium

Chris Bloom

Percussion

Eric Hollenbeck
Shilo Stroman

Harp

Kathryn Harms

Piano

Bryan Wallick
Tim Burns

Organ

Joel Bacon

Voice

Nicole Asel
Tiffany Blake
John Lindsey

PROGRAM NOTES

Fanfare for the Uncommon Woman # 1

Joan Tower (b. 1938)

Over the course of almost six decades, American composer Joan Tower (b. 1938) has produced a compelling and uncompromisingly well-crafted body of work that includes compositions for orchestra, chamber ensembles, solo instruments, ballet, and symphonic bands. After the risky decision in the mid 1970s to abandon the restrictive bonds of serial music, Tower was guided by a more organic, intuitive approach, one in which each idea develops from the one that precedes it; simpler, less dissonant, and somewhat Impressionistic. Her unique musical voice is shaped in part by her childhood and adolescence in South America, an experience she credits for establishing her life-long affinity for the muscular, vital rhythms which characterize the majority of her compositions. Having crafted a career among mostly male colleagues in the post-WWII era, she has been hailed as a pioneering, empowering force for women composers.

“Fanfares for the Uncommon Woman,” of which there are six, were composed between 1987 and 2014, the last one coming 22 years after the penultimate “Fanfare.” Sometimes viewed as a sort of feminist counterpoint to Aaron Copland’s “Fanfare for the Common Man,” Tower’s “Fanfares” are inspired by and pay tribute to the elder composer while making their own vibrant musical statements. Identical in instrumentation to and containing musical quotes from Copland’s “Fanfare,” and written in 1986, “Fanfare for the Uncommon Woman No. 1” is for “women who take risks and are adventurous” (Joan Tower, liner notes to Schirmer edition). It was immediately embraced as a “historic feminist statement in music” (Tamara Bernstein, Liner notes to “Fanfares for the Uncommon Woman,” Koch International Classics, 3-7469-2, 1999). Dedicated to conductor Marin Alsop, the work features the full complement of brass (three trumpets, four French horns, three trombones, tuba) and percussion required by Copland with the addition of marimba, chimes, glockenspiel and drums. The dramatic percussion opening portends something significant; the work, at just under three minutes in duration, is heady, bold, and urgent. It was premiered by Hans Vonk and the Houston Symphony as part of their Fanfare Project in 1987.

The most popular of the six “Fanfares,” No.1 has received over 500 performances and has earned a secure position in the canon.

Academic Festival Overture

Johannes Brahms (1833-1897)

Johannes Brahms, who never attended college himself, had mixed feelings about academia. Those emotions were forced to the surface when he was nominated by German conductor Bernard Scholtz for an honorary doctorate at the University of Breslau in Poland. As customary at the time, Brahms responded by writing the *Academic Festival Overture* as a thank you.

While on its surface the work seems a jubilant celebration of academic culture, Brahms' clever use of melodic material and form suggests a subversive narrative. The overture quotes several student drinking songs, including *We Have Built a Stately House*, *The Father of Our Country*, and *What Comes from Afar*. Each of these themes provides the melodic and motivic material for the work's construction. Brahms seizes the opportunity to poke fun at the highly academic and structured *sonata-allegro* form by including a varied repeat of the exposition (first in c minor and then in C major) which he echoes with a corresponding double recapitulation (also first in c minor and then in C major). The development section is shockingly short for a work centered around academic discourse. Brahms also uses instrumentation to underscore comedy. The third student song (*What Comes from Afar*) is scored for two bassoons with several intentional "incorrect" entrances in the other woodwinds. As a song traditionally taught to incoming first year students, who might struggle with learning the words and entrances, this compositional technique showcases Brahms' humor. The work closes with the final majestic coda *Let Us Rejoice Therefore* or *Gaudeamus igitur*. Here it is overblown with ridiculous string scales, brass, and percussion.

The *Academic Festival Overture* premiered on January 4, 1881, at the university's convocation. Simultaneously, Brahms worked on his *Tragic Overture*, which shows remarkable similarities in formal structure and melodic material. Of the two works Brahms said that one laughs while the other cries.

— Program Note by Rachel Waddell

Der Schwanendreher

Paul Hindemith (1895-1963)

Paul Hindemith's, *Der Schwanendreher* (The Swan Turner), is a captivating concerto that showcases the viola's expressive range and technical prowess. Composed during a time when Hindemith was exploring the boundaries of tonality through his own system of music

theory, this piece emerged amid the deteriorating cultural landscape in Germany under the Nazi regime. After facing public criticism from Joseph Goebbels in 1934, Hindemith found himself increasingly marginalized, leading him to seek opportunities abroad.¹

He began sketching the concerto in 1935 while in Turkey, composing the final movement first, followed by the second, and then the first.² The term “swan turner” historically referred to a cook’s assistant who turned fowl over a fire but also alludes to a minstrel or street musician playing a hurdy-gurdy— a unique musical instrument that produces sound by turning a crank, which sets a set of strings in motion.³

Hindemith included this note on the title page of the original score: “A minstrel joins a happy gathering and displays what he has brought from distant lands: serious and joyful songs closing with a dance. By his inspiration and skill he extends and decorates the melodies like a regular minstrel, experimenting and improvising. This medieval picture was the basis for the composition.”

Throughout the work, Hindemith’s use of early music and folk melodies reflects his identification with the minstrel, writing as a foreigner in an unfamiliar land. *Der Schwanendreher* thus serves not only as a showcase for the viola but also as a poignant expression of Hindemith’s artistic resilience and adaptability during a turbulent time.

— Program Note by Sam Cooper

Symphony no. 2 in E minor

Emilie Mayer (1812-1883)

Emilie Mayer’s music has enjoyed a resurgence of programming thanks to recent interest, research, editions, and performances. As a composer of eight symphonies (two of which are thought to be lost), overtures, other orchestral works, and chamber music, Emilie Mayer can be considered one of the most prolific female composers of her lifetime. While a contemporary of Robert Schumann, Felix Mendelssohn, and other early to mid-Romantic Germanic composers, Mayer adopts a unique and dramatic compositional approach, centered on freeing herself from traditional symphonic structures and expectations, including instrumentation.

1 Gilselher Schubert, “Preface,” in *Der Schwanendreher*, comp. Paul Hindemith, Edition Eulenburg (London: Ernst Eulenburg Ltd, 1985), 3-4.

2 Ibid.

3 Soomi Lee, “Musical Borrowing in Four Twentieth-Century Works for Viola by Hindemith, Bloch, Bacewicz, and Shostokovich” (PhD diss., University of Cincinnati, 2010), 10, ProQuest 3422035.

Symphony No. 2 in e minor offers four movements. While the first follows the traditional form of a slow introduction and *sonata-allegro* structure, we are treated to some unexpected surprises. This includes an elongation of the second area in the recapitulation as the lyrical theme is presented in several new keys before closing out the coda. The second movement, a *scherzo*, follows the Beethovenian model of placing the *scherzo* after the first movement. However, here the movement is not in a spritely $\frac{3}{4}$ but a bristling $\frac{2}{4}$. The “joke” emerges as staggered entrances of the first theme, often between high- and low-pitched instruments, sometimes just a beat or two apart. The beautiful third movement presents a double variation, much like Beethoven’s ninth symphony. The work closes with a dynamic movement that, much like the second, highlights staggered entrances.

In addition to formal structure, Mayer crafts her unique soundscape through instrumentation. The work is scored for a traditionally classical pairing of winds and brass, plus trombones. Throughout this second symphony, you will hear a trombone choir featured without the rest of the brass section, as well as challenging independent bassoon, cello, and bass lines. She often uses the string section as a string quintet, incorporating an actual string quintet as the second theme in the final movement.

We hope our performance this evening will serve as an entry point to Emilie Mayer’s dramatic and engaging music.

— Program Note by Rachel Waddell

THE CSU SYMPHONY ORCHESTRA WISHES TO THANK:

Mike Solo

Valerie Reed, Peter Muller, and their Team

Jennifer Clary

Nicole Darling

Jim Doser

Dr. Ethan Urtz

Devon Bignell

Cora Larson

Alison Podgorski

Hannah Steward

Sam Cooper



DR. DREW LESLIE, a native of Ann Arbor, Michigan, joined the faculty of Colorado State University School of Music, Theatre, and Dance in Fall 2019 and currently serves as associate professor of trombone and Undergraduate Coordinator. Prior to CSU, Dr. Leslie was associate professor of trombone at the Hayes School of Music at Appalachian State University.

Active as a solo, chamber, and orchestral musician, Dr. Leslie has performance experience in a wide variety of settings. He has played with the symphony orchestras of Colorado, Boulder, Colorado Springs, Fort Collins, Greeley, Cheyenne (Wyoming), Hawai'i, Charlotte (North Carolina), Kansas City (Missouri), Eugene (Oregon), Winston-Salem (North Carolina), Greensboro (North Carolina), Austin (Texas), Toledo (Ohio), Kalamazoo (Michigan), and Lansing (Michigan), as well as the Santo Domingo Festival Orchestra of the Dominican Republic and the Aspen Music Festival Orchestra and Chamber Symphony. He has also performed at the Jungfrau Music Festival (Switzerland), the Mid-Europe Festival (Austria), the Wiltz Open-Air Festival (Luxembourg), the Festival Veranos de la Villa (Spain), and has been featured in performances at the International Trombone Festival, the American Trombone Workshop, the Big XII Trombone Conference, and the International Association of Jazz Educators Conference. He played a Midwest tour with Yo-Yo Ma and the Silk Road Ensemble and has accompanied a wide variety of other artists including Wu Tang Clan, Portugal. The Man, the Wailers, Tower of Power, Ray Charles, Bernadette Peters, Jake Shimabukuru and Michael Feinstein. Dr. Leslie has given numerous solo recitals at universities and festivals throughout the country and has been a featured soloist with the CSU Symphony Orchestra, CSU Wind Symphony, CSU Symphony Band, Appalachian Symphony Orchestra, Appalachian Wind Ensemble, the MU University Band, the University of Texas Wind Symphony, the Longhorn Summer Band, and the Ann Arbor Concert Band. He is currently a member of the Blue Ridge Trombone Quartet and maintains an active performance schedule across the country.

Equally as passionate about music education, Leslie has maintained active private studios in Colorado, Michigan, Texas, Missouri, and North Carolina and has served on the faculty of the CSU Brass Workshop, Tromboot Camp, Cannon Music Camp and the Longhorn Summer Music Camp. In addition, he worked as a teaching assistant at the University of Texas at Austin and was the visiting assistant professor of trombone at the University of Missouri for two years.

Dr. Leslie received his Doctor of Musical Arts in Trombone Performance from the University of Texas at Austin, his M.M. from the Manhattan School of Music in New York City, and his B.M. from the University of Michigan. Additionally, he spent four summers studying and performing at the Aspen Music Festival and School, including two as a fellowship student. His primary instructors include Nathaniel Brickens, Per Brevig, Michael Powell, David Jackson, H. Dennis Smith, and Jonathan Holtfreter. He is a member of the International Trombone Association, the College Music Society, and the Phi Mu Alpha Sinfonia music fraternity.



MARGARET MILLER is a senior instructor of music and coordinator of the Graduate Quartet Program at CSU. She teaches viola, chamber music literature and coaches both undergraduate and graduate ensembles. Ms. Miller is also on the faculty of the LEAP Institute for the Arts at CSU, a multi-disciplinary program that gives students tools to be successful musicians after they graduate.

Prior to joining the CSU faculty in 2004, Ms. Miller was violist of the da Vinci Quartet for eighteen years. Based in Colo., the Quartet was in residence at the University of Denver and Colorado College.

Known for its innovative programming and outreach, the quartet toured throughout the U.S., and was a prizewinner in both the Naumberg and Shostakovich competitions. The da Vinci Quartet recorded the complete works of American composers Arthur Foote and Charles Martin Loeffler for the Naxos American Classics label.

A dedicated teacher and performer, Ms. Miller has given recitals and master classes throughout the West, recently visiting the University of Missouri, Kansas State University, the University of Arizona, and Arizona State University. She has given clinics on viola playing and career opportunities at the Primrose Festival, the Michigan Music Conference, and the Colorado Music Educators conference. She has been recognized for her teaching by the Colorado Chapter of the American String Teachers Association, and the Colorado Springs Youth Symphony.



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 Director of Orchestras at Colorado State University. Rachel's contributions to music education were recognized in 2024, when she was named a quarterfinalist for the 2025 Music Educator Award through the GRAMMYs. She frequently acts as a clinician and guest conductor and will guest conduct the Texas Music Educators Association All State Sinfonietta in 2025, along with the Pikes Peak Honors Orchestra in Colorado Springs. 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 conductor 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. Currently she is a Music Director Finalist for the Greater Bridgeport Symphony in Connecticut and the Denver Philharmonic Orchestra in Colorado. She has conducted orchestras around the world including the *Orchestre Métropolitain*, the Rochester, Las Vegas, and Fort Wayne Philharmonics, the Southwest Michigan Symphony Orchestra, 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.

To learn more about Rachel Waddell please visit www.rachelwaddellconductor.com

IN SUPPORT OF **JESSICA ROSADO**

2022-24 CSUSO CONCERTMASTER



In recognition of our concert as a celebration of women in the CSU SMTD and beyond, we would like to take this opportunity to share Jessica Rosado's story. Jessica served as the CSUSO Concertmaster from 2022-24 and was recently in a serious accident, shortly after both graduating with her Masters in Violin Performance and being married.

As Jessica recovers, she will have surmounting medical expenses, and we would like to support her and her recovery during this process. If you are able, and feel so inclined, please consider donating to Jessica's Go Fund Me by visiting the link below. The Go Fund Me page discusses Jessica's story in more detail.

THANK YOU FOR YOUR HELP AND CONSIDERATION

www.gofundme.com/f/support-jessicas-urgent-medical-recovery

CSU CONCERT ORCHESTRA PRESENTS

CONDUCTED BY **RACHEL WADDELL**
IN COLLABORATION WITH CSU DANCE

A Fabled AFTERNOON

OCTOBER 20, 2024 | 4 P.M. ORGAN RECITAL HALL



CSU ARTSTICKETS.COM



COLORADO STATE
UNIVERSITY

SEASON SPONSOR:



SHOW YOUR CSU RAMS PRIDE.



Your Pride Should Go Where You Do.

Show your pride year-round with our exclusive CSU Visa®

Debit Cards, free with any FNBO Checking Account.

Visit us online, or stop by a branch to open your account today.



fnbo.com/csu