

## UPCOMING EVENTS

### THEATRE: *The Glass Menagerie*

by Tennessee Williams

Directed by Garrett Ayers

10/9, 10, 11, 12, 16, 17, 18, 19, 23, 24, 25, 26 • University Theatre • 7:30 pm

### Men's Chorus & University Chorus Concert

10/17 • Griffin Concert Hall • 7:30 pm

### Percussion Ensemble Concert: with Special Guest Andrew Beall, Percussion

10/19 • Griffin Concert Hall • 7:30 pm

### Virtuoso Series Concert: CSU Faculty Chris Van Hof, Trombone and CSU Faculty Ensemble

10/20 • Griffin Concert Hall • 7:30 pm

### Symphonic Band Concert

10/22 • Griffin Concert Hall • 7:30 pm

### Virtuoso Series Concert: CSU Faculty Chamber Ensemble

10/27 • Organ Recital Hall • 7:30 pm

### Graduate String Quartet: Pluto Quartet

10/30 • Organ Recital Hall • 7:30 pm

event calendar • e-newsletter registration

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## UNIVERSITY SYMPHONY ORCHESTRA

Wes Kenney, Conductor  
Noelle Bauman, Assistant Conductor

Ron Francois, Violin Soloist

### PROGRAM

Joseph Haydn *Symphony No. 22 in E-flat major, "The Philosopher"*  
(b. 1732, d. 1809) (1764)

- I. Adagio
- II. Presto
- II. Menuetto
- IV. Finale: Presto

Leonard Bernstein *Serenade After Plato's Symposium*  
(b. 1918, d. 1990) (1954)

- I. Phaedrus—Pausanias (Lento—Allegro)
- II. Aristophanes (Allegretto)
- II. Erixymachus (Presto)
- IV. Agathon (Adagio)
- V. Socrates—Alcibiades (Molto tenuto—Allegro molto vivace)

Dr. Francois

### INTERMISSION

Rodion Shchedrin *Carmen-Suite*  
(b. 1932) (1967)

- I. Introduction
- II. Dance
- III. First Intermezzo
- IV. Changing of the Guard
- V. Carmen's Entrance and Habanera Scene
- VI. Second Intermezzo Bolero
- VII. Torero
- VIII. Torero and Carmen Adagio
- VIII. Fortune Telling Finale

Wednesday, October 15, 2014

GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

PROGRAM NOTES

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**Franz Joseph Haydn**

**Symphony No. 22 “The Philosopher”**

Of Franz Joseph Haydn’s early symphonies, “The Philosopher” is among the most famous and widely performed today. Composed in 1764 in Hungary, this work is unique for a number of reasons. The instrumentation is highly unusual, with two French horns, two cor anglais (English horns), and a limited number of strings. While the movement structure of this symphony, with its opening slow movement and fast second movement, may seem unusual to many concert-goers, there are many examples of early Haydn symphonies that follow this pattern. As the Classical Era progressed, it was much more common for these two movements to be reversed.

The slow first movement opens with a question and answer sequence between the French horns and cor anglais in solemn sustained notes, accompanied by a walking bass line in the lower strings and muted upper strings. This could be considered suggestive of two philosophers engaged in a deep debate as time ticks on. While the true story behind the nickname “The Philosopher” is not known (Haydn did not provide it himself), this instrumental conversation is thought by many to have inspired it.

The remainder of the symphony unfolds as many other later classical symphonies, with the exception that the second movement is presto instead of the typical andante. This second movement is characterized by the life and energy expected from Haydn’s music. We then hear a minuet and trio in which the different timbres of the horns and cor anglais are prominently featured. In the final movement, short blasts from the horns and sweeping melodies in the strings bring the symphony to an exciting finish.

*Notes by Julia Castellanos*

**Leonard Bernstein (1918-1990)**

**Serenade after Plato’s “Symposium” for Violin, Strings, Harp, and Percussion**

- I. Phaedrus: Pausanias
- II. Aristophanes
- III. Eryximachus
- IV. Agathon
- V. Socrates: Alcibiades

*“Love is simply the name for the desire and pursuit of the whole”*

**Plato - The Symposium**

Leonard Bernstein wrote his piece, *Serenade*, between 1953 and 1954. This was the most compositionally prolific part of his life as he also wrote his scores for *Wonderful Town* (1953), *On The Waterfront* (1954), *Candide* (1956), and *West Side Story* (1957) around this time. While *Serenade* was not scored for a musical or a film like the others, it does follow a narrative in a similar way.

*Serenade* was commissioned by the Koussevitzky Foundation, and in writing the piece in the form of a concerto he also was able to fulfill a promise to the great Isaac Stern, who had requested that he write a work for violin. It was likely important for him use this piece for two commitments, as he was in the middle of creating a career for himself as a conductor and was therefore sufficiently busy.

The piece was conceived after Bernstein had reread Plato’s *Symposium*, and the piece follows a similar form that the book sets up. Each of the five movements represents a speaker at the symposium and, according to Bernstein, “is a series of related statements in praise of love, and generally follows the Platonic form through the succession of speakers at the banquet.” This means that each movement takes themes from prior sections and builds upon them, much like the speakers would at a symposium. On a large scale, the theme which is

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**Wes Kenney** is now in his twelfth 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, the Bartok Concerto for Orchestra, and the Bruckner Symphony No. 5. One year ago, he was named Music Director of the Denver Young Artists Orchestra—the premiere youth orchestra in the state of Colorado—and this past June took that orchestra on a triumphal tour through Italy, France, and Spain.

Mr. Kenney is also currently in his twelfth 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 for concerts in Vidin and to conduct La Traviata in Stara Zagora.

Mr. Kenney is a frequent guest conductor of professional and educational ensembles. This January he will return to Albuquerque to conduct the New Mexico All-State Orchestra. 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. Mr. Kenney 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

### 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

### Organ

Joel Bacon

presented in the solo violin at the start of the piece becomes the subject material for the rest of the piece, with each movement representing a different “character,” both musically and literally.

Upon completing the piece, Bernstein wrote a description of each movement and how it pertains to the *Symposium*. The following are Leonard Bernstein’s words:

I. Phaedrus—Pausanias: Lento—Allegro. Phaedrus opens the symposium with a lyrical oration in praise of Eros, the god of love. (Fugato, begun by the solo violin.) Pausanias continues by describing the duality of lover and beloved. This is expressed in a classical sonata-allegro, based on the material of the opening fugato.

II. Aristophanes: Allegretto. Aristophanes does not play the role of the clown in this dialogue, but instead that of the bedtime story-teller, invoking the fairy-tale mythology of love.

III. Eryximachus: Presto. The physician speaks of bodily harmony as a scientific model for the workings of love-patterns. This is an extremely short fugato scherzo, born of a blend of mystery and humor.

IV. Agathon: Adagio. Perhaps the most moving speech of the dialogue, Agathon’s panegyric embraces all aspects of love’s powers, charms and functions. This movement is a simple three-part song.

V. Socrates—Alcibiades: Molto tenuto—Allegro molto vivace. Socrates describes his visit to the seer Diotima, quoting her speech on the demonology of love. This is a slow introduction of greater weight than any of the preceding movements; and serves as a highly developed reprise of the middle section of the Agathon movement, thus suggesting a hidden sonata form. The famous interruption by Alcibiades and his band of drunken revelers ushers in the Allegro, which is an extended rondo ranging in spirit from agitation through jig-like dance music to joyful celebration. If there is a hint of jazz in the celebration, I hope it will not be taken as anachronistic Greek party music, but rather the natural expression of a contemporary American composer imbued with the spirit of that timeless dinner party.

*Notes by Tom Holdener*

*Movement descriptions by Leonard Bernstein*

## Rodion Shchedrin

## *Carmen Suite*

*Carmen*, composed by Georges Bizet, was a shock to the people of France when it was performed in Paris in 1875. The colorful exoticism and tragic ending were examples of pressing romantic ideals that Bizet used in full force. Bizet passed away before experiencing the full popularity of the opera. The opera and its musical excerpts are now frequently performed and recognized. In 1967, when Maya Pilsetskaya asked her close friend Dmitri Shostakovich to compose the music for a *Carmen* ballet of which she wished to dance, he declined. But his declination was not due to lack of interest, but rather lack of time. Pilsetskaya then approached the Great Russian composer Aram Khachaturian who suggested she use her closest resource, her husband, himself a composer. Rodion Shchedrin accepted his wife’s request and wrote music for the *Carmen Suite*. Shchedrin took music from Bizet’s *Carmen*, whose score he found to be “...fantastic, one of the best in the whole history of music.” He then adapted the music for an orchestra of percussion and strings. Shchedrin calls the adaptation process “a creative meeting of the minds.” This was the first of many ballets that Shchedrin wrote for Maya.

One of the impressive aspects of Bizet’s score is that it provides a unique balance of the vocal line and the orchestra, so the orchestra does not overpower the voice. Shchedrin keeps texture of the opera, but widens the various timbres by using an extravagant variety of twenty-three types of percussion instruments utilized by only five players. The *Carmen Suite* requires virtuosity of percussion and strings. Shchedrin was motivated by the Bolshoi theater orchestra with a string section that he thought was unbelievable. Shchedrin split the one act ballet up into 13 colorful and exciting movements.

Shchedrin studied at the Moscow Choral School and graduated from the Moscow Conservatory, where he studied composition and piano. He was the Chairman of the Union of Composers of the Russian Federation as requested by his successor, Dmitri Shostakovich. He aimed to keep the tradition of the federation until the separation of unions was no longer needed. He now divides his time between Munich and Moscow, free to travel without request.

*Notes by Noelle Bauman*

# CSU SINFONIA

## First Violin

Ji Hye Chung, *Concertmaster*  
Laurel Lynch, *Assistant Concertmaster*  
Adrian Barrera  
Nikki Fassold  
Elizabeth Furuiye  
Sara Hoppe  
Emily Liu  
Alli Rickel

## Second Violin

Julia Castellanos, *Principal*  
Elizabeth Lenz, *Assistant Principal*  
Katie Gardner  
Rachel Huether  
Lily Lu  
Lydia Oates  
Esther So  
Josh Steinbecker

## Viola

Megan Brooks, *Principal*  
Jayme Cole, *Assistant Principal*  
Kyle Caulkins  
Ben Roth

## Cello

Tom Holdener, *Principal*  
Emily Stewart, *Assistant Principal*  
Abigail Nelson  
Lauren Wearsch

## Bass

Zach Bush, *Principal*  
Andrew Miller, *Assistant Principal*  
Daniel Probasco

## English Horn

Stephany Rhodes, *Principal*  
Katie Garrels

## Bassoon

Mark Thompson, *Principal*

## Horn

Travis Howell, *Principal*  
A.J. Williams

## Harp

Professor Rachel Ellins

## Harpsichord

Nathan Fry

## Percussion

John Meriwether, *Principal*  
Jose Campuzano  
Matt Carroll  
Natasha Miller  
Keller Paulson  
Zach Pierce



**Ron Francois'** performances as a soloist, recitalist and chamber musician have consistently won the acclaim of notable musicians. "...a big talent..." said Abram Shtern concertmaster of the Kiev state Opera and professor at the Kiev Conservatory. Others proclaim Francois' playing as "...extremely musical... Francois plays with great sensitivity and warmth..." said concert violinist Daniel Heifetz. "...A wonderful musician...sensitive ensemble player and a brilliant violinist." said Michael Tree from the Guarneri String Quartet.

A recipient of the Quebec Arts Council Grant, Francois began his career under the tutelage of concert violinist Daniel Heifetz and members of the Guarneri String Quartet. Francois concertized all over the USA and abroad with Heifetz as soloist, and as a member of his "Classical Band". Consequently, Francois has performed several major solo works with orchestras in Canada and throughout the United States. He has also studied with David Salness of the Audubon Quartet, Elizabeth

Adkins, Zvi Zeitlin and has participated in masterclasses with Charles Castleman.

As a chamber musician Ron Francois' experience is far reaching. As a former member of the internationally acclaimed chamber ensemble "I Music de Montreal", Francois toured extensively and recorded two CDs with this ensemble on the Naxos Label.

Francois is the former violinist of the Mendelssohn Trio based in Colorado. For 6 seasons he toured with this fine ensemble in the US and abroad and, in 2012 after a concert tour of Wyoming and South Dakota, the *Denver Post* named the Mendelssohn trio one of Colorado's 5 best chamber music ensembles.

He has also collaborated with musicians from the world's great orchestras including numerous performances with Boris Garlitsky - former concertmaster of the London Philharmonic Orchestra and Violin and Professor at the Paris Conservatoire, Arkady Fomin from the Dallas Symphony, and members of the Colorado and St-Louis Symphonies Orchestras.

In the "Duo Francois" with pianist Silvana Santinelli, Francois has performed all over Mexico, Canada, the US and China. Recently, as recent recipients of the prestigious Mexican FONCA artist grant, the Duo Francois has commissioned three new works for violin and piano and will be recording these on the Centaur label in 2016.

Works by Juno award winning Canadian composer Andrew Paul Mac Donald and ASCAP - Morton Gould winning composer James David will be included. Also, a double concerto for violin and piano by Pulitzer finalist - Mexican composer Juan Trigos will complete the project.

Ron Francois recently performed Joseph Schwantner's "Angelfire" for violin and orchestra with the Fort Collins Symphony Orchestra and has engagements to perform Leonard Bernstein's *Serenade* for solo violin and orchestra in Guanajuato, Mexico and in Colorado in the 2014/15 season.

An active clinician, Ron Francois has established strong ties with universities and conservatories in several countries and continues to attract highly advanced students for studies in violin performance.

In addition to his performance activities, Ron Francois serves as Head of the String Division at Colorado State University in Fort Collins Colorado where he has been on the faculty since 2002.