

# UPCOMING PERFORMANCES

## MUSIC PERFORMANCES

Concert Band Concert / FREE	February 28, 7:30 p.m.	GCH
<b>Virtuoso Series Concert / Mendelssohn Trio</b>	<b>March 2, 7:30 p.m.</b>	<b>ORH</b>
Guest Artist Concert / Jackie Glazier, Clarinet / FREE	March 3, 7:30 p.m.	ORH
Jazz Ensembles Concert	March 5, 7:30 p.m.	GCH
Chamber/Concert Choir Concert	March 7, 7:30 p.m.	GCH
<b>Virtuoso Series Concert / Duo Francois, Violin</b>	<b>March 9, 7:30 p.m.</b>	<b>ORH</b>
Guest Artist Concert / Graham Anduri, Baritone; Adam Kluck, Piano / FREE	March 10, 7:30 p.m.	ORH
Classical Convergence Concert / Passion for Bach and Coltrane	March 12, 7:30 p.m.	LC
Guest Artist Concert / Jungwoo Kim, Baritone; Mutsumi Moteki, Piano / FREE	March 23, 7:30 p.m.	ORH
Harmony Outreach Competition Concert / FREE	March 28, 2 p.m.	ORH
<b>Virtuoso Series Concert / Drew Leslie, Trombone</b>	<b>March 30, 7:30 p.m.</b>	<b>ORH</b>

## RALPH OPERA PROGRAM PERFORMANCES

<i>The Pirates of Penzance</i> by Gilbert and Sullivan	April 2, 3, 4, 7:30 p.m.	GCH
<i>The Pirates of Penzance</i> by Gilbert and Sullivan	April 5, 2 p.m.	GCH

## DANCE PERFORMANCES

Spring Dance Concert	April 17, 18, 7:30 p.m.	UDT
Spring Dance Concert	April 18, 2 p.m.	UDT
Spring Dance Capstone	May 8, 9, 7:30 p.m.	UDT
Spring Dance Capstone	May 9, 2 p.m.	UDT

## THEATRE PERFORMANCES

<i>How I Learned to Drive</i> , by Paula Vogel	March 11, 12, 13, 26, 27, 28 7:30 p.m.	ST
<i>How I Learned to Drive</i> , by Paula Vogel	March 29, 2 p.m.	ST
<i>She Kills Monsters</i> by Qui Nguyen	April 24, 25, 30, May 1, 2, 7:30 p.m.	UT
<i>She Kills Monsters</i> by Qui Nguyen	April 26, May 3, 2 p.m.	UT
Freshman Theatre Project / FREE	December 13, 7:30 p.m.	ST

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GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

THE CSU SINFONIA ORCHESTRA PRESENTS

**FEBRUARY 27, 2020**  
**7:30 P.M.**

CONDUCTED BY WES KENNEY

# BEETHOVEN at 250!

SYMPHONY NO. 4  
AND MUSIC FROM THE PLAY EGMONT

WITH  
**TIFFANY BLAKE OLIVER**  
SOPRANO

AND  
**NOAH RACEY**  
NARRATOR

**Colorado State University**

SCHOOL OF MUSIC, THEATRE, AND DANCE

# TONIGHT'S PROGRAM

**SINFONIA ORCHESTRA: FEBRUARY 27, 2020**

**WES KENNEY**, Conductor  
**TIFFANY BLAKE OLIVER**, Soprano  
**NOAH RACEY**, Narrator  
**ANDREW MENDIZABAL**, Graduate Teaching Assistant

## BEETHOVEN

Symphony No. 4 in Bb Major, op. 60.

- I. Adagio – Allegro vivace
- II. Adagio
- III. Allegro molto e vivace – Un poco meno allegro
- IV. Allegro ma non troppo

## INTERMISSION

## BEETHOVEN

Music to Goethe's Tragedy *Egmont*, op. 84

- Overture
- No. 1 Lied. "Die Trommel geruhet." (The Drum Resounds.) Vivace
  - No. 2 Zwischenakt I. (En'tracte Act I):  
Andante. Allegro con brio.
  - No. 3 Zwischenakt II. (En'tracte Act II):  
Larghetto
  - No. 4 Lied. "Freudvoll und Leidvoll." (Blissful and Tearful.)  
Andante con moto. Allegro assai vivace
  - No. 5 Zwischenakt III. (En'tracte Act III):  
Allegro. Marcia: Vivace.
  - No. 6 Zwischenakt IV. (En'tracte Act IV):  
Poco sostenuto risoluto. Larghetto. Andante Agitato.
  - No. 7 Clärchens Tod bezeichnend. (Clara's death):  
Larghetto
  - No. 8 Melodrama:  
Poco Sostenuto. Poco vivace. Andante con moto.  
Allegro ma non troppo.
  - No. 9 Siegessymphonie. (Battle Symphony)

Dr. Blake.  
Mr. Racey.

She currently serves as associate professor of voice and director of the Charles and Reta Ralph Opera Program at Colorado State University.

**NOAH RACEY** is the new head of Musical Theatre at Colorado State University. He has been a part of the National and New York City theatre scene for the past 26 years, originating roles in Broadway shows like *Curtains*, *Thoroughly Modern Millie* (for which he was associate choreographer, helping Rob Ashford win the Tony Award for Best Choreography), *Never Gonna Dance* and the first revival of *Follies*. Noah has given master classes, workshops and lectures all around the world. He's the founding Artistic Director of The New York Song & Dance Company completing multiple international tours working in tandem with the US State Department. Their latest show, *Noah Racey's: PULSE* won raves at its premier at the Asolo Repertory Theatre, where he also starred last December as Harold Hill, in Jeff Calhoun's new version of *The Music Man*.

Noah is a published lyricist, writing lyrics for the 1st National Tour of *Swing!* His latest collaboration with acclaimed writer/director Dick Scanlan had its premiere at Symphony Space in NYC, and is currently securing a home for its next stage of development. Noah can be seen in numerous television shows including *The Black List*, *Person of Interest*, *Are We There Yet?* and *Boardwalk Empire*. He is a Boston Conservatory graduate and a product of - and a strong proponent for - arts funding in Public Schools.

**Andrew Mendizabal** is a 2019 graduate of the University of Nevada, Reno with a Bachelor of Music Education. A native of Las Vegas, Drew studied the clarinet at UNR where he participated in many types of ensembles, as both an instrumentalist and conductor. He began his studies in conducting with Dr. Jason Altieri, Director of Orchestras at UNR. He conducted his own chamber ensembles as well as serving as the Drum Major for the Wolf Pack Marching Band for four years. He interned with the Reno Pops Orchestra and worked closely with Director Jane Brown. He was able to explore different types of pop music as well as dive into music of the classical setting. Additionally, Drew worked with Jane Brown at Hug High School and Steve Schifferdecker at Cold Springs Middle School for his student internship.

Drew is now pursuing a Master of Music degree in Orchestral Conducting under the direction of Maestro Wes Kenney. Additionally, he serves at the graduate teaching assistant for the Colorado State University Orchestras. Drew is continuing his clarinet studies under Dr. Wesley Ferreira and plays in the CSU Wind Symphony. Tonight's performance marks Drew's conducting debut with the Colorado State University Symphony Orchestra.

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## BIOGRAPHIES



**Wes Kenney** is now in his seventeenth year as Professor of Music and Director of Orchestras at Colorado State University. He conducts the University Symphony Orchestra and Chamber Orchestra as well as Ralph Opera Program productions, and teaches graduate conducting. Mr. Kenney has led the orchestra to many new milestones, including first ever at CSU performances of Stravinsky's Rite of Spring, Mahler symphonies No. 1, 5, and 7, two Strauss tone poems, the Bartok Concerto for Orchestra, and the Bruckner Symphony No. 5. In 2014 he was named music director of the Denver Young Artists Orchestra—the premiere youth orchestra in the state of Colorado—and has taken that orchestra to Europe twice on tours through Austria, Slovenia, Czech Republic, Italy, France, and Spain. Mr. Kenney has also taken DYAO to Carnegie Hall for two successful concerts. DYAO is the current winner of the American Prize in performance in the Youth Orchestra Division.

Mr. Kenney is also currently in his 17th 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 year. 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 travelled back to Bulgaria in 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. Recent appearances include the Changwon (South Korea) Philharmonic—where he will return next June, Vietnamese National Symphony Orchestra (Hanoi), Colorado Symphony, Colorado Music Festival, Riverside Symphonia (NJ) Lafayette (Indiana) Symphony and the Acadiana Symphony (Louisiana). He has conducted New Mexico All-State, Virginia All-State, Alabama All-State, and New Hampshire All-State Orchestra. He has given orchestra clinics in all corners of Colorado and is sought after for sessions at the Colorado Music Educators Association Conference and American String Teachers Association Conference. Mr. Kenney is a former president of the Conductors Guild and serves currently on their advisory board.

Mr. Kenney is also in demand as a conducting pedagogue. He recently taught alongside Jorge Mester in a Conductors Guild sponsored workshop at CSU. He has been a guest lecturer at the Conductor's Institute held at Bard College in upstate New York, teaching alongside the late Harold Farberman and American Symphony Orchestra Music Director Leon Botstein. He is also one of the founders of CSU's Master of Music, Music Education—Conducting Specialization; featuring a summer seminar, the program is designed to allow music educators the opportunity to earn a graduate degree while furthering their conducting studies and remaining in their current position.

Education: San Francisco State University, University of Southern California, Conductors Institute, Hochschule für Musik und Darstellende Kunst (Vienna).

Praised by Opera News Online for her "...truly virtuoso performance....immaculate tone, good support and breath to spare.", soprano, **Dr. Tiffany Blake**, received her D.M.A. in Vocal Performance with a minor in Opera Stage Direction from the Eastman School of Music, where she also earned her M.M. and was awarded the prestigious Performer's Certificate.

Dr. Blake's operatic roles include Desdemona in Otello, Marguerite in Faust, the title role in Carlisle Floyd's Susannah, and Mercedes in Carmen among others. Solo engagements have included appearances with the Rochester Philharmonic Orchestra, Missouri Symphony Orchestra, and Opera Fort Collins. Dr. Blake has a special interest in song literature, and has given several recitals in Scotland, France, Salzburg, and across the U.S., appearances with Chicago's Arts at Large and the Odyssey Chamber Music concert series in Columbia, Missouri, and a vocal chamber music recital with Salzburg International Chamber Music Concerts.

Students of Dr. Blake have been accepted at major conservatories and music programs across the United States, including the Eastman School of Music, Cincinnati Conservatory of Music and the University of North Texas. She has served on the faculties of the University of Missouri-Columbia, Syracuse University, Alfred University, and Sonoma State University.

## PROGRAM NOTES:

Beethoven is one of the most famous and revolutionary composers of all time. During the middle, "heroic" part of his career, he composed two pieces, *Egmont, op 84* and *Symphony No. 4 in Bb Major, op. 60*, that exemplify his musical genius and have, to some extent, been overshadowed by other more famous compositions. Maestro Wes Kenney and the University Sinfonia resurrect both, demonstrating Beethoven's greatest quieter works and the power each holds within.

### *Symphony No. 4 in B-Flat Major, op. 60*

Beethoven's **Fourth Symphony** was written in 1806. The symphonic work premiered in Vienna the following year in a private concert. Falling between the famous "Eroica" symphony and the iconic fifth symphony, this musical gem has largely been overshadowed. The B-flat major symphony is written in a traditional four-movement format and is scored for a conventional classic-period sized orchestra. The first movement, *Adagio-Allegro vivace*, is in a duple meter and begins with a slow introduction, keeping the audience guessing. The mysterious *Adagio* section is broken by a fortissimo of strings that begins Beethoven's intended journey. The second movement, also titled *Adagio*, is a slow rondo with variations passed among the winds, circling back to the same rhythm with which it began. The *Allegro vivace* movement is a fast scherzo and trio in 3/4 that follows the ternary model of Mozart and Haydn. The *Finale* returns to two, in the manner of the first movement, and powers through until the main theme is repeated more slowly with rests, until it hits the final chord, a signature move of the earlier Viennese composers.

Some may find it odd that this symphony of Beethoven's sounds so similar to his predecessors. On a larger scale, the work does not fit into his progression from the third to fifth symphonies. The piece is very light and swift in the string sections, punctuated by cheerful blows from the trumpets and French horns, particularly in the Finale. Beethoven was in his thirties when writing this work but was already in his compositional prime, which begs the question: why did the great composer return to writing in a more classical style music instead of experimenting further with timbre and instrumental ranges, as he had in his previous symphony? The answer may never be revealed, but what a pleasure it is to relish this charming musical respite.

~ notes by Krystian Salva

### *Egmont, op 84*

Beethoven was commissioned to write the overture and incidental music to Goethe's 1787 play, *Egmont*, in 1809. The work was completed and performed in 1810 with some great success. It was based on the 16th century Spanish inquisition in which the Spanish invade the Netherlands. Dutch nobleman Egmont – popular amongst the people of the land – leads a resistance, but is finally met with capture and ultimately his death. His death represents something more than a heroic tragedy, and instead symbolizes a final victory of the people of the Netherlands. Beethoven uses the music and story as a means of representing his own struggles of suppression during the Napoleonic Wars.

The overture holds its own in weight in common performance. Beethoven was able to express the ideals of the play and his personal battles with this sonata form opening. As the overture unfolds, first in f minor and then Ab and Db major, one can hear the struggles Egmont faces, especially his capture and ultimate sentence to death. The final violin descent before the coda signals the execution of Egmont. It is followed by dark looming chords in the winds which seem to evoke ultimate defeat, but all is not lost. The coda rapidly builds in the key of F, signaling signs of victory.



# COLORADO STATE UNIVERSITY SYMPHONY ORCHESTRA

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**WES KENNEY**, Conductor  
**ANDREW MENDIZABAL**, Graduate Teaching Assistant

## Violin I

Ryan Foley,  
*concertmaster*  
Landon Fennell,  
*asst. concertmaster*  
Mary Fox  
Corban Green  
Amelie Peccoud  
Krystian Salva

## Violin II

Nancy Hernandez\*\*  
Steven Hsu\*  
Brooke Der  
Madison Kubala  
Tabitha Lindahl

## Viola

Carly Nelson \*\*  
Troy Cao\*  
Cris Gade  
Xareny Polanco

## Cello

Faith Rohde \*\*  
Sasha Chappell\*  
Herman Chavez  
Addison Phillips

## Bass

Zachary Niswender \*\*  
Myah Precie

## Flute

Carmen Chavez \*\*  
Jenna Moore

## Oboe

Kyle Howe \*\*  
Rebecca Kopacz

## Clarinet

Jerry Su\*\*  
David Leech

## Bassoon

Noah Beck  
John Parker  
Bryce Hill  
Kyle Minthorn

## Horn

Isabel Waterbury \*\*  
Sydney Bouwens \*  
Miranda Deblauwe  
Kathlyn Dixon  
Haley Funkhouser  
Kate Fieseler

## Trumpet

Jesse Glass  
Max Heavner

## Percussion

Michael Hamilton  
Sarah Foss

\*\* Principal  
\* Assistant Principal

The rest of the incidental music is accompanied by a soprano voice who represents Clara, Goethe's written love interest for Egmont. Each entr'acte helps develop the drama by transitioning moods between the acts and becoming fully embodied in the work itself. Towards the end of the music, we hear Egmont's final words through the narrator before arriving to the end, the "victory symphony" which is the same as the coda of the Overture. This wraps up the drama, and evokes a sense of victory for the listener despite Egmont meeting his fate.

While it was once common for the play and music to be performed together, it is now common for them to be performed separately. Thus, it is rare to hear music and drama performed in its original concept. The overture is usually performed alone, leaving the rest of the incidental music to fall into obscurity. However, today you will experience a revised version from 1827 that accompanies the music with narration.

- Drew Mendizabal

## Notes from the director:

You have read in the program notes that both works (save the *Egmont* Overture) on tonight's program are less performed than the more famous and favorite works of this iconic composer. Yet, as we pause to celebrate Beethoven's major anniversary, it seems fitting to explore repertoire more toward the fringes of his output. The fourth symphony is bookended by two mighty creations and is often overlooked for the gem that it is. Additionally, incidental music to a play is an expensive endeavor for the professional orchestra and drama company and will therefore often lose to budget limitations.

Fortunately, we have talent in both students and faculty who can take up the challenges of recreating a performance of these deserving works allowing us to discover more about the composer in our journey. How is it that a composer who was suffering through the demise of his hearing could create a symphony that initially paints a dark picture, only to be interrupted by what one could describe as uproarious and raucous laughter. He then continues by showing us a tender and heartfelt side in the 2nd movement, keeps the listener off balance with the surprise accents in the scherzo, and then creates one of the great perpetual motion movement in orchestra music. It appears that Beethoven's character allows him to make light of his own tragic plight!

In *Egmont*, we see Beethoven's thirst for freedom from oppression. Although the overture is a standard part of the literature, as pointed out, the rest of the music has fallen to obscurity. And yet the story that comes to life with the music is universal in its scope and timeless in its message. This is a composer that through his *musical revolution* has survived 250 years of *cultural evolution*. We celebrate his genius and must be thankful that the generations since his time have helped preserve his legacy.

Lastly, it must be noted that performing Beethoven's music means finding his personality. He was a flawed genius, a tough friend to have, and subject to outbursts. He also cared deeply for art and humanity. Over the centuries there has been a tendency to blend his sound together and homogenize the character. In the last forty years we have seen conductors and other performers take more chances and revamp his sound so that the rough edges are fully visible. Along with the controversies over his tempo indications and we behold Beethoven for what he appears musically to be—a cross between a greyhound and a pit-bull: a dog that will take a great big bite out of the listener as it blows by . . .

- Wes Kenney