

THE UNIVERSITY SYMPHONY ORCHESTRA PRESENTS

A WHOLE NEW WORLD

CONDUCTED BY **WES KENNEY**
WITH GUEST ARTIST **DREW LESLIE**, TROMBONE

NOVEMBER 30, 7:30 P.M. | GRIFFIN CONCERT HALL



Colorado State University

DIRECTOR'S NOTE:

In tonight's concert we revisit the music of Samuel Coleridge Taylor, the Black British composer whose music we presented last season during the "masked only" ensemble of strings and percussion. *Danse Negre* is a full orchestra work, and we are thrilled and feel fortunate to be able to add winds and brass to the performance. In fact, it is the work of our aerosol research team that is allowing us to collaborate (while staying safe) with one of our newest faculty, Drew Leslie, in two works for trombone and orchestra. The Larsson Concertino is a beautiful, but rather serious work featuring the sound of strings (sometime with biting harmonies) and the lyrical solo, but in contrast the Pryor *Blue Bells of Scotland* is a pyrotechnic showpiece par excellence. We end with the last symphony of Antonín Dvořák, perhaps his most famous, the No. 9 "New World". Whatever the source material and influences for the tunes may be, there is no doubt about the depth of expression the great Czech composer instilled in this piece. Nostalgia, longing, heartache, drama, conflict, triumph, and more is all to be found in this late 19th century work. As we work our way back from the pandemic, it is cathartic to once again connect with even the most familiar, if for no other reason, we fortunately once again can do so.

A WHOLE NEW WORLD

CONDUCTED BY **WES KENNEY**
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Samuel Coleridge Taylor
(1875-1912)

Danse Negre, op. 35, No. 4

Lars – Erik Larsson
(1908-1986)

Concertino for Trombone and String Orchestra
op. 35 No. 7

- I. Preludium: Allegro pomposo
- II. Aria: Andante sostenuto
- III. Finale: Allegro giocoso

Arthur Pryor, arr.
(1870-1942)
Peter Hope, orch.

Blue Bells of Scotland

INTERMISSION

Antonín Dvořák
(1841-1904)

Symphony No. 9 in e minor, (“New World”), op. 95

- I. Adagio—Allegro molto
- I. Largo
- III. Scherzo: Molto vivace
- IV. Allegro con fuoco

PROGRAM NOTES

Danse Negre (1875–1912)

Samuel Coleridge-Taylor

Samuel Coleridge-Taylor was born in London where he was a composer, conductor, and professor of music. Being of Anglo-African descent, he inspired many people around the world. During his career, he became known as the “African Mahler.” One of the most notable groups he motivated was the Coleridge-Taylor society based in Washington D.C. One of Coleridge-Taylor’s biggest goals was to bring African-American composers respect and dignity.

Originally from his *African Suite*, op. 35, *Danse Negre* is a brilliant, driving opener. The piece begins with a flourish played by the flutes and violin, leading into a full orchestra hit. Then the flute plays the theme for the first time. As the piece continues, a duple meter provides a dancelike feel that is present throughout. Around the halfway point, the tempo slows and the orchestra plays a more tender melody, followed by a breathtaking oboe feature. The flute then leads the ensemble back to the original tempo. As the ensemble continues to grow, anticipation builds. In the final moments, the slow theme returns before the orchestra finishes with a flurry of notes.

Concertino for Trombone (1908–1986)

Lars-Erik Larsson

Lars-Erik Larsson was a Swedish composer who studied at the Stockholm Conservatory from 1925 to 1929 with Ernst Ellberg. Larsson composed his *Concertino for Trombone* in 1955 as a piece in his twelve-part concertino series, which each individually feature a select solo instrument and strings. His concertino includes three movements, each showcasing different aspects of his compositional style. The first movement of the concertino, titled “*Preldium: Allegro pomposo*,” highlights the trombone in a cadenza-sounding movement, while the accompanying strings play a harmonic motive reminiscent of Hindemith. Following, an “*Aria: Andante sostenuto*” demonstrates a much more lyrical trombone solo line, while also hinting at Larsson’s neo-romantic side. The third movement, “*Finale: Allegro giocoso*,” shows a neo-classical compositional style. The trombone’s virtuosity is featured in this whimsical final movement. The combination of movements creates a breathtaking piece that has become a staple in trombone literature.

Blue Bells of Scotland
(1870–1942)

Arthur Pryor

Arthur Pryor was an American trombonist, conductor, and composer. Beginning his musical studies at a young age, Pryor originally studied piano and cornet with his father. By the age of fifteen, he was playing trombone in his father's band. As a composer, he wrote over three hundred pieces—most of which were for band. Many of his trombone compositions were created when repertoire for the instrument was scarce, including *Blue Bells of Scotland*.

Adapted from a traditional Scottish folk song by the same name, *Blue Bells of Scotland* was originally written for solo trombone and wind ensemble. Structured as a theme and variations, the piece begins with a tutti entrance from the orchestra before the soloist plays the first of three cadenzas. Following this grandioso introduction, the melody of the folk song is featured for the first time, showcasing the beauty of the instrument. The trombone then goes through several variations, each demonstrating the virtuosity of the soloist with virtuosic passages. Following the first two variations, the soloist plays an extended cadenza that leads into the final, dynamic variation.

Symphony No. 9, “From the New World”

Antonín Dvořák (1841–1904)

Antonín Dvořák came from humble beginnings. His father, František, was a butcher and innkeeper, while his mother, Anna, was the daughter of an Estate Steward in Uhý. After many years spent in the Bohemian and German lands where he took a great interest in traditional music, Dvořák accepted the position of artistic director and professor composition at the National Conservatory of America. In 1892 he moved with his wife and family first to New York and then to Iowa. It was during this time in the U.S. that Dvořák composed his famous ninth symphony.

“From the New World” features folk melodies representative of both African-American and indigenous cultures. Whether Dvořák used specific melodies from these cultures is widely disputed, with the composer himself stating, “It is merely the spirit of Negro and Indian melodies which I have tried to reproduce in my new symphony. I have not actually used any of the melodies.” The first movement, *Adagio-Allegro molto*, is written in sonata form. The *Adagio* begins with a slow introduction in which the thematic material plays for the first time. The second *Largo* movement

is arguably the most famous of the symphony. An iconic harmonic progression is followed by an English horn entrance, which features one of the most recognizable solos in all of Western music. The third movement, *Molto vivace*, is written in A-B-A form. According to Dvořák, this movement is reminiscent of “the feat where the Indians dance.” The A section, using an increasing sense of urgency, can be heard as echoing a passage from Henry Wadsworth Longfellow’s poem *Hiawatha’s Wedding Feast*. The B section showcases the composer’s Czech roots before revisiting to an abbreviated A section. Following this brief return, a coda foreshadows the final movement. The *Finale* is again written in sonata form and features thematic material from all of the previous three movements. The symphony ends with a coda that brings back the opening *Largo* chords, pushing forwards to a culminating chord held by the woodwinds and high brass.

— notes by Scotty Vela

COLORADO STATE UNIVERSITY MUSIC APPLIED FACULTY

VIOLIN

Ron Francois
Leslie Stewart

VIOLA

Margaret Miller

CELLO

Barbara Thiem

BASS

Forest Greenough

GUITAR

Jeff LaQuatra

FLUTE

Michelle Stanley
Megan Lanz

OBOE

Pablo Hernandez

CLARINET

Wesley Ferreira

SAXOPHONE

Peter Sommer
Dan Goble

BASSOON

Cayla Bellamy

TRUMPET

Stanley Curtis

HORN

John McGuire
Deaunn Davis

TROMBONE

Drew Leslie

TUBA/EUPHONIUM

Stephen Dombrowski

PERCUSSION

Eric Hollenbeck
Shilo Stroman

PIANO

Bryan Wallick

ORGAN

Joel Bacon

VOICE

Nicole Asel
Tiffany Blake
John Carlo Pierce

CSU SYMPHONY ORCHESTRA

Wes Kenney, Conductor
Annie Smith, Graduate Teaching Assistant

Violin I

Annie Smith,
concertmaster
Mary Fox,
asst. concertmaster
Landon Fennel
Carly Gilliland
Peng Liu
Paige Sadler
Stephanie Bork+
Mary Evans+

Violin II

Madison Kubala**
Rhea Chan*
Carter Bashor
Tim Patawaran
Jean Denney+
Elizabeth Furiyue+
Robert Kreutz+
Danica Smith+
Cheryl Fox+

Viola

Shawn Murphy**
Percy Slovut*
Margaret Miller+
Madelyn Reynolds
Emily Rowe
Julia Vance

Cello

Avery Smith**
Alex Koster*
Laurel Ave
Sasha Chappell
Ashleigh Haliw
Brianna Ramirez Rubio
Kristin Weninger
Sophie Deitch

Bass

Zachary Niswender**
Thomas Hasler*
Hunter Allen
Wesley Daucsavage
Max Johnson

Flute

Megan Doyle
McKenna Jansky
Merritt Jones
Becky Needham**

Oboe

Markus Fagerberg
Pablo Hernandez

English Horn

Markus Fagerberg

Clarinet

Rachel Phillips**
Natalie Morris

Bassoon

John Parker**
James Kachline

Horn

Sean Brennan**
Kathlyn Dixon
Paul Beyer
Leah Dumphey

Trumpet

Enzo Barrett**
Gideon Matchey
John Pirillo

Trombone

Carli Castillon**
Brandon Graese
Bryce Medlyn

Tuba

Kobe Garrido

Percussion

Christian Kuhlman**
Maya Reno
Ben Stordeur
Jalen Thompson

** Principal
* Assistant Principal
+ Guest Performer

B I O G R A P H I E S



WES KENNEY was recently named a 2020 Honored Artist by The American Prize. He is now in his nineteenth 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 Stravinsky's *Rite of Spring*, Mahler symphonies No. 1 and 5, 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 on two tours through Italy, France, Austria, Czech

Republic, and Spain. He has also led them in two well-received concerts at Carnegie Hall. With Mr. Kenney on the podium, DYAO has won multiple prizes for its performances and presentation of contemporary music.

Mr. Kenney is also currently in his 19th season as Music Director of the fully professional Fort Collins Symphony. The Fort Collins Symphony has just recently won the 2020 American Prize in Orchestral Performance in the professional division for its 2019 performance of the Shostakovich Symphony No. 9. Also notable this past year the FCS was the only orchestra in the country to play a live concert on July 4, 2020. From 2004 to 2020 he served in the 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 traveled 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 Lviv (Ukraine) Philharmonic, Changwon (South Korea) Philharmonic, Vietnamese National Symphony Orchestra (Hanoi), Colorado Symphony, Colorado Music Festival, Lafayette (IN) Symphony and the Acadiana Symphony (LA). He has conducted Minnesota All-State, 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. 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 has taught alongside Jorge Mester in a Conductors Guild sponsored workshop at CSU and Larry Livingston at CMEA. He has been a guest lecturer at the Conductor's Institute held at Bard College in upstate New York, teaching alongside founder (and the late) Harold Farberman and American Symphony Orchestra Music Director Leon Botstein. He is also 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.

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



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 as assistant professor of trombone. 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, 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 variety of other artists including Ray Charles, Bernadette Peters, Michael Brecker, Slide Hampton, John Clayton, Michael Feinstein, Steve Turre, and Grady Tate. Dr. Leslie has given numerous solo recitals at universities and festivals throughout the country and has been a featured soloist with the CSU Wind Symphony, 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 Michigan, Texas, Missouri, and North Carolina and has served on the faculty of the 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.

Drew Leslie is a Conn-Selmer Artist-Clinician and performs on Vincent Bach trombones and mouthpieces.



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