

THE SCHOOL OF MUSIC, THEATRE, AND DANCE PRESENTS

*Join us for an
evening where art
and science meet,
celebrating the birds,
bees, and insects
that make
our garden grow.*



Concert Orchestra

Conducted by
Rachel Waddell

Assistant Conductor and GTA
Sam Cooper

The Birds and the Bees

April 26, 2026 • 7:30 p.m. • Griffin Concert Hall



COLORADO STATE
UNIVERSITY

SEASON SPONSOR:



fnbo
The Bank
of CSU

COLORADO STATE UNIVERSITY CONCERT ORCHESTRA

APRIL 26, 2026 | 7:30 P.M. | GRIFFIN CONCERT HALL

THE BIRDS AND THE BEES

Follow Us on Instagram @CSUOrchestras

Program:

Flight of the Bumblebee

Nikolai Rimsky-Korsakov (1844 – 1908)

arr. by Mark Aubel

Sam Cooper, Conductor

“Spring” from *The Four Seasons*

Antonio Vivaldi (1678 – 1741)

I. Allegro

II. Largo e pianissimo sempre

III. Danza Pastorale: Allegro

Christopher Luther, Violin

Rachel Waddell, Conductor

The Bird, *Finale* from String Quartet Op. 33, No. 3

Joseph Haydn (1732 – 1809)

arr. by Matthew Moreno

Welcome Rain

Bryce Wicks (b. 2004)

CSU Composition Student

World Premiere!

The Deserted Garden

Florence Price (1887 – 1953)

arr. by Norman Phillip Hart

Sam Cooper, Conductor

Make Our Garden Grow

Leonard Bernstein (1918 – 1990)

arr. by Ted Ricketts

Casey Lee, Violin

Rachel Waddell, Conductor

CSU CONCERT ORCHESTRA PERSONNEL:

Dr. Rachel Waddell, Music Director and Conductor

Sam Cooper, Assistant Conductor and GTA

Names are presented in alphabetical order

VIOLIN 1

Emery Aasen

Ashlyn Archuleta

Grace Asiala

Brooke Bielss

Sam Cooper

Lydia Johnsen, Concertmaster on Vivaldi and Wicks

Casey Lee, Concertmaster on Rimsky-Korsakov and Bernstein

Emily Reed, 1st on Haydn and Price

Sarah Ringoen, Concertmaster on Haydn and Price

Andy Romero

Autumn Whitaker

Charlotte Wynkoop, 1st on Haydn and Price

VIOLIN 2

Hannah Burke

Marina Covard

Ryan Haussmann

Cheryl Hite

Charlotte Henry

Melissa Kelley, Principal on Vivaldi and Wicks

Nora Kellmann

Chandler Klotz, Principal on Rimsky-Korsakov, Haydn, and Price

Eero Lounsbury

Case Rasmussen

Emily Reed, 2nd on Rimsky-Korsakov, Bernstein, Vivaldi, and Wicks

Claire Rowan

Daniel Witke

Charlotte Wynkoop, 2nd on Rimsky-Korsakov, Bernstein, Vivaldi, and Wicks

VIOLA

Kaylee Giese

Madeline Heemstra, Principal on Haydn and Price

Kierra Jewell

Ryan Mendez, Principal on Rimsky-Korsakov and Bernstein

Bella Penna, Principal on Vivaldi and Wicks

CELLO

Claire Ardoin

Lucia Baith

Ben Blount

Chloe Ellingson

Griffin Foundos

Thea Gage

Emmanuel Gonzalez

Victoria Haluszczak

Caelan Herk

Isabel Inman

Elayne Kirschman

Amanda Kmetz, Principal

Talitha Marinho, Cello Graduate Teaching Assistant

Gabrielle Muturi

Margaret Pulsifer

Becky Taylor

BASS

Hunter Dominguez, Principal

Derek Crane

Carmylla Powers

Rachel Waddell

LIBRARIANS

Dr. Megan Bellamy-Lanz, Head Librarian

Sam Cooper, Librarian Liaison

Devon Bignell

THE CSUCO WISHES TO THANK:

Dr. Megan Bellamy-Lanz

Devon Bignell

Mike Solo, Creative Director for the School of Music, Theatre, and Dance

Jennifer Clary, Director of Communications for the School of Music, Theatre, and Dance

Nicole Darling, Administrative Assistant for the School of Music, Theatre, and Dance

Daniel Stein, SMTD Events Manager, and his student staff

Valerie Reed, Assistant Events Manager

Jim Doser, Audio Engineer

Talitha Gomez Marinho

Lydia Johnsen

Ryan Mendez

Hannah Burke

The Mola Bee Lab

The Xerces Society

CSU Entomology Club

People and Pollinators Action Network

Colorado Natural Heritage Program

CSU Extension Master Gardeners

Northern Region of Wild Ones Front Range Chapter

Field Ornithologists at CSU

Bird Conservancy of the Rockies

Larimer County League of Women Voters

Northern Colorado Bird Alliance

Northern Region of Wild Ones Front Range Chapter

Fort Collins Nursery

Beauty Beyond Belief Seed Company

Gulley Greenhouse and Garden Center

TABLER'S:

* These tables will be passing out native seed mixes after the concert

The Mola Bee Lab*
The Xerces Society
CSU Entomology Club
People and Pollinators Action Network
Colorado Natural Heritage Program
CSU Extension Master Gardeners
Northern Region of Wild Ones Front Range Chapter*
Field Ornithologists at CSU
Bird Conservancy of the Rockies
Larimer County League of Women Voters
Northern Colorado Bird Alliance

NATIVE SEED MIXES GENEROUSLY DONATED BY:

Northern Region of Wild Ones Front Range Chapter
Fort Collins Nursery
Beauty Beyond Belief Seed Company
Gulley Greenhouse and Garden Center

COLORADO STATE UNIVERSITY MUSIC APPLIED FACULTY

Violin

Ron Francois

Viola

Rose Wollman

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

Brian Sugrue

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

Flight of the Bumblebee

Nikolai Rimsky-Korsakov (1844 – 1908), arr. by Mark Aubel

Rimsky-Korsakov originally composed his ultra-famous “Flight of the Bumblebee” as part of *The Tale of Tsar Sultan*, the opera he wrote in 1899 to celebrate the 100th anniversary of the birth of the great Russian author Alexander Pushkin. The story of this fairy-tale opera involves “three sisters, three wishes, three wonders, and three bee stings.” The celebrated “Flight of the Bumblebee” is heard between scenes, after the swan (one of the wonders) shows the hero how he can turn himself into a bee, so he can fly home and meet his father. The composer creates the picturesque frenzy of a bee in flight with incredibly fast notes moving in a narrow range. In his string orchestra arrangement, almost every section of the orchestra gets a turn at the virtuosic chromatic passage.

— Program note by Jane Vial Jaffe

“Spring” from *The Four Seasons*

Antonio Vivaldi (1678 – 1741)

The Spring Concerto represents one of four seasons depicted in the set of four violin concertos, *The Four Seasons*, composed by Antonio Vivaldi. Composed between 1720-23 and published in 1725, the concertos are inspired by sonnets also written by Vivaldi. Vivaldi weaves the text throughout the music, drawing clear associations between music and meaning. Each concerto is three movements, and each centers the character of the shepherd as he experiences not only the changes of seasons, but the changes of life. For example, in the first movement, we experience bird song, breeze-caressed streams, wind, and a thunderstorm. In the second movement, a dog incessantly and relentlessly barks while his human tries to rest. The third movement depicts a pastoral dance of shepherds and nymphs under the brilliant canopy of spring. Unlike the modern concerto, which largely developed in the 19th century, Vivaldi’s concertos depend on the interaction of soloist with orchestra, creating a feeling of chamber music, conversation, and spontaneity.

Allegro

Spring has come with joy

Welcomed by birds with joyous songs,

And the streams, amid gentle breezes,

Whisper softly as they sink.

*The sky is covered in black and
Thunder and lightning announce the storm
When they are silent, the birds
Resume their delicious songs.*

*Largo and pianissimo sempre
And in the pleasant flowery meadow,
To the soft murmur of leaves and plants,
The goatherd sleeps, his faithful dog by his side.*

*Allegro
To the happy sound of a rustic bagpipe,
Nymphs and shepherds dance in their favorite place
When spring appears in all its glory.*

Website: www.vivaldifourseasons.it/en/the-four-seasons

— Program note by Rachel Waddell

The Bird, *Finale* from String Quartet Op. 33, No. 3

Joseph Haydn (1732 – 1809), arr. by Matthew Moreno

Originally conceived for string quartet, this spritely arrangement of the finale of Op. 33, No. 3 re-imagines the work for string orchestra. Composed in 1781, the work belongs to a set of six “Russian” quartets dedicated to Paul 1 of Russia. This string quartet is named after its use of trills and light, pecking melodies, which imitate birdsong. In the finale, an opening theme (characterized by the outline of a falling minor third) becomes the work’s driving motivic material. Through the use of dynamic extremes, call and response, and silence, Haydn’s music embodies simplicity, humor, and wit, making it one of our favorite works on this evening’s program.

— Program note by Rachel Waddell

Welcome Rain

Bryce Wicks (b. 2004), CSU Composition Student

Welcome, Rain is a composition for string orchestra that was, as the title implies, inspired by rain. The perspective I wished to capture was the hypnotic manner in which a rainstorm might start, evolve, and dissipate. Often, the audience might hear a motif that sounds like the pattering of raindrops represented by shortly bowed or plucked strings. In addition, I have commissioned my friend to compose a poem regarding her interpretation listening to the piece before it was premiered.

Rainy Day

Gray envelops the sky
meeting the ground,
veiling the highest peaks.

Each raindrop
carries the sun,
making green
greener.

A single drop falls,
streaking on the window.
Another,
then another
and another, and another, and another...
now
pattering—
against—
the pavement.

Each
heavy
drop
splashes back
up, trying to return
from where
it fell.

The smell of Earth then
seven colors
peer between the gray.

— Lindsey Zamboni-Cutter

— Program note by Bryce Wicks

The Deserted Garden

Florence Price (1887 – 1953), arr. by Norman Phillip Hart

The Deserted Garden by Florence Price is a compelling example of how she incorporates Western classical traditions while simultaneously drawing on distinctly American musical idioms. The work reflects a clear structural framework, yet Price's use of modal harmony—particularly the Dorian mode—and pentatonicism shapes the tonal language in a way that evokes a blues-inflected sound world. The violin's rich lower register intertwines with a simple but effective piano accompaniment, creating a warm and resonant texture.

Following the more introspective introduction, the main theme emerges with a sense of lyrical inevitability. Price's use of blue notes further reinforces her synthesis of Western classical and Southern musical traditions. As melody and accompaniment blend seamlessly, her sonorous writing becomes especially apparent, allowing the texture to feel both intimate and expressive. The piece concludes with a return of the main theme, closing quietly and reflectively. Through its integration of modal harmony and stylistic influences from blues and early jazz, *The Deserted Garden* exemplifies Price's ability to merge traditions into a work that is both elegant and inviting.

— Program note by Sam Cooper

Make Our Garden Grow

Leonard Bernstein (1918 – 1990), arr. by Ted Ricketts

This string orchestra arrangement reimagines the finale from Leonard Bernstein's *Candide*, inspired by Voltaire's 1758 novella by the same name. Voltaire's work satirized mid 18th century philosophies, including the Catholic Inquisition. Bernstein, along with playwright Lillian Hellman, saw parallels between *Candide* and McCarthyism in the United States. They

completed the work in October 1956, and it opened at the Martin Beck Theatre (now the Al Hirschfeld Theatre) in December of the same year. While not at first popular, the work was revised in the 1970's, redone for opera in the 1980's, and revised for the last time in 1989. The convoluted, but endearing, plot follows Candide, the illegitimate nephew of Baron Thunder-ten-Tronckh and his adventures with Cunegonde (the Baronness' daughter) in Westphalia. Through their adventures and quest for happiness via the philosopher, Dr. Pangloss, they are forced to discover, and rediscover, the meaning of life. The closing work, *Make Our Garden Grow*, encourages us to find our own version of happiness amongst a chaotic world.

— Program note by Rachel Waddell

BIOS:



DR. CHRISTOPHER LUTHER is a violinist, violist, mentor, and pedagogue whose diverse musical background and strong connection with students distinguish him as both an artist and educator. As a performer, Dr. Luther has been a featured soloist on National Public Radio, KUSC, and PBS, among others, including a performance on The Jay Leno Show with Sara Bareilles. Notable chamber collaborations include the Miró String Quartet, Joseph Silverstein, Martin Beaver, and members of the Colorado Symphony and Los Angeles Philharmonic.

Dr. Luther is Affiliate Professor of Violin, Viola, and Chamber Music at Colorado Christian University. Past collegiate appointments include Pepperdine University, the University of Northern Colorado, the University of Denver, and the University of Texas at Austin. He is the owner and president of Luther Strings, a premier violin shop located in Denver.

While in Los Angeles, Dr. Luther performed on numerous film soundtracks, including on-screen appearances, most notably in *The Soloist*, featuring Jamie Foxx and Robert Downey Jr. He has collaborated with artists including Burt Bacharach, Stevie Wonder, Natalie Cole, Patti Austin, Ruben Studdard, James Moody, Jon Faddis, Nancy Wilson, Richard Greene, and Andrea Bocelli.

As a master class clinician, Dr. Luther has presented at institutions including the Peabody Conservatory, Temple University, the University of Delaware, Colorado State University, Louisiana State University, Texas State University, Texas Lutheran University, Southwestern

University, the University of Alaska Fairbanks, the University of Alaska Anchorage, Ball State University, Montgomery College, the Universidad de Tampico (Mexico), and the University of Nevada, Las Vegas, as well as at most major universities in Taiwan, the American Viola Society National Festival, and the International Viola Congress.

As a violist, Dr. Luther studied primarily with Roger Myers and Donald McInnes. He earned the Doctor of Musical Arts degree in Viola Performance from the Butler School of Music at the University of Texas at Austin, where he was awarded a recruitment scholarship and served as a string teaching assistant. He received his master's degree in violin performance from the Thornton School of Music at the University of Southern California under the tutelage of Eudice Shapiro and Martin Chalifour, concertmaster of the Los Angeles Philharmonic. Dr. Luther began his performance career at the age of eight, fiddling at the Colorado Renaissance Festival. He later completed his undergraduate degree in violin performance and jazz studies at the Lamont School of Music at the University of Denver under James Maurer.



BRYCE MCCORMICK WICKS is a composer based in Colorado, whose works often are inspired by perspectives and aspects of nature. Bryce's works have been received well, one such piece having recently won the 4th prize for Fort Collins Symphony's 2025 Composition Competition. Bryce is also an avid performer as well as a composer, having performed with CSU's top ensembles, Loveland Symphony, and more. In his downtime, Wicks enjoys hiking, playing board games, watching film, and spending time with his family.



RACHEL WADDELL shapes orchestras as interconnected forces, bridging the professional and educational to transform vision into action. With a proven record of growth, artistry, and impact across the United States and beyond, she positions ensemble artistry as a catalyst for community. Orchestras, under her leadership, pulse as civic and cultural heartbeats, rooted in the enduring complexity, beauty, and relevance of today's orchestral music.

Whether coaching youth ensembles or collaborating with international soloists, Rachel approaches the podium with grit, imagination, and humor. She currently serves as Director of Orchestras at Colorado State University and the Music Director of the Longmont Youth Symphony. Rachel is a sought-after guest conductor, recently leading the TMEA All-State

Orchestra Sinfonietta (2025) and the AA Montana Festival Orchestra (2024). Her past work with the University of Rochester Orchestras earned national acclaim for innovative programming, winning the American Prize's Vytautas Marijosius Memorial Award in 2019 and 2020.

In recognition of her ongoing commitment to education and mentorship, Rachel was named a Quarterfinalist for the 2025 Music Educator Award through the Grammys.

Rachel's professional engagements span the *Orchestre Métropolitain*, Rochester, Las Vegas, and Denver Philharmonics, the Greater Bridgeport Symphony, and Southwest Michigan Symphony Orchestra, among others. She is currently a Music Director finalist for the Mid-Columbia Symphony in Washington. As Associate Conductor of the Canton Symphony Orchestra, she led over 80 concerts of classical, pops, and education programming. 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*.

Driven to reshape the narrative of American orchestras, Rachel co-founded *Conductors for Change*, Inc., a 501(c)(3) nonprofit empowering artistic leaders to build inclusive, future-forward institutions. Her research explores how 21st-century orchestras can engage through liberal arts education, civic dialogue, and interdisciplinary storytelling to cultivate cultural transformation.

Rachel holds degrees from the Hartt School (BM, Composition) and University of Nevada, Las Vegas (DMA, Conducting), and earned a certificate in Music Industry Essentials from NYU's Clive Davis Institute and Yellowbrick. She is a member of the Recording Academy.

From podium to program, Rachel continues to advance orchestras as interconnected, community-driven, and artistically alive. To learn more about Rachel Waddell please visit www.rachelwaddellconductor.com or follow her on Instagram @rachel_waddell_conductor.



SAM COOPER is currently pursuing his master's degree in instrumental conducting at Colorado State University under the mentorship of Dr. Rachel Waddell, where he also serves as the Assistant Conductor of Orchestras. In July 2026, he is thrilled to take the podium as pit conductor for the Empire Lyric Players' production of *Yeomen of the Guard*.

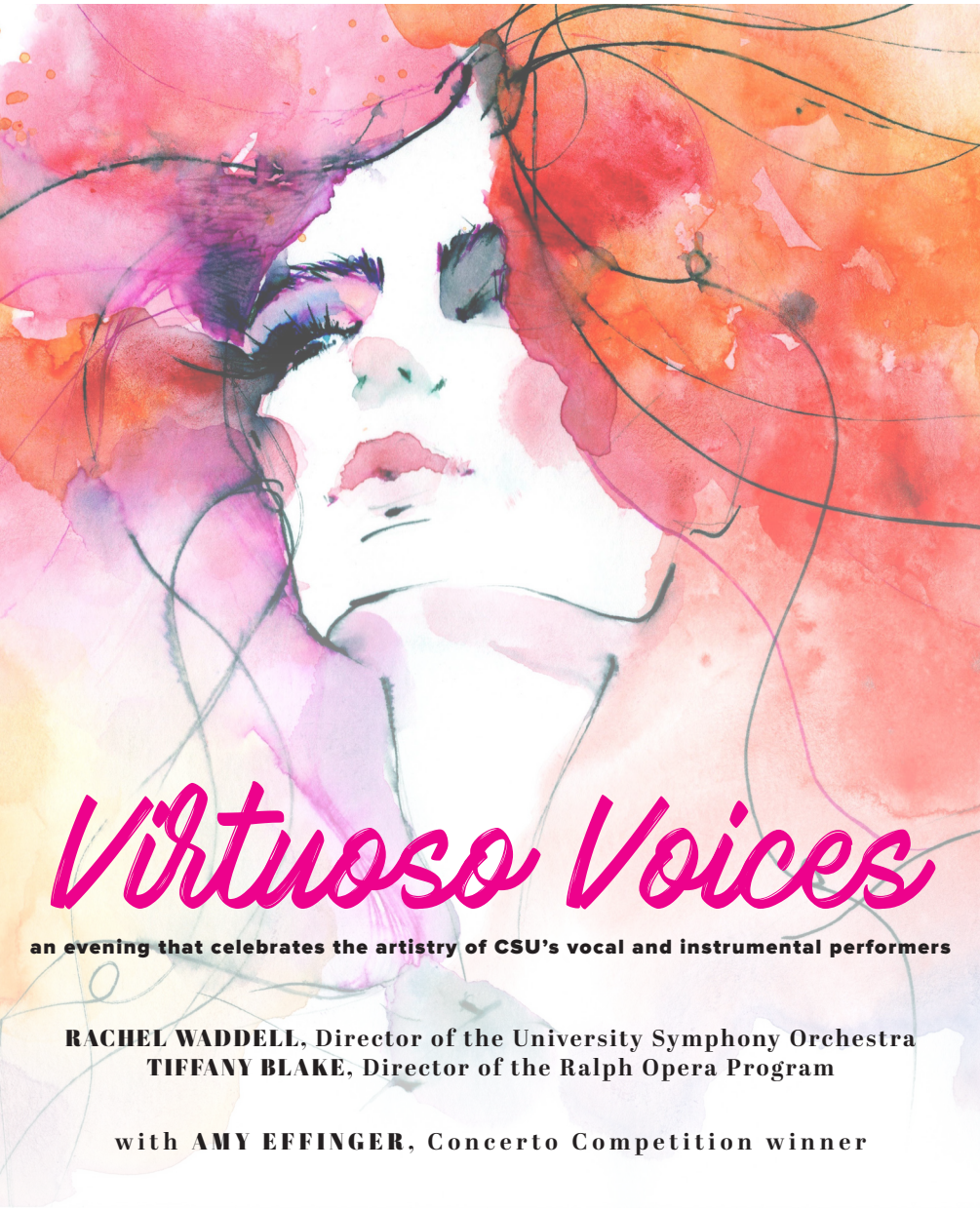
He additionally held the position of Assistant Conductor for both the Health and Wellness Community Orchestra during their 2024–25 season and the Loveland Opera Theatre's production of *The Sound of Music* in October 2025. Sam was honored to be the pit conductor for the Empire Lyric Players' July 2025 production of *The Mikado...in Space!*, a contemporary reimagining of Gilbert and Sullivan's classic operetta that brought fresh perspective and humor to the original work.

Sam studied violin with Dr. Philip Ficsor and Dr. Emily Ondracek-Peterson at MSU Denver, where he earned degrees in music performance and music education in December 2023. He has played violin with various musical groups, including the Aurora Symphony and Empire Lyric Players, and held the roles of concertmaster and assistant conductor with the MSU Denver Symphony Orchestra under the direction of Dr. Brandon Stephen Matthews. As a co-founder and violinist of the Apollo String Quartet, Sam remains actively engaged in chamber music.

In January 2025, Sam was selected to participate in a conducting workshop with Carl Topilow and the Cleveland Pops Orchestra. In June 2025, he took part in another workshop led by Diane Wittry and Dr. Silas Huff in New York City with the Collegium Musicum New York.

Sam encourages you to follow his conducting journey on Instagram: [@cooper_conducts](#)

THE SCHOOL OF MUSIC, THEATRE, AND DANCE PRESENTS



Virtuoso Voices

an evening that celebrates the artistry of CSU's vocal and instrumental performers

RACHEL WADDELL, Director of the University Symphony Orchestra
TIFFANY BLAKE, Director of the Ralph Opera Program

with **AMY EFFINGER**, Concerto Competition winner

MAY 7, 2026, 7:30 P.M.
GRIFFIN CONCERT HALL

CSUARTSTICKETS.COM



COLORADO STATE
UNIVERSITY

SEASON SPONSOR:



LEVEL UP.

The NEW CSUTM Visa[®] Debit Card.



Show your Rams pride everywhere you go with the all-new CSU Visa[®] Debit Card – free with any FNBO checking account. New design. Raised detail. Premium finish.

fnbo
The Bank of CSU

fnbo.com/csu

Member FDIC