UPCOMING EVENTS

Symphonic Band Concert

With CSU Faculty Peter Sommer, Saxophone & Special Guest Joel Puckett, Composer-in-Residence

2/20 • Griffin Concert Hall • 7:30 p.m.

Wind Ensemble Concert With Special Guest John Lynch, Conductor

2/21 • Griffin Concert Hall • 7:30 p.m.

CSU Honor Band Concert

With Special Guest John Lynch, Conductor

2/22 • Griffin Concert Hall • 7:30 p.m.

Virtuoso Series Concert CSU Faculty Tiffany Blake, Soprano & John Seesholtz, Baritone With Dr. Annie McDonald, Piano

2/24 • Organ Recital Hall • 7:30 p.m.

Virtuoso Series Concert With Special Guests Christine Rutledge, Viola & David Gompper, Piano

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UNIVERSITY SYMPHONY ORCHESTRA CONCERTO COMPETITION FINALS

Alexander Arutiunian (1920-2012)

Julius Conus (1869 - 1942)

Sergei Prokofiev (1891 - 1953)

Pyotr Ilyich Tchaikovsky (1840 - 1893)

STAR SEARCH COMES TO CSU

Wes Kenney, Conductor

PROGRAM

Trumpet Concerto in A-flat Major (1950)Soloist: Robert Bonner

> Violin Concerto in E Minor (1896)

Soloist: Adrián Barrera Ramos

Piano Concerto No. 3 in C Major, Op. 26 (1921)I. Andante-Allegro

Soloist: Yolanda Tapia Hernandez

INTERMISSION

Symphony No. 5 in E minor (1888)

- I. Andante-Allegro con anima
- II. Andante Cantabile con alcuna licenza
- III. Valse. Allegro moderato
- IV. Finale. Andante maestoso-Allegro vivace

Wednesday, February 12, 2014 GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

PROGRAM NOTES

Trumpet Concerto

Alexander Arutiunian (b. Yerevan, 1920; d. Yerevan, 2012)

Instrumentation: 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Horns, 2 Trumpets, 3 Trombones, Tuba, Timpani, Percussion, Harp, Strings and Solo Trumpet

Performance Time: 16 minutes

Alexander Arutiunian studied composition at the Komitas Conservatory in Yerevan (in what is now Armenia) and did not stray too far as he progressed in his career. In 1965, he began teaching music composition at the Yerevan Conservatory and was appointed to a professorship in 1977. Between his conservatory graduation in 1941 and his professorship, Arutiunian studied at the Moscow Conservatory in Litinksy. Between 1954 and 1990, he was the artistic director of the Armenian Philharmonic Society and was awarded many prizes, including a State Prize of the USSR in 1949 for his graduation work Kautat hayreinki masin. Arutiunian's early style closely resembles that of Aram Khachaturian (1903-1978).

Composed in 1950, Arutiunian's Trumpet Concerto has been internationally accepted into the solo trumpet repertoire. The heroic tone of the trumpet was highly desired in concertos of the baroque and classical periods. However, the instrument was not as valued in solo performance in the era after Hummel and Haydn. During the transformation to the valve B flat and C trumpets used today, there was very little interest in the virtuoso trumpet. After 1820, composers began to more fully explore the possibilities of the valve trumpet, a practice that continued in the twentieth century. The Arutiunian Trumpet Concerto features a variety of timbres, articulations, and styles, resulting in a fine virtuosic piece.

The concerto consists of three major sections played without pause. The Andante-Allegro begins with an exotic introduction from the soloist. As the Andante winds down, the strings make a drastic change to Allegro with striking rhythms and scales close to the heart of the Armenian composer. As exotic as the introduction, the slow sections of the piece have flowing melodies intertwined between the orchestra and solo trumpet. The timbre changes as the solo trumpet plays with a mute. This change, combined with a certain expressive freedom, allows for a restful feeling before a return to the initial tempo. Near the end of the piece, the soloist plays a notated cadenza that was composed by the first performer of the concerto, Timofei Dokschitzer.

~ Notes by Noelle Bauman

Violin Concerto

Julius Conus

(b. Moscow, 1869; d. Moscow, 1942)

Instrumentation: 3 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Horns, 2 Trumpets, 3 Trombones, Timpani, Strings and Solo Violin

Performance Time: Approximately 18 minutes

Born in Moscow in 1869 to French parents, Russian-French composer Julius Conus was best known in his lifetime as a virtuoso violinist and master teacher. As a young man he studied at the Moscow Conservatory under Sergey Taneyev and Anton Arensky. In 1888 he travelled to Paris to play in the Paris Opera Orchestra, and then continued on to the United States to perform for what is now the New York Philharmonic. In 1893 he returned to Moscow to teach at the Conservatory until 1901. It was there that he befriended renowned composer Sergei Rachmaninoff, who dedicated his Two Pieces for Violin and Piano, opus 6, to Conus.

Conus's most well-known work is the Violin Concerto in E minor, which was premiered in Moscow in 1898 when the composer was just 29 years old. Violin virtuoso Jascha Heifetz championed the concerto, including it in his regular concert repertoire and performing it all over the world. Aside from the concerto, Conus was not a prolific composer, writing primarily only pedagogical works and etudes for the violin. The Concerto in E minor is now a staple of advanced violin repertoire, studied by high-level students and performed by professionals.

The first movement, Allegro molto – andante espressivo, opens with a full orchestral introduction, with the first theme introduced by the French horns. The initial solo violin entrance is accompanied by long notes in the orchestra, giving the audience the impression of an introspective and improvisatory cadenza. This section seems to function as an introduction to the solo violin statement of the first theme that was previously introduced by the horns. The second theme is played by the orchestra in the relative key of G major before being repeated by the soloist. The coda of the first movement contains some of the most difficult technical passages for the violin in the piece, including double stops (playing notes on multiple strings simultaneously) and fast, technical passage work that spans the instrument.

The second movement, Adagio, begins without pause after the conclusion of the first. This movement opens with a beautiful romantic melody in the solo violin accompanied by a subdued wind section and soft strings. The melody quickly becomes agitated, requiring considerable technical ability from the solo violinist. The movement ends with an attacca orchestral transition into the third movement, Andante espressivo - Cadenza, which begins with an extensive and technically complicated cadenza by the solo violin. After a brief transitional passage, the orchestral accompaniment returns and introduces the Allegro subito coda of the piece. The concerto ends with fast and sweeping arpeggios in the solo violin, displaying the technical prowess necessary to perform this piece.

~ Notes by Julia Castellanos

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<u>Harp</u> Carly Swanson

Piano Concerto Andante-Allegro

Instrumentation: 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Horns, 2 Trumpets, 3 Trombones, Timpani, Percussion (bass drum, cymbals, castanets, tambourine),Strings and Solo Piano Performance Time: Approximately 10 minutes

Sergei Prokofiev's third piano concerto is considered one of the most popular works of the composer's prolific career. Prokofiev started sketches for the composition in 1913 and made further sketches in 1916 and 1917. It was not until 1921 that he eventually devoted himself to the work and finally completed it. He then journeyed to the United States in an attempt to make a name for himself. His travels brought him to Chicago where he met Frederick Stock, the conductor of the Chicago Symphony Orchestra. Maestro Stock thought the concerto was worth programming and the piece was premiered on December 16, 1921 with Prokofiev himself as soloist. The work was not well received at its premiere, mostly due to Prokofiev's unique compositional style, which to some came off as unmannered. He also faced competition from his compatriot, Sergei Rachmaninoff, whose piano concertos were very popular with their flowing melodies and more traditional style. It was not until a year later that the third concerto began to gain recognition when Prokofiev's friend, Serge Koussevitzky, revived it for a performance in Paris.

As concertos go, the work is scored for a relatively large orchestra, but because of the dense nature of the solo piano part, the orchestration is appropriate and effective. The movement begins with an ominous clarinet solo outlining a recurring theme that will appear periodically throughout the entire movement. The clarinet is eventually joined by the violins, who begin a sweeping accelerando that introduces the soloist, who enters with a boisterous melody and establishes the character that is present for the majority of the movement. While the mood is relatively the same throughout, Prokofiev managed to incorporate different stylistic techniques such as the insertion of sporadic lush melodies and the inclusion of sections that exhibit a sarcastic and somewhat lackadaisical quality. The movement concludes with a coda that features impressive flourishes in the piano before a climactic ascending scale that ends in unison with the orchestra, fittingly on a C.

Symphony No. 5

Instrumentation: 3 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Horns, 2 Trumpets, 3 Trombones, Tuba, Timpani, and Strings **Performance Time:** Approximately 45 minutes

Pyotr Ilych Tchaikovsky (1840-1893) is one of the most recognized and beloved "classical music" composers. More specifically, he is an icon of romantic Russian music. The incredible range of emotions that Tchaikovsky expresses in his compositions makes him one of the most intense and passionate composers represented in standard repertoire. In fact, many soundtrack composers have "borrowed" Tchaikovsky moments for modern movie love scenes.

The Fifth Symphony was written in 1888. After its premiere the same year, the work was not an immediate triumph. Though Tchaikovsky's close circle of colleagues praised the composition, the critics were not so kind, fueling the composer's ever-present insecurities. It was not until after an 1889 Hamburg performance that Tchaikovsky asserted his new symphony was a success. In a letter to his close friend Vassily Davidov on March 5, he stated: " ... the concert at Hamburg has taken place, and I may congratulate myself on a great success. The Fifth Symphony was magnificently played, and I like it far better now, after having held a bad opinion of it for some time. Unfortunately the Russian Press continues to ignore me...."

Tchaikovsky's style blends Western compositional technique with elements of Russian folk influence, seen most clearly in his extensive use of Russian themes and songs. Gerald Abraham points out that the theme of the fourth movement is a direct quotation of Glinka's *Life of the Tsar.* Tchaikovsky trained at the Saint Petersburg Conservatory and this symphony wonderfully illuminates some trends of nineteenth century art music, such as the elegant manners of the waltz-like third movement presented in a newly emotional way. The explosive and dramatic personality of the composer is reflected in the huge palette of orchestral colors used, exaggerated dynamic changes, and expansive climaxes found throughout.

The work follows the standard symphony structure with an allegro first movement, a slower second movement, a dance-like third, and a thrilling finale. In Tchaikovsky's previous Fourth Symphony (completed a full decade before), the composer included a "fate motto" at the beginning that reappears again in the finale. He does this again in the Fifth Symphony, with a different, more personal motive that proves to be cyclic. This time, the haunting theme presented at the very beginning in the clarinets reappears in various disguises in all of the other movements, tying the entire work together in what may be a personal programmatic statement.

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<u>Clarinet</u>

Emily Kerski, *Principal* Mando Ramirez

Sergei Prokofiev (b. Donetsk Oblast, 1891; d. Moscow, 1953)

~ Notes by Thomas Holdener

Pyotr Ilych Tchaikovsky (b. Votkinsk, 1840, d. St. Petersburg, 1893)

~ Notes by Juan Guillermo Mireles Morales

Robert Bonner, a native Texan, is an avid free-lance trumpeter and chamber musician. As a chamber musician, Mr. Bonner was a member of the Lubbock Symphony Educational Brass Quintet, the West Texas Brass and was an artist in residence at the Banff Centre in 2012. Mr. Bonner has also performed with the National Repertoire Orchestra and Roundtop Festival Orchestra. Recently, he was a semi-finalist for The United States Army Band: Pershing's Own and the West Point Academy Band.

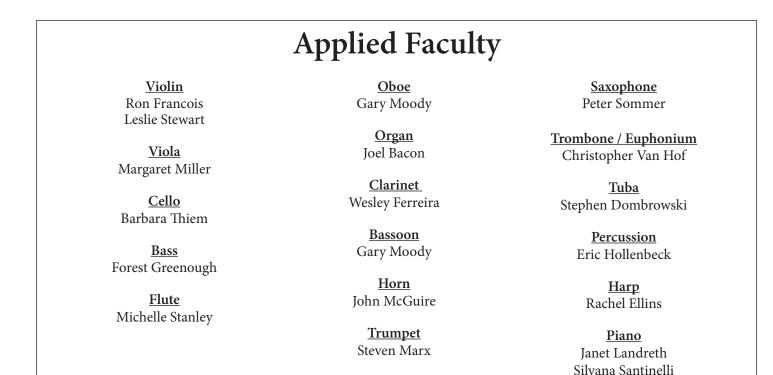
Mr. Bonner holds a bachelor's degree from Texas Tech University in Music Education, where he studied with Will Strieder and Max Matzen. Robert is currently working toward his master's degree in trumpet performance, and studies with Dr. Steven Marx.

Adrian Barrera Ramos is Master of Music student in violin performance at Colorado State University, where he studies with Dr. Ron Francois and is part of the Pluto Graduate String Quartet. He was born in México City and began his violin studies at an early age. He has won many international competitions, both as soloist and as part of the Duo Barrera, including the European Piano Teachers Association Rassegna Musicale, the Festival Internacional de Aguascalientes de Música International Competition, the Premio Internazionale di Musica Gran Premio della Calabria, and the Estate Violin Competition of the Escuela de Música de la Universidad de Guanajuato.

Mr. Barrera Ramos holds a bachelor's degree from the Conservatorio de Música y Artes de Celaya and has performed as soloist, concertmaster and/or section player with the Orquesta Sinfónica Infantil de México, Orquesta Sinfónica Juvenil, Silvestre Revueltas, Orquesta Filarmónica del Estado de Querétaro, Orquesta Sinfónica de la Universidad de Guanajuato, and the Camerata Santiago de Querétaro.

Yolanda Tapia is working toward her Master of Music in Collaborative Piano at Colorado State University. She studies with Dr. Silvana Santinelli. Originally from Xalapa, Mexico, she has been finalist of the IV and V edition of the international piano competition Maria Clara Cullel in San Jose, Costa Rica, winner of the Concerto Competition of the Xalapa Symphony Orchestra in 2009, and second prize winner in the 2013 CSU Concerto Competition. She was a recipient of the Manuel M. Ponce prize for best chamber music group at the Chamber Music Festival in Aguascalientes, Mexico in 2011.

Ms. Tapia is a recipient of a 2012 Fulbright Scholarship for graduate studies in the United States. She has been invited to participate at the Academie Musicale de Morges in Switzerland, the San Miguel de Allende Chamber Music Festival, and the Orvieto Musica Festival in Italy. Professionally, she worked for four years as a collaborative pianist at the Institute of Music of Veracruz State.





Wes Kenney is now in his eleventh 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 later this spring, Bruckner Symphony No. 5. Last April he was named Music Director of the Denver Young Artists Orchestra, the premiere youth orchestra in Colorado and will take that orchestra on a European tour in June 2014.

Mr. Kenney is also currently in his eleventh season as Music Director of the 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 in November 2009 that year's 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 March 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. He has appeared in the past three seasons with the Lafayette (IN) Symphony, Alabama All-State, the Symphony of Southeast Texas, the Vallejo (CA) Symphony and the New Mexico All-State Orchestra. Prior to that, Maestro Kenney has guest conducted at the Edinburgh Festival in Edinburgh, Scotland, the Buffalo Philharmonic, returned to the New Mexico Symphony for tours and performances of *The Nutcracker* and had debuts with the Williamsburg Symphonia (VA), and the Acadiana Symphony (LA). In six seasons as the Virginia Symphony's Associate Conductor, Mr. Kenney appeared more than 350 times with that orchestra. Awarded the prestigious Carmen Dragon Conducting Prize in 1992, Wes Kenney served as Music Director of the Oakland Youth Orchestra for five seasons.

Mr. Kenney has also enjoyed success directing from the orchestra pit for opera, ballet, and musical theater. During the 2013-14 Season he will conduct productions of The Ballad of Baby Doe, Patience, Cendrillon, and Turandot. He has conducted for 45 productions ranging from Don Giovanni to Sweeney Todd since his arrival in Colorado.

Mr. Kenney is also in demand as a conducting pedagogue. Last fall he taught alongside Jorge Mester in a Conductors Guild sponsored workshop at CSU. In the summer of 2011 he was a guest lecturer at the Conductor's Institute held at Bard College in upstate New York, teaching alongside founder 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.