

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

2/25 • Organ Recital Hall • 7:30 p.m.

event calendar • e-newsletter registration

www.uca.colostate.edu

General information: (970) 491-5529

Tickets: (970) 491-ARTS (2787)

www.CSUArtsTickets.com



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Meet Me at the UCA 5th Anniversary

UNIVERSITY SYMPHONY ORCHESTRA CONCERTO COMPETITION FINALS

STAR SEARCH COMES TO CSU

WES KENNEY, CONDUCTOR

PROGRAM

Alexander Arutiunian *Trumpet Concerto in A-flat Major*
(1920-2012) (1950)

Soloist: Robert Bonner

Julius Conus *Violin Concerto in E Minor*
(1869-1942) (1896)

Soloist: Adrián Barrera Ramos

Sergei Prokofiev *Piano Concerto No. 3 in C Major, Op. 26*
(1891-1953) (1921)

I. *Andante-Allegro*

Soloist: Yolanda Tapia Hernandez

INTERMISSION

Pyotr Ilyich Tchaikovsky *Symphony No. 5 in E minor*
(1840-1893) (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

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For information on how you can become a Friends of the UCA member, please contact:
Carrie Care at (970) 491-5891 or at Carrie.Care@colostate.edu

CSU Symphony Orchestra

Wes Kenney, Director and Conductor

First Violin

Francisco Barradas, *Concertmaster*
Julia Castellanos, *Asst. Concertmaster*
Adrian Barrera
Elizabeth Furiuye
Esther So
Laurel Lynch
Lily Lu
Nikki Fassold
Royston Hunget

Second Violin

Emily Liu, *Principal*
Allison Rickel, *Asst. Principal*
Anna Marie Engelhard
Clark Kim
David Hinson
Erin Dunn
Josh Steinbecker
Kadi Horn
Kadin Kostelic
Lydia Oates
Olivia Trinko
Rachel Huether
Tyler Adamthwaite

Viola

Chealsea Bernhardt, *Principal*
Katie Chase, *Asst. Principal*
Cheryl Hite
Jayme Cole
Kyle Caulkins
Megan Brooks

Cello

Guillermo Mireles, *Principal*
Tom Holdener, *Asst. Principal*
David Bayless
Emily Stewart
Eric Sorensen
Jaclyn Rising
Jessie Salas
Karsten Lockwood
Lauren Wearsch
Marlee Johnson
Michelle Sieck
Savannah Jaska

Bass

Erik Deines, *Principal*
Drew Miller, *Asst. Principal*
Alexis Messnick
Crystal Pelham
Josh Engler
Zach Bush

Flute

Sierra Hayden, *Principal*
Alison Sale
Alina Osika, Piccolo

Oboe

Ryan Rosete, *Principal*
Stephany Rhodes

Clarinet

Emily Kerski, *Principal*
Mando Ramirez

Bassoon

Leroy Gonzalez, *Co-Principal*
Mark Thompson, *Co-Principal*

Horn

Travis Howell, *Principal*
Rachel Artley, *Asst. Principal*
A.J. Williams
Christie Bass
Noelle Bauman

Trumpet

Robert Bonner, *Principal*
Ian Schmid, *Asst. Principal*
Chris Westphal

Trombone

Jesse Sylvester, *Principal*
Alex O’Leary
Blaine Lemanski

Tuba

Justin Frank

Percussion

Andrew Lynge, *Principal*
Anthony Lederhos
John Meriwether
Natasha Miller
Peter Hirschhorn

Harp

Carly Swanson

Piano Concerto

Andante-Allegro

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

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.

~ *Notes by Thomas Holdener*

Symphony No. 5

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

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.

~ *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.

Applied Faculty		
<u>Violin</u> Ron Francois Leslie Stewart	<u>Oboe</u> Gary Moody	<u>Saxophone</u> Peter Sommer
<u>Viola</u> Margaret Miller	<u>Organ</u> Joel Bacon	<u>Trombone / Euphonium</u> Christopher Van Hof
<u>Cello</u> Barbara Thiem	<u>Clarinet</u> Wesley Ferreira	<u>Tuba</u> Stephen Dombrowski
<u>Bass</u> Forest Greenough	<u>Bassoon</u> Gary Moody	<u>Percussion</u> Eric Hollenbeck
<u>Flute</u> Michelle Stanley	<u>Horn</u> John McGuire	<u>Harp</u> Rachel Ellins
	<u>Trumpet</u> Steven Marx	<u>Piano</u> Janet Landreth Silvana Santinelli



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.