

ORGAN RECITAL HALL / UNIVERSITY CENTER FOR THE ARTS

DECEMBER 3 / 7:30 P.M.

CSU CONCERT ORCHESTRA

LESLIE **STEWART**
CONDUCTOR



Colorado State University

SCHOOL OF MUSIC, THEATRE AND DANCE

TONIGHT'S PROGRAM

“WATER MUSIC”

Overture to “Water Music” Suite No. 1 in F Major / GEORGE FREDERIC HANDEL
(1685-1759)

Concerto for French Horn in E-Flat / CHRISTOPH FORSTER (1693-1745)

Con discretione

Adagio

Allegro

John McGuire, soloist

INTERMISSION

Water Music / GEORG PHILIPP TELEMANN (1681-1767)

Overture

Sarabande (The Sleeping Thetis)

Bouree (Thetis Awakening)

Loure (Neptune in Love)

Gavotte (Playing Naiadis)

Harlequinade (The Joking Triton)

Tempest (The Stormy Aeolus)

Menuet (The Pleasant Zephir)

Gigue (Ebb and Flow)

Canarie (The Merry Boat People)

Jeremy Cuebas, student conductor

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PROGRAM NOTES

Water Music George Frideric Handel (1685–1759)

“...This concert was composed expressly for the occasion by the famous Handel, native of Halle, and first composer of the King’s music. It was so strongly approved by His Majesty that he commanded it to be repeated, once before and once after supper, although it took an hour for each performance...”

—Frideric Bonnet, Brandenburg envoy to the English court, 19 July 1717

Imagine being a bystander on a London embankment that warm evening of July 17, 1717. The River Thames, normally home to commercial ships and small rigs crossing to and fro on business, is now crowded with every kind of boat and spectator as the King’s barge floats by on the rising tide. Close behind follows another barge, on whose deck an orchestra of fifty musicians plays gaily. Strains of the music reach your ears; you distinguish the clear call of horns and ringing trumpets, oboes, bassoons, flutes and mellow recorders, and even the silvery whisper of violins and basses weaving through the night air. King George I and his party take their ease to the music and the sight of numberless glowing lanterns bobbing and reflecting from every vessel upon the water. The jovial atmosphere of the evening has disposed everyone to view this foreign king a bit more kindly, even if he does refuse to speak English and seems to prefer his native Germany to his new British domain. After all, he has just provided Londoners with a spectacle they will not soon forget—and he has excellent taste in music.

In the years leading up to the 1700s, the English nobility commonly hosted water parties similar to this one, but never on quite so grand a scale. King George I was aware that, despite his status, he was a foreigner and the rifts between him and his immediate family made him unpopular with his new people, so he decided to put on a “small” display in an effort to sway the affections of the populace. Hired and funded by Baron Kielmansegge (a “great Encourager of the Arts and Sciences,” whose wife also happened to be the king’s favorite mistress), Handel was provided with the means to create a piece of lavish scope and orchestration. The royal party embarked at eight o’clock in the evening, enjoyed a lavish meal at a chalet in Chelsea, and then began their return journey at one o’clock in the morning. The music was clearly the central event and was immediately successful, as marked by the king’s requests for multiple repeats.

Alongside his *Music for the Royal Fireworks*, Handel’s *Water Music* reflects the peak of his orchestral career. Intricate contrasts between melodic lines and inner parts suggest to the listener that Handel must have composed it with great enjoyment. He had the freedom to play with a variety of instruments and timbres. In order for the work to be performed outside and to be audible across water, Handel brought together an unusual combination of woodwinds, brass, and strings. Harpsichord and timpani, two foundational elements of orchestral music at the time, may also have been present, but scholars cannot confirm this. Handel’s efforts resulted in music of extraordinary spirit and delicacy, with rises of enthusiastic energy gracefully punctuated by more inward, meditative movements.

Although the original score is lost, earliest publications of the composition suggest that Handel structured the *Water Music* as a large-scale suite of self-contained movements, whose order and number could be tailored to fit any occasion. In addition to composing new material, he most likely drew from a pool of previously-composed pieces that he reshaped to fit the context of key and instrumentation. In this way, he incorporated many colorful stylistic dance forms alongside expected aristocratic concerto forms in a tasteful acknowledgement to both his audiences, the nobility who had hired him and the common people who would flock to listen as well. The order

in which the movements were played that first evening is unknown, but publishers have come to group them in three shorter suites by instrumentation and key. Each movement has its own character, from merry hornpipe (a nod to English seafarers) to courtly minuet, but all display the playful refinement of harmony and rhythm we so closely associate with Handel.

—Program note by Natalie Simpson

Horn Concerto in E-flat major Christoph Förster (1693–1745)

German composer Christoph Förster was born November, 30 1693 in Thuringia, Germany. The composer's studies began with organist Johann Philipp Pitzer. He then went on to study composition with Johann David Heinichen in Weissenfels. As a performer, Förster was a violinist with the Merseburg Court Orchestra, where he was eventually appointed Konzertmeister. In 1741, the music director was hired to provide music for the birthday of Prince Friedrich Anton of Schwarzburg-Rudolstadt. Förster left an impression, and in 1743 was hired as Assistant Music Director under Kapellmeister Johann Graf, who was nearing the end of his life. After the Graf's death, Förster became Kappelmeister of Rudolstadt in 1745, but died within weeks of his appointment. Förster was a greatly respected composer of church music who composed more than three hundred pieces by 1732. Unfortunately, the composer had a habit of signing his manuscripts with only his last name. Without a distinguishing first name, much of the authorship is up for dispute.

Förster's *Horn Concerto in E-Flat Major* was written in three-movements. Original instrumentation includes horn, violin (I & II), viola, and continuo. Although Förster wrote the concerto in late Baroque era, there are elements that show signs of the upcoming galant style, especially Förster's eloquent melodies and a straightforward harmonic structure. At the time Förster was composing, song-like melodies were becoming fashionable, especially after the complexity of the Baroque era. There is no better example of this than in the second movement of his horn concerto, where the soloist plays an opera-like melody above the ensemble.

The tempo in the first movement is marked *con discrezione*, which translates to “with discretion.” The movement alternates sections between soloist and a ritornello (recurring) ensemble passage. The second movement is an Adagio written in a minor key. After a brief opening phrase from the ensemble, the horn enters. In contrast with the first movement, the soloist now has an opportunity to showcase his or her ability to perform lyrical melodies, and to showcase the range of the instrument. The finale, Allegro, is also written in ritornello form, similar to the first movement. Here the horn performs acrobatically through a series of leaps and articulations, demonstrating the soloist's endurance and technical facility.

—Program note by Omar Calixto

Water Music (Wassermusik) Georg Phillip Telemann (1681–1767)

On April 6, 1723, German composer George Philipp Telemann premiered his *Wasser-Ouverture* on the centennial celebration of the Hamburg Admiralty. This organization was in charge of all naval concerns of the city, including the protection of its merchant vessels from pirates. The suite was used as an introduction to *Unschätzbarer Vorwurf erkenntlicher Sinnen*, another Telemann's work. One person who attended the anniversary festivities expressed his experience at the

performance of Telemann's music:

The large hall of the Niederbaumhaus was beautifully decorated, a dinner well prepared, a stage erected and hung with tapestries for the vocal and instrumental musicians, and a lieutenant with petty officers and forty grenadiers placed on guard before the house. In front of the tree lay the admiralty yacht, which fired its cannons during toasts.

All of the ships present were decked out in their finest with pennants and flags, and those ships with cannons boldly let themselves be heard. During the dinner, Herr Telemann performed a very pleasant piece of music and, separately, an excellent serenata for which the popular Herr Professor Michel Richey had written exceptionally beautiful verses.

That Telemann was commissioned to write this work is not surprising, considering he had received an offer from the city-state of Hamburg in 1721 to succeed Joachim Gerstenbüttel as Kantor of the *Johanneum Lateinschule* and musical director of the city's five main churches. He became the most important and productive German composer of the first half of the eighteenth century.

Telemann's music serves as a bridge between late Baroque and early Classical style. Even though he was born in Magdeburg, he lived most part of his life in Hamburg, where he died after contributing enormously to the musical life and education of the city. The time he lived in Hamburg was the best of his career and he was involved in many activities. As musical director, he had to compose and direct cantatas, passions, and oratorios for every Sunday, as well as festivals, and instrumental music for the different civic celebrations that the city hosted. As Kantor, he taught singing lessons, music history, and theory lessons to schoolboys, while simultaneously writing a significant number of operas as music director of the Hamburg Opera.

The suite in C major has received wide disagreement over its title. It has been described in different sources as *Wasser-Ouverture*, *Hamburger Ebb und Fluth*, and *Overture in 7 parts which represents the water with its divinities and sea commerce*, though none of them in particular was approved by Telemann. **Water Music** was first written for two oboes, bassoon, strings, two violins, viola, and violoncello, and basso continuo. It has ten movements, and each of them represents a deity related to the sea: Thetis, a nymph-goddess of the sea and mother of Achilles; Neptune, ruler of the sea; his son, the merman Triton, who trumpets on his conch shell; the Naiads, spirits of the water, springs, lakes, and rivers; Aeolus, king of the winds; and Zephyr, the west wind. The overture lacks a characteristic title, but Telemann represents the "calm, surging, and agitation of the sea." Even though the rest of the suite's movement titles are unusual and rich with metaphors, Telemann set them as familiar types of dances. Musically, the suite is unique for its quality of invention and diversity of instrumental color.

This work, along with the *Ouverture Burlesque de Quixotte*, seems to have been the most widely disseminated overture-suite Telemann left unpublished. Both survive in at least eight eighteenth-century manuscripts, an especially large number for music of the time.

—Program note by Rosa Alicia Cole Avendaño

JEREMY CUEBAS is earning a Masters degree in Orchestral Conducting with Wes Kenney at Colorado State University. He studied previously with Robert Quebbeman and Christopher Kelts at Missouri State University where earned his Bachelors degree in Music Theory and Composition. Jeremy has attended the Bard Conductors Institute and the CU Boulder Orchestral Conducting Symposium where he had the privilege to work closely with conductors such as Harold Farberman, Lawrence Golan, Apo Hsu, Gianmaria Griglio, Guillermo Figueroa, Eduardo Navega, Gary Lewis and Larry Livingston. Jeremy is currently the Resident Conductor of CSU's New Music Ensemble, Assistant Conductor of Loveland Opera Theater, and the Graduate Assistant for CSU Orchestras. He recently co-conducted the Zion Festival Orchestra in celebration of the 500th Anniversary of the Protestant Reformation at Zion Lutheran Church in Loveland. It is his honor to conduct the CSU Concert Orchestra for the second time in tonight's performance

JOHN MCGUIRE serves as Assistant Professor of Horn and Coordinator of the Brass Area at CSU. As a soloist, he was awarded the title Yamaha Young Artist, has been a finalist in the American Horn Competition, has won several regional solo competitions and has appeared as a guest artist at many workshops, festivals and schools across the United States. Currently playing Third Horn with the Ft. Collins Symphony, he has previously performed with the Dallas Symphony, Dallas Opera, Fort Worth Symphony, New World Symphony, Civic Orchestra of Chicago, Illinois Symphony Orchestra and the Florida West Coast Symphony. Prior to his appointment at CSU, he taught at the University of Alabama, Mississippi State University, Appalachian State University, Texas Women's University, the Music Institute of Chicago, and Florida A&M University. Dr. McGuire received his Doctorate of Musical Arts and Bachelor of Music Performance degrees from the University of Alabama. He also earned his Masters degree in Music Performance from Florida State University and a Performer's Certificate from the Chicago College of Performing Arts at Roosevelt University.

LESLIE STEWART was named Conductor of the Concert Orchestra at Colorado State University in 2012. She has been Music Director of the Health & Wellness Community Orchestra (a collaboration of Front Range Community College and UC Health) since it was founded in 2008. In 2013 she honored with the "Outstanding Service Award" by the CSU College of Liberal Arts for her work with this ensemble. Previous academic posts include Old Dominion University where she served as Assistant Professor of Violin and Director of Orchestral Activities beginning in 2000 and received the "Most Inspirational Faculty Member" awards from the College of Arts and Letters in 2006. She has also served on the faculties of Christopher Newport University and the Governor's School for the Arts (both in Virginia), Chowan College in North Carolina and Dominican College of San Rafael in California. An active guest conductor and clinician, she has worked with numerous youth symphonies, honor orchestras, and community symphonies throughout the United States, as well as in Germany, Scotland, and Brazil. In February, 2018 she will guest conduct the Advanced High School Honor Orchestra for Denver Public School District. A graduate of Interlochen Arts Academy, Ms. Stewart holds Bachelor and Master degrees in Music Performance from the University of Southern California.

CSU CONCERT ORCHESTRA

Leslie Stewart, Conductor

FIRST VIOLIN

Tony Swope, Co-Concertmaster
Sara Upson, Co-Concertmaster
Casey Lee
Keely Morton
Samantha Howe

SECOND VIOLIN

Alex Keenan, Principal
Rachel Giallella, Assistant Principal
Dominique Boggs
Sang Dao
Chena Williams

VIOLA

Madison Widick, Principal
Jeremy Cuebas, Assistant Principal*

CELLO

Addison Phillips, Principal
Sam La Fleur, Assistant Principal
Dalton Reilly
Katherine Millman

BASS

Paige Langley, Co-Principal
Amber Sheeran, Co-Principal
Natalie Burke, Co-Assistant Principal
Ben Krueger, Co-Assistant Principal

FLUTE

Tony Swope, Principal
Julia Kallis*

OBOE

Kyle Howe, Principal*
Tatiana Stoecker*

BASSOON

Naomi Davis*

HARPSICHORD

Heather Watson*

LIBRARIAN

Jeremy Cuebas

*denotes Guest Artist

U P C O M I N G P E R F O R M A N C E S

MUSIC PERFORMANCES

Jazz Combos Concert	December 4, 7:30 p.m.	GCH, UCA
Graduate String Trio Recital	December 4, 7:30 p.m.	ORH, UCA
Violin Studio Recital / FREE	December 5, 6, 7:30 p.m.	ORH, UCA
Keyboard Area Recital / FREE	December 7, 7:30 p.m.	ORH, UCA
Symphonic Band Concert	December 7, 7:30 p.m.	GCH, UCA
Wind Symphony Concert	December 8, 7:30 p.m.	GCH, UCA
CSU Honor Band Festival Concert	December 9, 2 p.m.	GCH, UCA
Baroque and Beyond/Concerto Grossos by Locatelli and Bloch	March 4, 7:30 p.m.	GCH, UCA
The Czech Connection/ Music by Mozart, Stamitz and Janacek	April 29, 7:30 p.m.	GCH, UCA

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Fall Dance Capstone Concert	December 9, 2 p.m.	UDT, UCA

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Freshman Theatre Project / FREE	December, TBD	ST, UCA
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