

## UPCOMING EVENTS

### All-Choral Concert

5/3 • Griffin Concert Hall • 7:30 pm

### Dance Major Capstone Concert I

5/3 • University Dance Theatre • 8:00 pm

5/4 • University Dance Theatre • 2:00 pm & 8:00 pm

### Wind Ensemble Concert

Homecoming With CSU Faculty Janet Landreth, Piano

5/3 • Griffin Concert Hall • 7:30 pm

### Dance Major Capstone Concert II

5/10 • University Dance Theatre • 8:00 pm

5/11 • University Dance Theatre • 2:00 pm & 8:00 pm

### Virtuoso Series Concert

With CSU Faculty Ilya Sinaisky, *Piano*

5/6 • Griffin Concert Hall • 7:30 pm

### Piano Studio Recital

5/8 • Organ Recital Hall • 7:30 pm

### Woodwinds Studio Recital

5/9 • Organ Recital Hall • 7:30 pm

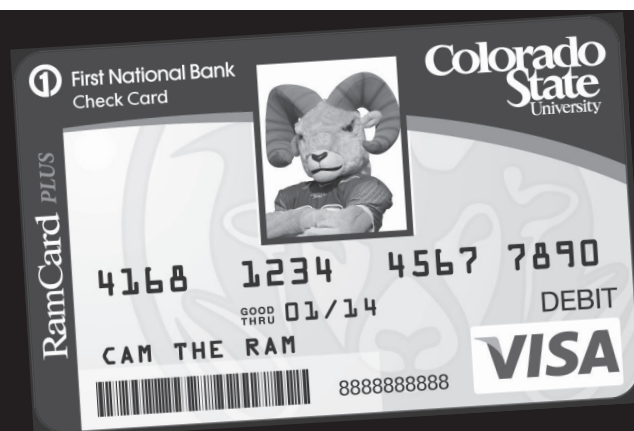
### Violin Studio Recital

5/9,10 • Organ Recital Hall • 7:30 pm

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## CSU SYMPHONY

Wes Kenney, Director

With CSU Faculty Barbara Thiem, *Cello*

### THE SYMPHONY SHOWS OFF

James David  
(b. 1978)

*Lascaux* (2013)  
World Premiere

P.I. Tchaikovsky  
(1840-1893)

*Variations on a Rococo Theme  
for Orchestra and Cello, Op. 33*(1876)

Ms. Thiem

INTERMISSION

B. Bartok  
(1881-1945)

*Concerto for Orchestra* (1943)

- Introduzione*
- Giuoco Delle Coppie (Game of Pairs)*
- Elegia*
- Intermezzo Interotto*
- Finale*

Tuesday, April 30, 2013 - 7:30 pm

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Thursday, April 18, Center for Biomedical Research in Music, UCA

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PROGRAM NOTES

Lascaux

The cave paintings of Lascaux, France rank among the most significant works of prehistoric art. For me, they represent a conflicted sense of both the power of artistic expression and the fragility of humanity. It was my hope to present my reactions to these works honestly in my symphonic poem “Lascaux” for large orchestra. The work revolves around three ideas: a simple ostinato first heard in the harp, a solo violin melody, and an English horn melody. The ostinato represents the curves of the cave itself: supple and susceptible to change. The solo violin is a solitary female figure that is contrasted by the halting English horn’s awkward adolescent male character. These melodies are caught up in the sweeping rhythms of the herd that dominate the second half of the piece. Here the ostinato is transformed to become the powerful herds represented in the paintings. Ultimately, these three elements are brought harmoniously together in the resonant and forceful conclusion of the work.

— Notes by the composer

*Variations on a Rococo Theme* for cello and orchestra represents the apex of the nineteenth century romantic virtuoso style, even though it makes reference to another art period: The Rococo. This mid-eighteenth century trend featured a manneristic style appearing as a new set of ideas and concepts in opposition to the extravagant counterpoint of the Baroque era.

The work starts with no soloist and the principal theme — the one that presents the Rococo characteristics—is presented by the orchestra alone. The cellist enters with the first variation, presenting the theme in triplets. At each new variation, the original idea is altered using all kind of resources: different orchestral colors, changes of rhythms and changes of keys, enabling the composer to make extensive use of the instrumental possibilities of the cello.

This piece was heavily edited by Wilhelm Fitzenhagen, the cellist who premiered it in 1877. In fact, until midway through the twentieth century, Fitzenhagen’s edition was the only one readily available. He rearranged the order of the variations and added some solo cadenzas. This version is the one that is still more often performed, because it allows greater showcasing of the soloist. While some reports tell us that Tchaikovsky disagreed with this version, many cellists find that it perfectly fits the customs of its time.

Sadly, Tchaikovsky died before he could finish a concerto for cello and orchestra that he was planning. Nevertheless, though he only wrote concertos for piano and violin, the cello occupies a privileged place, being part of the selected instruments for which Tchaikovsky wrote concertante pieces.

Concerto for Orchestra

Bartok’s *Concerto for Orchestra* is considered by many to be one of the greatest orchestral achievements of the 20th century. Bela Bartok was a Hungarian born pianist, teacher, composer, and the father of western ethnomusicology. Even though Bartok made his living while in Hungary teaching and performing, he is now better known for his compositions. He spent much of his time researching Hungarian, Romanian, Bulgarian, and Slovak folk music. Bartok loved the spirit and people of his native Hungary and would voyage out into the Hungarian countryside to record the folk melodies of peasant bands and singers, which he would then notate, arrange, and use as thematic material in his own compositions.

Unfortunately, Bartok’s ethnomusicological efforts and his modern composing style made for a meager living in the 1930s. When the National Socialist party began to take over political power in Hungary, things became even worse





**Wes Kenney** is celebrating his tenth 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, and next year the Bartok Concerto for Orchestra.

Mr. Kenney is also currently in his tenth season as Music Director of the fully professional 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 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 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 with orchestras both nationally and internationally including Europe and Asia. He has also given orchestra clinics in all corners of Colorado as well as being sought after for sessions at the Colorado Music Educators Association Conference. He is a former president of the Conductors Guild and serves currently on their advisory board.

## Applied Faculty

### Violin

Ron Francois  
Leslie Stewart

### Viola

Margaret Miller

### Cello

Barbara Thiem

### Bass

Forest Greenough

### Flute

Michelle Stanley

### Oboe

Gary Moody

### Organ

Joel Bacon

### Clarinet

Wesley Ferreira

### Bassoon

Gary Moody

### Horn

John McGuire

### Trumpet

Steven Marx

### Saxophone

Peter Sommer

### Trombone

Greg Harper

### Tuba

Robert Brewer

### Percussion

Eric Hollenbeck

### Harp

Rachel Ellins

### Piano

Janet Landreth  
Silvana Santinelli  
Ilya Sinaisky

for the struggling composer. Regardless of his dire financial situation, and his ire for the growing political power, he decided to stay in Hungary for his mother’s sake, but upon her passing in 1939, he did not waste much time moving his family to the United States, arriving in New York during the fall of 1940. In America he faced more troubles: a public that was not interested in his music and the early stages of leukemia, which would kill him soon after the war. Bartok found work at Columbia University researching Yugoslavian folk music, but he was all but sure that his career as a composer had ended.

Luckily for Bartok, and us, this was not the case. In 1943 two Hungarian friends, conductor Fritz Reiner and violinist Joseph Szigeti, had a plan to help the now hospitalized composer. They went to the conductor of the Boston Symphony Orchestra Serge Koussevitzky, who had started a foundation dedicated to his late wife that commissioned composers to write modern orchestral works, and asked Koussevitzky to commission a work from Bartok. Koussevitzky agreed but was warned that Bartok was a prideful man and would not take anything that even resembled charity. Koussevitzky visited Bartok in the hospital with a \$1000 check and an offer for a new symphonic work with the promise that it would be premiered by the BSO. The 87-pound Bartok was now deep in the throes of his leukemia and he declined the offer, as he did not believe he could deliver the new work. Nevertheless, Koussevitzky left the money at Bartok’s bedside stating that the foundation had to pay half the money to secure the commission and half when it had been completed and that they were willing to assume the risk. Bartok needed the money and once again took up the pen and finished his composition in an astonishing two months. The premiere of the piece was a triumphant success and many new commissions for Bartok began to surface, lifting the spirits of the downtrodden composer.

The *Concerto for Orchestra* has five movements and is set up in one of Bartok’s favorite patterns, the palindrome or arch form that can be represented by the letters, ABCBA. The two outside movements are fast and powerful, while the two surrounding the inner movement are intermezzos or short diversions, with the middle movement serving as the weighty core of the work.

“Andante non Troppo – Allegro Vivace” begins with a long introduction but then moves into a fierce allegro that is full of fugal sections. “Giuoco delle coppie” or Game of Pairs is a series of five distinct themes that jump around to different pairs of instruments. Each pair of instruments is separated by a different interval: bassoons at a minor sixth, oboes at a minor third, clarinets in minor sevenths, flutes in perfect fifths, and finally muted trumpets in major seconds. The “game” is then broken by a brass chorale, but each pair returns with an added instrument. The mysterious and haunting “Elegy” contains themes from the introduction of the first movement, as well as elements of Bartok’s signature “night music,” which uses dissonant harmonies and lonely melodies to convey the eeriness of night. “Intermezzo Interrotto” means interlude interrupted, but what is the interruption? The movement is a gentle and simple pastorale-like a song, but in the middle the movement is “interrupted “ by the clarinet theme that seems a bit too simple as it jauntily moves down a scale. This is followed by musical “raspberries” in the trumpets. The theme moves around the orchestra with more rude sounds coming from the trumpets and trombones, but soon moves back to the gentleness presented at the beginning of the movement. According to the late conductor Antal Dorati, a Bartok student, the interruption was a parody of Shostakovich’s crescendo theme from the first movement of his Seventh Symphony, the “Leningrad.” The symphony was getting a great deal of attention and praise in America due to the nation’s alliance with Russia. In Dorati’s tale, Bartok thought that the theme was bland and was not deserving of the praise that many people were giving it and, in his own words, “... I gave vent to my anger.” The Finale is an assertion of life and heroic achievement, proclaiming that creativity cannot be crushed or silenced.

— Notes by Tony Whitehead, adapted from NY Philharmonic (February 2013)

# CSU Symphony Orchestra

Wes Kenney, Director and Conductor

## Violin I

Hannah Barnes, *Concert Master*  
Francisco Barradas, *Asst. Concertmaster*  
Lydia Demi-Smith  
Nicole Fassold  
Royston Hunget  
Rachael Napper  
Lydia Oates  
Alli Rickel  
Esther So

## Violin II

Elizabeth Furuiye, *Principal*  
Katelyn Eldridge, *Asst. Principal*  
Jayme Cole  
Melissa Gross  
Isabella Solman  
Rachel Huether  
David Hinson  
Olivia Trinko  
Elizabeth Vega

## Viola

Chealsea Bernhardt, *Principal*  
Chris Huang, *Asst. Principal*  
Maggie Babb  
Megan Brooks  
Kyle Caulkins  
Katie Chase  
Andrew Zbryk

## Cello

Juan Mireles, *Principal*  
Kenny Martin, *Asst. Principal*  
Brighton Bledowski  
David Bayless  
Kayla Hayes  
Maddie Hayes  
Justin Kattnig  
Jessie Salas  
Michelle Sieck  
Emily Stewart

## Bass

Kenny Jones, *Principal*  
Zach Bush  
Kaitlin Cochran  
Erik Deines  
John Landau  
Drew Miller  
Crystal Pelham

## Flute

Lindsey Goris  
Sierra Hayden  
Alina Osika  
Megan O'Connor, *Piccolo*

## Oboe

Ryan Rosete, *Principal*  
Stephany Rhodes  
Sam Carr, *English Horn*

## Clarinet

Mallorie Strongfellow, *Principal*  
Roxanne Cortes  
Emily Kerski, *Bass Clarinet*

## Bassoon

Lynn Bonomo, *Principal*  
Jessie Sawyer  
Leroy Gonzalez, *ContraBassoon*

## Horn

Christie Bass  
Mely Farquhar  
John Gough  
Molly Salika

## Trumpet

Robert Bonner, *Principal*  
Chris Westphal  
Tony Whitehead

## Trombone

Brent Wyatt, *Principal*  
Logan Kingston  
Blaine Lemanski, *bass*

## Tuba

Zach Garcia

## Percussion

Andrew Lynge, *Principal*  
Landon Adams  
Ben Justis  
Keller Paulson  
Nick Rose

## Harp

Hannah Pensack-Rinehart  
Katie Miksch  
Carly Swanson

## Celesta

Gabriella Ocadiz

## PERFORMERS BIOGRAPHIES



**Barbara Thiem** is an internationally acclaimed cellist who combines teaching cello and coaching chamber music with her active schedule of performances in Europe and the United States, playing recitals, solo with orchestra, and chamber music. She is a member of the Mendelssohn Trio and in the summers administers the International Summer Academy of Schloss Ort, Austria. She holds degrees from Cologne, Germany where she studied with avant-garde cellist Siegfried Palm, and from Indiana University where she was assistant to Janos Starker and was awarded the coveted Performer's Certificate. In addition to concertizing, she has recorded for many radio stations and has produced several cds among them a set of Bach Suites for cello solo, Complete Works by Felix Draeseke for cello and piano with pianist Wolfgang Mueller-Steinbach, Works for Cello and Organ with organist Robert Cavarra, and Cello/Bass duets with Gary Karr. She has published the translation of Gerhard Mantel's Cello Technique as well as a number of articles on good postural and practicing habits which appeared in the ASTA and Suzuki Journals. She has also been involved in research as part of the Center for Biomedical

Research in Music Therapy at CSU.

Presently she is teaching and performing at Colorado State University. In addition to studio teaching of cello and chamber music she is a three semester course of cello pedagogy, as well as organizing the Pre-College Chamber Music Program.

**Dr. James M. David** is assistant professor of composition and music theory at Colorado State University. He previously taught on the faculty of the Schwob School of Music at Columbus State University and the Georgia Governor's Honors Program. Additionally, he has served as composer-in-residence for Leon County Public Schools in Florida and ART 342 in Colorado.

Among the distinctions David has earned as a composer are an ASCAP Morton Gould Award, national first-place winner in the MTNA Young Artists Composition Competition, winner of the Dallas Wind Symphony International Fanfare Competition, and national first-place winner in the NACUSA Young Composers Competition. Commissioned works include projects for Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony Orchestra), Robert Rumbelow (University of Illinois), Blair Bollinger (Philadelphia Orchestra), and the Commission Project of Rochester, NY. In 2009, he received a consortium commission from twelve university wind ensembles through the Atlantic Coast Conference Grant for Emerging Wind Band Composers.

His works have been selected for performance at more than twenty conferences and festivals throughout the United States, Thailand, and Japan, including the SCI National Conference, CMS conferences, the MTNA National Conference, the Percussive Arts Society International Convention, two World Saxophone Congresses, and three International Clarinet Fests. As a performer, he has toured with the American Wind Symphony Orchestra and has been a featured artist at the Eastern Trombone Workshop in Washington, DC.

Dr. David graduated with honors from the University of Georgia (B.M.Ed., M.M.) and completed his doctorate in composition and graduate certificate in music theory pedagogy at Florida State University. His former teachers include Ellen Taaffe Zwilich, Ladislav Kubik, Lewis Nielson, Sammy Nestico, and William D. Davis. His music is currently available through Pebblehill Music Publishers and Lovebird Music and has been recorded for the Naxos, Summit, Luminescence, and MSR Classics labels.

More information can be found at [www.jamesmdavid.com](http://www.jamesmdavid.com)

