

UPCOMING PERFORMANCES

MUSIC PERFORMANCES

World Percussion Concert	May 5, 4 p.m.	GCH
Concert Orchestra, Concert Band Concert / FREE	May 5, 7:30 p.m.	GCH
Graduate String Trio Recital / FREE	May 6, 7:30 p.m.	ORH
Symphonic Band Concert	May 7, 7:30 p.m.	GCH
Violin Studio Recital / FREE	May 7, 6:30 p.m.	ORH
Woodwind Area Recital / FREE	May 8, 7:30 p.m.	ORH
Chamber Music Recital / FREE	May 9, 7:30 p.m.	ORH
Organ Week Concerts	June 17–20, 7:30 p.m.	ORH
Organ Week / Canadian Brass	June 19, 7:30 p.m.	First Pres. Church
Conducting Seminar Concert / The Gondoliers	July 20, 7:30 p.m.	GCH
Kodály Choir Concert / FREE	July 26, 5 p.m.	GCH

DANCE PERFORMANCES

Spring Capstone Concert	May 10, 11, 7:30 p.m.	UDT
Spring Capstone Concert	May 11, 2 p.m.	UDT
Dance Special Event / Embodiment	June 1, 2 p.m.	UDT

THEATRE PERFORMANCES

<i>A Man of No Importance</i>, a musical by Terrence McNally	May 4, 7:30 p.m.	UT
<i>A Man of No Importance</i>, a musical by Terrence McNally	May 5, 2 p.m.	UT
Rockband Project Concert / FREE	May 16, 6:30 p.m.	UT

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GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

THE UNIVERSITY SYMPHONY ORCHESTRA PRESENTS

CONDUCTED BY
WES KENNEY

SEVENTH SYMPHONY

MAHLER 7

HILF ER.

THURS. MAY 2,
7:30 P.M.
//
FRI. MAY 3,
7:30 P.M.

PROGRAM COVER DESIGN BY MIRANDA DEBLAUWE

Colorado State University

SCHOOL OF MUSIC, THEATRE, AND DANCE

TONIGHT'S PROGRAM

UNIVERSITY SYMPHONY ORCHESTRA: MAY 2 & 3, 2019

WES KENNEY, Conductor

GUSTAV MAHLER
(1860-1911)

Symphony No. 7 in E Minor

- I. Langsam (Adagio) – Allegro risoluto, ma non troppo
- II. Nachtmusik I – Allegro moderato
- III. Scherzo. Schattenhaft – Trio
- IV. Nachtmusik II – Andante Amaroso
- V. Rondo-Finale
Tempo I (Allegro ordinario)
Tempo II (Allegro moderato ma energico)

PROGRAM NOTES:

Symphony No. 7 in E Minor

Gustav Mahler (1860-1911)

Duration –90 minutes

Gustav Mahler was born July 7, 1860 in Bohemia, now present-day Czech Republic, the second of fourteen children. Even as a young boy, he had a passion for music. His family lived near a military barracks and Mahler would follow military bands that marched by, trying to play along on his accordion. Mahler's life was difficult growing up. During his childhood, he often witnessed his father terribly abuse his mother. During this time, nine of his thirteen siblings died. Experiencing this much loss had an influence on his later music, and funeral marches are found in several of his symphonies. Early in his musical career he had trouble with recognition as a composer. His first symphony was especially long, compared to those with which audiences were accustomed. The first movement of his First Symphony is as long as an entire classical era symphony. Since his compositions were not yet popular, he secured a job as a conductor. In this arena, Mahler was very accomplished, working in Prague, Leipzig, Budapest, and Vienna. During the summers he went to a secluded house in Steinbach, Germany, away from the city. There he could compose his symphonies with no chance of distraction. After his Third Symphony, he built his own summer house in Carinthia on the Wörthersee Lake, which was completed in 1901. It was here that he composed the rest of his symphonies, numbers four through ten. Mahler first met his future wife Alma in November 1901. Alma was the most sought-after woman in Vienna. She was exceptionally beautiful and was certain to marry somebody famous, but she chose to be with Mahler. This was the high-point of Gustav's life. Four months later, they married in Vienna. Alma was a gifted composer and pianist herself when she met Gustav. She even assisted in the composition on his Fifth Symphony. They had two children, both girls. In 1907 the youngest daughter, Maria, became ill and died, transporting Mahler back to his childhood grief. He learned shortly after her death that his own heart was not in good condition. The last years of his life were spent conducting the New York Philharmonic, introducing the orchestra and

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BIOGRAPHIES



WES KENNEY is now in his 16th 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 Stravinsky's Rite of Spring, Mahler symphonies No. 1 and 5, two Strauss tone poems, the Bartok Concerto for Orchestra, and the Bruckner Symphony No. 5. In 2014 he was named music director of the Denver Young Artists Orchestra – the premiere youth orchestra in the state of Colorado – and has taken that orchestra on tour through Italy, France, and Spain. In June 2019, Mr. Kenney will take

the DYAO on a 12-day concert tour of central Europe. DYAO is the current winner of the American Prize in performance in the Youth Orchestra Division.

Mr. Kenney is also currently in his 16th season as music director of the fully professional Fort Collins Symphony. In 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 year. Mr. Kenney was named the 2009 Outstanding Teacher by the Colorado American String Teachers Association. He was also awarded the Grand Prize in the 2007 Varna (Bulgaria) International Conducting Competition. He traveled back to Bulgaria in 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. Recent appearances include the Changwon (South Korea) Philharmonic, Vietnamese National Symphony Orchestra (Hanoi), Colorado Symphony, Colorado Music Festival, Lafayette (Indiana) Symphony and the Acadiana Symphony (Louisiana). He has conducted All-State Orchestras in New Mexico, Virginia, Alabama, and New Hampshire. He has given orchestra clinics in all corners of Colorado and is sought after for sessions at the Colorado Music Educators Association Conference. Mr. Kenney is a former president of the Conductors Guild and serves currently on their advisory board.

Mr. Kenney is also in demand as a conducting pedagogue. He recently taught alongside Jorge Mester in a Conductors Guild sponsored workshop at CSU. He has been a guest lecturer at the Conductor's Institute held at Bard College in upstate New York, teaching alongside founder Harold Fartberman 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.

Education: San Francisco State University, University of Southern California, Conductors Institute, Hochschule für Musik und Darstellende Kunst (Vienna).

the audience to new and innovative composers. Early in 1911, he grew more ill and was diagnosed with bacterial endocarditis from which he would not recover. Gustav Mahler died May 18, 1911 in Vienna.

Mahler composed his **seventh symphony** during the summers of 1904 and 1905. Two of the movements, numbers two and four, were written in 1904 while he was still working on his sixth symphony; he finished writing the first, third, and fifth movements in 1905. Mahler kept this score secreted away for three years until it was finally premiered in Prague, with the composer conducting, on September 19, 1908. In letters, Alma says Gustav made changes to the orchestration up until the premiere. In fact, he obsessively made revisions, including while the orchestra was rehearsing. The seventh symphony is somewhat unconventional, because it features five movements, the fifth serving as the climax instead of the fourth. A traditional symphony consists of only four movements. Mahler's composition presents the movements: Langsam-Allegro risoluto ma non troppo, Nachtmusik I, Scherzo, Nachtmusik II, and Rondo finale. The work is also notable because of the odd instrumentation used, which includes cowbells, tenor horn, mandolin, and guitar. Even though Mahler never titled his symphonies, this one is often referred to as "Nachtmusik," or night music, which matches the titles of the second and fourth movements. This particular composition was not well received by the audience when it was first performed and today, it remains the least performed of the composer's ten symphonies. Modern audiences, however, have come to appreciate Mahler's genius exhibited throughout.

~ notes by Carson Nolting

NOTE FROM THE DIRECTOR:

It is quite possible that these performances will be the first ever of Mahler's seventh symphony in the city of Fort Collins. As mentioned in the program notes, this work is the least played of Mahler's ten symphonies. Why would this be? The answer is surely not in the instrumentation, which is modest compared to some of the other works—only four horns, four oboes, and four bassoons as an example. Its difficulty level is on par with the other works: virtuosic but not impossible. In doing research on the work, one can discover that the relative positive sounding 7th is linked to the 6th ("Tragic"): the "yang" to the preceding's "yin," Mahler extended the number of movements, but kept the overall length in time duration in the same realm as his other works. The arch form of the long outer movements and the two night music movements that frame the demonic scherzo in the center also appears to be accessible to the listener. The work is also cyclical in that ideas from the first movement appear in the finale. So what seems to be the obstacle to performing this "Song of the Night" more? A title that Mahler never knew and only added later by those who were offended that this symphony—mostly upbeat, kaleidoscopic in its hues, and often jocular—was not another "dark night of the soul." In fact it is similar to Beethoven's 5th and 9th symphonies: a huge drama moving from darkness to light. The answer may lie in the 200 tempo indications that pepper every movement making it a pacing challenge for both conductor and ensemble.

As with any Mahler symphony, once a listener goes beyond the spectacle of a live performance, the music itself has to make sense. Why are there excerpts of the great

trombone soli found in the first movement of his Symphony No. 3 in the latter part of movement one? What is the inspiration of the cowbells, mandolin, guitar, and tenor tuba as called upon at times, each giving a unique texture to the music when present? Is the scherzo supposed to mimic at times a Viennese waltz with the famous Viennese accompaniment?

It is a musical genius that is able to understand what will make a work this large comprehensible while the painstaking details and notations are being put to paper the first time. With Mahler on the podium, his myriad of details coming together as a whole could be realized. However, post composer, it is the musicians of today and the conductors wrestling with the details who are charged with making sense of the composer's neurosis on how to recreate the work. The resulting performance will determine ultimately the efficacy of the composition. That performance is wrought through the challenging journey of examination, education, and understanding the language that is Gustav Mahler. Enjoy the ride!

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FLUTE

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TRUMPET

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Janet Landreth

ORGAN

Joel Bacon

VOICE

Erik Angerhofer
Tiffany Blake
John Carlo Pierce

COLORADO STATE UNIVERSITY SYMPHONY ORCHESTRA

WES KENNEY, Conductor

HALEY FUNKHOUSER, Graduate Teaching Assistant

VIOLIN I

Ryan Foley, *concertmaster*
Krystian Salva, *asst. concertmaster*
José Aponte
Dmitri Ascarrunz
Rhea Chan
Marisa Granados
Nancy Hernandez
Steven Hsu
Rachel Sliker*
Josh Steinbecker*
Ryan Wessel

VIOLIN II

Corban Green, *principal*
Trey Yu, *asst. principal*
Tabitha Lindahl
Brooke Der
Cheryl Fox*
Jennifer Tran
Will Purcelley
Devon Mayes
Maria Koop

VIOLA

Rosa Cole, *principal*
Regan DeRossett, *asst. principal*
Jensen Bargones-Duckstein
Garret Durie
Garrett Figueroa
Cristian Gade
Emily MacQueene
Hailey Moy
Xareny Polanco
Troy ShengYu
Hailey Simmons

CELLO

Norma Parrot, *principal*
Mitch Smith, *asst. principal*
Sasha Chappell
Herman Chavez
Joshua Greiner
Logan Griffin
Annie Koppes
Ashley Lopez

Addison Phillips
Sophia Ressler
Sarah Souders
Paul Walcott
Emily Workman

BASS

Michael Rinko, *principal*
Zuri Kargbo, *asst. principal*
Zachary Niswender
Crystal Pelham*
Myah Precie

FLUTE

Katherine Miswell, *principal*
Julia Kallis
Jenna Moore
Megan Doyle
Carmen Chavez, piccolo

OBOE

Kyle Howe, *principal*
Pablo Hernandez*
Beatrice Lincke
Rebecca Kopacz, English Horn

CLARINET

Javier Elizondo, *principal*
Omar Calixto
Sheridan Monroe
Zachary Franklin, bass clarinet
Kate Gelsinger, Eb clarinet

BASSOON

Noah Beck, *principal*
Joseph Hoffarth
John Parker
Blaine Lee, contrabassoon

HORN

Ayo Derbyshire, *principal*
Kate Fieseler, *asst. principal*
Andrew Meyers
Isabel Waterbury
Miranda Deblauwe

TRUMPET

Thad Alberty, *principal*
Max Heavner
Karla Rogers

TROMBONE

Jon Hanlon, *principal*
Holly Morris

BASS TROMBONE

Dan Morris*

EUPHONIUM

Salvador Hernandez

TUBA

Carson Nolting

PERCUSSION

Henry Ives, *principal*
John Andretsos
Michael Hamilton
Matt Hauser
Danny Moore

HARP

Abigail Ennsle, *principal*
Tonya Jilling*

GUITAR

Jeff LaQuatra*

MANDOLIN

Rachel Sliker*

*Guest Performer