

DECEMBER 2, 2018 / 7:30 P.M.

CONCERT ORCHESTRA

BOB KREUTZ
DIRECTOR



make his mark in London. During his time in the city in the 1920s, Finzi sketched the *Prelude for String Orchestra* as the first movement of a triptych called *The Bud, The Blossom, and the Berry*. While he never completed this longer work, the prelude was published posthumously.

In this composition, Finzi markedly looks to the past during a time when his European contemporaries explored greater dissonances, offering up beautiful lyric lines that are passed throughout the orchestra. While this movement was titled “The Bud” in its original conception, it exhibits a dark timbre until its final moments, when the piece ends with a major chord. Listen for the return of the introduction after the principal players’ solos of the middle section to signal the end of the piece. *Prelude for String Orchestra* is a staple of string orchestra repertoire today.

— notes by Mitchell Smith

Concerto No. 2 in B Minor for Double Bass and Orchestra / Giovanni Bottesini (1821–1889)

Born in Lombardy, Northern Italy, Giovanni Bottesini is best known as a double bass player, conductor, and composer. He was introduced to music at an early age. His father, an accomplished clarinetist and composer, taught him important musical techniques that would propel him quickly toward becoming a bright musician. He began playing timpani, violin, and singing. His accomplishments led him to study at the Milan Conservatory at the age of fourteen. The school only provided scholarships for select instruments and thus, Giovanni was forced to quickly learn the double bass. At the age of twenty-three, Giovanni began conducting at an opera house in Havana, Cuba, which led to many composition and conducting opportunities. Yet what brought Bottesini the most notoriety was the sound quality he produced on the double bass. *The Musical Times* states, “The beauty of the tone and the sound he elicited from that unwieldy instrument, his marvelous facility, not to say agility, in executing the most difficult passages—the grace, elegance, and delicacy of his touch and method, gave proof of the most consummate art and unrivaled talent.” His expertise gave life to works such as the *Concerto No. 2 in B Minor for Double Bass and Orchestra*.

The double bass usually serves as the supporting figure in a string section. Due to the restrictions of its low voice, it is rarely singled out as a soloist, making Bottesini’s bass concertos special within the repertoire. Throughout *Concerto No. 2*, the range of the instrument is exalted. Bottesini constructs high melody lines but also keeps the integrity of the low voice. Through innovative techniques and a captivating sound, Bottesini’s compositions continue to hold the attention of audiences around the world, inviting listeners to think differently about the double bass and the role it plays in the string family.

Concerto Grosso in G Minor, op. 6 no. 8 / Arcangelo Corelli (1653–1713)

Angelo Corelli was born in Fusignano, Italy and grew up in an area rich with talented musicians and teachers. As an adult, he became one of Rome’s most sought-after musicians. *The Encyclopedia of World Biography* states that the performer-composer “was noted for his passionate playing ... one observer said that Corelli was so moved that his ‘eyeballs rolled’.” The quality of his performances provided opportunities to perform regularly for royalty. He cultivated many relationships with important figures who supplied him with living arrangements and payment for his services. Many of his compositions were dedicated to the powerful individuals he served, which helped further promote his works throughout the region. His compositions were highly regarded and reprints of his music rivaled other noted composers of the time.

Corelli is one of the first composers to gain fame purely through string compositions, and his sonatas and concertos have never lost their appeal. *Concerto Grosso in G Minor, op. 6 no. 8* is an excellent example of Corelli’s style. A *concerto grosso* features a small group of soloists who trade musical ideas with a larger ensemble. The solo group is known as the *concertino* and the larger group as the *ripieno* or *tutti*. In the six movements of Corelli’s op. 6, no. 8, the composer masterfully finds a balance between delicate sounds and high levels of emotion, accentuating contrasts of form and performing forces, and adding interest to the piece.

— notes by Danny Moore

Colorado State University

SCHOOL OF MUSIC, THEATRE, AND DANCE

TONIGHT'S PROGRAM

"Music for Celebration"

BOB KREUTZ, Director

Largo from "Winter" / ANTONIO VIVALDI (1678-1741)

arr. by **R.K. Deverich and Amber Sheeran**

Jeremy Hundley, Paige Langley, Amber Sheeran-Double Bass Trio

Hoedown from "Rodeo" for String Orchestra / AARON COPLAND (1900-1990)

Prelude for String Orchestra / GERALD FINZI (1901-1956)

Concerto No. 2 for Double Bass and Orchestra / GIOVANNI BOTTESINI (1821-1889)

Movement I: Moderato

Zuri Kargbo-Soloist

Concerto Grosso Op. 6. No. 8 (Christmas Concerto) / ARCANGELO CORELLI 653-1713)

I. Vivace-Grave

II. Allegro

III. Adagio-Allegro-Adagio

IV. Vivace

V. Allegro

VI. Pastorale Ad Libitum

Casey Lee, George Laird, Faith Christen, Ashley Helton-Soloists

PERSONELL

First Violin:

Casey Lee-Concertmaster

George Laird-Principal

Dominique Boggs

Morgan Billow

Megan Passmore

Mackenzie Warden

Abril Maranon

Second Violin (cont.)

Ashley Helton

Lincoln Jacoway

Katlyn Murphy

Viola:

Madison Widick-Principal

Carly Spaulding

Bass:

Jeremy Hundley-Principal

Paige Langley

Amber Sheeran

Harpichord:

Ashley Helton

Second Violin:

Alex Vazquez-Principal

Kyle Randal

Meghan Boe

Daniell Plomondon

Cello:

Faith Christen-Principal

Ken Kolstee

Cambree Staidl

Lisa Spencer

Zuri Kargbo is a classical bassist that was first introduced to the instrument in 2009 as a middle schooler in Ohio. After being homeschooled and simultaneously taking a break from music for a couple years, her family moved to Boulder, Colorado in 2012, where she resumed her musical activities at Boulder High School under the direction of Dr. Kip Mason. After moving to Boulder, she became a member of Greater Boulder Youth Orchestra's (GBYO) Symphony Orchestra and was there for two seasons.

While at Boulder High School, Zuri was also encouraged to audition for Colorado's All-State Honor Orchestra and the Western States Honor Orchestra, making it into both of the festivals. It was the second All-State festival and visit to Fort Collins that led to her subsequently choosing to study Music Performance at Colorado State University with Dr. Forest Greenough. As a Champion an Artist scholarship recipient, Zuri is nearing the end of her performance degree and excitedly looking to see what other musical ventures are ahead.

PROGRAM NOTES

"Hoe-Down" from Rodeo / Aaron Copland (1900-1990)

Aaron Copland was born in Brooklyn where he lived just one street away from Tin Pan Alley. With such easy access to music publishers specializing in popular music of the time, Copland was raised with the sounds of jazz, vaudeville, and Broadway rather than that of classical music. These genres, however, were disdained by many art music composers. To be taken seriously, Copland forsook jazz in his early compositions; instead, he explored twentieth-century modernism before traveling overseas to study composition in France under the tutelage of pedagogue Nadia Boulanger. Although Boulanger composed in a French style, she inspired her student to explore his own musical roots in order to find a unique voice. As a result, today much of Copland's music is equated with the quintessential sound of America. It was in the 1940s that Copland's style developed in ballet and movie music, in such productions as *Rodeo*, *Appalachian Spring*, *Billy the Kid*, *Our Town*, *The North Star*, and *The Red Pony*. Patriotism pervades Copland's works, as he embedded American folk music within his compositions. He pays homage to his jazz background with complex rhythms and accents that mimic a speaking voice, infused with a recognizable crispness and clarity of tone.

Rodeo was composed at the height of Copland's American phase. Copland composed the ballet in 1940. The Ballet Russe premiered the work in 1942 at the Metropolitan Opera House. It was choreographed by, and starred, the young, promising dancer Agnes de Mille. Originally titled *The Courting at Burnt Ranch*, *Rodeo* is a romantic comedy featuring a love quadrangle between a cowgirl (the protagonist), two wranglers, and the rancher's daughter. The music of "Hoe-down," the work's final movement, builds as the cowgirl and the champion roper dance, climaxing with a kiss. While the ballet is now rarely performed with dancers, many orchestras still play the piece in its entirety as a symphonic suite. The "Hoe-Down" movement was so beloved by audiences that Copland arranged it as a concert piece for string orchestra in 1945.

Prelude for String Orchestra, Op. 25 / Gerald Finzi (1901-1956)

Lesser known in the orchestral world than in choral circles, British composer Gerald Finzi is beloved by vocalists. Perhaps, then, it is not surprising that Finzi writes for orchestra as if it were a choir. His music's rich, luscious textures fill concert halls with thick English harmonies, alongside distinct, embedded dissonances. Owner of a large collection of late eighteenth-century musical works, Finzi uses an older style to build on the works of twentieth-century English composers such as Hubert Parry and Ralph Vaughan Williams. Parry's music inspired Finzi's initial works in his late teens. Later, Finzi moved to Painswick, Gloucestershire, where he met Vaughan-Williams. After befriending him and taking counterpoint lessons with R.O. Morris, Finzi moved from the countryside to the city to