

C S U C O N C E R T O R C H E S T R A P R E S E N T S

Reflections
AT CANDLELIGHT
AT CANDLELIGHT
REFLECTIONS

CONDUCTED BY **RACHEL WADDELL**

WITH

WESLEY FERREIRA, CLARINET
SAM COOPER, ASSISTANT CONDUCTOR



December 4, 2024 • 7:30 p.m.
ORGAN RECITAL HALL



**COLORADO STATE
UNIVERSITY**

SEASON SPONSOR:



The Bank
of CSU

CONCERT ORCHESTRA
DECEMBER 4, 2024 | 7:30 P.M. | ORGAN RECITAL HALL

Reflections by Candlelight

Program:

Andante Festivo

Jean Sibelius (1865-1957)

String Quartet No. 1 in G Major

Florence Beatrice Price (1887-1953)

II. *Andante Moderato*

Sam Cooper, Conductor

Clarinet Concerto in A Major, K. 622

W.A. Mozart (1756-1791)

II. *Adagio*

Wesley Ferreira, Clarinet

Snow Falling in Autumn

Chris Pilsner

Concerto Grosso in G Minor, Op. 6, No. 8
("Made for Christmas Eve")

Arcangelo Corelli (1653-1713)

- I. *Vivace – Grave*
- II. *Allegro*
- III. *Adagio – Allegro – Adagio*
- IV. *Vivace*
- V. *Allegro*
- VI. *Largo, Pastorale ad libitum*

PERSONNEL:

Dr. Rachel Waddell, Music Director and Conductor

Sam Cooper, Assistant Conductor

VIOLIN 1 AND 2

CORELLI

Violin 1 Solo

Casey Lee, *Principal*

Lydia Johnsen

Lucas Toth

Violin 1 Tutti

Patrick Cook

Andy Romero

Sam Cooper

Violin 2 Solo

Emily Reed, *Principal*

Makayla Kuti

Alissa DeHerrera

Rory Wollan

Violin 2 Tutti

Victor Villalpando

Cheryl Hite

Jennifer Clary

SIBELIUS AND MOZART

Violin 1

Patrick Cook, *Principal*

Lydia Johnsen

Casey Lee

Lucas Toth

Makayla Kuti

Alissa DeHerrera

Violin 2

Rory Wollan, *Principal*

Emily Reed

Andy Romero

Victor Villalpando

Cheryl Hite

Jennifer Clary

VIOLA

Bella Penna – *Principal* on Price and Pilsner

Jordan Enger – *Principal* on Corelli

Madeline Heemstra, *Principal* on Sibelius and Mozart

Ryan Mendez

Liam Hulslander

Kierra Jewell

Mikayla Goggin

PRICE AND PILSNER

Violin 1

Lydia Johnsen, *Principal*

Casey Lee

Patrick Cook

Lucas Toth

Alissa DeHerrera

Andy Romero

Violin 2

Makayla Kuti, *Principal*

Emily Reed

Rory Wollan

Victor Villalpando

Cheryl Hite

Jennifer Clary

CELLO

Tyler Chenka, *Principal* on Corelli (Solo Cello on Corelli)
Harper Dorris, *Principal* on Price and Pilsner (Solo Cello on Corelli)

Isabel Inman, *Principal* on Sibelius and Mozart
Sam Cooper (Sibelius, Mozart, Pilsner)

BASS

Hunter Dominguez, *Principal* on Corelli

Carmylla Powers, *Principal* on Sibelius and Mozart

Keenan Loflin, *Principal* on Price and Pilsner

Rachel Waddell (Price only)

Librarians

Dr. Ethan Urtz, *Head Librarian*
Devon Bignell
Cora Larson

Set-Up Crew

Sam Cooper
Ryan Mendez

COLORADO STATE UNIVERSITY MUSIC APPLIED FACULTY

Violin

Ron Francois

Viola

Margaret Miller

Cello

Meredith Blecha-Wells

Bass

Forest Greenough

Guitar

Jeff Laquatra

Flute

Ysmael Reyes
Michelle Stanley

Oboe

Galit Kaunitz

Clarinet

Wesley Ferreira

Saxophone

Peter Sommer
Dan Goble

Bassoon

Cayla Bellamy

Trumpet

Stanley Curtis

Horn

John McGuire

Trombone

Drew Leslie

Tuba/Euphonium

Chris Bloom

Percussion

Eric Hollenbeck
Shilo Stroman

Harp

Kathryn Harms

Piano

Bryan Wallick
Tim Burns

Organ

Joel Bacon

Voice

Nicole Asel
Tiffany Blake
John Lindsey

PROGRAM NOTES

Andante Festivo by Jean Sibelius

Andante Festivo, composed in 1922, is one of Jean Sibelius's most beloved works, embodying the composer's unique blend of lyricism and nationalistic spirit. Originally written for string quartet, Sibelius later arranged it for string orchestra, which has become the more popular version performed today.

Unforgiving in its volume and power, the music ebbs and flows, capturing both the tranquility and the passionate spirit of the Finnish landscape that inspired Sibelius throughout his career. Sibelius's mastery of orchestration is evident as he blends textures, allowing the different sections to shine while maintaining a cohesive sound.

Andante Festivo is often described as a celebration of life, encapsulating feelings of joy and reverence. It is frequently performed at ceremonies and festive occasions, making it a fitting tribute to both the artistry of Sibelius and the enduring power of music to convey profound elation.

— Program Note by Sam Cooper

“Andante Moderato” from String Quartet No. 1 in G Major by Florence Beatrice Price

Florence Beatrice (“Bea”) Price was largely a lost figure in the classical music world for decades. While she was highly respected within the Chicago Black community in the early 20th century, her work remained largely unknown until a box of her manuscripts was discovered in the attic of a dilapidated house on the outskirts of St. Anne, Illinois in 2009 (later to be recognized as Price's summer home). Black historian, Linda Rae Brown, wrote a biography of Price in 1979 titled *The Heart of a Woman: The Life and Music of Florence B. Price*, which offers historical context, explores her life, and includes letters penned by Price.

Growing up in Little Rock, Arkansas, during the post-Reconstruction era after the Civil War, Florence Beatrice Price gradually emerged as a notable figure in classical music. She made history as the first Black female composer to have a work performed by a major American orchestra, with her *Symphony No. 1 in E minor* showcased by the Chicago Symphony. In the late 1920s, as part of the “Great Migration,” she and her family relocated to Chicago to escape the violence that followed the implementation of Jim Crow laws in the South.

She started composing her first string quartet in 1929, but the work remains unfinished, containing only two completed movements and faint sketches for a third. She later wrote two more quartets: the more frequently performed *String Quartet No. 2 in A minor* and her *Five Folk Songs in Counterpoint*.

As a lifelong practicing Presbyterian, the “Andante Moderato” (the second movement from the first quartet) serves as an instrumental spiritual. It begins with a simple yet beautiful melody played by the first violins. This “A” section further develops the theme, incorporating contrasting dynamics that enhance its emotional depth. A contrastingly playful yet darker “B” section begins with the strings employing pizzicato, creating a plucked sound that’s unique to string instruments. Price experiments with tempo throughout this entire section, creating an uneasy flow that may reflect the turmoil she experienced when uprooted from her home in Little Rock. The return to the “A” section offers a sense of familiarity and culminates in a quietly beautiful G major chord, providing a sense of closure and resolution.

It’s hard to believe it has been less than 20 years since Florence Price’s music reemerged in the classical world. Her compositions have undoubtedly made a significant impact in the Black community and beyond, resonating with audiences and inspiring a new generation of musicians.

— Program Note by Sam Cooper

“Adagio” from the Clarinet Concerto in A Major, K. 622 by W.A. Mozart

Wolfgang Amadeus Mozart composed his *Clarinet Concerto in A Major* in 1791, shortly before his death that same year. This concerto is celebrated for its lyrical beauty and technical demands, showcasing the clarinet’s expressive capabilities. The featured movement tonight, the second movement, “Adagio” (“slowly” in Italian), highlights Mozart’s ability to create a serene and introspective atmosphere, even amidst his health struggles at the time.

The clarinet opens with a graceful, flowing melody that is tender and expressive. Unlike early concertos by Mozart, this piece presents no expository material before the soloist enters. The first theme, characterized by wide intervals and intricate ornamentation, showcases the instrument’s warm tone and expressive range. Throughout the concerto, themes and motives are constantly exchanged between the clarinet and the orchestra. The orchestral accompaniment, arranged for strings by Michael Drapkin, provides a gentle, supportive backdrop that enhances the clarinet’s lyrical lines.

This movement not only exemplifies Mozart's masterful melodic invention but also reflects his deep understanding of the clarinet's voice. It remains a favorite among audiences and performers alike, showcasing the beauty and nuance of this beloved instrument.

— Program Note by Sam Cooper

Snow Falling in Autumn By Chris Pilsner

From 2014 to 2019, I had the privilege and honor to be the director of orchestras at Windsor High School in Windsor, Colorado. It was during these years that I met some of the most incredible young people I have ever met and I spent my days constantly amazed at how enthusiastic, diligent, and supportive they could be of not only themselves, but each other.

In March of 2019, I announced to my students that I was going to be "retiring" from teaching and moving onto a full-time career as a composer. It was, by far, the hardest conversation I've had with with anyone in my life and it devastated me to say the words. But no words could represent my love and respect for them. So I decided to express it in music instead.

"Snow Falling in Autumn" represents the last work in a series of pieces I wrote for my students during my time teaching at Windsor. It is a culmination of emotions that spans from pride in their accomplishments, to saying goodbye to relationships I will cherish for the rest of my days.

The title comes from my love for the state of Colorado and the first snowfall in Autumn that covers a color-changing canvas with a gentle white. It is unabashedly pastoral and was an opportunity to embrace my inner Vaughan Williams and Elgar to create something that not only gives the audience a view of the gorgeous landscape, but also one filled with hope, sadness, and all things that make us human.

It is forever dedicated to my incredible students, whom will be in my fondest memories for eternity.

— Program Note by Chris Pilsner

Concerto Grosso in G Minor, Op. 6, No. 8 (“Made for Christmas Eve”) by Arcangelo Corelli

Affectionately known as the “Christmas Concerto”, Arcangelo Corelli’s *Concerto Grosso in G Minor, Op. 6, No. 8*, is a charming and festive work composed in the late 17th century. It is one of the most celebrated pieces in Corelli’s collection of concerti grossi, reflecting the composer’s mastery of melody, harmony, and texture.

The word “concerto” comes from medieval Italian, where it meant “concert” or “harmony,” deriving from *concertare*, meaning “to bring into agreement.” The term “grosso” is also Italian, meaning “big” or “large.” This dichotomy between a group of soloists and the whole orchestra is explored throughout the entire work.

Although most of the movements of the concerto invoke a dark and solemn mood that reflects the Catholic Mass’s emphasis on introspection, the final movement, “Pastorale”, stands out as the characteristic movement that gives the concerto its associations with Christmas. This movement features a gentle, lilting rhythm and simple, “singable” pastoral themes that evoke images of tranquil winter scenes and the warmth of holiday celebrations. The shift in mood serves as a poignant contrast to the earlier movements, capturing the essence of joy and hope that defines the Christmas season, making it a beloved highlight of the work.

This concerto serves as an example of the transition from darkness to light, effectively illustrating the journey from solemnity to joy. This progression not only highlights the emotional depth of the work but also symbolizes a final narrative of hope and renewal, making it a powerful representation of the human experience during the holiday season.

— Program Note by Sam Cooper

The CSU Concert Orchestra wishes to thank:

Chris Pilsner

Mike Solo

Valerie Reed, Peter Muller, and their Team

Jennifer Clary

Nicole Darling

Jim Doser

Dr. Ethan Urtz

Devon Bignell

Cora Larson

Sam Cooper

Bios:



Wesley Ferreira

With a charismatic blend of technical flair, polish, and grace, Portuguese-Canadian clarinetist Wesley Ferreira draws in audiences with his unabashed joy and passion for storytelling through music. Unafraid to display his uniqueness and originality, Wesley is widely considered a gifted expressionist whose engaging personality connects with people in an authentic and meaningful way. Equally at ease performing the masterworks as well as contemporary repertoire, he has been praised by critics for his “beautiful tone” and “technical prowess” (*The Clarinet Journal*) as well as his “remarkable sensitivity” (*CAML Review*). *Fanfare Magazine* notes, Ferreira is “clearly a major talent.”

As a recital clarinetist, his performances continually engage, prompting the Artistic Director of one recent concert series to remark that Ferreira “showcased a potent synthesis of serious musicianship, technical ferocity, and bravery of programming that was effectively tempered by a dynamic flair for showmanship. With this performance, Ferreira proved not only is he an artist of some consequence, but also a consummate showman capable of presenting even the most challenging works with the ease and fluency of a world-class player.”

Wesley leads an active and diverse career performing worldwide as soloist, orchestral and chamber musician, and as an engaging adjudicator, and clinician. Recent performances have taken him to Austria, Brazil, Canada, China, Ecuador, France, Germany, Hungary, Italy, Poland, Portugal, Russia, Slovakia, and Spain. Additionally, he has been broadcast nationally on RTP television in Portugal and on radio with the CBC in Canada and ABC in Australia. Currently based in the United States, he is part of the renowned faculty of Colorado State University's [School of Music, Theatre, and Dance](#) where he maintains a thriving [clarinet studio](#). Additionally, he is co-founder and artistic director of the [Lift Clarinet Academy](#), a summer music festival and training institute which attracts students from around the world.

Wesley aims to live a life inspired by artistic and personal growth and to positively influence those around him. It comes as no surprise, then, his earned reputation as a skilled, dedicated, and imaginative educator. Certainly, his innovative teaching methods and outreach are acclaimed, including the development of the breath support training program for musicians, [Air Revelation](#). Through knowledgeable instruction that integrates pedagogy, psychology, and philosophy, Wesley develops self-confidence in his students, empowering and mentoring them towards the achievement of career goals and unlocking their potential

to become expressive, committed, and fearless performers in their own right. His teaching philosophy focuses on the whole human being, working to integrate musician - human - artist.

Wesley continues to be deeply impacted by his heritage and unique upbringing. In fact, he credits much of his confidence, perseverance, and independent streak to the collective spirit of his immediate ancestors, all of whom hail from the Açores, a set of archipelago islands located in the middle of the Atlantic Ocean. Born in Canada, Wesley grew up in an immigrant family within a tightly-knit Portuguese community, participating fully in the musical and traditional customs of the diaspora. A third-culture kid (TCK), his entry into music was through the Portuguese *bandas filarmónicas* tradition. From these humble beginnings Wesley has risen to impressive heights, paying homage to his past along the way. He has released three Portuguese-themed recordings including the 2019 solo album *Arrival* (on Centaur Records) which features works from prominent Portuguese composers. This advances his doctoral research of curating works for clarinet which included Portuguese folk elements. Indeed, as a means of artistic growth and furthering scholarship, Wesley demonstrates avid support for new music by frequently commissioning and premiering works, and he continues to champion Portuguese music in North America.

As a recording artist, with nine albums to his credit including the 2013 East Coast Music Awards winner - Classical Recording of the Year, and 2015 and 2022 International Portuguese Music Awards winner in the Instrumental Category, he continues what he describes as his “fruitful exploration of the recording art form.” Wesley has two forthcoming albums currently in production including one featuring solo works for clarinet and electronics and the debut album of his clarinet and guitar duo *Jâca*. Through this uncommon pairing of instruments, Jâca combines classical and world music to bring an adventurous, passionate, and completely original musical style to the stage. However, it is not only through these avenues that we see Wesley’s exploration of increasingly stimulating projects and challenges. Of note, he was the Artistic Director of the ClarinetFest® 2023 conference, a major event celebrating the 50th Anniversary of the International Clarinet Association. Undoubtedly, Wesley’s commitment to collaboration and advancing his field is further demonstrated when he was tapped by Selmer Paris in 2017 to be a lead consultant and team-developer on a new line of clarinets. In October 2021, the Muse professional clarinet was released to critical acclaim, and Wesley could not be more proud.

Wesley received his advanced musical training at the University of Western Ontario (B.M) and Arizona State University (M.M. and D.M.A) studying with Robert Riseling and Robert Spring, respectively. His industry endorsements include positions on the performing artist rosters of Selmer Paris and Vandoren. Wesley performs exclusively on Selmer Muse clarinets, and Vandoren BD4 mouthpiece, V21 reeds, and gold M/O ligature.

To learn more, visit: www.wesleyferreira.com



Sam Cooper

Sam is currently pursuing his master's in instrumental conducting at Colorado State University under Dr. Rachel Waddell. In addition to his studies, he also serves as the Assistant Conductor of Orchestras. He also acts as the Assistant Conductor for the Health and Wellness Community Orchestra. He studied violin with Dr. Philip Ficsor and Dr. Emily Ondracek-Peterson at MSU Denver, where he earned degrees in music performance and music education in December 2023. He has been involved with various musical groups, including the Aurora Symphony and Empire Lyric Players, and held the roles of concertmaster and assistant conductor with the MSU Denver Symphony Orchestra under the direction of Dr. Brandon Stephen Matthews. Sam is also the co-founder and violinist of the Apollo String Quartet.



Rachel Waddell

With energy, imagination, and a passion for people, American conductor Rachel Waddell proves an unabashed advocate for the 21st century orchestra. Her leadership across the country demonstrates her innate ability to transform vision into action. Rachel believes by uplifting, celebrating, and reflecting the artistry of our neighbors, orchestras become the creative heartbeat of our communities. Through breathtaking collaborations and an untiring dedication to education, mentorship, and community, Rachel inspires transformative experiences and ensembles.

Rachel serves as the Director of Orchestras at Colorado State University. Rachel's contributions to music education were recognized in 2024, when she was named a quarterfinalist for the 2025 Music Educator Award through the GRAMMYs. She frequently acts as a clinician and guest conductor and will guest conduct the Texas Music Educators Association All State Sinfonietta in 2025, along with the Pikes Peak Honors Orchestra in Colorado Springs. Previously she was the Director of Orchestral Activities and Assistant Professor with the Arthur Satz Department of Music at the University of Rochester in New York. The UR Orchestras gained recognition as a two-time national winner for the American Prize's Vytautas Marijosius Memorial Award in Orchestral Programming in 2019 and 2020. In 2021, they won international acclaim in collaboration with conductor Tiffany Chang and Oberlin Conservatory through a digital performance of Beethoven's *Choral Fantasy*, named Best Instrumental Performance of 2021 by the LIT Talent Awards.

Rachel maintains a busy profile in the professional and academic worlds. Currently she is a Music Director Finalist for the Greater Bridgeport Symphony in Connecticut and the Denver Philharmonic Orchestra in Colorado. She has conducted orchestras around the

world including the *Orchestre Métropolitain*, the Rochester, Las Vegas, and Fort Wayne Philharmonics, the Southwest Michigan Symphony Orchestra, and Cleveland's Suburban Symphony. While serving as the Associate Conductor of the Canton Symphony Orchestra in Ohio, Rachel conducted over 80 performances of classical, pops, and education concerts. She has attended numerous conducting programs including the Dallas Opera's prestigious Hart Institute for Women Conductors, and Mark Shapiro's Conducting Intensive at Juilliard. In August 2022 she made her Vienna debut conducting *Così fan tutte* as part of the Vienna Opera Academy. In July 2023 she made her Canadian debut with the *Orchestre Métropolitain*, after being selected to conduct by Yannick Nézet-Séguin at Le Domaine Forget de Charlevoix.

Rachel's interest in the constantly evolving role and responsibility of orchestras within their communities led her to co-found Conductors for Change, Inc., a 501(c)(3) for anyone reimagining the future of the American orchestra.

Rachel holds a DMA in Orchestra Conducting from the University of Nevada, Las Vegas, and a certificate in Music Industry Essentials from the prestigious Clive Davis Institute of Recorded Music at NYU's Tisch School of the Arts.

To learn more about Rachel Waddell please visit www.rachelwaddellconductor.com.

IN SUPPORT OF
JESSICA ROSADO
2022-24 CSUSO CONCERTMASTER



In recognition of our concert as a celebration of women in the CSU SMTD and beyond, we would like to take this opportunity to share Jessica Rosado's story. Jessica served as the CSUSO Concertmaster from 2022-24 and was recently in a serious accident, shortly after both graduating with her Masters in Violin Performance and being married.

As Jessica recovers, she will have surmounting medical expenses, and we would like to support her and her recovery during this process. If you are able, and feel so inclined, please consider donating to Jessica's Go Fund Me by visiting the link below. The Go Fund Me page discusses Jessica's story in more detail.

**THANK YOU FOR YOUR
HELP AND CONSIDERATION**

WWW.GOFUNDME.COM/F/SUPPORT-JESSICAS-URGENT-MEDICAL-RECOVERY

SHOW YOUR CSU RAMS PRIDE.



Your Pride Should Go Where You Do.

Show your pride year-round with our exclusive CSU Visa®

Debit Cards, free with any FNBO Checking Account.

Visit us online, or stop by a branch to open your account today.



The Bank
of CSU

fnbo.com/csu