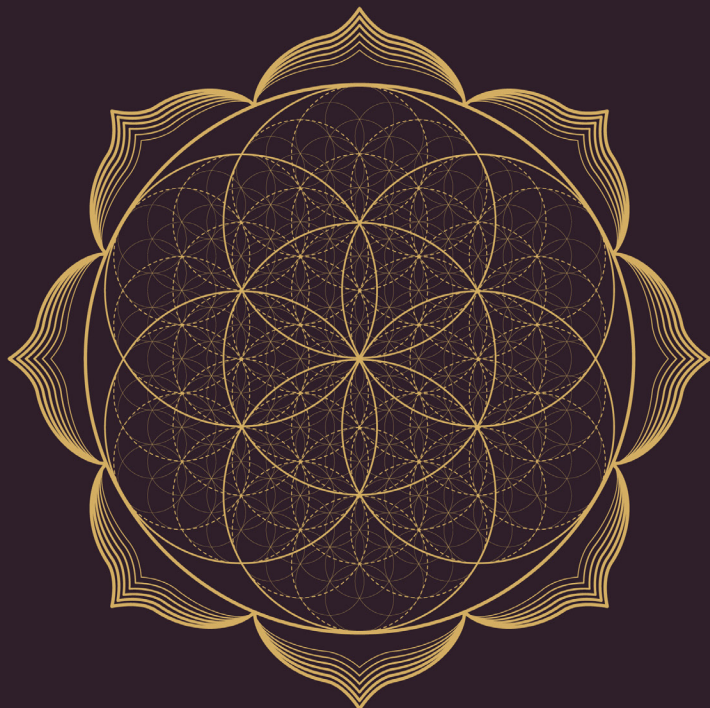


THE SCHOOL OF MUSIC, THEATRE, AND DANCE PRESENTS

UNIVERSITY SYMPHONY ORCHESTRA



In Pursuit of the
S U B L I M E

RACHEL WADDELL Director of Orchestras

Sam Cooper Assistant Conductor and Graduate Teaching Assistant

— CSU CONCERTO COMPETITION WINNER —

Karin Sotillo Flute

March 10, 2026, 7:30 p.m. Griffin Concert Hall



SEASON SPONSOR:



CSU SYMPHONY ORCHESTRA
MARCH 10, 2026 | 7:30 P.M. | GRIFFIN CONCERT HALL

IN PURSUIT OF THE SUBLIME:
GRADUATE CONDUCTING RECITAL, SAM COOPER

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“Like humans, nature is unbelievably creative and utterly destructive.”

— Yo-Yo Ma

Program:

The Oak

Florence Beatrice Price (1887 – 1953)

Fantasie Pastorale Hongrois

Albert Franz Doppler (1821 – 1883)
arr. Albert Klautzsch

CSU Concerto Competition Winner: Karin Sotillo, Flute

Symphony No. 6 in F major, Op. 68 (“Pastoral”)

Ludwig van Beethoven (1770 – 1827)

- I. Pleasant, Cheerful Feelings that Awaken in People Upon Arrival to the Countryside
- II. Scene by the Brook
- III. A Fun Gathering of Country Folk
- IV. Thunderstorm
- V. Charitable Feelings, Coupled with Gratitude Towards the Deity, After the Storm

PERSONNEL:

Dr. Rachel Waddell, Music Director and Conductor
Sam Cooper, Assistant Conductor and Graduate Teaching Assistant

Flute

Lydia Chinchilla, Principal for Price and Beethoven
Elizabeth Movinsky, 2nd Flute for Price and Principal for Doppler
Annika Johnson, 3rd Flute for Price and Piccolo for Beethoven
Ella Patterson, Piccolo for Price and 2nd Flute for Beethoven

Oboe

Olivia Zenzinger, Principal
Sophie Haase, 2nd Oboe for Price
Amber Mills, English Horn for Price and 2nd Oboe for Beethoven

Clarinet

Orion Rayburn, Principal
Henry Buckley
Cole Boyd, Bass Clarinet for Price

Bassoon

Will Withers, Principal for Price and Beethoven
Brody Ramirez, 2nd Bassoon for Price and Principal for Doppler
Charlie Beauregard, 2nd Bassoon for Beethoven

Horns

Colby Hutson, Principal
asst. Jenna Yonce
Jonah Loschky, Horn 2
Zoe Huff, Horn 3
Maxine Ewing, Horn 4

Trumpet

Adam Smith, Principal for Price and Beethoven
Bryce Wicks, 2nd Trumpet for Price and Principal for Doppler
Hannes Spiller, 3rd Trumpet for Price, 2nd Trumpet for Doppler, and 2nd Trumpet
for Beethoven

Trombone

Carson Koch, Principal for Price, 2nd Trombone for Doppler, and 2nd Trombone for Beethoven

Silas Riep, 2nd Trombone for Price, 3rd Trombone for Doppler, and Principal for Beethoven
Amber Minich, 3rd Trombone for Price and Principal for Doppler

Tuba

Arabella Dunnington, Principal

Percussion

Lucille Harlow, Principal, Snare Drum, and Celeste for Price and Timpani for Beethoven

Noah Roppe, Timpani for Price and Doppler

Nathan Krause, Cymbals for Price

Neo Shaffer, Triangle and Tambourine for Price

Ryan Mikesell, Bass Drum for Price

Harp

Katerina Mead, Principal

Violin 1*

Geneva Boersema

Coverdale

Mason England

Li Gomez

Mari Marsh

Kirby Miller

Nathan Newman

Russell Wolfe, Concertmaster

Violin 2*

Lamarana Baldé

Maribel Brannan

Claire Davis

Taylor Green

Fabian Kaltenbach

Alexander Latham, Principal

Jordan Olson

Haley Rieger

Violas*

Raymundo Barrera
Cassidy Hall, Principal
Alan Larsen
Madison Ramonette
Genesis Tyler
Jade Vargas-Reynoso

Cellos*

Zuzu Davis
Amy Effinger
Aurora Farrell
Matt Fox
Axel Gallegos, Principal for Beethoven
Isabelle Howard
Caleb Kintner
Cora Larson
Taryn Limke
Talitha Marinho, Principal for Price and Doppler
Louisa Mitchell
Lillian Rogers
Ilian Ross
Avery Stahla
Alex Strobel

Bass*

Hunter Dominguez
Isaac Hermanson
Lucy McHugh, Principal

*The members of the string section are listed alphabetically.

Librarians

Dr. Megan Bellamy-Lanz, Head Librarian
Sam Cooper, Librarian Liaison
Devon Bignell
Gabriela Greenberg

Set-Up Crew

Nathan Krause
Lucy McHugh
Sam Cooper

THE CSUSO WISHES TO THANK:

Dr. Megan Bellamy-Lanz

Devon Bignell

Gabriela Greenberg

Nathan Krause

Lucy McHugh

Principal Players in the Orchestra

Dr. Daniel Stein, SMTD Events Manager, and his student staff

Valerie Reed, Assistant Events Manager

Jim Doser, Audio Engineer

Mike Solo, Creative Director

Dr. Rose Wollman, Professor of Viola, for leading sectionals for this concert cycle.

Dr. John McGuire, Director of the Department of Music, Brass Area Coordinator, and

Professor of Horn for leading sectionals for this concert cycle.

Professor Ron Francois, Violin, for leading sectionals with the 1st Violins
for this concert cycle.

Dr. Zo Manfredi for helping with 2nd violin sectionals for this concert cycle.

Dr. Ysmael Reyes, Professor of Flute

COLORADO STATE UNIVERSITY MUSIC APPLIED FACULTY

Violin

Ron Francois

Viola

Rose Wollman

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

Brian Sugrue

Percussion

Eric Hollenbeck

Shilo Stroman

Harp

Kathryn Harms

Piano

Bryan Wallick

Tim Burns

Organ

Joel Bacon

Voice

Nicole Asel

Tiffany Blake

John Lindsey

SAM COOPER WISHES TO THANK:

Musicians and Colleagues in the CSU Symphony Orchestra. You all are amazing!

Musicians and Colleagues in the CSU Concert Orchestra. I have learned so much with y'all!

Dr. Rachel Waddell	Lydia Johnsen
Dr. Kesikli Egemen	Casey Lee
Dr. Dawn Grapes	Amy Grundmann
Dr. Dan Obluda	John Hunter
Dr. Abigail Shupe	Jessica Painter
Dr. Brandon Stephen Matthews	Linda Coker
Dr. Emily Ondracek Peterson	Kristi Reeves
Dr. Philip Ficsor	Sue Akers
Dr. Carla Aguilar	Karen Smaldone
Dr. David Farrell	Bob and Annette Reynolds
Dr. David Kish	Emory Dombkowski
Dr. Silas Huff	Max Cooper
Professor Cherise Leiter	Jade Severn
Professor MB Kreuger	Rosa Hakimi
Michelle Ewer	Liam Jones
Melissa Barru	Danny Hunter
Teri Willmarth	Rachel Hunter
Ashley Cervenka Short	Maddie Reynolds
Amy Ward	Kendall Allen
Andrew Cogswell	Amy Cooper
Karissa Swanson	Derek Cooper
Carl Topilow	Katrina Cooper
Dianne Wittry	Lars Cooper
Jaymie Giordano	Emily Johnson
Grace Dougherty	Karin and Jim Buck
Carly Neumann	The Bacons
Axel Gallegos	Bill, Ann, Shaylyn, and Ava Mount

Anyone I may have missed that has supported me.

I appreciate you all more than you know.

PROGRAM NOTES

What is the Sublime?

Immanuel Kant (1724–1804) was a German philosopher whose writings on the Beautiful and the Sublime profoundly shaped how we understand aesthetic experience today. The Sublime (according to Kant) describes an experience of encountering something so vast, powerful, or beautiful that it stretches beyond ordinary understanding. It often begins with a sense of awe or even fear — the feeling of standing before something greater than oneself, whether in nature, art, or human experience. Yet the sublime is not purely overwhelming; it carries a second moment of reflection, where that immensity gives way to humility, clarity, and/or gratitude. In this way, the Sublime is less about domination or spectacle and more about transformation. It is an emotional shift that reminds us of both our smallness and our capacity to feel deeply in the face of something immense.

The Oak

Florence Beatrice Price (1887 – 1953)

Florence Price (1887–1953), born in Little Rock, Arkansas, was most active as a composer during her years in Chicago. Despite significant barriers as a Black woman in the American classical music world, she found support within the cultural circles of the Chicago and Harlem Renaissance while often being excluded by Eurocentric institutions. Over her lifetime she composed around 300 works, including songs performed by Marian Anderson at the historic 1939 Lincoln Memorial concert. Her symphonic poem *The Oak*, written in 1943 at age 56, was neither published nor performed during her lifetime and only received its premiere in 2019.

The Oak is a deliciously dark and thoughtful expression that draws on Price's southern American Roots cultural heritage as much as her classically European style training. It sounds at once stylistically traditional to the late 1800's while being thoroughly infused with early/mid 1900's melodic and harmonic material — this weaving that reflects the essential American voice of classical music.

— Program Note by Catherine Beeson,
Assistant Principal Viola of the Colorado Symphony

Additionally, within the framework of this concert, the piece invites a sense of sublimity: something that begins in stillness and gradually expands into something larger than life. Like the slow growth of an oak from a single seed, Price's music unfolds with a sense of

inevitability — rooted, patient, and immense. In literature and cultural memory, the oak tree has long symbolized wisdom, endurance, and the passage of time, and those associations quietly resonate here. Rather than overwhelming through grandeur alone, the work cultivates awe through growth itself, inviting us to witness resilience not as spectacle, but as something lived, layered, and deeply human.

— Additional Note by Sam Cooper

Fantasia Pastorale Hongrois

Albert Franz Doppler (1821 – 1883), arr. Albert Klautzsch

Albert Franz Doppler is a Hungarian musician known for being an influential flautist, composer, and conductor of his time. His musical career began at a very young age, and he made his official debut at the age of thirteen in Vienna. Doppler held many notable positions throughout his lifetime including flautist at several theaters like the German Town Theater and The Hungarian National Theater. He also taught at the Vienna Conservatory. Doppler wrote pieces mainly for the flute and for opera performances. He often traveled and performed concerts with his brother and fellow flutist, Karl Doppler.

Fantasia Pastorale Hongroise, op. 26 was written in 1870 during the Romantic Era. Doppler originally composed the piece for two flutes and piano, presumably for performances by him and his brother, and it was rewritten for flute and piano. Doppler is well known for using Hungarian folk music in his pieces, and Hungarian Pastoral Fantasy is no exception. This piece includes several different sections that portray vastly different characteristics of Hungarian music. It opens with a mysterious, floating melody in D minor. The flute sounds almost improvisatory while the piano has short interjections. The middle section is a contrast of the opening with a light, flowing melody in D major. The third section of the piece returns to d minor and is a march/dance like section with heavy accents in the flute. Finally, the piece closes with a cadenza like section in D major and an allegro flourish to the end. The entire piece is meant to show the virtuosity and flexibility of the flutist.

— Program Note by Rachel Ollestad

Tonight's performance features Karin Sotillo, winner of the CSU Concerto Competition. The version heard this evening is the orchestral arrangement by Albert Klautzsch, a setting that is rarely heard in performance. This unique arrangement offers a fresh lens on Doppler's virtuosic showpiece, making tonight's performance a special treat for both performers and audience alike.

Rather than the vast, rooted sublimity of Price's *The Oak*, Doppler offers a more fleeting kind: awe born from spontaneity. The piece captures a different face of the sublime — not permanence, but the exhilarating experience of something dazzling, immediate, and larger than the moment that contains it.

— Additional Note by Sam Cooper

Symphony No. 6 in F major, Op. 68 ("Pastoral")

Ludwig van Beethoven (1770 – 1827)

Beethoven's *Pastoral* Symphony hardly requires an introduction. In many ways, the composer gives us everything we need in the titles of the movements themselves. Yet taking a moment to encounter this symphony through a fresh lens reveals something deeper than simple description. Beethoven famously insisted that the work should not be understood pictorially (not as a literal depiction of nature), but rather as an expression of the feelings that arise when we encounter it. Each movement becomes less a painting and more a lived experience, exploring the dynamic relationship between humans and the natural world.

The first movement captures the quiet exhilaration of arrival, the emotional release we feel when leaving behind the bustle of communal life and stepping into open air. The second shifts perspective entirely. Here, we observe nature interacting with itself: a brook flowing, birds calling, thoughts wandering. We are present, but quietly so — listeners rather than participants. The third movement brings humanity back into the frame through celebration, depicting communal joy unfolding within the natural landscape.

This balance is suddenly disrupted in the fourth movement, where nature asserts its power through a violent thunderstorm. Fear, instability, and awe collide as the music reminds us how small we are in the face of forces beyond our control. Nature is forcefully interacting with us. From this upheaval emerges the final movement: a hymn of humbled gratitude. Having endured something greater than ourselves, we respond not with triumph but with reverence. In the broad, luminous chords that return repeatedly, we feel a sense of release — a deeply human recognition of both vulnerability and resilience. It is here that the symphony most clearly approaches the sublime. It is here that the symphony most clearly approaches the Sublime, not through sheer volume or grandeur, but through emotional transformation. The storm does not end in conquest, but in clarity. Beethoven allows us to feel the shift from fear to gratitude, from instability to grounding, reminding us that the sublime is not only about overwhelming power, but about the humbling awareness that follows it.

Unlike many of Beethoven's symphonies, the *Pastoral* resists a teleological drive. It is not propelled by conflict toward conquest, but instead unfolds as a series of snapshots — moments of perception and reflection. Rather than striving toward a singular goal, the symphony invites us simply to dwell within experience itself, tracing the many ways we encounter nature and how, in turn, it shapes us.

— Program Note by Sam Cooper

BIOS:



KARIN SOTILLO, originally from Venezuela, is a third-year Bachelor of Music Performance student with a concentration in flute at Colorado State University in Fort Collins, where she currently studies with Dr. Ysmael Reyes. She has been studying the flute since the age of seven and is dedicated to her continuous artistic and professional development. Karin grew up surrounded by music thanks to her family, as her father played the cello in his youth, which influenced her musical training from an early age. She was part of the National System of Youth and Children's Orchestras and Choirs of Venezuela (El Sistema), where she received formal musical education and participated in flute seminars and workshops led by the renowned maestro José Antonio "Toñito" Naranjo, with guest professor Andrés Eloy Rodríguez.

After moving to the United States, Karin studied for two years at Abraham Lincoln High School, where she trained with Jennifer Keeney, and completed her final year of high school at Denver School of the Arts, where she continued her musical studies with Catherine Peterson. She also participated in flute festivals. In addition, she was an active member of the Colorado All-State Band and the Denver Young Artists Orchestra Conservatory (DYAO).

Along with her father, who plays guitar and the Venezuelan cuatro, and her brother, who plays the clarinet, Karin is a member of Guayana Acústica, a musical group they formed to perform traditional Venezuelan music. Currently, Karin works as a teaching artist at the CSU Spur Music Lab, where she supports music education programs and actively engages with the community through arts education. In her free time, Karin enjoys playing guitar and singing, painting with watercolors, baking traditional Venezuelan desserts, and spending time in nature.



SAM COOPER is currently pursuing his master's degree in instrumental conducting at Colorado State University under the mentorship of Dr. Rachel Waddell, where he also serves as the Assistant Conductor of Orchestras. In July 2026, he is thrilled to take the podium as pit conductor for the Empire Lyric Players' production of *Yeomen of the Guard*.

He additionally held the position of Assistant Conductor for both the Health and Wellness Community Orchestra during their 2024–25 season and the Loveland Opera Theatre's production of *The Sound of Music* in October 2025. Sam was honored to be the pit conductor for the Empire Lyric Players' July 2025 production of *The Mikado...in Space!*, a contemporary reimagining of Gilbert and Sullivan's classic operetta that brought fresh perspective and humor to the original work.

Sam began playing violin in fifth grade, encouraged and mentored by Michelle Ewer. During the latter half of high school, he continued his studies with Melissa Barru. Sam 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 played violin 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. As a co-founder and violinist of the Apollo String Quartet, Sam remains actively engaged in chamber music.

In January 2025, Sam was selected to participate in a conducting workshop with Carl Topilow and the Cleveland Pops Orchestra. In June 2025, he took part in another workshop led by Diane Wittry and Dr. Silas Huff in New York City with the Collegium Musicum New York.

Sam encourages you to follow his conducting journey on Instagram: [@cooper_conducts](#)

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and science meet,
celebrating the birds,
bees, and insects
that make
our garden grow.*



Concert Orchestra

Conducted by
Rachel Waddell

Assistant Conductor and GTA
Sam Cooper

The Birds and the Bees

April 26, 2026 • 7:30 p.m. • Griffin Concert Hall



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