

Colorado State University

UPCOMING EVENTS

THEATRE: Reefer Madness: The Musical
4/20, 21, 22, 23, 29, 30 • University Theatre • 7:30 pm
Matinees 4/24 & 5/1 • University Theatre • 2:00 pm

CONCERT ORCHESTRA AND CONCERT BAND CONCERT

Inspired by Italy with special guest Andrew Jacobson, Oboe
5/1 • Griffin Concert Hall • 7:30 pm

VIOLIN STUDIO RECITAL

5/2 & 5/5 • Organ Recital Hall • 7:30 pm • FREE

HORN STUDIO RECITAL

5/3 • Organ Recital Hall • 7:30 pm • FREE

DANCE: Alumni Dance Concert

4/29, 30 • University Dance Theatre • 7:30 pm

event calendar • e-newsletter registration

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Colorado
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UNIVERSITY CENTER FOR THE ARTS

This is your UCA

The CSU School of Music, Theatre and Dance Presents

CSU SYMPHONY AND COMBINED CHOIRS CONCERT

Wes Kenney, Conductor

Michelle Stanley, Flute
Shannon Koonce, Mezzo-soprano

James Kim, Director, Chamber Choir
Ryan Olsen, Director, Concert Choir and Men's Chorus
Stuart Dameron, Director, University Chorus

Thursday & Friday, April 28 and 29, 2016 • 7:30 pm
GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

PROGRAM

Pyotr Ilyich Tchaikovsky
(1840 - 1893)

Capriccio Italien, Op. 45

Carl Nielsen
(1865 - 1931)

Concerto for Flute and Orchestra, FS 119

- I. Allegro Moderato
- II. Allegretto - Adagio ma non troppo - Tempo di marcia

Dr. Stanley

INTERMISSION

Sergei Prokofiev
(1891 - 1953)

Alexander Nevsky Cantata, Op. 78

- 1. *Russia under the Mongolian Yoke*
- 2. *Song About Alexander Nevsky*
- 3. *The Crusaders in Pskov*
- 4. *Arise, Ye Russian People*
- 5. *The Battle on the Ice*
- 6. *The Field of the Dead*
- 7. *Alexander's Entry into Pskov*

Ms. Koonce

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Cynthia A. Mousel
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Joan H. Patmore
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Organizations

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Virtuoso: \$500—\$1,869 (continued)

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Jonathan A. Cross
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William B. and Carol N. Davis
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Organizations

Glover, Inc.

(* = deceased)

CSU UNIVERSITY CHORUS

TRANSLATION OF VOCAL TEXTS, *Alexander Nevsky*

Text by V. Lugovskoy and S. Prokofiev

Sopranos

Ciara Baird
Leah Bean
Jessica Bennett
Theresa Berger
Jenny Boehs
Kristen Borkovec
Purna Chandramouli
Mallory Connors
Shannon Duong
Jess Foord
Maria Fuertes
Holly Huggins
Madelyn Johnson
Emma Kett
Linnie Krause
Nikki Larchar
Rebecca Legg
Jordanne Leshar
Natalie Lester
Madison Maes
Madison Maschler
Meg Mosebar
Michelle Mullineaux
Samantha Post
Rachelle Swope
Avrial Turner
Lindsay Williams
Alex Young

Altos

Cynthia Bachman
Rachel Bieganski
Megan Blanc
Amy Borngrebe
Beth Campbell
Shanon Cooper
Kelly Coover
Katie Cover
Rachel Cuny
Chelsea Dault
Jenny DeWitt
Heidi Engelhorn
Kimberly Ethridge
Kensie Feit
Shannon Gallagher
Jennifer Gonzales
Marissa Hampel
Elizabeth Hirn
Grace Hyde
Ashleigh Janda
Stephanie Luthye
Marika Lynch
Elaine Nguyen
Katie Oldberg
Madison Rogers
Mikaela Samsel
Molly Schutzenberer
Suzanna Shugert
Deborah Stewart
Josie Sutherland
Caitlin Tuminello
Emily Vavra
Laura Vilaret-Tuma
Emilee Wisda
Kara Zehner
Kirsten Zimmerle

Tenors

Yi-Hoong Chan
Nate Driscoll
Zachary Frauenhoff
Sam Hodges
Joshua Horner
Gabriel Larson
Trevor Lombardi
Thomas Lundine
Jake Quinter
Grant Root
Josiah Savig
Jackson Watkins

Basses

Zane Bamesberger
Michael Beck
Cameron Courter
Chapman Croskell
Joshua Fuller
Keith Hussey
Deaven Jefferson
Matt Leseman
Jovan Lovato
Kerry McKean
José Peraza-Diaz
David Sahud
Daniel Shugert
Johnny Woolley

No. 1 – Russia under the Mongolian Yoke

No. 2 – Song about Alexander Nevsky

This all happened on the Neva River,
On the Neva River, on the great water.
There we battled the wicked army,
The wicked army, the Swedish army.
Oh, how we fought, how we slashed the foe!
How we hacked their ships into splinters!
Our life-blood we did not spare
For the great Russian land.
Where the axe fell, a street formed,
Where the spear flew, a lane opened.
We slew the Swedes, those foreigners,
Like roadside weeds upon dry earth.
We will not yield the Russian land.
Whoever comes against it, shall be slain to death.
Russia has arisen against the enemy;
Rise up to battle, glorious Novgorod!

No. 3 – The Crusaders in Pskov

I, a foreigner, waited,
I expected my feet to be shod in cymbals.

No. 4 – Arise, Ye Russian People

Arise, O Russian folk, to a glorious fight, to a deadly fight,
Arise, O freedom-loving folk, on behalf of our great land!
To the surviving warriors – esteem and honor,
And to the slain ones – eternal glory!
For our fatherland, for the Russian land, arise, O Russian folk!
Arise, O Russian folk...
No enemy shall walk upon our dear, great Russia.
Rise up, dear Mother Russia!
No enemy shall walk...
The enemy shall not come against Russia,
Their regiments they shall not lead there,
They shall not find the way to Russia,
The Russian fields they shall not trample.
Arise, O Russian folk...

No. 5 – The Battle on the Ice

I, a foreigner, waited,
I expected my feet to be shod in cymbals.
May the arms of the cross-bearers conquer!
Let the enemy perish!

No. 6 – The Field of the Dead

I shall walk along the snow-covered field,
I shall fly above the death-field of battle,
I shall search there for the glorious falcons,
For my bridegrooms, fine fellows all.
Some lie slashed with swords,
Others lie wounded by arrows,
With their crimson blood they sated the honorable land,
The Russian land.
Him who died a noble death for Russia
I shall kiss upon his dead eyelids,
And to that brave lad who remained alive,
I shall be a faithful wife and sweetheart.
I shall not marry the one who has good looks:
Earthly beauty passes away.
But I shall marry the one who showed valor.
Answer my call, O valiant falcons!

No. 7 – Alexander's Entry into Pskov

To a great battle did Russia come out,
A wicked foe did Russia defeat.
No enemy shall walk upon our native land.
Whoever comes against us shall be slain to death!
Rejoice and sing, dear Mother Russia!
No enemy shall come against our dear Russia,
Our Russian villages he shall not see!
Whoever comes against us...
Rejoice and sing, dear Mother Russia!
No enemy shall come against our dear, great Russia.
Rejoice and sing, dear Mother Russia!
For a great celebration has Russia assembled.
Rejoice, Russia!
Rejoice, dear Mother Russia!

PROGRAM NOTES

Capriccio Italien, Op. 45 (1880)

Known for his love of Russian traditional music, Pytor Ilyich Tchaikovsky was also fascinated by folk music from other countries. *Capriccio Italien* is a series of melodies the composer discovered during his travels to Italy, woven into a fantasy that eloquently and convincingly depicts Italian life through music.

Tchaikovsky was a master orchestrator. His music requires musicians to perform with power, flexibility, and sudden changes in style, dynamics, tempi, etc. *Capriccio Italien* begins with a trumpet fanfare, and transitions into a melancholic melody, which later develops into a charismatic, powerful, and fast dance. After a waltz, the composer changes direction again to depict a festive tarantella, a folk-dance from southern Italy. The work ends with a brilliant second tarantella at a seemingly impossible presto rate of speed.

Flute Concerto, FS 119 (1926)

Carl Nielsen's *Flute Concerto* highlights the abundance of musical characters a solo flute can portray while showcasing the performer's virtuosity. Composed later in Nielsen's life, the concerto was the composer's first work for solo flute. The concerto, in only two movements, was premiered in Paris by Royal Danish Orchestra flutist Holger Gilbert-Jespersen just twenty days after its initial completion. The ending of the second movement, however, was not entirely finished at the time of the first performance, as Nielsen fell ill and had to write a preliminary conclusion. The composer wrote a new ending and in January 1927 conducted the complete work in Denmark with the same soloist.

Nielsen is reported to have been quite pleased with the first movement, though critical reviews were mixed. The movement is technically demanding for both the soloist and orchestra. The second movement received positive critiques after the 1927 Copenhagen performance. The tempos in the last movement fluctuate drastically, which requires expertise and extreme concentration from both the soloist and orchestra.

Alexander Nevsky Cantata, Op.78 (1939)

The music in Sergei Prokofiev's cantata comes directly from his film score for the 1938 movie *Alexander Nevsky*, directed by Sergei Eisenstein. The plot features Russian prince Alexander Nevsky, the thirteenth century Prince of Novgorod, and his victorious battle against German knights. The film was heavily influenced by Soviet Russia's anti-German propaganda machine. Josef Stalin viewed Nazi Germany as a threat, and the production served as mental preparation for the upcoming war. The film was an instant hit. After the signing of a Russian-German pact in 1939, the film was immediately banned in order to avoid offending the Germans, but when the Nazis invaded the Soviet Union in 1941 the film was re-released to great acclaim.

In *Alexander Nevsky*, Prokofiev's genius as a composer shines. Incorporating Russian folk music into the film's musical imagery, the composer created a narrative score that adapted well to a cantata setting. The instrumental parts are extremely challenging — there are many unusual scales that reach into the extreme registers of every instrument. The Russian language, which is an uncommon one to sing, provides new difficulties for the choir as well, despite the comparatively simple musical vocal lines in the piece.

Program notes by Julie Park

CSU CHAMBER CHOIR

Soprano

Anyaleen Bradley
Liesl Bryant
Gloria Choi
Vanessa Doss
Nina Forsyth
Jackie Valdez
Hayley Voss
Allison Waltman

Alto

Emily Budd
Emma Genell
Adrienne Harlow
Ingrid Johnson
Megan Miller
Sarah Spiece
Molly Taylor

Tenor

Garrett Ching
Josh Colonnieves
Dale Nickell
Mitchell Peery
Luke Thatcher

Bass

Matthew Giallongo
Justin Little
Nick Louis
Alexander Pierce
Zac Quesenberry
Andrew Wallace

CSU CONCERT CHOIR

Soprano 1

Jordan Brudos-Nockels
Janene Harper
Katie Jordan
Erin Kelly
Nicole Luchetta
Madeline Morris
Katie Redd
Fiona Ruddell
Emilee Smith
Jackie Valdez
Alex Young

Soprano 2

Susan Bockhoff
Mallory Connors
Jess Foord
Nina Forsyth
Angela Lamar
Pamela Potzer

Alto

Anna Bonjour
Liesl Bryant
Heidi Cole
Arika Drake
Emily Gehman
Andria Hall
Tiana Hunter
Adelle McDaniel
Kristina Nordwall
Briana Odette
Meg Parker
Annie Schoephoerster

CSU MEN'S CHORUS

Tenors

Eric Botto
Yi Hoong Chan
Matt Ernst
Andres Hensley
Jowe Lupo
Dalton Meyer
Monroe Peck
Mitch Peery
Sheng Yang

Basses

Henry Arndt
Zane Bamesberger
Michael Beck
Lance Broedner
Sean Kennedy
Kerry McKean
Stuart Meyer
Jason Mortensen
Jose Peraza-Diaz
Ryan Pomasl
Schyler Vargas
Brad Walton

COLORADO STATE UNIVERSITY SYMPHONY ORCHESTRA

First Violins

Ji Hye Chung, *Concertmaster*
Paola Zamario, *Asst. Concertmaster*
Katie Gardner
Kadi Horn
Rachel Huether
Kadin Kostelic
Lily Lu
Lydia Oates
Josh Steinbecker
Graeson Van Anne

Second Violins

Elizabeth Lenz, *Principal*
Tyler Adamthwaite, *Asst. Principal*
Dmitri Ascarrunz
Katelyn Brown
Erin Dunn
Sara Hoppe
Rawan Jarrar
Carly Manthei
Ryan Wessel
Tori Weingarten
Trey Yu

Violas

Joy Holz, *Principal*
Sarah Chicoine, *Asst. Principal*
Kyle Caulkins,
Garret Durie
Cheryl Hite
Hailey Moy

Cellos

Lydia Hynson, *Principal*
Julia Siegl, *Asst. Principal*
Holly Bagby
Tavon Boaman
Joshua Greiner
Julius Hochmuth
Marlee Johnson
Shakira Johnson-Saito
Chris Lewis

Cellos (continued)

Abigail Nelson
Jaclyn Rees-rising
Jessie Salas
Jacob Schafer
Emily Stewart
Paul Walcott

Double Bass

Jordan Asker, *Principal*
Daniel Probasco, *Asst. Principal*
Kayley Green
Zuri Kargbo
Michael Rinko

Flutes

Rachelle Crowell, *Principal*
Gabriela Bliss

Piccolo

Amber Hodges

Oboes

Matthew Heimbegner, *Principal*
Stephany Rhodes

English Horn

Maggie Korbelik

Clarinets

Lara Mitofsky Neuss, *Principal*
Emily Kerski

Bass Clarinet

Julie Park

Tenor Saxophone

Bryan Sanders

Bassoon

Joe Hoffarth, *Co-principal*
Blaine Lee, *Co-principal*
Mikayla Baker

Contrabassoon

Blaine Lee

Horns

Ayo Derbyshire, *Principal*
Rachel Artley, *Asst. Principal*
Nicholas Gledhill
Emelie Pfaff
Elise Hawkes

Trumpets

Samantha Ferbuyt, *Principal*
Casey Cole
Kyle Tong
Matthew Weaver

Trombones

Kelan Rooney
Alex O'Leary

Bass Trombone

Amanda Tataro, *Principal*

Tuba

Angelo Sapienza, *Principal*

Harps

Yuri Machihara
Cora Marrama

Percussion

Ben Justice, *Principal*
Matthew Hollaway
Chris Hewitt
Jose Campuzano
Emma Loeffler
Landon Adams
Natasha Miller
Matt Hauser

MESSAGE FROM THE DIRECTOR:

Alexander Nevsky is a one of those works that many people know, but few get to hear live. The film with live orchestra is wonderful to experience, but for my taste, the cantata is a better work, for it distills the musical action and therefore becomes much more potent. It calls for an extended percussion section, large “Russian Sounding” chorus who play both the Russians and the crusaders, and is filled with all the colors one expects from a Prokofiev score. Although it is was used as propaganda in the Soviet Union during WW II, its topic of a sovereign country being invaded is one that unfortunately continues to be timely. The gruesome scenes — shown over the dissonance of the third movement — portraying men and children thrown into a bonfire are not for the squeamish, but as we know, such atrocities continue to this day. The powerful and sometimes gut-wrenching music is a reminder that art often reflects life and sometimes the worst of it. Perhaps in keeping such commentary alive, society will continue to push leaders to seek peace.



Wes Kenney is now in his 13th year as Professor of Music and Director of Orchestras at Colorado State University. He conducts the CSU Symphony and CSU Sinfonia 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, the Bartok Concerto for Orchestra and the Bruckner Symphony No. 5. He is now in his 3rd season as Music Director of the Denver Young Artists Orchestra, the premier youth orchestra in Colorado and will take that orchestra to Carnegie Hall for three concerts next June.

Mr. Kenney is also currently in his thirteenth season as Music Director of the 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 in November 2009 that year's 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 in the past three seasons with the Colorado Symphony, Lafayette (IN) Symphony, Alabama All-State, the Acadiana (La) Symphony, the Denver Philharmonic and the New Mexico All-State Orchestra. Prior to that, Maestro Kenney has guest conducted at the Edinburgh Festival in Edinburgh, Scotland, the Buffalo Philharmonic, returned to the New Mexico Symphony for tours and performances of The Nutcracker and had debut with the Williamsburg Symphonia (VA). In six seasons as the Virginia Symphony's Associate Conductor, Mr. Kenney appeared more than 350 times with that orchestra. Awarded the prestigious Carmen Dragon Conducting Prize in 1992, Wes Kenney served as Music Director of the Oakland Youth Orchestra for five seasons.

Mr. Kenney has also enjoyed success directing from the orchestra pit for opera, ballet, and musical theater. During the 2015-16 Season he will conduct productions of *Così fan tutte*, *Daughter of the Regiment*, *Marriage of Figaro*, and Verdi's *Otello*. He has conducted over 50 different productions ranging from *Don Giovanni* to *Sweeney Todd* since his arrival in Colorado.

Mr. Kenney is also in demand as a conducting pedagogue. He has taught alongside Jorge Mester in a Conductors Guild sponsored workshop at CSU. In the summer of 2011 he was a guest lecturer at the Conductor's Institute held at Bard College in upstate New York, teaching alongside founder Harold Farberman and American Symphony Orchestra Music Director Leon Botstein. He is 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.



Shannon Koonce, dramatic mezzo-soprano, has garnered rave reviews for operatic performances and concert appearances alike. Recently, Ms. Koonce performed a Mahler Concert with Wagner Society of DC at The Kennedy Center. She made her debut with Dayton Opera as Marquise in *Daughter of the Regiment*. She also performed Azucena with Piedmont Opera in *Il Trovatore*. Ms Koonce was a soloist in *Alexander Nevsky* with Ft Collins Symphony, and Soloist in the Beethoven 9th Symphony with Colorado College Summer Festival. Ms. Koonce performed as Alto Soloist in Mendelssohn's *Walpurgisnacht* with Colorado Symphony, and a featured soloist with Wagner Society of DC for smaller venues. Shannon performed Amneris in Verdi's *Aida* with Fort Collins Opera. Ms. Koonce performed Dame Quickly in Verdi's *Falstaff* in Western France with Lyrique en Mer Festival. Ms. Koonce made her opera debut performing Ulrica in *Un Ballo in Maschera* with Piedmont Opera. She has also performed the comic Marquise de Birkenfeld in Donizetti's *Daughter of the Regiment* for Opera Theatre of the Rockies and appeared as alto soloist in the Colorado Springs Philharmonic's inaugural performances of the Beethoven's Ninth Symphony with Maestro Lawrence Leighton Smith. Ms. Koonce also performed with Colorado Springs Philharmonic in Handel's *Messiah*. Shannon has been guest artist for Midland, Texas' *Messiah* performances for the past two seasons, and a soloist for *Messiah* under the direction of Richard Hunt in Colorado Springs. She was the first place winner of the Denver Lyric Opera Guild's 2003 auditions, has been a regional place winner of the Metropolitan Opera Auditions, and was a winner in the Vera Scammon International 2004 Auditions. Ms. Koonce was selected from among thousands of applicants across the USA and abroad for Santa Fe Opera's prestigious Apprentice Artist Program in 2004 where she covered Ursula in *Beatrice and Benedict* and was asked and honored to return to Santa Fe Opera for the 2005 season to cover Auntie in Britten's *Peter Grimes* and to perform other solo and ensemble assignments. Ms. Koonce has been featured as a Preview Artist for Central City Opera, and has portrayed such roles as Jezibaba in *Rusalka*, Principessa in *Suor Angelica*, Mother in *The Tales of Hoffmann*, Mother in *The Consul*, and Azucena in Act IV of *Il Trovatore* for the Colorado Springs Philharmonic's February, 2004 performances in the Pikes Peak Center under the baton of Christopher Wilkins. She was also featured in the Beethoven 9th Symphony performances for the Fort Collins Symphony and for the Cheyenne Symphony. Her Oratorio performances also include *Theresienmesse Mass* by Haydn at Lincoln Center in NYC, and Alto Soloist in *Alexander Nevsky* with Fort Collins Symphony.

Dr. Michelle Stanley is Assistant Professor of Music at Colorado State University where she teaches flute and chamber music and classes for the LEAP program. Michelle is a regular performer in solo, chamber and orchestral settings. From early music to new music, Michelle is a passionate performer and strong advocate of the musical arts. As a dedicated teacher she has an active and successful university flute studio and has enjoyed giving masterclasses from China to the U.S. She has performed throughout the U.S. and in Japan, China, France, England, Scotland, and Italy.

Michelle is the second flutist/piccolo player with the Colorado Ballet orchestra and is a regular performer in the Colorado Symphony Orchestra. She has presented and performed for the National Flute Convention (2012 Las Vegas, 1999 Atlanta), College Music Society Regional and National Conferences, Colorado Music Educators Association conference (2010, 2013), and Music Teachers National Association state and national conferences. She has performed at the Berkeley Early Music Festival, and spent five seasons as the second flutist with the Colorado Music Festival orchestra.



She is a founding member and performer with the Sonora Chamber Ensemble that regularly performs and commissions chamber music. She has commissioned and premiered over 20 works from composers throughout the United States. Her first CD of newly commissioned chamber music was released by Centaur Records in 2006.

In addition to her active performance career, Dr. Stanley is the author of an online music appreciation textbook published by Great River Technologies called *Music Appreciation: Successful Listening in All Music*. This text is used at CSU for over 3000 students per year. She is also a part of a team of faculty who are teaching in the innovative and ground-breaking arts entrepreneurship program called the LEAP Center for the Arts at CSU in Fort Collins.

Michelle received a M.M and D.M.A in flute performance from the University of Colorado at Boulder, and received a B.A. in Music from the University of New Hampshire. She also attended Trinity College of Music in London where she studied with Anne Cherry. Michelle was the president of the Colorado Flute Association and program chair for the Association's annual Flute Celebration from 2002-2004, and is currently the College Events Chair for the CFA.

Dr. Stanley is a Best Teacher nominee at CSU, and was named a Writing Fellow for the AY 2012/2013 for her research on writing for music appreciation students at CSU.

Teaching remains a strong passion of her musical career and she works to integrate sound body posture and health principles for her students through the study of body mapping, Alexander Technique, Pranayama breathing, and movement. Her work on movement and breathing in practicing is a mainstay in her day to day teaching.

APPLIED FACULTY

Violin
Ron Francois
Leslie Stewart

Flute
Michelle Stanley

Horn
John McGuire

Percussion
Eric Hollenbeck
Shilo Stroman

Viola
Margaret Miller

Oboe
Andrew Jacobson

Trumpet
Dawn Kramer

Harp
Rachel Ellins

Cello
Barbara Thiem

Clarinet
Wesley Ferreira

Trombone / Euphonium
Christopher Van Hof

Piano
Janet Landreth

Bass
Forest Greenough

Bassoon
Gary Moody

Tuba
Stephen Dombrowski

Organ
Joel Bacon

Saxophone
Peter Sommer