

THE UNIVERSITY SYMPHONY ORCHESTRA AND COMBINED CHOIRS PRESENT

MAHLER'S SYMPHONY NO. 3

A
MONUMENTAL
CLOSE

THURSDAY, MAY 4, AND FRIDAY, MAY 5, 2023 | 7:30 P.M. | GRIFFIN CONCERT HALL

..... CONDUCTED BY

WES KENNEY



COLORADO STATE UNIVERSITY

A MONUMENTAL CLOSE

THURSDAY, MAY 4, AND FRIDAY, MAY 5, 2023 | 7:30 P.M. | GRIFFIN CONCERT HALL

CSU SYMPHONY ORCHESTRA

WES KENNEY, CONDUCTOR

ROB STAHLY, GRADUATE TEACHING ASSISTANT

NICOLE ASEL, ALTO

WOMEN'S CHOIR FROM THE CSU CONCERT CHOIR
AND CHAMBER CHOIR

NATHAN PAYANT, CONDUCTOR

NICOLE CECILIANI, GRADUATE TEACHING ASSISTANT

CENTENNIEL CHILDREN'S CHORUS

SHERRY MCKLEFRESH, DIRECTOR

Gustav Mahler

1860-1911

Symphonie Nr. 3 in sechs Sätzen

für grosses Orchester, Altosolo, Knabenchor
und Frauenchor (1893-96; überarbeitet 1899)

Symphony No. 3 in six movements for large
orchestra, Alto solo, Children's Choir, and
Women's chorus. (1893-96; revised 1899)

Erste Abteilung

Nr. 1: Kraftig. Entschieden

--Kurz Pause--

Zweite Abteilung

Nr. 2: Tempo di Menuetto. Sehr mässig

Nr. 3: Comodo. Scherzando. Ohne Hast

Nr. 4: Sehr langsam. Misterioso. („Oh Mensch! Gib Acht!“, Altosolo nach Worten aus
Also sprach Zarathustra von Friedrich Nietzsche)

N. 5: Lustig im Tempo und keck im Ausdruck („Es sangen drei Engel“, Altosolo,
Frauenchor, und Knabenchor nach Worten aus *Des Knaben Wunderhorn*)

Nr. 6: Langsam. Ruhevoll. Empfundener

Part I

No. 1: Robust. Resolute.

--Short Pause--

Part 2

No. 2: In a tempo of a minuet. Very Moderate.

No. 3: Unhurried. Playfully. Without haste.

No. 4: Very slow. Mysterious. ("Oh Man! Take Care!", Alto solo after the words from
Thus Spake Zarathustra by Friedrich Nietzsche).

No. 5: Merrily in tempo and boldly in expression. ("Three Angels Were Singing a Sweet Air",
Alto solo, Women's Choir, and Children's Choir after the words from
The Boy's Miracle Horn)

No. 6: Slow. Peaceful. Deeply felt.

DIRECTOR'S NOTE:

In my graduate conducting class as we are considering the words of Dale Carnegie in his *How to Win Friends and Influence People*, I talk about what a successful conducting career might look like. After the students come up with some lofty ambitions, I counter with what your charges in the ensembles you conduct might want on your tombstone. If they would consider putting the phrase below your name and dates the following: *This Conductor was a Mensch*. The meaning of Mensch translated as a human being. Mensch in the Mahler Third Symphony is sung by the Alto solo in the 4th movement in the “Midnight Song”, the words being “O Mensch, gib ab.” (Oh humankind, take heed.) The movement that Mahler originally gave the title, “What humanity tells me.”

This is just one of several reasons this Mahler symphony was chosen as my farewell concert at CSU. This year in particular I've searched for humanity. It was the topic of my commencement address last December. It has been a theme of the repertoire throughout the season for the CSU Symphony as the orchestra was introduced to the music of Florence Price and the discussion of what the depth of her humanity could be found in her Symphony No. 3.

In Mahler's case, the “Midnight Song” is a warning of sorts to seek eternal joy rather than sink into grief. As I was diagnosed with Multiple Myeloma in December and have gone from debilitating pain to the wonder of what modern medical treatment can do, not only does the text of this song speak to me, but also the support I have found throughout the Fort Collins community, especially here at UCA from my colleagues. That support kept me from falling into despair and kept me going despite my ailment.

Two other reasons that this work was selected. The extensive trombone solo found in the first movement as a reminder to me (and those that know) that my start in music was on this instrument that some call “the voice of God.” My horn is still in my basement and perhaps in retirement I might take it back up! The final reason is the Adagio that Mahler sets as the close of the work. It starts quietly but with fits and starts eventually concludes with a thunderous conclusion. This movement that Mahler entitled “What Love Taught Me” may have been the composer's intent to create a glimpse of heaven, but for this director, it encapsulates the trajectory of specifically the CSU Orchestra Program, but also CSU Music in general. The ending is NOT the loudest part of the piece, but rather the warmest and most embracing. If I have taught anything to those that inhabit our outstanding facility, they are all special because music has touched them all.

GUSTAV MAHLER (KALISCHT: 7 JULY 1860 – VIENNA: 18 MAY 1911)

Born to a family of modest means, Mahler heard a great deal of street musicians from a young age. These early memories of marching bands and folk music would later play a significant role in his compositions. After playing his grandparents' piano, he found immediate success and gave his first public performance at ten years old. Gustav's father supported his musical ambitions, culminating in his attendance at the Vienna Conservatory. After graduation Mahler quickly found success as a conductor, his first appointment was in a small theater in the town of Bad Hall. As a gifted and innovative musician, Mahler had strong opinions on how music should be presented and performed. This led to opposition with older conductors and established theater managements. The old guard even punished him for such minor offences as walking noisily on the heels of his boots and making the women of the chorus laugh. Mahler often complained of the poor musicianship of other conductors.

While his conducting seasons were extraordinarily busy, he fulfilled his compositional drive in the summers. Mahler is most remembered for his symphonic works, but also composed beautifully for voice. While he was alive at the same time as Debussy and Elgar, his compositional style was more in line with Wagner and Germanic traditions. Mahler completed his *First Symphony* in 1888. He would go on to complete nine symphonies and was working on a tenth at the time of his death. While conducting in the U.S., Mahler became ill in late 1910 with what was first thought to be fatigue. Despite having a fever of 104°F Mahler insisted on conducting at Carnegie Hall on 21 February 1911. This would be his last concert. Doctors eventually concluded that he had contracted bacterial endocarditis. In April he returned to Europe, first to a clinic in Paris. By May his health had not improved, and he left for Vienna. He slipped into a coma and passed away one week later.

— Bio by Rob Stahly

GUSTAV MAHLER SYMPHONY NO. 3 (COMPOSED 1893-1896, REV. 1899.)

Instrumentation: 4 flutes (4 doubling piccolo), 4 oboes (1 doubling English horn), 3 clarinets (1 doubling bass clarinet), 2 high (Eb) clarinets, 4 bassoons (1 doubling contrabassoon), 8 horns, 4 trumpets, 1 posthorn, 4 trombones, 1 tuba, 2 harps, percussion including 2 sets of timpani, glockenspiel, snare drum, triangle, tambourine, bass drum with cymbal attached, crash cymbal, suspended cymbal, tam-tam, rute, and strings. Mezzosoprano, women's chorus, children's chorus.

It is the symphony Mahler called with a mix of sarcasm and affection his “monster.” The term seems fitting as the final rendition of his 3rd symphony came only after Mahler wrestled with a program (discussed below), wrote the last five movements before writing the first, dropped a setting of “Das Himmlisches Leben” (“The Heavenly Life”)—which became the finale of the 4th symphony—and thus left a most unconventional conclusion in its place. It is also the longest symphony in duration (90 minutes) that Mahler wrote whereas on average his symphonies lasted an hour and a quarter.

The six-movement work's extraordinary gamut of emotions, characters, instrumental sounds, nature effects, mix of the ethereal and crassness, comes from a composer who after the completion of his 2nd Symphony was now fully confident in his ability to express his ideas on paper. As with many of Mahler's works, a program was created and revised multiple times

to help guide the compositional process, but eventually eschewed in favor of not wanting to “lead the witness” in experiencing his piece. Still, it is worth noting what Mahler set out as a program to grapple with the extraordinary scope of the piece. The first movement alone is longer than Beethoven’s 5th Symphony (played back in September by this ensemble), and in the scheme Mahler created is Part I.

A Summer Noon’s Dream

First Part:

Mvt. I Pan Awakes. Summer Comes Marching In (Bacchic procession.)

A pause is suggested between the parts.

Second Part:

Mvt. II	What the Flowers in the Meadow Tell Me
Mvt. III	What the Animals in the Forest Tell Me
Mvt. IV	What Humanity Tells Me
Mvt. V	What the Angels Tell Me
Mvt. VI	What Love Tells Me

The first movement is filled with great drama. After a call by 8 horns, somewhat reminiscent of the main melody of the Brahms Symphony No. 1 4th movement, the exposition begins with a funeral march suggesting a lifeless winter. Aggressive string scales and piercing trumpet fanfares are just two of the sounds contributing to the frozen winter scene. A horn call heard returns often and is taken from Mvt. IV’s “Midnight Song” which bewails “Deep is the Lament.” The winter theme cries out in the brass, but soon succumbs to exhaustion. The second subject of the exposition depicts summer, but in a clumsy fashion with Pan sleeping. This music also collapses, and the exposition starts again. The funeral march now features an extensive trombone solo, but even with the entire section sounding in triumph, this music too falls apart. The second subject, now with more verve, continues and after some clarinet playfulness, a march finally takes shape, leading us to the development.

The middle section is no less dramatic with the opening theme, winter scene music, summer theme, march, all vying for center stage. Climaxes in distant keys, themes transformed into beautiful duets (listen for horn and violin!) woodwinds instructed to play “out of time from the beat”, crude textures mimicking “oom-pah” bands all contribute to the whirlwind of textures. The tempo increases and the music threatens to come off the rails until an off-stage snare drum grabs the original tempo from the beginning restoring order and signaling that it is time for the recapitulation.

After the horn “wake-up” motive is stated, the funeral march now returns with the melancholic trombone solo but now with some hope in its character. This section ending in D major brings warmth to the proceedings. Can winter have been left behind? The march starts again from afar, but gradually into a full statement. The climax before the development returns, but now in a far more satisfying tonic key. The departure from this point is now accelerated and a fully blown orchestra fanfare rushes the listener to an explosive final statement: Summer is here.

Mahler often philosophically tussled with genres in triple meters. The Austrian ländler, the waltz, the scherzo in a quick three often find themselves juxtaposed as if the composer was trying to determine—through parody or otherwise—what was the best music for the moment in expression. The most famous example would come later with the middle movement of his 5th symphony. For the second movement of his 3rd symphony—given the program “What the flowers tell me”—he divides the movement into five parts with four contrasting characters that are then given variation treatment. The genial opening of pizzicato strings and coquettish oboe gives way to a second part with an elegant character. But shortly thereafter a frenetically quick scherzo in one to the bar appears —by some considered to be the Trio of the menuet—as the second theme. The first time the theme is short-lived and transitions into a duple and jauntier texture, only for a brief moment again as Mahler transitions to a new texture related to the scherzo music, now in compound triple meter. The second part of the first theme returns as we begin part 2, but now the trio comes back greatly expanded. When the third theme in duple returns a new character is present as if a storm is moving across a meadow. Mahler said in 1896:

The picture of flowers in their resting position soon becomes useless for illustration of the music. Now I viewed them as tossed about by the storm and thunder, then again cradled by mild breezes, transformed, and caressed by the rays of the sun.

Graceful, fidgety, sarcasm, and as Mahler notes, the “most carefree music I have written.” It is all here within one movement.

In the 3rd movement, Mahler uses a song setting of the poem “Ablösung” (“Change”) from the *Des Knaben Wunderhorn* (*The Boys Magic Horn*). He also used it as part of his outline “What the animals in the forest tell me.” In Mahler’s song-setting, “Ablösung in Sommer” there is a description of the Cuckoo being dead and is set in a minor mode. The Nightingale, being the replacement of nature’s entertainment with its running 16th notes, is in major. Both ideas appear within the first sixty-seven bars of the movement, yet these ideas are then expanded into a huge statement of 590 bars! Mahler in his instructions of tempo uses the words “Scherzando” which is defined as “playful, lively, or merry.” Although this fits the mood and character, the movement is so much more than any previous models of Scherzo, Trio, Scherzo. Mahler actually thought of this movement as more of a Rondo, set out as the following:

A: In duple setting (song setting.)

B: In compound triple, in the character of a scherzo,

A’ then B’

Part C: A post horn interlude from a distance with various sustained accompaniment.

Part D: Transparent in minor (Composer asks for *Mit geheimnisvoller Hast!* —With mysterious haste!)

Part E: A polka like character with boisterous woodwinds, extended into the next section with a chromatic scale from the trumpets and trombones.

Part B’: *Grob!* (Crude!)

Part C’: A second post horn interlude. Out of this solo comes a special section borrowed from Mahler’s second symphony, a type of scream. Could it be the arrival of man? In fact, could the post horn solo be man serenading in the distance? But this is short-lived as a calmness ensues.

Coda: combining many elements of what has been heard and an ending similar to the close of the first movement.

Constantin Floros comments that Mahler filled his music with “horrifying sarcasm, that has since become his signature.” Indeed, the concept of death in this music is only fleeting as the attention is turned quickly to more pleasant matters. One must wonder what Mahler would have made of social media and the internet . . .

Many who are not intimately familiar with Mahler’s music would generally view it as “serious.” However, in this symphony, the composer himself thought the fourth and final movements to be in a serious vein and the rest humoresques. Indeed, as the mezzosoprano intones the “Midnight Song” and the words “*Tief ist ihr Weh!*” (“Deep is its grief”) the listener may miss its connection to the first movement horn call found early in that music and then its return in the finale. Yet, the character of the whole movement is so radically different than the rest of the symphony (even Mvt. VI, increases over time in volume) that its message becomes profound: what is the state of humankind? The movement also depicts the mysterious sounds of nature, something that Mahler thought could only be imagined or heard in a dream. To achieve this sound Mahler puts instruments in extreme ranges (listen for the trombones up high and piccolo down low, or the oboe being asked to play with a portamento (glissed) interval) and gives them unusual instructions. About this, Mahler says:

If I want to achieve a soft, subdued tone, I do not let it be played by an instrument that can easily produce it; rather, I give it to one that can produce it with great effort, indeed, often with extreme exertion that exceeds its usual limits. That is why basses and bassoons often have to squawk for me in the highest register, and the flute blows way down low.

Mahler has in some autographs of the score put the heading *Der Vogel der Nacht* (The Bird of the Night) in a few places. Listen how the oboe, English horn, and a solo violin respond to the text, five times in all. Twice there is a texture found at the beginning of Mvt. 1 and later in the recap. Here it begins quietly in the low strings, then adds the horns, essentially splitting the movement in halves. That same idea is taken by the strings and fades out after the mezzo sings, “But all joy desires eternity! Desires deep, deep eternity.” For this movement, Mahler using the title “What Mankind Tells Me”, it appears he has answered the question.

A dichotomy is presented in the fifth movement as it shatters the quietude of the fourth with loud bells and a children’s choir instructed to mimic the sound of bells with “bimm, bamm” holding out the “mm” for effect and placed afar. The orchestra of bells, triangle, glockenspiel, and harps give the music a bright feel. Yet, leave it to Mahler to take something rather upbeat and cheerful—the performance instructions at the top being *Lustig in Tempo und keck in Audruck* (Merrily in tempo and bold in expression)—and add textures that have threatening underpinnings. The women’s choir sings a well-known tune *Armer Kinder Bettlerlieder* (Poor Children’s Song) in three parts for three angels. When the mezzo-soprano enters (as Peter), the instructions are to sing bitterly while asking the angels why Peter should not weep since he has broken the ten commandments. Low strings and woodwinds plus the ominous tam-tam accompany. After the mezzo asks for mercy, an extended section ensues with low instruments and the women’s choir singing the bell sound under the staff. This texture grows portentously (tam-tam again) but then dissipates as the angels tell Peter to fall on his knees and pray to God. With four bars of acapella vocalists the tears are banished, and we return to the merry music for the text regarding the holy city being prepared for heavenly love and, through Jesus, salvation. The poem fit Mahler’s concept of finding joy and it appeared to be the perfect vehicle to describe “What the Angels Tell Me.”

With the release of movement 5—four piccolos on the final note! —Mahler starts with the full string section playing softly (violins are tacet on the previous movement as is the timpani). Thus begins a daring ending, an adagio that can last up to 25 minutes. Mahler says:

“Was mir die Liebe erzält” (What love tells me) is a summary of my emotions about all creatures. Deeply painful interludes cannot be avoided, but they gradually turn into blessed confidence.”

Beginning with a beautiful chorale in D major for just the strings that can be quiet in all ranges, the winds do not join until a plaintive oboe appears almost four minutes into the movement. The passion increases with added horns and we now experience one of the multiple “painful interludes” Mahler referred to in the above comment. But the music breaks down to a single f-natural followed by a rising theme which acts as an interlude to start D major again. The opening chorale is restated now with flutes in counterpoint. This music contains three themes, sometimes in variation, all vying for attention. A quote from the “Midnight Song” appears in the horns (“Deep is the Lament”) along the way. A climax ensues, then dissolves once more to a single cello note. A rising theme transitions the music again to the chorale for the third time. An even larger climax ensues with the brass and the strings pitted against each other and finally the former tearing the music asunder until only a lonely trill in the violas is left.

A single flute tries to pick up the pieces. After a few low strings plucking to reset the key, the brass—up to this point being the nemesis of the chorale tunes—are given their due. It is an extraordinary assignment after over 75 minutes of strenuous playing and now they are given the melody to play sweetly despite extreme ranges. (Remember Mahler’s comments about wanting the players to struggle with their assignments for it is the only way to get the color he wants.) A rising theme transitions us into the opening chorale, but now the strings take up the counterpoint. The music dissapates again to set up the final statement. For the first time in the movement there is a steady pulse in the timpani, joined by bassoons, cellos, and basses that carries the music to the end. Mahler chooses to not have the loudest dynamic here, but instead wants chords (ever changing in instrumental color) with embracing warmth. The journey for now is ended.

— Notes by Wes Kenney

TEXT TRANSLATIONS:

[Fourth movement of Mahler's 3rd Symphony]

O Mensch! Gib Acht!

Friedrich Nietzsche

O Mensch! Gib Acht!

Was spricht die tiefe Mitternacht?

'Ich schlief, ich schlief –,

Aus tiefem Traum bin ich erwacht: –

Die Welt ist tief,

Und tiefer als der Tag gedacht.

Tief ist ihr Weh –,

Lust – tiefer noch als Herzeleid:

Weh spricht: Vergeh!

Doch alle Lust will Ewigkeit –,

– will tiefe, tiefe Ewigkeit!

O Man! Take Heed!

English Translation © Richard Stokes

O humankind! Take heed!

What does the deep midnight say?

'I was asleep, asleep –,

I have awoken from deep dreams: –

The world is deep,

And deeper than the day imagined.

Deep is its grief!

Joy, deeper still than heartache!

Grief says: Perish!

But all joy seeks eternity –,

– seeks deep, deep eternity!

“Es sungen drei Engel”/“Armer Kinder Bettlerlied

Es sungen drei Engel einen süßen Gesang:
Mit Freuden es selig in den Himmel klang,
Sie jauchzten fröhlich auch dabei,
Dass Petrus sei von Sünden frei,
Und als der Herr Jesus zu Tische sass,
Mit seinen zwölf Jüngern das Abendmahl ass:
Da sprach der Herr Jesus: “Was stehst du den hier?
Wenn ich dich anseh’, so weinst du mir.”
“Und sollt’ ich nicht weinen, du gütiger Gott?”
“Ich habe übertreten die zehn Gebot.
Ich gehe und weine ja bitterlich.
Ach komm und erbarme dich über mich!”
Hast du denn übertreten die zehen Gebot,
So fall auf die Knie und bete zu Gott!
Liebe nur Gott in alle Zeit!
So wirst du erlangen die himmlische Freud’,
Die himmlische Freud, die selige Stadt,
Die himmlische Freud, die kein Ende mehr hat.
Die himmlische Freude war Petro bereit’t,
Durch Jesum und Allen zur Seligkeitm

Three angels sung a sweet song:
With joy it blissfully sounded in Heaven.
They happily rejoiced as well
That Peter was free from sin,
And when Lord Jesus sat at the table,
With his twelve disciples, ate the evening meal:
There the Lord Jesus spoke: “Why do you stand here?”
When I look at you, you cry for me.”
“And shall I not weep, you gracious God?”
I have violated the Ten Commandments.
I go and weep bitterly.
Oh come and have pity on me.”
You have then violated the Ten Commandments,
Thus fall on your knees and pray to God!
Love God at all times!
Thus you will attain heavenly joy,
Heavenly joy, the blessed city,
Heavenly joy that has no end!
Heavenly joy was given to Peter,
Through Jesus and everyone at salvation.

COLORADO STATE UNIVERSITY ORCHESTRA

WES KENNEY, CONDUCTOR | ROBERT STAHLY, GRADUATE TEACHING ASSISTANT

Violin I

Jessica Rosado,
concertmaster
Landon Fennell,
asst. concertmaster
Hannah Barnes @
Roman Carrenza +
Mary Fox
Nancy Hernandez @
Grace Johnston +
Madison Kubala
Crystal Malinski @
Karmen Mitchell @
Chelsy Smith @
Ben Thomason +
Isabella Ulate
Ryan Wessell@

Violin II

Annie Smith**
Rhea Chan*
Kathryn Carlos
Jean Denney @
Cheryl Fox @
Steven Hsu @
Lola Kern+
Devon Mayes
Tim Patawaran@
Jaclyn Salts @
Leslie Stewart +
Paul West+
Trey Yu @

Viola

Ethan Buell**
Percy Slovut*
Angel Bustillos
Kyle Caulkins @
Shawn Murphy
Madelyn Reynolds
Sabrina Romney Lloyd@
Ben Roth @
Emily Rowe
Julia Vance
Charlie Wooten

Cello

Avery Smith**
Robert Stahly*
Laurel Ave
Sabrina Baugh @
Sasha Chappel @
Cameron Edwards
Kylie Erickson
Ashleigh Haliw
Jimmy Olson
Sophia Ressler @
Lezlie Richards @
Grace Stuewe
Kristen Weninger

Bass

Zachary Niswender**
Cristian Mazo**
Hunter Allen
Eric Deines @
Thomas Hasler
Max Johnson
Annie Scott

Flute

Merritt Jones**
Eden Ainscough
Fran Lujan
Jenna Moore
Summer Roper@

Oboe

Sarah Veldhuizen**
Pablo Hernandez+
Jacquelyn Olivera

Clarinet

Alfredo Ramirez**
Rachel Bowyer
Ethan Coulter
Bradley Irwin
Andrew Rutten

Bassoon

James Scott **
Charlie Beauregard
Michael Coffey
Shane Underwood

Horn

Ayo Derbyshire**
Clint Baker +
Christine Bass @
Paul Beyer
Leah Dunphey
Sophia Marino
Rachel Richardson
Erin Wilson

Trumpet

John Pirillo**
Enzo Barrett
Dylan Crabill
Kris Usrey

Trombone

Christian Heck**
Bryce Medlyn
Shae Mitchell
Joseph Raby

Tuba

Kobe Garrido **
Chris Krueger @

Percussion

Thomas Landewee **
Colin Ferry
Ben Kitchen
Jarred Premo
Maya Reno
Luke Rose @
Derek Summers

Harp

Kathryn Harms +
Alaina Bongers @

** Principal

* Assistant Principal

+ Guest Performer

@ Alumni

CSU SYMPHONY AND SINFONIA, SAMPLE REPERTOIRE 2003-2023

Adams Short Ride in a Fast Machine, Chairman Dances: Foxtrot for Orchestra

Abels Dance for *Martin's Dream*, *Outburst*

Bach/Webern Ricecare from *The Musical Offering*

Bates *Mothership*

Bartok Concerto for Orchestra

Beethoven Symphonies 1-9, *Leonore* Overture No. 3, *Egmont* Incidental Music, *Coriolon*,
Piano Concertos No. 4, 5.

Berlioz *Symphonie Fantastique*, *Harold in Italy*, *Roman Carnival Overture*

Bernstein Symphonic Dances from *West Side Story*, Serenade (2x), Three Dances from *On
The Town*

Bolcom *Commedia*

Brahms Symphonies Nos. 1-4, Academic Festival and Tragic Overtures

Britten *Young Person's Guide to the Orchestra*, Variations on a Theme of Frank Bridge,
Bruckner Symphony No. 5

Coleridge Taylor *Danse Negre*, *Novelleten* No. 1

Copland *Appalachian Spring*, *Billy the Kid*, Clarinet Concerto

Michael Daugherty *Ghost Ranch*, *Route 66*, *What's that Spell?*

James David 3 World Premiers

Debussy *Prelude to an Afternoon of a Faun*

Dvorak Symphony No. 5, 6, 8, 9, Cello Concerto

Elgar *Enigma Variations*, Cello Concerto

Lena Frank Manchay *Tiempo*

Gershwin *An American in Paris*

Glass *Phaedra*

Gottschalk *Grande Tarantelle*

Grieg Symphonic Dances

Handel Water Music (Complete), Organ Concerto in Bb

Haydn Symphonies No. 22, 45, 99, *Creation*, Trumpet Concerto

Higdon *Fanfare Ritmico*

Hummel Trumpet Concerto

Ibert *Divertissement*

Kay Six Dances for String Orchestra

Korngold *Much Ado About Nothing Suite*

Libby Larsen *Parachute Dancing*

Liszt Piano Concerto No. 1, *Les Preludes*

Lussier *Oddbird* Concerto

Marquez *Danzon* No. 2

Mahler Symphonies 1,3,5,7

McTee *Einstein's Dream*

Mendelssohn Symphony No. 5
Milhaud *Suite Provençale*
Mozart Symphonies 29, 34, 38, 40, 41, Requiem, Mass in C Major
Mussorgsky/Ravel *Pictures at an Exhibition*
Nielsen Flute Concerto
Orff *Carmina Burana*
Pärt *These Words*
Penderecki *Anaklasis*
Coleridge Taylor Perkinson *Grass*
Poulenc Gloria, Organ Concerto
Previn *Every Good Boy Deserves Favor*
Prokofiev Symphony No. 5, *Alexander Nevsky* Cantata, Piano Concerto No. 1, 3
Rachmaninoff Variations on a theme of Paganini
Ravel *Bolero, Rapsodie Espagnole, Daphnis and Chloe Suite No. 2*
Respighi *Trittico Bottecilliano, Pines of Rome*
Rheinberger Organ Concerto No. 1
Rimsky-Korsakov *Scheherazade, Russian Easter Overture*
Rouse Flute Concerto
Roussel Symphony No. 2
Russell Concerto for Clarinet and Cello
Saint-Saens Organ Symphony, 2nd Piano Concerto, Cello Concerto, *Habanera*
Schiff *Canti di Davide*
Schwantner Percussion Concerto
Shchedrin *Carmen Suite*
Shostakovich Symphonies No. 1, 5
Sibelius Symphonies No. 1, 2
Sowande *African Suite*
R. Strauss *Death and Transfiguration, Till Eulenspiegel, Four Last Songs*
Stravinsky *Rite of Spring, Dumbarton Oaks, Pulcinella, Firebird Suite, Danses Concertante*
Tan Dun *Orchestral Theater I*
Tchaikovsky Symphonies No. 2-6, *Capriccio Italien*
Vaughan Williams Serenade for Tenor, Horn, and Strings, *Sea Symphony, Fantasia on a theme by Thomas Tallis*
Xian Xinghai *Yellow River Cantata*

OPERAS

Bizet *Carmen*

Britten *Albert Herring, Rape of Lucretia, Turn of the Screw*

Cimarosa *The Secret Marriage*

Gluck *Orfeo*

Handel *Xerses*,

Holst *The Wandering Scholar*

Humperdinck *Hansel and Gretel*

Lehar *The Merry Widow* (2x)

Massenet *Cendrillon*

Mozart *Così fan Tutte* (2x), *Marriage of Figaro*, (3x), *Magic Flute* (2x), *Idomeneo*

Puccini *Il Trittico: Gianni Schicchi, Suor Angelica, Puccini gala.*

Purcell *Dido and Aeneas*

Rossini *Cenerentola*

Sondheim *A Little Night Music, Sweeney Todd*

J. Strauss, Jr. *Die Fledermaus* (2x)

Sullivan *The Gondoliers, Patience, Pirates of the Penzance*

Vaughan Williams *Riders to the Sea*

WES KENNEY Wes Kenney is celebrating his 20th and final season as Director of Orchestras at Colorado State University. He is also in his 20th year as Music Director of the Fort Collins (Colorado) Symphony, where he contracted through the 2027. Kenney was selected as the first School of Music, Theater University Distinguished Professor, the highest honor the university can award. The 2007 Grand Prize Winner of the Varna (Bulgaria) International Conducting Competition, a 2020 Honored Artist from the American Prize, a winner of the American Prize for programming in 2020, a winner of the Ernst Bacon Memorial Prize for excellence in performance of American Music, and the 2020 American Prize Winner for best orchestral performance in the Professional Orchestra Division, Wes Kenney is also in his 10th season and final season with Denver Young Artist Orchestra—the premier youth orchestra in the state of Colorado. He has led that orchestra on two European tours and anchored two festivals at Carnegie Hall. Next summer he will lead that orchestra on tour to Southern California where they will play at Disney Concert Hall in Los Angeles.

Mr. Kenney's guest conducting activities include the Acadiana Symphony (LA), Alabama Symphony, Buffalo Philharmonic, Colorado Symphony, Dubuque Symphony, Lafayette (IN) Symphony, Long Beach Symphony, New Mexico Symphony, Richmond Symphony, Riverside Symphonia, Savannah Symphony, and the Virginia Symphony. International guest conducting includes performances with the Liev (Ukraine) Philharmonic, Changwon (South Korea) Philharmonic, Vietnam National Symphony (Hanoi), Vidin State Philharmonic, Stara Zagora Opera Company in Bulgaria as well as the Edinburgh (Scotland) Music Festival.

Mr. Kenney has also enjoyed success directing opera, ballet and musical theater. Previous positions include Music Director of Opera Fort Collins, Music Director of the Virginia Ballet Theater, Co-Principal Conductor of the Oakland Lyric Opera, and Guest Conductor with Universal Ballet Korea. Since 2004 he has conducted productions of *Carmen*, *Amahl and the Night Visitors*, *Sweeney Todd*, *Turn of the Screw*, *Barber of Seville*, *Madama Butterfly*, *Cenerentola*, *Rigoletto*, *Tosca*, *Otello*, *Die Zauberflöte*, *Die Fledermaus*, *La Traviata*, *Il Trovatore*, *Street Scene*, *La Boheme*, *Orfeo*, *Pagliacci*, *Cavalleria Rusticana*, *Falstaff*, *Turandot*, *Marriage of Figaro*, *Seerse*, *The Merry Widow*, *Aida*, *Don Giovanni*, and *Tenderland*. In addition he has conducted over two hundred performances of *The Nutcracker*, *Swan Lake*, *The Firebird*, and many other dance works.

Named Educator of the Year by the Colorado Chapter of the American String Teachers Association in 2008, Mr. Kenney enjoys working with talented young people in across the country and has served as Guest Conductor with the Alabama, New Hampshire, New Mexico, Minnesota and Virginia All-State Orchestras. Awarded the prestigious Carmen Dragon Conducting Prize in 1992, Wes Kenney is a founder of the CSU Summer Master of Music Education with an emphasis in conducting program, now in its 12th year.

Mr. Kenney is a past president of the Conductors Guild, a 2000-member service organization to the conducting profession. He currently is on the Guild's advisory board. He is a graduate of the University of Southern California and San Francisco State University. Additional studies include three years as a fellow at the Conductors Institute, several American Symphony

Orchestra League and Conductors Guild Workshops, and the Sandpoint Festival. His teachers include Harold Farberman, Hans Beer, Gunther Schuller, Hans Swarovsky and Miltiades Carides.

A 2008 graduate of Colorado State University, **ROBERT STAHLY** received degrees in Music Education, Tuba Performance and a String Pedagogy Certificate. During his 13 years of leadership as Director of Orchestras at Longmont High School, the orchestra program tripled in size while at the same time increasing the quality and diversity of the ensembles. In 2016, he was recognized as one of the top six educators in the St. Vrain Valley School District with an “Encore Award” and in 2019 he was a finalist for “Teacher of the Year.” Mr. Stahly is the Conductor of the Denver Young Artists Orchestra String Ensemble and former Conductor of the Longmont Youth Symphony String Ensemble.

Active as a performer, he is the former Associate Principal Cellist with the Longmont Symphony Orchestra and is the cellist for the Elevation String Quartet.

Mr. Stahly returned to CSU last fall to pursue a Masters Degree in Orchestral Conducting, studying under Maestro Wes Kenney. He has also attended the CU Conducting Workshop, Conductors Institute at Bard College, MSU Conducting Symposium, Eastman School of Music Conducting Workshop and CCM’s Opera Bootcamp.

COLORADO STATE UNIVERSITY MUSIC APPLIED FACULTY

Violin

Ron Francois
Leslie Stewart

Viola

Margaret Miller

Cello

Alice Yoo

Bass

Forest Greenough

Guitar

Jeff Laquatra

Flute

Michelle Stanley
Megan Lanz

Oboe

Pablo Hernandez

Clarinet

Wesley Ferreira

Saxophone

Peter Sommer
Dan Goble

Bassoon

Cayla Bellamy

Trumpet

Stanley Curtis

Horn

John Mcguire
Deaunn Davis

Trombone

Drew Leslie

Tuba/Euphonium

Stephen Dombrowski

Percussion

Eric Hollenbeck
Shilo Stroman

Harp

Kathryn Harms

Piano

Bryan Wallick

Organ

Joel Bacon

Voice

Nicole Asel
Tiffany Blake
John Lindsay



FOR A COMPLETE LIST OF
SCHOOL OF MUSIC, THEATRE, AND DANCE EVENTS

PLEASE VISIT:
WWW.CSUARTSTICKETS.COM



UNIVERSITY CENTER FOR THE ARTS **SEASON SPONSOR**

