

Meet Me at the UCA

COLORADO STATE UNIVERSITY SCHOOL OF THE ARTS SPRING 2009 PERFORMANCES AND EXHIBITIONS



Combined Orchestral and Choral Concert

Friday, April 24 and Saturday, April 25, 7:30 p.m.
Griffin Concert Hall, University Center for the Arts
1400 Remington St., Fort Collins, Colorado
\$10, \$5/CSU Students, \$5/Youth (ages 6-17)

The Colorado State University Symphony Orchestra and the four CSU Choirs command the stage when the School of the Arts presents Resolutions!, a monumental concert filled with intensity and resolution.

The CSU Symphony, directed by Wes Kenney, joins forces with the CSU Choirs, directed by James Kim, for robust, high-impact performances during the special two-night run.

"I think it's a celebration of everyone together," says Crystal Allred, a sophomore vocal music major in the Concert Choir. "When everyone is on stage together, it's very crowded – but, also, the energy is amplified."

The evening begins with Bernstein's Chichester Psalms, one of his most Jewish influenced works, with affirming and uplifting Psalms arranged from the original Hebrew texts. Musically difficult and rhythmically complex, performers consider the opening as one of the hardest passages for choral tenors ever written!

"It is indeed a complex opening, especially for the tenors who would need to sing very high in the Tessitura," says Dr. James Kim, Director of Choral Studies. "They seem to enjoy learning it though."

The second movement features soloist Chris Hutton of the Centennial Children's Chorus. When Bernstein created the work, he wrote specifically that the part be sung by a male countertenor or a boy soprano, but never by a woman, for liturgical significance – as if the boy David himself is singing.

"It's just a fun piece, because it's not expected," Allred says, mentioning the challenges of singing in Hebrew to the extreme tempo changes. The swelling rhythms and contrasting subtleties combine in a work that is intense "and so pretty."

The orchestra turns to the challenges of Gustav Mahler with his Symphony No. 1 "Titan". The symphony packs an emotional wallop ranging from the emergence of spring to a fiery inferno, and the resolution creates a sonic experience few composers can match.

"In the case of the Mahler, performing any Mahler symphony is the pinnacle of instrumental ensemble flexibility," says Wes Kenney, Director of Orchestras. He notes that the composer was "obsessed" with the way pieces should be performed, "peppering" scores with copious instructions.

"Therefore, his music is only performable by those musicians who are able to execute the myriad of details he demands," Kenney says.

The orchestra will add an addendum to the Mahler symphony, a fifth movement titled "Blumine." The movement was part of the original score, but the composer deleted it later, along with the program that he created.

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