

CSU SYMPHONY ORCHESTRA: STRINGS AND PERCUSSION

EINSTEIN'S DREAM

and other subliminal states

CONDUCTED BY

WES KENNEY

GRADUATE CONDUCTOR

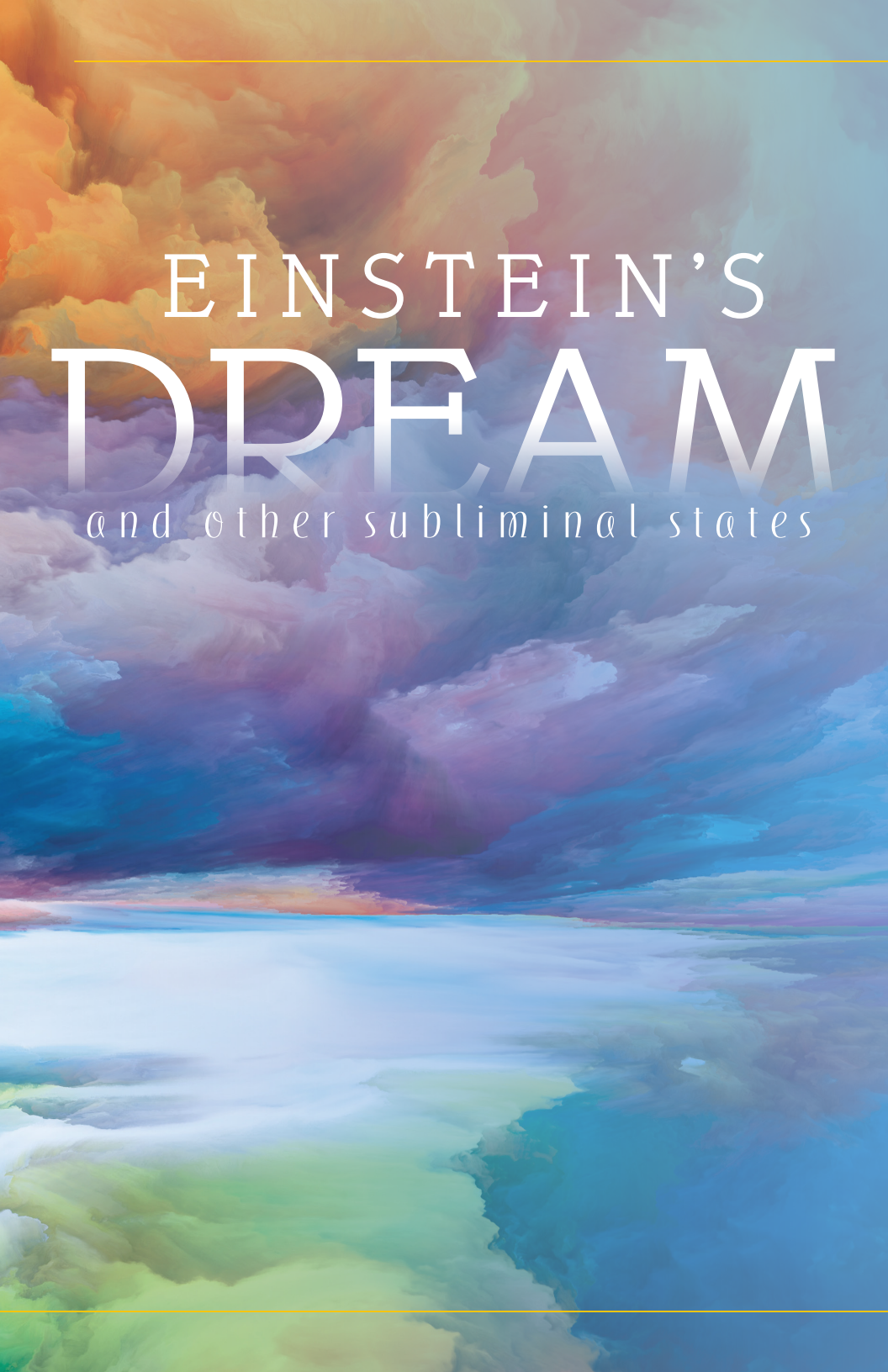
ANDREW MENDIZABAL

SEPTEMBER 24, 2020 | 4 PM

GRIFFIN CONCERT HALL



Colorado State University



EINSTEIN'S DREAM

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P R O G R A M

FIVE VARIANTS OF DIVES AND LAZARUS

RALPH VAUGHAN WILLIAMS

CONDUCTED BY **DREW MENDIZABAL**

ANAKLASIS

KRZYSZTOF PENDERECKI

EINSTEIN'S DREAM

CINDY MCTEE

FANTASIA ON A THEME BY THOMAS TALLIS

RALPH VAUGHAN WILLIAMS

NOVELLETTE NO. 1

SAMUEL COLERIDGE-TAYLOR

program notes

Five Variants of 'Dives and Lazarus' (1939)

VAUGHAN WILLIAMS (1872-1958)

Ralph Vaughan Williams was a notable English composer of the 20th century with works centered around the English folk song. From a very young age he was a promising musician and wanted to be a composer; however, it was not until 1909 when he matured into the style of writing he is known for today. His musical language consists of the departure of Austro-Germanic traditions by exploring diatonic chords within the realm of modality. He was heavily influenced by folk songs, but also by leading French and Russian composers of the time.

Vaughan Williams composed these *Five Variants* in 1939 using the old tune of *Dives and Lazarus* as his inspiration. His style of string writing at this point of his life had developed maturely with divisi strings and additional cello and viola parts to create a unique texture of rhythmic happenings. The piece is comprised of “reminiscences of various versions” strung together by the three-note motif played by the lower strings and harp at the beginning. His tonal centers of each variant are bimodal, and the key relationships between them are centered around the b minor triad. Vaughan Williams' *Five Variants* had such a strong impact on the people and was a tune so dear to him that it was played as the opening piece at the interment of his ashes in 1958.

Anaklasis (1960)

KRZYSZTOF PENDERECKI (1933-2020)

Krzysztof Penderecki was known firstly for his unique approach to string writing and later came to be associated as an avant-garde Polish composer. Penderecki did his musical training in Poland and soon became a teacher in composition upon graduation from the State Higher School of Music. His music became well known after winning a 1959 competition organized by the Union of Polish Composers; the top three prizes were awarded to three of his compositions. He continued to enjoy many successes in his career, including one for his well-known work, *Threnody 'to the Victims of Hiroshima'*. He was also appointed several composition positions around the globe.

Penderecki's *Anaklasis*, meaning fragments of light, was composed in 1959 and uses a unique arrangement of strings, harp, piano, celeste and percussion. The piece is organized into three parts: a beginning with strings only, a middle section with percussion only, and the end with a combination of both. As with

many of his pieces, the timbre guides the piece and helps transition into each of these sections. The piece is guided more by events that happen within a time frame rather than metric divisions of time (tempo markings). Penderecki's use of instrumental techniques can be heard throughout the piece, especially the ending with just a pizzicato chord on the piano.

***Einstein's Dream* (2004)**

CINDY MCTEE (1953)

Cindy McTee is regarded for her fresh approach to American musical composition. She has enjoyed many successes for her works and has had her pieces performed by notable ensembles around the world. She spent her early years on piano and saxophone, and studied composition at Pacific Lutheran University (BM), Yale School of Music (MM) and at the University of Iowa (PhD). One of her most notable instructors in composition was Penderecki; she traveled abroad to Poland for a year of orchestration studies in exchange for teaching his family English.

Einstein's Dream was commissioned by the Dallas Symphony Orchestra's 'New Music Fund' in 2005. The piece was composed by McTee to celebrate Einstein in the 21st century as part of the Year of Physics in 2005. McTee sets the orchestra of strings and percussion against a backdrop of prerecorded soundtracks, working in tandem to create moments of Einstein creativity.

Einstein's Dream celebrates the contribution the mathematician made in 1905, changing the course of physics as we know it. Each of the seven sections of this piece plays around a theory or idea of Einstein as it relates to time and space. McTee geniusly explores temporal boundaries in this music and crafts an array of sounds from different combinations and techniques.

***Fantasia on a Theme by Thomas Tallis* (1910, 1919)**

VAUGHAN WILLIAMS

Vaughan Williams' *Fantasia* is known as one of the first pieces where he truly developed his compositional style. This piece was inspired by a great English composer from the 16th century, Thomas Tallis, who was a composer for the royal monarchs of the time. Vaughan Williams came across one of the chant tunes composed by Tallis in 1557 and decided to explore the piece with variations. His style was freshly influenced by his studies with Ravel in 1908; it is a piece different than the works before because of his newly formed harmonic language and use of melodic content.

The piece is scored for three string ensembles: Solo quartet with orchestra and a nine-member orchestra. The work travels through unique chordal relationships that create a slow-paced journey on the Tallis theme. Vaughan William's *Fantasia* is one of his most beautiful examples of strings writing, creating a sense of wonder and awe throughout its entirety. The work is a culmination of two great composers that are separated by nearly four centuries. This piece has gained popularity among string orchestras across the globe.

Novelletten no. 1 (1903)

SAMUEL COLERIDGE TAYLOR (1875 – 1912)

Samuel Coleridge Taylor was a Black English composer of the 19th and 20th centuries who gained popularity in the United States after major successes in England. His styles are influenced by the European classical music tradition. Upon his arrival in the United States, he began to explore his African heritage, combining them with his classical training, similar to Dvorak's Bohemian identity and Brahms with his Hungarian music. Coleridge Taylor was referred as the "Black" or "African Mahler" by American musicians. Today, that may shed a light on the heavy Eurocentric background of classical music, but during that time meant he was a very accomplished composer for his heritage.

The CSU Symphony ends its concert with Coleridge Taylor's charming *Novelletten no. 1* for string orchestra and percussion. The piece is playful with its 3/8 structure and retains a lively feel to it throughout, as if the strings are in conversation with one another. The main theme returns after a contrasting middle section and ends in flourish with the strings in unison.

Colorado State University Symphony Orchestra

WES KENNEY, Conductor

ANDREW MENDIZABAL, Graduate Teaching Asasistant

Violin I

Dmitri Ascarrunz, *concertmaster*
Landon Fennell
Mary Fox
Corban Green
Hallie Harris
Tabitha Lindahl
Peng Liu
Laura Mariea
Amelie Peccoud

Violin II

Madison Kubala *
Rhea Chan
Brooke Der
Grace Kirk
Kirby Meschke
Tim Patawaran
Chris Snell

Viola

Carly Dekker*
Jensen Bargesones
Troy Cao
Garret Figuerora
Cristian Gade
Christian Huang
Laurel Ladzinski
Madelyn Reynolds
Hailey Simmons
Percy Slovut
Julia Vance

Cello

Faith Rohde *
Laurel Ave
Faith Christen
Amber Ketzenberger
Annie Koppes
Alex Koster
Sarah Souders

Bass

Zachary Niswender *
Thomas Hasler
Molly Johnson
Myah Precie
Hunter Allen
Wesley Daucsavage

Percussion

Christian Kuhlman*
Matt Hauser
Zach Van Hook
Maya Reno
Ben Stordeur
Will Wilson

Piano

Hyeji Seo

Celeste

Juhyun Lee

Harp

Abigail Enssle

biographies



WES KENNEY is now in his sixteenth year as Professor of Music and Director of Orchestras at Colorado State University. He conducts the CSU Symphony and Chamber Orchestra 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 Stravinsky's *Rite of Spring*, Mahler symphonies No. 1 and 5, two Strauss tone poems, the Bartok Concerto for Orchestra, and the Bruckner Symphony No. 5. In 2014 he was named Music Director of the Denver Young Artists Orchestra—the premiere youth orchestra in the state of Colorado—and has taken that orchestra on tour through Italy, France, and Spain. In June

2019, Mr. Kenney will take DYAO to on a 12-day concert tour of central Europe. DYAO is the current winner of the American Prize in performance in the Youth Orchestra Division.

Mr. Kenney is also currently in his 16th season as Music Director of the fully professional 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 year. Mr. Kenney was named the 2009 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 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. Recent appearances include the Changwon (South Korea) Philharmonic, Vietnamese National Symphony Orchestra (Hanoi), Colorado Symphony, Colorado Music Festival, Lafayette (IN) Symphony and the Acadiana Symphony (LA). He has conducted New Mexico All-State, Virginia All-State, Alabama All-State, and New Hampshire All-State Orchestra. He has given orchestra clinics in all corners of Colorado and is sought after for sessions at the Colorado Music Educators Association Conference. Mr. Kenney is a former president of the Conductors Guild and serves currently on their advisory board.

Mr. Kenney is also in demand as a conducting pedagogue. He recently taught alongside Jorge Mester in a Conductors Guild sponsored workshop at CSU. He has been 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 also 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.

Education: San Francisco State University, University of Southern California, Conductors Institute, Hochschule fur Musik und Darstellende Kunst (Vienna).



DREW MENDIZABAL is a conductor and clarinetist studying at Colorado State University. He currently studies instrumental conducting under the guidance of Maestro Wes Kenney, in addition to participating in wind and string ensembles. Drew is a native of Las Vegas, Nevada and received his Bachelor of Music Education at the University of Nevada, Reno in 2019, where he studied clarinet and conducting under the direction of Dr. Reed Chamberlin and Dr. Jason Altieri. He has received awards for his leadership and musicianship within the UNR music department and his involvement with the University Bands.

Drew has conducted and performed with community ensembles, classroom ensembles, and university ensembles alike. He plans to continue his education in ensemble leadership after gaining experience in music classrooms and community involvement. He is passionate about providing musical opportunities to students of all ages and backgrounds; Drew hopes to travel and learn as much about other cultural ensemble practices and cultivate new ways to get communities involved in music.

COLORADO STATE UNIVERSITY MUSIC APPLIED FACULTY

VIOLIN

Ron Francois
Leslie Stewart

VIOLA

Margaret Miller

CELLO

Barbara Thiem

BASS

Forest Greenough

HARP

Courtney Hershey Bress

GUITAR

Jeff LaQuatra

FLUTE

Michelle Stanley
Megan Lanz

OBOE

Andrew Jacobson

CLARINET

Wesley Ferreira
Sergei Vassiliev

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

PIANO

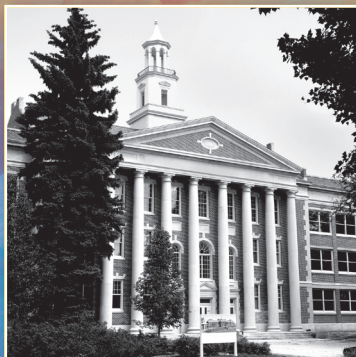
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