

UPCOMING PERFORMANCES

MUSIC PERFORMANCES

Classical Convergence Concert / Acte II	October 24, 7:30 p.m.	ORH
OcTUBAFest Concerts / FREE	October 27, 5:30, 7:30 p.m.	ORH
Halloween Organ Extravaganza	October 31, 5, 7, and 9 p.m.	ORH
Virtuoso Series Concert / Faculty Chamber Music	November 4, 7:30 p.m.	ORH
Woodwind Area Recital / FREE	November 6, 7:30 p.m.	ORH
Jazz Combos Concert	November 7, 7:30 p.m.	GCH
Virtuoso Series Concert / Eric Hollenbeck, Percussion	November 7, 6 p.m.	ORH
Percussion Ensemble Concert	November 10, 6 p.m.	GCH

RALPH OPERA PROGRAM PERFORMANCES

<i>L'enfant et les sortilèges</i> by Maurice Ravel	Oct. 31, Nov. 1, 2, 7:30 p.m.	ST
<i>L'enfant et les sortilèges</i> by Maurice Ravel	November 3, 2 p.m.	ST

DANCE PERFORMANCES

Fall Dance Concert	November 15, 16, 7:30 p.m.	UDT
Fall Dance Concert	November, 16, 2 p.m.	UDT
Fall Dance Capstone Concert	December 13, 14, 7:30 p.m.	UDT
Fall Dance Capstone Concert	December 14, 2 p.m.	UDT

THEATRE PERFORMANCES

<i>Cabaret</i> by John Kandor with lyrics by Fred Ebb	November 8, 9, 14, 15, 16, 7:30 p.m.	UT
<i>Cabaret</i> by John Kandor with lyrics by Fred Ebb	November 10, 17, 2 p.m.	UT
<i>The Beckett Experience</i>	December 5, 6, 7, 7:30 p.m.	ST
<i>The Beckett Experience</i>	December 8, 2 p.m.	ST
Freshman Theatre Project / FREE	December 13, 7:30 p.m.	ST
<i>Cabaret</i> by John Kandor with lyrics by Fred Ebb	February 13, 14, 15, 7:30 p.m.	UT
<i>Cabaret</i> by John Kandor with lyrics by Fred Ebb	February 15, 2 p.m.	UT

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CSU SINFONIA PRESENTS

CONDUCTED BY *Wes Kenney* WITH *Stanley Curtis*
TRUMPET

MOZART
AND MUCH MORE!

FEATURING THE
Jupiter Symphony

OCTOBER 23, 7:30 P.M.

Colorado State University

SCHOOL OF MUSIC, THEATRE, AND DANCE

TONIGHT'S PROGRAM

CSU Sinfonia: October 23

WES KENNEY, Conductor
STANLEY CURTIS, Trumpet
ZO MANFREDI, Violin
MARGARET MILLER, Viola
BARBARA THIEM, Cello

G. L. FRANK (b. 1972)

Manchay Tiempo (2005)

J. N. HUMMEL (1778-1837)

Trumpet Concerto in E Major S49/WoO1 (1804)

I. Allegro con spirit
II. Andante [versione prima]
III. Rondo—Minore—Maggiore

Dr. Curtis

W. BOLCOM (b. 1938)

Commedia: For almost 18th century orchestra (1971)

Dr. Manfredi, Prof. Miller, Prof. Thiem

-Intermission-

W.A. MOZART (1756-1791)

Symphony No. 41 in C Major, K. 551 ("Jupiter") (1788)

I. Allegro vivace
II. Andante cantabile
III. Menuetto: Allegretto
IV. Molto Allegro

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BIOGRAPHIES



Wes Kenney is now in his seventeenth year as Professor of Music and Director of Orchestras at Colorado State University. He conducts the University Symphony Orchestra and Chamber Orchestra as well as Ralph Opera Program 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, 5, and 7, 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 to Europe twice on tours through Austria, Slovenia, Czech Republic, Italy, France, and Spain. Mr. Kenney has also taken DYAO to Carnegie Hall for two successful concerts. DYAO is the current winner of the American Prize in performance in the Youth Orchestra Division.

Mr. Kenney is also currently in his 17th 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 travelled 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—where he will return next June, Vietnamese National Symphony Orchestra (Hanoi), Colorado Symphony, Colorado Music Festival, Riverside Symphonia (NJ) Lafayette (Indiana) Symphony and the Acadiana Symphony (Louisiana). 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 and American String Teachers 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 the late Harold Farberman and American Symphony Orchestra Music Director Leon Botstein. He is also one of the founders of CSU's Master of Music, Music Education—Conducting Specialization; featuring a summer seminar, the program is 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 für Musik und Darstellende Kunst (Vienna).



Stanley Curtis has developed a multi-faceted career as a trumpeter, composer and early music specialist. After studying at the University of Alabama, the Cleveland Institute of Music and in the Netherlands on a Fulbright Scholarship, he received his Doctorate of Music from Indiana University in 2005. He was assistant principal trumpet in the Orquesta Sinfónica de Galicia (in Spain) and principal trumpet with the Evansville Philharmonic. He has taught at George Mason University and served as Historic Trumpet Division chair of the National Trumpet Competition. Having recently retired from a 20-year career in the U.S. Navy Band, Colorado State University appointed him as trumpet instructor starting in the fall of 2018. Curtis is a long-time blogger on the Trumpet Journey website (www.trumpetjourney.com).

WES KENNEY, Conductor
ANDREW MENDIZABAL, Graduate Teaching Assistant

VIOLIN I

Krystian Salva, *Concertmaster*
 Landon Fennell, *Asst. Concertmaster*
 Dmitri Ascarrunz
 Corban Green
 Steven Hsu
 Ryan Wessel

VIOLIN II

Nancy Hernández, *Principal*
 Amelie Peccoud, *Asst. Principal*
 Rhea Chan
 Brooke Der
 Tabitha Lindahl
 Devon Mayes

VIOLA

Carly Nelson, *Principal*
 Regan DeRossett, *Asst. Principal*
 Cris Gade
 Hailey Simmons

CELLO

Faith Rohde, *Principal*
 Mitch Smith, *Asst. Principal*
 Herman Chavez
 Annie Koppes

BASS

Michael Rinko, *Principal*
 Zachary Niswender, *Asst. Principal*

FLUTE

Carmen Chavez, *Principal*
 Julia Kallis

OBOE

Kyle Howe, *Principal*
 Rebecca Kopacz

CLARINET

Jerry Su, *Principal*
 Zach Franklin
 David Leech

BASSOON

John Parker, *Principal*
 Noak Beck
 Kyle Minthorn

HORN

Miranda Deblauwe, *Principal*
 Isabel Waterbury

TRUMPET

Jesse Glass, *Principal*
 Jacob Wilkinson

HARP

Abigail Enssle, *Principal*

PERCUSSION

Michael Hamilton, *Principal*
 Chase Hildebrandt
 Ian Maxwell
 Danny Moore
 Ben Stordeur

PIANO

Hyeji Seo, *Principal*

OFF-STAGE TRIO

Zo Manfredi, Violin
 Margaret Miller, Viola
 Barbara Thiem, Cello

PROGRAM NOTES

Manchay Tiempo

Gabriela Lena Frank (b. 1972)

Gabriela Lena Frank is a prominent modern composer. Voted one of the top twenty-five most influential female composers of all time by the *Washington Post*, Frank uses her multicultural background to tell stories with her music. Originally from Berkeley, CA, Frank's academic achievements include a BA and MA from Rice University, as well as a DMA in composition from the University of Michigan. She has traveled extensively in South America, studying Latin folklore and mythology to inform her compositional process. An in-demand artist, Frank has worked with major orchestras across the U.S., including those in Chicago, Boston, Atlanta, Cleveland, Philadelphia, and San Francisco.

Frank says *Manchay Tiempo* (2005) originated from a childhood dream in which her mother of Peruvian heritage was a "hair's breadth away from unspeakable danger." Many years later, Frank saw a television program featuring a story about social and political strife in Peru during the 1980s. She recognized familiar elements from her dream and realized she must have seen the same program. Despite not fully grasping the details of the conflict as a child, she describes that, even at a young age, she sensed danger and worry. *Manchay Tiempo* is a phrase Frank created herself, a "hybrid of Spanish and Quechua, signifying a time of fear."

Trumpet Concerto in E Major

Johann Nepomuk Hummel (1778–1837)

Johann Hummel was an immensely skilled pianist from a young age. Having studied with fellow Austrian Mozart from 1785 through 1787, Hummel went on to perform and teach in England, the Netherlands, and Germany, eventually making his way back to Vienna. Still relatively early in his career, his time in the imperial city was one of growth as Hummel focused on learning, composing, and teaching. Here he gained the position of Konzertmeister at the Esterhazy Palace in Eisenstadt in 1804, working with and eventually replacing his friend Joseph Haydn. Haydn had written a trumpet concerto in 1796 to be played upon Anton Weidinger's new keyed trumpet, and Hummel followed suit, debuting his own concerto on New Year's Day 1804. For Hummel, it was an early attempt at writing solo repertoire.

While a small evolutionary step towards the modern day valved trumpet, Weidinger's invention was substantial. Utilizing keys similar to those on modern day saxophones, the keyed trumpet allowed for a much larger range of notes, featuring chromaticism in the mid to low register. Before this, trumpets were limited to notes of the overtone series. This newly realized chromaticism permitted the keyed trumpet to be featured more easily as a solo instrument. Centuries later, even with technological trumpet advances, Hummel's **Trumpet Concerto in E Major** remains a staple within the modern trumpet repertoire. Throughout the three-movement work, Hummel provides a display of virtuosic technique that was revolutionary. In each movement, the soloist plays melodic lines and phrases that were impossible previously. The opening "Allegro con spirito" features an orchestral introduction leading to a fanfare-like entrance by the soloist. However, the traditional trumpet style is quickly left behind as the soloist plays melodic lines and phrases in the middle register. The "Andante" relays an emotional melody, featuring neighbor-tone chromaticism to change color. Following the traditional fast-slow-fast movement structure, Hummel's closing "Rondo" offers a quick paced, off-to-the races ending, in which the soloist mixes scalar patterns with dazzling virtuosic articulation, flexibility, and style.

Commedia: For “Almost” 18th Century Orchestra William Bolcom (b. 1938)

William Bolcom is an accomplished composer of keyboard, chamber, operatic, vocal, choral, and symphonic music. His academic achievements include studying composition at the University of Washington at age eleven and earning his Master of Arts degree at Mills College, as well as a DMA from Stanford University. He also studied with Olivier Messiaen and Darius Milhaud at the Paris Conservatory. His musical awards include a National Medal of Arts, Pulitzer Prize, Grammy Award, and the deuxième Prix de Composition from the Paris Conservatory. Also an accomplished pianist, Bolcom has released twenty-five albums in collaboration with his mezzo-soprano wife, Joan Morris, featuring show tunes and American popular music.

Commedia: For “Almost” 18th Century Orchestra (1971) was commissioned by the Saint Paul Chamber Orchestra. Bolcom utilizes musical opposition, contrasting playful dance-like melodies with strong dissonance. Early on, the piece features quick ascending melodic patterns in the piano and winds, while the strings reply with eerie clashes. The heavy use of the horn section builds upon this instability. A sweet melody in the strings follows before the brass and winds slowly return to unsettled utterances. Similar contrast continues as the soprano E-flat clarinet is featured heavily with dancing melodies, followed by building suspense in the strings. At times, the orchestra seems to be united. However, soon enough, the composer defies expectations and completely changes color palette. The end of the piece heralds an isolated horn, answered by soft whispers from the strings before Bolcom quickly returns to a dance-like conclusion.

Symphony No. 41, “Jupiter,” K. 551 Wolfgang Amadeus Mozart (1756–1791)

Symphony 41 in C Major is one of Mozart’s most performed works. This composition, Mozart’s final symphony, reveals a masterful use of counterpoint and melody. From utilizing traditional sonata form to an expert handling of fugue, the composer fully delivers an ageless piece of musical art. Later nicknamed the “Jupiter” symphony by Johann Salomon, this composition has been admired since its debut in 1788. In the years since, the work has been revered and referenced by many giants of music history, including Brahms, Mendelssohn, and Wagner. Schumann described the symphonic work as “wholly above discussion” and “principally intellectual.” The Jupiter Symphony was written while Mozart was appointed chamber composer in Vienna. Despite having finished thirty total works that year alone, including his final three symphonies, the great composer was struggling financially. He would continue to face difficulties until his death in 1791.

Each of the first three movements, “Allegro vivace,” “Andante cantabile,” and “Menuetto: Allegro,” offers a unique character with development of individual themes. But it is the final “Molto Allegro” that truly establishes the symphony as a masterpiece. Sir George Grove described the final coda as an “everlasting monument of symmetry and beauty.” This movement opens with a fugue, originating in the violins. The subject is then passed through the other string sections. Mozart similarly exchanges three additional themes, and even goes so far as to invert the first theme, deftly handling a total of five differing thematic materials in a timeless manner.

~Notes by Jesse Glass



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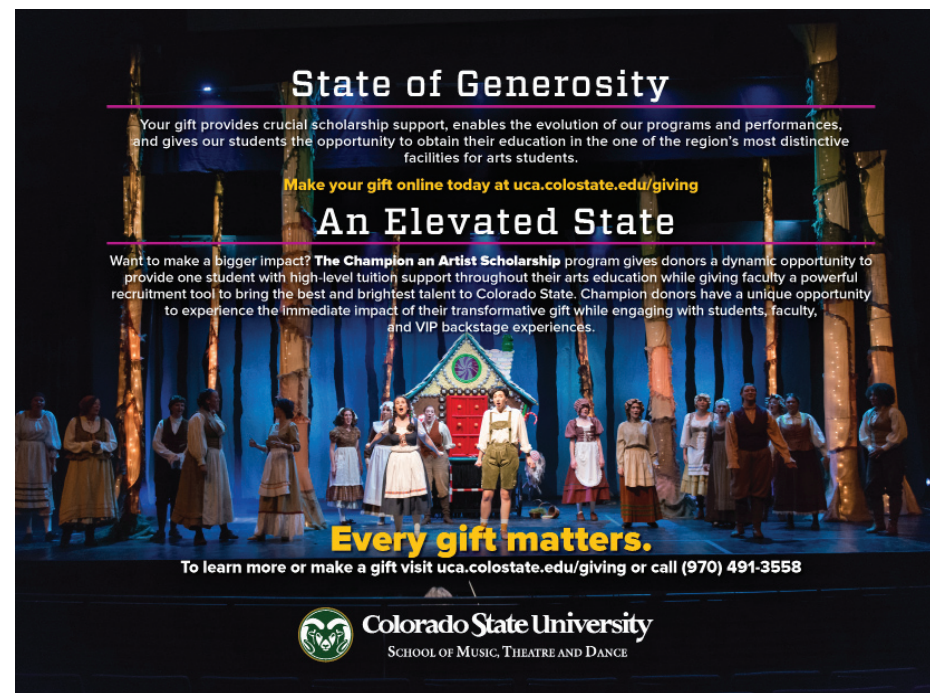
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