

### Upcoming Events at the University Center for the Arts

Saturday, March 26—**Music: University and Women's Chorus Concert**  
7:30 p.m., Griffin Concert Hall

Sunday, March 27—**Music: World Percussion Ensemble Concert**  
3:00 p.m., Griffin Concert Hall

Monday, March 28—**Music: Virtuoso Series Concert**  
**CSU Faculty Chamber**  
7:30 p.m., Organ Recital Hall

Tuesday, March 29—**Music: Wind Ensemble Invitational Concert**  
**With Poudre High School Wind Ensemble**  
7:30 p.m., Griffin Concert Hall

Thursday, March 31—**Creative Writing Reading Series, Nic Brown, Fiction**  
7:30 p.m., University Art Museum—FREE

Friday, April 1—**Music: Virtuoso Series Concert**  
**Special Guests the Borromeo String Quartet**  
7:30 p.m., Griffin Concert Hall

**Dance: Student Dance Concert**  
Friday, April 1, 8 p.m., Saturday, April 2, 2 p.m., and 8 p.m., University Dance Theatre

Friday, April 1—**Art: Friday Finales in conjunction with First Friday Gallery Walk**  
6—9 p.m., University Art Museum—FREE

**YPO Theatre: Quake by Melanie Marnich**  
8 p.m., 2nd Floor Large Acting Lab—FREE

FREE Student Recitals  
See [www.CSUSchooloftheArts.com](http://www.CSUSchooloftheArts.com) for Student Recital Schedule

## Colorado State University

### SCHOOL OF THE ARTS

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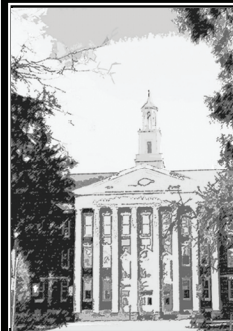
Tickets: (970) 491-ARTS (2787) [www.CSUArtsTickets.com](http://www.CSUArtsTickets.com)

Information: (970) 491-5529

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COLORADO STATE UNIVERSITY SCHOOL OF THE ARTS

## *Meet Me at the UCA*

SPRING 2011 CONCERT SEASON

# University Sinfonia Orchestra Concert

Features music majors in the finals of the  
annual CSU Concerto Competition

**Wes Kenney, Conductor**

**Vaughn Cardona, Graduate Conductor**

**Christy Muncey, Graduate Conductor**

**Adam A. Torres, Graduate Conductor**

**Thursday, March 24, 7:30 p.m.**

**Griffin Concert Hall**

**University Center for the Arts**



**Colorado State University**  
SCHOOL OF THE ARTS

# CSU Sinfonia

Wes Kenney, Conductor  
Vaughn Cardona, Graduate Conductor  
Christy Muncey, Graduate Conductor  
Adam A Torres, Graduate Conductor  
Staci Tomaszewski, Marimba  
Akane Ueda, Piano  
Thomas Wilson, Clarinet

March 24, 2011 7:30 PM  
CONCERTO COMPETITION FINALS

*Concerto for Marimba and String Orchestra* (1999) Eric Ewazen (1954-)

- I. Andante-Allegro Vivace  
Ms. Tomaszewski  
Conducted by Adam A Torres

*Piano Concerto No. 20 in D minor, K. 466* (1785) Wolfgang Amadeus Mozart (1756-1791)

- I. Allegro  
Ms. Ueda  
Conducted by Vaughn Cardona

*Kli Zemer (Instrument of Song) for Clarinet and Orchestra* (1982) Robert Starer (1924-2001)

- I. T'filot (Prayers)  
II. Rikudim (Dances)  
Mr. Wilson  
Conducted by Christy Muncey

INTERMISSION

*Symphony No. 88 in G Major (ca. 1787)* Franz Josef Haydn (1732-1809)

- I. Adagio-Allegro  
II. Largo  
III. Menuetto: Allegretto  
IV. Finale: Allegro con spirito  
Conducted by Wes Kenney

# Applied Faculty

Violin  
Ron Francois  
Leslie Stewart

Viola  
Margaret Miller

Cello  
Barbara Thiem

Bass  
Forest Greenough

Flute  
Michelle Stanley

Oboe  
Gary Moody

Clarinet  
Charles Lawson

Bassoon  
Gary Moody

Horn  
Matthew Evans

Trumpet  
Steven Marx

Saxophone  
Peter Sommer

Trombone  
Greg Harper

Tuba  
Robert Brewer

Percussion  
Eric Hollenbeck

Harp  
Rachel Ellins

Piano  
Janet Landreth  
Silvana Santinelli

**Friends of the UCA** is an initiative launched by the Department of Music, Theatre and Dance to sustain and enhance the quality of education and the performing arts at Colorado State University. Funds are used to bring quality performances to the community and are also used for student international travel opportunities, scholarships, and the placement of high-quality instruments in every practice room and venue in the University Center for the Arts.

Friends of the UCA members not only receive the recognition they deserve, but they gain unprecedented access to the Department of Music, Theatre and Dance at CSU.

Thank you to the following Friends of the UCA members for becoming our partners in bringing quality performances and education to the community.

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			<b><u>Maestro: \$1000.</u></b> Gary and Carol Ann Hixon

And thank you to the following Friends of the UCA who have helped us realize our vision in the past decade through their generous contributions to the music, theatre, dance and art programs at Colorado State University. Through your support of student scholarships and the University Center for the Arts building, you have left a lasting impression on our students and the community.

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If you would like to become a Friend of the UCA member or need more information, contact Marilyn Bistline at Marilyn.Bistline@colostate.edu or by phone at (970) 491-4030.

# BIOGRAPHIES

**Vaughn Cardona** is a graduate of Transylvania University, has taught K-12, and served as the Director of Bands and High School Chorus director for the Clay County School System in Celina, Tennessee. He has also served on the production staff for the Tennessee Governor’s School for the Arts, and is currently the Music Production Coordinator for that institution. He is currently pursuing a graduate degree in orchestral conducting at CSU. While at CSU, Vaughn has served as co-conductor of Gilbert and Sullivan’s *The Gondoliers*, was the conductor for last season’s abridgement of *Hansel and Gretel*, and has been an assistant conductor for the CSU productions of *Die Fledermaus* and *Le Nozze di Figaro*. He has also served as cover conductor for the CSU symphony. In addition to these responsibilities, Vaughn has also concertized such works as Beethoven’s *Symphony No. 1* and Barber’s *Knoxville: Summer of 1915* with L’orchestra Impromptu, a student exploratory ensemble. Vaughn currently studies clarinet with Dr. Charles Lawson of CSU, and has also studied with Mike Accord, Teresa Elliott, and Dan and Eva Hearn. He has also studied conducting with Dr. Ben Hawkins and Dr. Gary Anderson, both of Transylvania and is currently a student of Maestro Wes Kenney of CSU.

**Christy Muncey** has her undergraduate degree in Music Education and is currently pursuing a Masters of Music in Instrumental Conducting from CSU. During her time at CSU Ms. Muncey studied conducting with Steve Moore, undergraduate, and Wes Kenney, graduate, as well as flute with Greg LaLiberte, Julie Duncan-Thornton, and Michelle Stanley. Before beginning her masters degree, Ms. Muncey taught for five years at Wheat Ridge High School where she was the Instrumental Music director and conducted concert band, orchestra, musical orchestra, and directed the jazz band and marching band. In addition to her high school teaching experience, Ms. Muncey has also taught flute and marching master classes to high school students in Colorado and Georgia as well as taught drum major conducting at the Rocky Mountain Summer Music Camp. Ms. Muncey is also an active flute player, and can be found performing with the CSU Symphony Orchestra, the Thornton Community band, and the Thornton-based flute trio, Flute Salad.

**Staci Tomaszewski** is a senior percussion performance major studying with Dr. Eric Hollenbeck. She came from Rocky Mountain High School and Ithaca College in 2008 to finish her undergraduate degree at CSU. Classical percussion is very important to Staci, though she also has a strong affinity for world music and teaches CSU’s African Drum and Dance class. “Excited” is an extreme understatement of Staci’s feelings about being a finalist for this competition, and it is an honor for her to perform such a beautiful concerto with such fabulous musicians. Not only does Staci have a senior recital scheduled for April 9th, she also performs regularly with the CSU Symphony Orchestra and CSU Wind Ensemble as a percussion section member. Marimba solo performances include recitals in 2009 and 2010, music for several art gallery openings in Fort Collins and Loveland, and Ney Rosauro’s 2nd Marimba Concerto performed with the Youth Orchestra of the Rockies in 2007. Staci has private students of all ages, and feels blessed to learn as much from them as they do from her. Future plans include a graduate degree in percussion performance. Continuing gratitude goes to Dr. Eric Hollenbeck, Shilo Stroman, Gordon Stout, Evan Dixon, and John Hermanson for teaching and supporting Staci throughout the years. In addition, her fabulous moms Deb and Cindy as well as a wonderful boyfriend Chris have been patient and understanding though the stressful getting-ready-for-a-performance moments, and deserve more thanks than she can give.

**Adam A Torres** began his musical training in piano at the age of six. In 1996, Torres debuted as a soloist with the San Angelo Symphony through its Young Musician’s Concerto Competition. Adam is currently a staff accompanist at Colorado State and teaches Class Piano. He also maintains a private studio and is an active freelance pianist. Adam began conducting at the age of fifteen through the San Angelo ISD beginning strings program. In Texas Torres held appointments with St. Margaret’s Catholic Church (Music Director), Angelo Civic Theater’s The Full Monty (Music Director), Angelo State University Bands (Rehearsal Assistant), Angelo State’s *Godspell* and *Into the Woods* (Assistant Music Director), and with Ice House Brass (Conductor/Artistic Advisor). As a graduate student at CSU, he has conducted both the Symphony Orchestra and CSU Sinfonia. He also served as an assistant conductor for CSU Opera Theater productions of *Le Nozze di Figaro* and *Die Fledermaus*, and as Co-Conductor of *The Gondoliers*. He currently holds the position of Apprentice Conductor with the Fort Collins Symphony. Torres has worked with the Round Rock Symphony Orchestra, the San Angelo Symphony Chorus, the San Angelo Community Band, the Angelo State University Wind Ensemble, and the Angelo State Ram Band. Adam’s principal teachers include Wes Kenney and Dr. Reginald M. Houze. He holds a Bachelor of Music from Angelo State University. This summer, he will serve as pianist and vocal coach for *Così Fan Tutte* in Orvieto, Italy, and will study conducting with Nyela Basney through Opera Orvieto.

**Akane Ueda**, a native of Japan, began studying piano at the age of four and composing for piano at the age of six. Akane came to the United States after high school and is currently a senior Music Therapy major at Colorado State University. Her honors include winning a first prize in the Yamaha Piano Festival in Toyohashi, Japan in 2000, winning the Pitina Piano Competition (Tokai area, in a solo E rank) in Toyohashi, Japan in 2002, winning the Pitina Piano Competition (Central Japan, in a solo F rank), in Nagoya, Japan in 2005, and receiving both the E.and L. Sallee Music Scholarship and Elanor Kirby Music Scholarship while at CSU. Akane’s teachers include Keiko Sato of Japan and Dr. Janet Landreth of CSU, and she is currently a student of Dr. Silvana Santinelli of CSU.

**Thomas Wilson** was born in Denver Colorado in 1990 and started playing the clarinet at the age of 10. He is currently in his third year studying music education at the university and has studied clarinet with Michael Weaver, Cary Dodson and Dr. Charles Lawson. He currently plays in Colorado State University’s wind ensemble as well as in a woodwind trio.

# CSU Sinfonia

Wes Kenney, Conductor

## Violin I

Hannah Barnes, Concertmaster  
Alan Ogrinz, Assistant Concertmaster  
Meghan Hainer  
Vincent Levinger  
Allie Rickel

## Violin II

Patrick Weseman, Principal  
Melissa Gross, Asst. Principal  
Jordan Gottsacker  
Karmen Mitchell  
Courtney Peterson

## Viola

Chris Huang, Principal  
Andrew Zbryk, Asst. Principal  
Jeremy Buss  
Erika Graber

## Cello

Evan Shelton, Principal  
AJ Bush, Asst. Principal  
Emily Carpenter  
Kayla Hayes

## Bass

Jason Rosenholtz, Principal  
Erick Deines, asst. Principal

## Flute

Brianne Little, Principal  
Mando Surita

## Oboe

Caleb Bradley, Principal  
Whitney Walker

## Clarinet

Roxanne Cortes, Principal  
Elena Von Reisen

## Bassoon

Tony Federico, Principal  
Jessie Sawyer

## Horn

Molly Salika, Principal  
Noelle Bauman

## Trumpet

Charlie Babb, Principal  
Matt Becker

## Trombone

Dave Ellis, Princial  
Chris Cotten

## Percussion

Mark Coup  
Ben Justis

## Orchestra GTAs

Karmen Mitchell, Christy Muncey, Alan Ogrinz, Chris Stuburg, Sabrina Romney.



PROGRAM NOTES

*Concerto for Marimba and String Orchestra* (1999) Eric Ewazen (1954-)

Eric Ewazen has served on the composition faculty at the Juilliard School for over twenty years. His teachers include Samuel Adler, Gunther Schuller, Milton Babbitt, and Joseph Schwantner. Ewazen has composed a prolific number of works for solo instruments, voice, and for chamber, orchestral, and wind ensemble mediums. Ewazen’s compositional style has shifted through the years, and one can hear a spectrum of tonality (and atonality) in his musical works.

The *Concerto for Marimba and String Orchestra* was composed for She-eWu, published in 1999, and dedicated to the “Taipei firefighters of Taiwan for their bravery during the tragic earthquake of September 20, 1999.” The concerto captures Ewazen’s gift of subtle shifts of color through harmony. The opening marimba solo presents a simplistic harmonic structure, though a deeper meaning hides beneath, similar to the Hemingway model of depth beneath the tip of the iceberg. Are these opening sounds reminiscent of a past memory? Is it a hymn of thanksgiving? So many narratives are possible, depending on one’s personal associations during a performance. Here is Ms. Staci Tomaszewski’s personal description of the first movement:

“I personally feel this music as a love story. The opening chorale is forlorn and longing, dreaming of nearly forgotten memories. Directly following, an exciting allegro section marks the emotional roller coaster that follows every relationship. The piece follows an emotional pattern for quite awhile, and the extended cadenza inspires passion. Joy and excitement for the future create an animated end to this gorgeous piece.”

In this setting with string accompaniment, lush string writing produces a sonority of beauty and a continued sense of momentum. Some might find similarities with typical Hollywood soundtracks, and others might identify a carefully masked sonata allegro form typical of concerto first movements. Ewazen’s many layers embedded in this composition offer something for each audience member to identify with, seeking to continue music’s tradition of connecting with its audiences throughout the ages.

Notes by Adam A Torres

*Piano Concerto No. 20 in D minor, K. 466* (1785) Wolfgang Amadeus Mozart (1756-1791)

While the character of many of Mozart’s most beloved works often reflects joy, contentedness, or excitement, the evocative and often melancholic minor works are often some of the most poignant and emotionally acute. The *piano concerto in D minor, K.466*, not only displays sensitive and virtuosic pianistic composition, but also brings to the listener from moments of angst, to lingering melancholy, as well as many other finely distinguished shades of feeling along the entire breadth of the emotional spectrum. Just as many of Mozart’s other darker works utilize the key of D minor, such as the opera *Don Giovanni*, his famously venomous *Queen of the Night’s vengeance aria* from *Die Zauberflöte*, as well as his *Requiem*, this piano concerto also assumes a brooding and powerful character. The work was composed in Vienna in early 1785 and was premiered to great success by the composer. This piece has since become a part of the standard piano repertory, and even in the early eighteenth century many acclaimed pianists not only held the work in their own repertory, but composed unique cadenzas for it, these performers including Ludwig Van Beethoven, Johann Hummel, Feruccio Busoni, Johannes Brahms, and Clara Wiek Schumann.

The first movement of the work utilizes sonata concerto form, in which the exhibition of the form, instead of being repeated verbatim, as would occur in a typical sonata, would be separated into two similar but independent sections; i.e. the orchestral exhibition and the solo exhibition. The orchestral exposition contains two contrasting themes, the first of this being a brooding and rhythmic section that creates a feeling of instability through continued syncopation in the upper strings and a twisting, ever-rising melody to the celli and bassi. The second theme in the orchestral exhibition is different in both character and in instrumentation. In this section, the woodwinds, with the removal of the syncopated background, create patterns of tension and release through use of such devices as chained suspensions and movement in and out of diminished harmonies. This section then moves into a polyphonic dialogue amongst the strings that serves, in the work as a whole, as a cadential figure, which then moves into the piano’s first entrance. The first theme of the soloist is a plaintive theme which begins its contour with a leap of an octave. These large, very expressive leaps generally become a part of the solo contour, preserved even in the sweetly major second piano theme. The solo theme’s material is then developed while the orchestra interjects occasional commentary, as the piano soloist moves into passages requiring especial polish and clarity. As the movement progresses into the development section of the form, the alternating sections between the soloist and the orchestra become more rapidly exchanged, and the sections of overlapping commentary become increasingly elaborate in the solo part, while the orchestral commentary becomes ever more fragmented and involved. After the recapitulation of the first and second orchestral themes, the work moves climactically to an extensive piano the piano cadenza, the version by Hummel being used tonight. After this further exploration of the various themes, the cadenza passionately declares itself done, and the orchestra makes its final statements before gradually moving from frenzied energy into grieving silence.

PROGRAM NOTES

*Kli Zemer (Instrument of Song) for Clarinet and Orchestra* (1982) Robert Starer (1924-2001)

While all the music is original to the composer, this piece is based on themes taken from the klezmer musical tradition developed by the Ashenazi Jews in Eastern Europe. This traditional form of music consists mainly of dance and celebration tunes and is most often performed as instrumental compositions. The name itself implies instruments, as it can be roughly translated as “Instrument of Song” or “Vessel of Song.”

The first movement is titled “Prayers” and begins with an extended clarinet cadenza, displaying many of the bends, trills, and other stylistic characteristics of klezmer music. The clarinet is eventually joined by crystalline strings, moving fluidly between clarinet cadenza and orchestral interlude in a recitative-like style. The reverence of the prayer alternates with outbursts from the orchestra and moments of wailing from the clarinet. The movement eventually subsides, ending as it began with a truncated cadenza and delicate strings.

The second movement is titled “Dances,” and presents several different dance styles that recur throughout the movement. The opening theme’s driving tempo and shifting meters reflect the asymmetry commonly found in folk music. The middle section slows down into a lilting waltz that alternates with moments of faster, more driving melodies. A militaristic-like march moment drives the music into a restatement of the opening theme, setting up a second half to the movement where most of the thematic material is heard again. The opening motive comes back one last time at the end, driving into an exciting finish.

Notes by Christy Muncey

*Symphony No. 88 in G Major (ca. 1787)* Franz Josef Haydn (1732-1809)

Haydn is one of the most prolific composers of the 18th century, writing over 100 symphonies and over 60 string quartets, among other genres. He was Kapellmeister for the Esterhazy family for nearly 30 years, where he directed the orchestra and composed much of his work, including his *Symphony No. 88 in G*. This piece was written in 1786, the same year as the *Paris Symphonies* and it was performed in Paris in 1787. It is scored for his court orchestra of flute, oboes, bassoons, horns and strings, with trumpets and timpani not making their appearances until the slow second movement. The first movement opens with a slow introduction, before launching into the monothematic exposition, with the initial statement of the main theme in the soft violins. The second movement theme is introduced by the oboe and solo cello, upon which it is varied throughout the movement. Trumpets and timpani enter mid movement in an unexpected outburst. The third movement is a Minuet and Trio, with the trio imitating the sounds of bagpipes. The fast and brilliant fourth movement is in sonata-rondo form.



BIOGRAPHIES

**Wes Kenney** was named 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 March 2008 for concerts in Vidin and to conduct La Traviata in Stara Zagora. Mr. Kenney is Professor of Music and Director of Orchestras at Colorado State University where he conducts the CSU Symphony and Chamber Orchestra as well as CSU Opera productions. He is also currently in his eighth 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.

Mr. Kenney is a frequent guest conductor of professional and educational ensembles. He has appeared in the past three seasons with the Virginia Symphony, the Symphony of Southeast Texas, the Vallejo (CA) Symphony the New Mexico All-State Orchestra and the Monterey County (CA) Honor 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 successful debuts with the Williamsburg Symphonia (VA), and the Acadiana Symphony (LA). Other recent appearances include the Richmond Symphony, the Long Beach Symphony, the Alabama Symphony, the San Juan Symphony, and the Virginia All-State Honor Orchestra. He has also appeared with the Dubuque Symphony, Savannah Symphony, Sewanee Music Festival, Spokane Symphony, Virginia Ballet Theater, Norfolk Chamber Consort, Coastal Valleys Symphony, Universal Ballet Korea, Virginia Waterfront International Arts Festival, and the Virginia Chorale.