

C O N C E R T O R C H E S T R A P R E S E N T S



DIVERSIONS

CONDUCTED BY

RACHEL WADDELL

ASSISTANT CONDUCTOR

ROB STAHLY

WITH GUEST VIOLINIST

JESSICA ROSADO

OCTOBER 22, 2023 / 4 P.M.

GRIFFIN CONCERT HALL



COLORADO STATE UNIVERSITY

CONCERT ORCHESTRA

OCTOBER 22, 2023 | 4 P.M. | GRIFFIN CONCERT HALL

DIVERSIONS

PROGRAM:

Palladio, Concerto grosso for String Orchestra

Karl Jenkins (b. 1944)

I. *Allegretto*

Concerto in Fa maggiore, L'Autunno, "Fall"

Antonio Vivaldi (1675-1741)

I. *Allegro*

II. *Adagio molto*

III. *Allegro*

Jessica Rosado, Violin

Rob Stahly, Conductor

Divertimento in D Major, K. 136

Wolfgang Amadeus Mozart (1756-1791)

I. *Allegro*

II. *Andante*

III. *Presto*

PERSONNEL:

DR. RACHEL WADDELL, Music Director and Conductor
ROB STAHLY, Assistant Conductor

Violin 1:

Angel Bustillos, *Concertmaster*
Casey Lee, *Asst. Concertmaster*
Patrick Cook
Hayden Rose
Marcella Schei
Ciarra Davis

Violin 2:

Scarlett Garsombke, *Principal*
Case Rasumussen
Quinn Jenkins
Nora Kellman
Andy Romero
Cheryl Hite
Jennifer Clary

Violas:

Laurel Ave, *Principal*
Kierra Jewely
Bella Penna
Rob Stahly (on Jenkins and Mozart)
Rachel Waddell (on Vivaldi)

Cellos:

Eugene Worford, *Principal*
Amber Davis
Griffin Foundos
Sophia Hyman
Brie Galante
Kaitlyn Beavers

Basses:

Hunter Dominguez, *Co-Principal, Principal* on Vivaldi
Sydney Randall, *Co-Principal, Principal* on Jenkins and Mozart
Quinn Weirdsma
Wesley Daucsavage
Carmylla Powers

Violin Seating for Mozart:

Violin 1:

Casey Lee, *Concertmaster*

Scarlett Garsombke

Case Rasmussen

Quinn Jenkins

Nora Kellman

Ciarra Davis

Andy Romero

Violin 2:

Angel Bustillos, *Principal Second*

Patrick Cook

Hayden Rose

Marcella Schei

Cheryl Hite

Jennifer Clary

Librarian:

Rob Stahly, Head Librarian

PROGRAM NOTES

Palladio, Concerto grosso for String Orchestra

Karl Jenkins

(b. 1944)

Palladio was inspired by the sixteenth-century Italian architect Andrea Palladio, whose work embodies the Renaissance celebration of harmony and order. Two of Palladio's hallmarks are mathematical harmony and architectural elements borrowed from classical antiquity, a philosophy which I feel reflects my own approach to composition. The first movement I adapted and used for the 'Shadows' *A Diamond is Forever* television commercial for a worldwide campaign. The middle movement I have since rearranged for two female voices and string orchestra, as heard in *Cantus Insolitus* from my work *Songs of Sanctuary*.

— Programme note by Karl Jenkins, 1996

Concerto in Fa maggiore, L'Autunno, "Fall"

Antonio Lucio Vivaldi

4 March 1678 (Venice) – 27/28 July 1741 (Vienna)

Antonio Vivaldi was well known in his own time across much of Europe. Like many well-known composers of his time he was first and foremost known as a performer, his primary instrument being violin. While Vivaldi studied music from a young age he also trained for the Priesthood, being ordained at the age of 25. This background in combination with his red hair gave him the nickname 'The Red Priest' (*Il Prete Rosso*). Deeply concerned for the welfare of others, one of Vivaldi's first jobs was to be a teacher at an orphanage for girls (*Ospedale della Pietà*) where he trained girls to play string instruments. This position had the fortunate requirement of writing a significant amount of music allowing him to practice his craft. Rather than write simple composition in the established style, Vivaldi experimented with innovative compositional ideas and matured several genres. He furthered the concerto (one or more featured soloists contrasted by a larger ensemble) leading to the standard form of three movements in a fast-slow-fast pattern. He would go on to write over 500 concerti, over 230 of them being for violin. Vivaldi also composed over fifty operas in which he often also functioned as a promoter and businessman. His connections to the church also led to numerous sacred chorale works, his *Gloria* being one of his most well-known works. He experimented with programmatic music where the music sought to describe specific

sounds (such as bird calls) or scenes. While some musicians of the time were put off by his innovations and breaks from tradition most loved his work. J.S. Bach even sought out several of Vivaldi's compositions so he could arrange them for keyboard. Vivaldi was twice invited to play for the Pope. Other nobility in Europe, such as Holy Roman Emperor Charles VI, sought to have Vivaldi compose for them or travel to play for them. These travels expanded his influence and the exposure to various styles and cultures influenced him.

While the exact date of composition is unknown, the *Four Season* were published in 1725 in Amsterdam as part of a larger set of works titled *Il cimento dell'armonia e dell'invenzione* (The contrast between harmony and invention) and were dedicated to Count Wenceslas Morzin. This set of four concerti for solo violin and strings take the unusual approach of not just playing stunning music, but in describing specific scenes throughout the course of a year. A set of sonnets accompany the music. This poetry, thought to be written by Vivaldi himself, describes scenes throughout the year. Vivaldi takes one further step of writing lines of poetry into the sheet music itself so that musicians know exactly what action and scene their music is describing. *Spring* is a joyful welcoming of the renewal of life featuring numerous bird calls. *Summer* describes languishing in the heat and humidity of Italy and features a ferocious thunderstorm. Shivering in the cold, Vivaldi walks us through the icy ground of *Winter*. Today we perform the third concerto: *Autumn*.

Autumn takes us to the time of fall harvest and celebrations. The scene opens as peasants celebrate with singing and dancing. Alcohol flows to the point that Vivaldi writes in the music '*ubriaci*' (drunk). The characters become sleepy at the party, then the music closes with the festive musical theme. The second movement opens with calm temperate air, though we still hear our inebriated participants winding and stumbling their way around. They finally make it to bed and fall asleep peacefully. Hunting horns (played by violins) sound daybreak and bring us to the third movement. This energetic movement describes the hunters chasing prey with their dogs. We hear the growl of the dogs, the scurrying fleeing prey, and gun shots of the hunters (listen for the sharp plucks of the strings). The movement concludes with the joyful and victorious hunters once more sounding their horn call.

Sonnet:

*The peasant celebrates, with dances and singing,
The great joy of a fortunate harvest;
And many, inflamed by Bacchus' liquor,
End their merriment in sleep.*

*Everyone is induced to leave the singing and dancing
By the temperate air which brings contentment.
And the time which invites so many
To the gently delight of sleep.*

*The hunter go out to hunt at daybreak
With horns, guns and dogs.
The wild beast flees, and the follow the trail.*

*Already dazed and exhausted by the great clamour
Of guns and dogs, wounded, it weakly threatens
To escape but is overpowered and dies.*

— Program note by Rob Stahly

Divertimento in D Major, K. 136

Wolfgang Amadeus Mozart
(1756–1791)

Wolfgang Amadeus Mozart, born January 27, 1756 in Salzburg, Austria, is considered one of the most influential composers of the Classical era. Born into a musical family, his father, Leopold Mozart, recognized his son's musical talents early. The young Mozart was an exceptionally talented pianist and violinist. As a child prodigy, much of his early life was spent travelling and performing, his first tour taking place in 1762 when he was only six years old.

Divertimento in D major, K. 136 was composed upon his return to Salzburg in 1772. Mozart had embarked upon two successful tours in Italy before its composition and would spend less than a year in Salzburg before travelling once again to Italy. At the time of the work's composition, the sixteen-year-old musician served as concertmaster in the Archbishop of Salzburg's court orchestra. By this point in his life, Mozart had already achieved great success. He had completed his first operas, as well as twelve symphonies, more than

some composers would write in their lifetime. He had been awarded the papal Order of the Golden Spur by Pope Clement XIV, bestowing upon him honorary knighthood. During his time in Salzburg, Mozart wrote an abundance of music, including eight symphonies (Symphonies 15–21 and 50) and three divertimenti (K. 136-138). The three divertimenti for string quartet or string orchestra are also known as the “Salzburg Symphonies.”

Divertimento K. 136 is one of Mozart’s four-part string works, preceded only by his String Quartet No. 1 in G major, composed in 1770. While the instrumentation remains the same, the compositional style of the Salzburg Symphonies differs from that of his other string quartets, particularly in his writing for inner voices. The divertimento was a popular genre in the 18th century, characterized by its lighthearted and entertaining nature. They were often performed at social gatherings, banquets, weddings, and other celebratory events. Mozart composed many divertimenti throughout his career, varying in instrumentation.

This work consists of three movements: Allegro, Andante, and Presto. The first movement is written in sonata form and opens with a joyous theme, making use of playful repeating grace notes that appear throughout the work. Virtuoso figures pass between violins, while the lower strings propel the music forward. The development section moves into a minor mode but maintains a light mood through the use of delicate orchestration and pizzicato in the lower voices. The second movement is a graceful Andante in G major. This slow and expressive movement provides a contrast to the first, with the violin melody floating on top of gentle accompaniment. The final movement is a lively Presto, once again in sonata form, with playful melodic figures and rapid dynamic changes. Mozart makes extensive use of repetition in this movement, allowing for different interpretations of the melody throughout. A fugue-like section is heard later in the movement, in which each instrument presents the melody before making its way back to the joyous first theme for an exciting conclusion.

— Program note by Katrina Whitenect

THE CSU SYMPHONY ORCHESTRA WISHES TO THANK:

Mike Solo

Valerie Reed, Peter Muller, and their Team

Jennifer Clary

Nicole Darling

Jim Doser

Ram Productions

Dawn Grapes

Katrina Whitenect

Copper Ferreira

Ethan Urtz

Rob Stahly

COLORADO STATE UNIVERSITY MUSIC APPLIED FACULTY

Violin

Ron Francois
Leslie Stewart

Viola

Margaret Miller

Cello

Romina Monsanto

Bass

Forest Greenough

Guitar

Jeff Laquatra

Flute

Ysmael Reyes
Michelle Stanley

Oboe

Pablo Hernandez

Clarinet

Wesley Ferreira
Sergei Vassiliev

Saxophone

Peter Sommer
Dan Goble

Bassoon

Cayla Bellamy

Trumpet

Stanley Curtis

Horn

John McGuire

Trombone

Drew Leslie

Tuba/Euphonium

Stephen Dombrowski

Percussion

Eric Hollenbeck
Shilo Stroman

Harp

Kathryn Harms

Piano

Bryan Wallick
Tim Burns

Organ

Joel Bacon

Voice

Nicole Asel
Tiffany Blake
John Lindsey



JESSICA MONSSERRAT ROSADO AZCUAGA

Originally from Merida, Yucatan, she began her musical violin studies at the age of 10. At 15 years old, she studied at the UV Music Faculty in Xalapa, Veracruz. Since then, she has been an orchestra musician performing in Mexico's most important halls and theaters. She has performed as an orchestra musician in countries like Spain (Madrid, Barcelona, Valencia) and recently in the United States (New York).

In December 2012, she traveled to Algeria; Africa, representing Mexico at the International Chamber Music Festival of Argel. With extended experience as an orchestra musician, she has worked in professional orchestras around Mexico, notably: La Orquesta Sinfonica de Yucatan, La Orquesta Juvenil Universitaria Eduardo Mata, among others. Some of the conductors with whom she has worked are Julian Rachlin, Enrique Diemecke, Jeff Manookian, Andres Salado, Juan Carlos Lomonaco among others.

In 2016 she founded and performed with the Xibalbá Trio, with whom she attended prestigious courses and seminars, giving recitals in the United States (Stanford University) and Mexico. Among her chamber music teachers are The Gryphon Trio (Canada), Stephen Prutsman (USA), and Owen Dalby (violinist of the St. Lawrence string quartet).

In 2022 she obtained a bachelor's degree in Concert Performer with Proficiency in Violin, graduating by unanimous decision. In 2023, she won an audition to be part of the Round Top Festival, in Texas, where she prepared different orchestra programs to perform every week during the 6 weeks as first violin.

She is currently doing a Master's degree in Music Performance at Colorado State University under the teaching of Dr. Ronald Francois, performing as Concertmaster of the University Orchestra and first violin of the Graduate Student Quartet. In her free time she teaches violin lessons to students from different countries and runs the CSU violin department Instagram.



ROB STAHLY

Conductor Robert Stahly passionately furthers orchestral music through programs that reimagine classical works alongside engaging new and underperformed works. Mr. Stahly made his debut conducting Copland's "The Tender Land" in the Spring of 2023 at Colorado State University. He also conducted portions of Mozart's "The Marriage of Figaro" and "Symphony No. 33" in performance at the CCM Opera Bootcamp. Perpetually studying his craft, Mr. Stahly additionally participated in

conducting workshops at the Eastman School of Music, Bard College, University of Missouri Kansas City, and University of Colorado. His conducting teachers include Harold Farberman, Gianmaria Griglio, Mark Gibson, Apo Hsu, Neil Varon, Kevin Noe, Gary Lewis, Wes Kenney, and Dr. Rachel Waddell.

Mr. Stahly is the Apprentice Conductor for the Fort Collins Symphony, 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. A conductor who is passionate about music education, Mr. Stahly continues to visit school music programs to coach new generations of musicians and teachers. During his 13 years at Longmont High School Mr. Stahly tripled the size of the orchestra program 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 received Bachelor’s Degrees in Music Education, Tuba Performance, and a String Pedagogy Certificate from Colorado State University in 2008. In 2022 he returned to CSU to pursue a Master’s Degree in Orchestral Conducting.



RACHEL WADDELL

With energy, imagination, and a passion for people, American conductor Rachel Waddell proves an unabashed advocate for the 21st century orchestra. Her leadership across the country demonstrates her innate ability to transform vision into action. Rachel believes by uplifting, celebrating, and reflecting the artistry of our neighbors, orchestras become the creative heartbeat of our communities. Through breathtaking collaborations and an untiring dedication to education, mentorship, and community, Rachel inspires transformative experiences and ensembles.

Rachel serves as the newly appointed Director of Orchestras at Colorado State University. Previously she was the Director of Orchestral Activities and Assistant Professor with the Arthur Satz Department of Music at the University of Rochester in New York. The UR Orchestras gained recognition as a two-time national winner for the American Prize’s Vytautas Marijosius Memorial Award in Orchestral Programming in 2019 and 2020. In 2021, they won international acclaim in collaboration with conducting colleague Tiffany Chang and Oberlin Conservatory through a digital performance of Beethoven’s *Choral Fantasy*, named Best Instrumental Performance of 2021 by the LIT Talent Awards.

Rachel maintains a busy profile in the professional and academic worlds. She has conducted orchestras around the world including the Orchestre Métropolitain, the Rochester, Las Vegas, and Fort Wayne Philharmonics, the Southwest Michigan Symphony Orchestra (where she was a Music Director Finalist) and Cleveland's Suburban Symphony. While serving as the Associate Conductor of the Canton Symphony Orchestra in Ohio, Rachel conducted over 80 performances of classical, pops, and education concerts. She has attended numerous conducting programs including the Dallas Opera's prestigious Hart Institute for Women Conductors, and Mark Shapiro's Conducting Intensive at Juilliard. In August 2022 she made her Vienna debut conducting *Così fan tutte* as part of the Vienna Opera Academy. In July 2023 she made her Canadian debut with the Orchestre Métropolitain, after being selected to conduct by Yannick Nézet-Séguin at Le Domaine Forget de Charlevoix.

Rachel's interest in the constantly evolving role and responsibility of orchestras within their communities led her to co-found Conductors for Change, Inc., a 501(c)(3) for anyone reimagining the future of the American orchestra.

Rachel holds a DMA in Orchestra Conducting from the University of Nevada, Las Vegas, and a certificate in Music Industry Essentials from the prestigious Clive Davis Institute of Recorded Music at NYU's Tisch School of the Arts.

UNIVERSITY SYMPHONY ORCHESTRA

SYMPHONIC

Stories

CONDUCTED BY
RACHEL WADDELL

WITH GUEST ARTIST
CAYLA BELLAMY
BASSOON

DECEMBER 1, 7:30 P.M.
GRIFFIN CONCERT HALL



COLORADO STATE UNIVERSITY

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