

UPCOMING PERFORMANCES

MUSIC PERFORMANCES

Virtuoso Series Concert / John Carlo Pierce, Tenor
Classical Convergence Concert / Jason Vieaux, Guitar
Concert Orchestra Concert / FREE

Virtuoso Series Concert / Stanley Curtis, Trumpet
Symphonic Band Concert
Sinfonia Concert
Concert Band Concert / FREE

Virtuoso Series Concert / Mendelssohn Trio

February 10, 7:30 p.m.

February 11, 7:30 p.m.

February 23, 4 p.m.

February 24, 7:30 p.m.

February 25, 7:30 p.m.

February 27, 7:30 p.m.

February 28, 7:30 p.m.

March 2, 7:30 p.m.

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RALPH OPERA PROGRAM PERFORMANCES

The Pirates of Penzance by Gilbert and Sullivan

The Pirates of Penzance by Gilbert and Sullivan

April 2, 3, 4, 7:30 p.m.

April 5, 2 p.m.

GCH

GCH

DANCE PERFORMANCES

Body/Speak

Spring Dance Concert

Spring Dance Concert

Spring Dance Capstone

Spring Dance Capstone

February 7, 8, 7:30 p.m.

April 17, 18, 7:30 p.m.

April 18, 2 p.m.

May 8, 9, 7:30 p.m.

May 9, 2 p.m.

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THEATRE PERFORMANCES

Cabaret, a musical by John Kander, lyrics by Fred Ebb

Cabaret, a musical by John Kander, lyrics by Fred Ebb

How I Learned to Drive, by Paula Vogel

How I Learned to Drive, by Paula Vogel

She Kills Monsters by Qui Nguyen

She Kills Monsters by Qui Nguyen

February 13, 14, 15, 7:30 p.m.

February 15, 2 p.m.

March 11, 12, 13, 26, 27, 28 7:30 p.m.

March 29, 2 p.m.

April 24, 25, 30, May 1, 2, 7:30 p.m.

April 26, May 3, 2 p.m.

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GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

THE UNIVERSITY SYMPHONY ORCHESTRA PRESENTS



Concerto COMPETITION

MAX HEAVNER
TRUMPET

TY HUEY
PIANO

JERRY SU
CLARINET

AND A PERFORMANCE OF **Dvorak's Symphony No. 5**

CONDUCTED BY *Wes Kenney*

February 5, 2020, 7:30 p.m.

Colorado State University

SCHOOL OF MUSIC, THEATRE, AND DANCE

TONIGHT'S PROGRAM

UNIVERSITY SYMPHONY ORCHESTRA: FEBRUARY 5, 2020

WES KENNEY, Conductor
ANDREW MENDIZABAL, Graduate Teaching Assistant

Concerto Competition Finals
Ty Huey, Piano
Jerry Su, Clarinet
Max Heavner, Trumpet

S. RACHMANINOFF (1873-1943) Piano Concerto No. 2 in C Minor, op. 18 (1900-1901)

I. Moderato

Mr. Huey

B. CRUSELL (1775-1838) Clarinet Concerto No. 2 in F Minor, op. 5 (1817)

I. Allegro

Mr. Su

A. ARUTIUNIAN (1920-2012) Concerto for Trumpet and Orchestra in Ab Major (1950)

Andante—Allegro Energico

Mr. Heavner

Intermission

A. DVORAK (1841-1904) Symphony No. 5 in F Major, op. 76 (1875)

I. Allegro ma non troppo
II. Andante con moto
III. Andante con moto, quasi l'istesso tempo—Allegro scherzando
IV. Allegro molto

Ty Huey started playing piano at the age of 3, studying the Suzuki method, and gave his first recital at the age of 5. He has competed and won prizes in several local and national level piano competitions. Most recently, Ty was the Bronze Medalist in the Solo Division the 2017 International Keyboard Odyssiad & Festival, U.S.A. He has also competed as a semifinalist in the Concerto Division of IKOF in 2019. Ty is currently a senior at Colorado State University pursuing a B.M. in Piano Performance. He is studying with Dr. Janet Landreth and Dr. Bryan Wallick. Ty is attending CSU as the recipient of the Champion an Artist Scholarship.

Jerry Su currently holds a Bachelor's degree in Music Performance from Indiana University, where he studied with Howard Klug. Jerry has performed with the Bloomington Symphony Orchestra, Jacobs School of Music Opera and Ballet Theater, Indiana University Symphony Orchestra, and the Miami Music Festival's Symphony Orchestra, Opera Orchestra, and Conductor's Orchestra. Further, Jerry has also performed alongside with the Minnesota Orchestra under Osmo Vänskä, in a side-by-side coaching. Jerry was also a performer in a community outreach project named "Reimaging Opera for Kids (ROK)" in Bloomington, Indiana, where he played in the pit orchestra for younger students.

Jerry's primary teachers include Wesley Ferreira at CSU and Howard Klug. Jerry has also performed in masterclasses led by Eli Eban, James Campbell, Eric Hoeprich, Anton Rist, Ricardo Morales, and Frank Kowalski.

Max Heavner is a senior at Colorado State University, studying the trumpet under Dr. Stanley Curtis. Originally from Santa Maria, California, he moved to Fort Collins at age 10 and has remained a Northern Colorado local for over a decade. Max is currently Principal Trumpet of CSU's Symphony Orchestra, Chamber Orchestra, and Wind Symphony, as well as Lead Trumpet in Jazz Ensemble I and the sole trumpet player in Jazz Combo I. He has also performed with CSU's musical theatre program, marching band, and pep bands, as well as the Prague Multicultural Music Project in the Summer of 2019. Max is also a local musician, performing with various groups at local venues, such as Hodi's Half Note and the Downtown Artery. His diverse musical background allows him to easily transition between musical styles and genres, often rehearsing jazz, orchestral, and funk music in the same day. He aspires to be a freelance/studio musician, continuing to excel in many different and contrasting styles of music.

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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).

Andrew Mendizabal is a 2019 graduate of the University of Nevada, Reno with a Bachelor of Music Education. A native of Las Vegas, Drew studied the clarinet at UNR where he participated in many types of ensembles, as both an instrumentalist and conductor. He began his studies in conducting with Dr. Jason Altieri, Director of Orchestras at UNR. He conducted his own chamber ensembles as well as serving as the Drum Major for the Wolf Pack Marching Band for four years. He interned with the Reno Pops Orchestra and worked closely with Director Jane Brown. He was able to explore different types of pop music as well as dive into music of the classical setting. Additionally, Drew worked with Jane Brown at Hug High School and Steve Schifferdecker at Cold Springs Middle School for his student internship.

Drew is now pursuing a Master of Music degree in Orchestral Conducting under the direction of Maestro Wes Kenney. Additionally, he serves at the graduate teaching assistant for the Colorado State University Orchestras. Drew is continuing his clarinet studies under Dr. Wesley Ferreira and plays in the CSU Wind Symphony. Tonight's performance marks Drew's conducting debut with the Colorado State University Symphony Orchestra.

PROGRAM NOTES:

Piano Concerto no. 2 in C minor, opus 18 (1901)

Sergei Rachmaninoff was a late romantic composer who wrote his Second Piano Concerto at the turn of the 20th century. Rachmaninoff began studying the piano at the age of 4, and graduated from the Moscow Conservatory in 1892. By then, he had already composed several piano and orchestral works. His first symphony, premiered in 1897, was met with very harsh criticism from which Rachmaninoff fell into a deep depression accompanied with severe writer's block. He began to see Dr. Nikolai Dahl, who practiced hypnosis, for regular therapy sessions. His larger goal was to be able to return to composition and write a piano concerto. He would repeat mantras like, "You will begin your concerto . . . you will work with great facility . . . the concerto will be excellent." Eventually, Rachmaninoff was able to write and complete his Second Piano Concerto and dedicated the work to Dr. Dahl.

The concerto finds the pianist in the role of soloist and accompanist throughout the work. This largely interactive role with the orchestra is a marked difference from other concerti in the repertoire. There are passages of soloistic virtuosity and passages where the piano and orchestra collaborate to create unique orchestral textures. Rachmaninoff finished his Second Piano Concerto in 1901. The work was received very enthusiastically, and has become one of his most enduring and beloved works.

-Ty Huey

Clarinet Concerto no. 2, opus 5 (1818)

Bernhard Henrik Crusell (1775-1838) was an accomplished Finnish-Swedish clarinetist, conductor, translator, and composer. Crusell was an especially prolific composer for the clarinet, having written 3 clarinet concertos, a concerto for 2 clarinets, *Introduction et Air Suédois varié* for clarinet and orchestra, 3 clarinet quartets, and a *concertante* featuring clarinet with other wind instruments. The *concerto for clarinet in f minor* is possibly the most well-known concerto out of the 3 concertos, with the work completed and dedicated to Alexander I of Russia in 1817.

In the concerto, Crusell's orchestral writing drew inspirations from that of Beethoven, while incorporating tantalizing lyrical and technical passages that featured the 19th-century clarinet to its maximum capacity. The first movement, *Allegro*, is in traditional sonata form with rather conventional modulation sequences. Lastly, the first movement ends on a brighter note, with F major instead of the opening F minor.

-Jerry Su

Trumpet Concerto in Ab (1950)

Alexander Arutiunian (1920-2012) was an Armenian and Soviet composer, and contemporary of Aram Khachaturian. His Trumpet Concerto in A-flat Major is his most performed work, as well as his most well-known. It was described by former New York Philharmonic principal trumpet Philip Smith as "flashy", with "a very gypsyish, Russian, Armenian kind of sound, with very soulful, beautiful melodies and plenty of exciting rapid-tonguing kind of things." It was written for Armenian trumpeter Zolak Vartisian, but his death prior to the work's completion led to the piece being premiered by renowned Soviet trumpet soloist Timofei Dokschitzer. One of the most commonly performed works in the trumpet repertoire, the piece frequently appears on auditions.

-Max Heavner

COLORADO STATE UNIVERSITY SYMPHONY ORCHESTRA

Symphony No. 5 in F Major (1879) Antonín Dvořák (1841–1904)

Antonín Leopold Dvořák, the eldest of eight children and son of a butcher and inn-keeper, was born in the small Czech town of Mühlnhausen, now Nelahozeves, on September 8, 1841. Musically gifted from the start, Dvořák first began studying at the village school in his hometown at the age of six. Soon after, he was performing polkas, mazurkas, and waltzes on violin with the village band—an early childhood influence that appears in all of his later symphonic works, most obviously in his Slavonic Dances and the pastoral fifth symphony. After leaving his hometown, Dvořák eventually began studying organ in Prague at the age of sixteen. A hub of musical innovation, the city provided Dvořák interactions with musicians such as Clara Schumann and Franz Liszt. After graduating from organ school but finding no work, Dvořák began playing viola in the Provisional Theatre Orchestra of Prague, where he remained into his thirties. He also taught piano lessons, through which he met his wife Anna Čermáková, daughter of a local craftsman. Soon after, Dvořák announced his intent to begin composing seriously, and sought compensation for his work through a state stipendium program. Over the course of the next ten years, Dvořák submitted works to the competition at least five times, mostly with great success. This contest not only provided the young composer with supplemental finances, but also established his friendship with one of the judges, composer Johannes Brahms (1833–1897) who recommended Dvořák to his own publisher, Fritz Simrock. Dvořák's fourth application, submitted in 1875, included his Fifth Symphony in F Major.

Perhaps the most oft-mentioned fact about Dvořák's Fifth Symphony is its peculiarly high opus number—76. As a comparison, Dvořák's orchestral work Česká suita—composed and published in 1879, four years after the Fifth Symphony—bears the significantly lower opus number of 39. The reason for this peculiar numbering system lies with Simrock. Dvořák's fifth, though available to the publisher, was not released for fifteen years. To give the impression that the symphonic work was newly composed, Simrock adjusted the opus number. Dvořák, however, wrote the appropriate number, op. 24, at the head of his manuscript. In many ways, the Fifth Symphony is a sudden departure from the composer's first four. Symphonies one through three in particular are thickly textured works reminiscent of German composers such as Wagner, or even the French-German composer Jacques Offenbach. The focus on harmonic interest above all else in these early symphonies undermines the beauty of Dvořák's remarkable melodic writing that begins to make an appearance in his Fourth Symphony. The Fifth Symphony, however, is where many consider the composer to have come into his own compositional style entirely. Moreover, this symphony marked the beginning of a Slavic national style that harkens back to other Bohemian composers such as Smetana, one that lasted until Dvořák's Ninth Symphony in E Minor, "From the New World."

-David Leech

Director's Note:

As an institution, one of the charges of a university needs to be discovery and exploration of work that is relatively neglected. In performing Mahler Symphony No. 7 last spring, the CSU Symphony brought to life the least performed of that composer's output. So it is true with the Dvorak Symphony No. 5--a work (until these concerts) that I had only heard once in my lifetime. The first movement pastorale sound could be viewed as an homage to Beethoven's 6th, both sharing the same key of F major and the same meter. Dvorak uses the term dolente ("mournful") to describe the approach to playing the beautiful but sorrowful tune that opens the 2nd movement, but livens the mood up considerably in the middle. That doleful sound starts the third movement, but quickly shifts to a light and whimsical scherzo. But it is the fire of the finale that should remind people of the spirit of the Czech people. Thus, we get a social, geographical, and historical lesson all rolled into a work that we can only wish might get more playing in the future.

WES KENNEY, Conductor
ANDREW MENDIZABAL, Graduate Teaching Assistant

Violin I

Ryan Foley,
concertmaster
Landon Fennell,
asst. concertmaster

Mary Fox
Corban Green
Steven Hsu
Madison Kubala
Amelie Peccoud
Krystian Salva
Ryan Wessell+

Violin II

Nancy Hernandez**
Brooke Der *
Rhea Chan
Frances Martin
Mariea Laura
Tabitha Lindahl
Devon Mayes
Peng Liu
Jennifer Tran

Viola

Regan DeRossett **
Carly Nelson *
Troy Cao
Garret Durie
Garret Figuera
Cris Gade
Lexi Hersh
Chris Huang
Laurel Ladzinski
Xareny Polanco
Madelyn Reynolds
Hailey Simmons

Cello

Mitch Smith, **
Faith Rohde *
Sasha Chappell
Herman Chavez
Faith Christen
Annie Koppes
Alex Koster
Addison Phillips
Ashley Parra López
Sophia Ressler

Bass

Zachary Niswender **
Alexis Mesnick
Myah Precie

Flute

Carmen Chavez **
Julia Kallis
Adam Sewell

Oboe

Kyle Howe **
Rebecca Kopacz

Clarinet

David Leech**
Jerry Su
Zach Franklin

Bassoon

John Parker **
Kira Bartell
Noah Beck
Bryce Hill
Kyle Minthorn

Horn

Isabel Waterbury **
Sydney Bouwens *
Miranda Deblauwe
Kathlyn Dixon
Haley Funkhouser
Kate Fieseler

Trumpet

Max Heavner **
Sydney Brown
Jesse Glass

Trombone

Anna Varosy
Hailey Bruce

Bass Trombone

Peter McCarty

Tuba

Carson Nolting

Percussion

Micahel Hamilton **
Sarah Foss
Zack Van Hook
Ben Stordeur

Harp

Abigail Enssle

** Principal
* Assistant Principal
+ Guest Performer

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Sergei Vassiliev

SAXOPHONE

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BASSOON

Brian Jack

TRUMPET

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