

UPCOMING EVENTS

at the University Center for the Arts

Virtuoso Series Concert: Baroque
March 19, 7:30 p.m., Organ Recital Hall, UCA

Opera Theatre: *Turn of the Screw* by Benjamin Britten
March 23, 30, 31, 7:30 p.m. March 25, 2:00 p.m., Griffin Concert Hall, UCA

Virtuoso Series Concert: Barbara Thiem, Cello
March 26, 7:30 p.m., Organ Recital Hall, UCA

Virtuoso Series Concert: Guest Stephen Versaevel, Percussion
March 27, 7:30 p.m., Organ Recital Hall, UCA

Wind Ensemble Chamber Music Concert
April 1, 2:00 p.m., Organ Recital Hall, UCA

Virtuoso Series Concert: Special Guest Wesley Ferreira, Clarinet
April 2, 7:30 p.m., Organ Recital Hall, UCA

Jazz Combos Concert
April 4, 7:30 p.m., Griffin Concert Hall, UCA

Virtuoso Series Concert: Special Guests Borrromeo String Quartet
April 6, 7:30 p.m., Griffin Concert Hall, UCA

Student Dance Concert
April 6, 8:00 p.m. & April 7, 2:30 p.m. & 8:00 p.m., University Dance Theatre, UCA

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CSU University Sinfonia Concert

MARCH 8, 2012 • GRIFFIN CONCERT HALL, UCA

CSU Sinfonia

Wes Kenney, Director

Eric Hollenbeck, Marimba

Divertimento in Bb K. 137

I. Andante

II. Allegro di Molto

III. Allegro assai

Concerto for Marimba and String Orchestra

I. Moderato

II. Elegiac

III. Toccata

Eric Hollenbeck

INTERMISSION

Variations on a Theme of Frank Bridge

I. Introduction and Theme

II. Adagio

III. March

IV. Romance

V. Aria Italiana

VI. Bourrée classique

VII. Wiener Walzer

VIII. Moto Perpetuo

IX. Funeral March

X. Chant

XI. Fugue and Finale

Wolfgang Amadeus Mozart (1756 -1791)

Peter Klatzow (b. 1945)

Benjamin Britten (1913 – 1976)

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BIOGRAPHIES



Wes 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 and teaches graduate conducting. He is also currently in his ninth 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 a season. Last season he renewed a relationship with bands stepping in to conduct CSU’s Wind Ensemble while a search for a permanent director began. 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 March 2008 for concerts in Vidin and to con-

duct La Traviata in Stara Zagora. Mr. Kenney is a frequent guest conductor of professional and educational ensembles. He has appeared with orchestras both nationally and internationally including Europe and Asia. He has also given orchestra clinics in all corners of Colorado as well as being sought after for sessions at the Colorado Music Educators Association Conference. He is a former president of the Conductors Guild and serves currently on their advisory board.

Eric R. Hollenbeck, Associate Professor of Percussion at Colorado State University since the fall of 2003, earned a Doctorate of Music in Percussion Performance from Northwestern University in Evanston, Illinois. He holds a Master’s degree from the University of Illinois, Champaign-Urbana in Percussion Performance, and a Bachelor’s degree in Percussion Performance from Kent State University. Eric has studied with Michael Burritt, Thom Siwe, Leigh Stevens, Tom Freer, Paul Yancich, Joel Spencer, Paul Wertico, and Jim Ross. Hollenbeck is an artist/endorser for Pearl Corporation and Adams Musical Instruments, Innovative Percussion, Zildjian Cymbals, and Grover Pro Percussion.

Hollenbeck has performed with diverse performing organizations ranging from principal positions held in Fort Collins and Cheyenne Symphony Orchestras to appearances with the Alabama, Sinfonia De Camera, Chicago Civic, Tallahassee, Colorado, Columbus Symphony Orchestras, and as timpanist for the International Cathedral Music Festival, London, England. As a chamber musician, Eric has appeared with the Chicago Chamber Players, Eighth Blackbird, Alarm Will Sound, Xavier Cougat Orchestra and the Jack Daniels Silver Cornet Band.

As a recitalist, Eric has performed in England, Ecuador, Mexico, Canada, and over thirty universities in the United States. He has presented clinics and master classes at several PAS Days of Percussion, MENC and CMEA state conventions the Midwest Band and Orchestra clinic and as a featured performer at the 1996, 2001, and 2007 Percussive Arts Society International Conventions. In 2008, Eric was awarded the “Outstanding Teacher of the Year” by Colorado State University.



PROGRAM NOTES

Divertimento in Bb, K. 137

Wolfgang Amadeus Mozart was born in Salzburg, Germany in 1756 and was immediately exposed to music. He began studying music at an early age and was rather gifted as a performer and a composer. Composing short pieces when young, he had a big compositional appetite that only increased with age. Although his life ended prematurely in 1791 (35 years of age), Mozart really did take advantage of every musical opportunity in his life. Mozart studied any music he could get his hands on and explored a plethora of genres. He spent most of his life traveling and through his travels was exposed to a wide variety of musical styles and genres not available in Germany, as well as, met many composers who didn’t normally travel to Germany. Mozart seemed to “master” every compositional style, thus he has often been described as the most universal composer. With his exploration of a wide array of genres, Mozart’s style is seen as a combination or synthesis of many different musical elements, most of which reflect his time spent in Vienna. This style is very clear in his second *Divertimento in Bb, K. 137*. Listen for his beautiful melodic lines, elegant moods, opulent harmonies, and complex, yet pleasing textures.

Divertimento in Bb, K. 137 was composed in 1772; Mozart was only 16 years old at the time! It was the second of three Divertimentos written for strings and was composed in Salzburg during one of Mozart’s brief returns home from Italy. It clearly demonstrates an influence from the music scene in Italy and Mozart’s interest in “trying out the style” of Divertimentos. The Italian meaning for a Divertimento was essentially a piece meant to entertain both the listeners, yet still demonstrate high artistic ability. The intent was to please the ear, not express different feelings. Although Mozart preferred Divertimentos to have five or more movements, this particular piece has only three. The first movement, *Andante*, is in a slow triple meter. It has a binary form, yet both sections are repeated. Listen for the somewhat abrupt, yet not accented, dynamics throughout and gentle ebb and flow of the music. In the second movement, *Allegro di molto*, a fast duple meter brings a much more energetic style. It has a similar form to the first movement, but less contrasting dynamics throughout and a wider melodic range. The fast triple meter in the final movement, *Allegro assai*, adds a dance-like element to the piece. Listen for the variance of melodic phrases throughout. Just when you think there’s a pattern of phrase lengths, Mozart changes it.

Notes by Karmen Mitchell

Concerto for Marimba and String Orchestra

Peter Klatzow was born in 1945 in Springs, Transvaal (South Africa). Once he completed his early education in Johannesburg, he taught music and Afrikaans for a year in Swaziland. Shortly thereafter he received a scholarship to attend London’s Royal College of Music, where his compositions won many prizes. His compositions continued to gain great prominence across the world. His works are diverse in size and genre, including large pieces for ballets, choruses and orchestras in addition to small chamber music works and solo pieces. This marimba concerto was written in 1985 for Robert Van Sice, a well-known percussionist currently teaching at the Peabody Conservatory of Music, while a composition professor at University of Cape Town (where he still teaches). Each movement includes passages that feature the orchestra, the soloist and the two performing together. The first movement begins with a melancholy orchestral introduction. The motion of the movement picks up with the marimba’s entrance. The middle movement of the concerto, titled “Elegiac,” describes the sorrowful and lamenting tones resonating throughout this movement. The toccata movement is lively and brusque, never ceasing in motion until all the instruments abruptly join together in rhythm for a final phrase of the third movement and the entire concerto.

Notes by Sabrina Romney

Variations on a Theme of Frank Bridge

Benjamin Britten (1913-1976) was an English composer born the year before World War I. One of the fore-most examples of his compositional style is the work *Variations on a Theme of Frank Bridge*. The work dis-plays a wide variety of orchestral textures and parodies the styles of other composers, both historical and contemporary. Frank Bridge was the first of Benjamin Britten’s composition teachers. Britten later went on to study at the Royal College of Music (1930-1933) under John Ireland, another important composer. The nature of orchestral music in this period of time was so multifaceted, and in many ways, Britten created an infusion of the myriad of musical influences to which he was exposed in his professional career.

Variations on a Theme of Frank Bridge was composed in under three months in 1937 and was premiered at the Salzburg Festival. The work was commissioned by Boyd Neel, who conducted the work at its premier. The piece imitates the compositional style of such greats as Beethoven, Stravinsky, Shostakovich, and of course, Britten’s teacher, Frank Bridge. Its characters range from playful to morose and each variation is brilliantly scored to mimic a certain style or form. When listening, one may notice the virtuous and playful melody of the “Aria Italiana” or the Viennese parody of the “Weiner Waltzer”. These caricatures of famous composers and styles are what make the work a joy to play and to listen to.

Notes by Lydia Demi-Smith

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