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CONDUCTED BY LESLIE STEWART

# MOZART MUSICALE

WITH BONNIE JACOBI, PIANO  
DECEMBER 4, 3:30 P.M. | GRIFFIN CONCERT HALL



COLORADO STATE UNIVERSITY



**CSU CONCERT ORCHESTRA**

Leslie Stewart, Conductor

SUNDAY, DECEMBER 4, 2022 | 3:30PM | GRIFFIN CONCERT HALL

# MOZART MUSICALE

**Divertimento in F Major, K. 138**

Allegro

Andante

Presto

**W.A. Mozart**

(1756-1791)

Rob Stahly, student conductor

**Piano Concerto No. 17 in G Major, K. 453**

Andante

Allegro

**W.A. Mozart**

(1756-1791)

Dr. Bonnie Jacobi, soloist

## ***Divertimento in F Major, K. 138***

Wolfgang Amadeus Mozart (1756-1791)

Mozart's life is known in quite some detail, but some gaps remain in his record. The set of ***Three Divertimenti***, of which we are playing the third, are now quite well-known works. However, their origin and background remain somewhat of a mystery. Certainly not a mystery is the youth, charm, rich harmony, and exquisite melodic writing that is already so mature in the still teenage composer.

Young Mozart was a prolific letter writer while traveling; unfortunately, we have less knowledge of him during some of his stays at home. After traveling to Italy, he had some downtime at home in Salzburg in the Winter of 1772. In this setting he composed the *Three Divertimenti*. These works are similar to his string quartets, but the inner voices have less individual character and feel more orchestral in style. The works are reminiscent of the Italian style of Symphony at the time, but are lacking wind, brass, or percussion parts. The title itself, *Divertimento*, does not give us much more information or context, and seems to have been added to the music by someone else. Could the works have been written for background music at a local party? Perhaps these were fun and casual works that he could easily dash off in his free time, while also retaining the ability to modify them slightly into a more genre typical work should the need arise. While the *Three Divertimenti* are played by string quartet, it is also common to perform these works as we are today: by a large string ensemble, with a bass section doubling the cello part.

Each of the Divertimenti follow the classic Fast-Slow-Fast movement model. This allows the music to start off with a bang, finish with an upbeat memorable flourish, and save space for a moment of contemplation and reflection in the middle. The first movement follows a Sonata Allegro procedure where we hear a main section of music played twice. This gives the listener a chance to internalize the melodies of the first section. In the next section Mozart will “develop” these melodies by taking them apart, tweaking them, and recombining the pieces. After this short experimental passage Mozart will again present the first section music with slight modifications. While the second movement is often at a slower tempo, Mozart decorates the slowly paced melody with intricate interweaving lines. Like fast swirling eddies along a slow steady stream inner voices weave up and down to support the melody and flow of the piece. Mozart concludes with work with a movement marked “Presto”, meaning quite fast or hurried. You will hear the music from the very beginning of this movement repeated several more times in the movement, almost like the chorus of a song. This classical form called *Rondo* interjects new contrasting sections of music in between each return of the beginning melody. Enjoy this rapid-fire exploration of styles and moods that Mozart quickly cycles through in this romping conclusion to the *Divertimento in F Major*!

## ***Piano Concerto No.17 in G Major, K. 453***

Wolfgang Amadeus Mozart (1756–1791)

We cannot take for granted Mozart's amazing ability at the piano, an instrument he knew very well from an early age, or his great knowledge of the characteristics and colors of other instruments. This facility came from the close contact he had with many instruments in chamber music recitals (most of which were held at his home in Salzburg, where he also occasionally participated), orchestra concerts, and his passion for the human voice, which can be observed in each of his operas, his favorite musical genre.

All of these early experiences are reflected in his later piano concertos, including the ***Piano Concerto No. 17 in G Major***, K. 453. The instrumentation used for this composition is quite striking: 1 flute, 2 oboes, 2 bassoons, 2 horns, and a string orchestra. The concerto consists of three movements: Allegro, Andante, and Allegretto. The first movement is written in a typical sonata form. The main theme is introduced at the beginning by the violin section, followed by a matching piano response. The rhythm at the start draws a lot of attention because the composer used the same figure in four other piano concertos. This was not due to a lack of imagination or ideas; Mozart had an obsession with the rhythmic motif utilizing a dotted-eighth and sixteenth combination, set among quarter notes. Mozart rarely wrote cadenzas for his concerto, but usually left them open to improvisation by the soloist. However, he wrote two cadenzas for this concerto, the first being the most performed to this day.

The second movement contrasts with the first, with a more lyrical and operatic nature. The introduction creates an expectation that something is going to happen, like an opera aria, before giving way to the soloist who "sings" the melody played at the beginning. This movement is elegant and refined, with emotional touches. It is an excellent example of Mozart's melodic development.

—Notes by Jessica Rosado Azcuaga

*\*Please note that today's performance will begin with the second movement of the piano concerto, followed by the first. Due to limitations in rehearsal time, the last movement will not be performed.*

## ABOUT OUR SOLOIST

**DR. BONNIE JACOBI** is in her 13<sup>th</sup> year at Colorado State University, where she is Associate Professor of Music Education. Dr. Jacobi teaches coursework in music education, class piano, and eurhythmics, and also directs CSU's Colorado Kodály Institute. Prior to CSU, Dr. Jacobi taught at Southern Methodist University and the University of Houston.

As a youth, Dr. Jacobi studied piano at the New School for Music Study in Kingston, New Jersey, and was a child performer for Piano Pedagogy masterclasses at Westminster Choir College. At fifteen, she was selected to train as a ballet accompanist at the Princeton Ballet (now American Repertory Ballet), where she was also a dance pupil. Within a year, she was accompanying company classes and masterclasses of guest instructors from the Joffrey Ballet. She accompanied all of her high school choirs and the New Jersey State Opera Festival. Dr. Jacobi then earned her B.A. Music from Mount Holyoke College, in South Hadley, Massachusetts, where she served as piano accompanist for the Concert Choir and Glee Club. Studying classical piano at Mt. Holyoke and jazz piano at Amherst College, she became the first student at her college to earn academic credit for jazz piano and jazz theory and performed extensively as both a musician and dancer throughout the Five Colleges in Western Massachusetts.

While earning her M.M. in Piano Performance at the University of Texas-Austin, Dr. Jacobi served as piano accompanist for Ballet Austin and danced professionally with the Austin Contemporary Ballet. Taking Third Prize in the International Bartók-Kabalevsky Piano Competition in Virginia, she played for Béla Bartók's pupil György Sándor, and attended the Van Cliburn Piano Institute at Texas Christian University as a scholarship recipient. In Austin, Dr. Jacobi built a thriving independent piano studio and founded a touring children's piano troupe, known as "The Sugarbeats." She fell in love with teaching children and became fascinated with how children learn.

While pursuing her D.M.A. in Music Education at the University of Houston, Dr. Jacobi studied piano with renowned concert pianist Abbey Simon and performed in a Graduate Strings Trio. As part of her 200-page doctoral dissertation on the topic of musical gesture and American composer, Roger Sessions, Dr. Jacobi performed piano lecture-recitals throughout Texas, Arkansas, and Kentucky. She built another thriving independent piano studio in Spring, Texas, and held leadership roles within the Houston Music Teachers Association. Upon completing her D.M.A., Dr. Jacobi earned K-12 music teacher licensure and started her career as a school music educator to pursue "music for every child." She has taught K-12 music in Spring, Texas, and Ft. Lauderdale, Florida, and directed thirteen children's choirs. Currently, Dr. Jacobi serves as an Adjudicator for the National Guild of Piano Teachers, and has judged children's piano auditions throughout Colorado, Florida, Illinois, Massachusetts, Texas, and Wyoming.

Dr. Jacobi is especially honored to perform under the baton of her colleague and friend Professor Leslie Stewart, after over a decade of overseeing "sister" graduate programs together in an administrative capacity every summer. She continues to be inspired by Prof. Stewart's steadfast dedication to our students at CSU, her professional impact on the community of northern Colorado, and her advocacy for building a musical and artistic society.

## ABOUT OUR CONDUCTORS

**ROBERT STAHLY** is an adept and adaptive Northern Colorado based musician. During his 13 years as Director of Orchestras at Longmont High School Robert grew the orchestra program to over triple its size while at the same time increasing the quality and diversity of the ensembles. Active as a performer, he was the Associate Principal Cellist with the Longmont Symphony Orchestra, and is the cellist for the Elevation String Quartet. Robert is attending Colorado State University to pursue a Masters Degree in Orchestral Conducting, studying under Maestro Wes Kenney.

**LESLIE STEWART** has served on the faculty at Colorado State University since 2006, teaching a variety of classes including applied violin, violin pedagogy, chamber music and undergraduate conducting. She was named Conductor of the Concert Orchestra in 2012. Professor Stewart has been Music Director of the Health & Wellness Community Orchestra (a collaboration with Front Range Community College) since it was founded in 2008. In 2013 she honored with the “Outstanding Service Award” by the CSU College of Liberal Arts for her work with this ensemble. The Mayor and City Council of Fort Collins declared February 20, 2018 to be “Leslie Stewart Day” in recognition of the orchestra’s 10 anniversary season.

Previous academic posts include Old Dominion University where she served as Assistant Professor of Violin and Director of Orchestral Activities beginning in 2000 and received the “Most Inspirational Faculty Member” awards from the College of Arts and Letters in 2006. She has also served on the faculties of Christopher Newport University and the Governor’s School for the Arts (both in Virginia), Chowan College in North Carolina and Dominican College of San Rafael in California.

An active guest conductor and clinician, she has worked with numerous youth symphonies, honor orchestras, and community symphonies throughout the United States, as well as in Germany, Scotland, and Brazil. Her former music directorships include the Red Mountain Chamber Orchestra (Birmingham, Alabama), Marin Symphony Youth Orchestra (San Rafael, California) and Bay Youth Orchestras of Virginia (Norfolk Virginia). A graduate of Interlochen Arts Academy, Ms. Stewart holds Bachelor and Master degrees in Music Performance from the University of Southern California.

## **CSU CONCERT ORCHESTRA**

Leslie Stewart, Conductor

### **FIRST VIOLIN**

Casey Lee,  
*Co-Concertmaster (Divertimento)*  
Ainsley Burch,  
*Co-Concertmaster (Piano Concerto)*  
Chris Snell  
Collin Barnett  
Levi Friss  
Charlee Andre  
Ryan Thompson  
Scarlett Garsombke  
Enas Elnaklawi

### **SECOND VIOLIN**

Ellie Cothran,  
*Co-Principal (Divertimento)*  
David Chen,  
*Co-Principal (Piano Concerto)*  
Elizabeth Pickrel  
Nora Kellman  
Emily King  
\*Cheryl Hite  
\*Jennifer Clary

### **VIOLA**

Bella Penna, *Principal*  
Ren Duru, *Assistant Principal*  
Noah Kirchen  
Sarah Lauritzen  
Rob Stahly/Leslie Stewart

### **CELLO**

Mae Ferry,  
*Co-Principal (Divertimento)*  
Mak Day,  
*Co-Principal (Piano Concerto)*  
Emily Packard  
Brie Galante  
Angel Bustillo

### **BASS**

Wesley Descauvage, *Principal*  
Laurel Ave, *Assistant Principal*  
Carmylla Powers  
Sophia Arnold  
Quinn Wierdsma

### **FLUTE**

Monse Lovera

### **OBOE**

\*Jacquelyn Olivera  
\*Sophie Haase

### **BASSOON**

Charlie Beauregard  
Zachary Cramton

### **FRENCH HORN**

\*Paul Beyer  
Sadie Connor

### **LIBRARIAN**

Robert Stahly

\*Denotes guest artist



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