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CSU SYMPHONY ORCHESTRA  
STRINGS AND PERCUSSION

***Dances,  
Diversions,  
and other  
Devices***

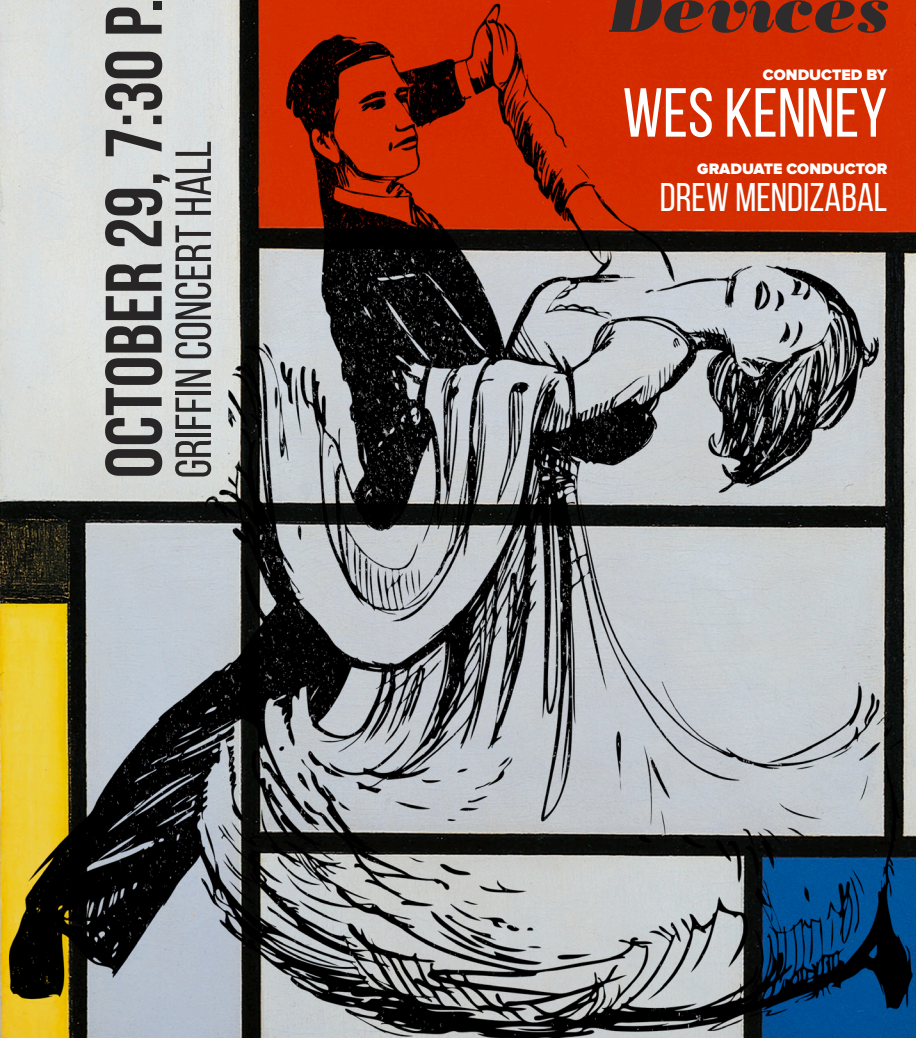
CONDUCTED BY

**WES KENNEY**

GRADUATE CONDUCTOR

**DREW MENDIZABAL**

**OCTOBER 29, 7:30 P.M.**  
**GRIFFIN CONCERT HALL**



Colorado State University



# PROGRAM :

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## ***DIVERTIMENTO K 136 (SALZBURGER SYMPHONIE NO. 1)*** **WOLFGANG AMADEUS MOZART**

- I. Allegro
- II. Andante
- III. Presto

CONDUCTED BY DREW MENDIZABAL

## ***THESE WORDS . . . / ARVO PÄRT***

## ***SIX DANCES FOR STRING ORCHESTRA / ULYSSES KAY***

- 1. Schottische
- 2. Waltz
- 3. Round Dance
- 4. Polka
- 5. Promenade
- 6. Galop

# PROGRAM NOTES:

## ***Divertimento in D, K. 136 (1772)***

**WOLFGANG AMADEUS MOZART**

Mozart (1756-1791), one of Western classical music's finest prodigies, composed this Divertimento—in a set of three—in his hometown of Salzburg. It was during the winter months of 1772 that sixteen-year-old Mozart prepared for his third and final Italian tour for a premiere of his newest serious opera, *Lucio Silla*. In the time between the tours, he composed other genres of music, including these Divertimenti. Although not all the details of the divertimenti are known, the form follows in the style of the Italian sinfonia (one of many precursors to the modern symphony). This type of 'party' or 'light' music was not fully established as a set ensemble. The works could be played by a quartet of four or for a small chamber ensemble of violins, violas, celli and basses.

Mozart's Divertimento K. 136 starts off in the key of D with a playful theme that exchanges between the violins and includes bursts of "look over here" from the violas. The development section explores the minor key of d, setting this playful theme into one of agitation over working violins and basses and violas in pizzicato. The key and theme are soon restored to the light-heartedness of the beginning and ultimately leads us to whimsical end of sixteenths. The andante captures the elegance of the divertimento with a dance-like feel of three. The main theme is found in both halves of the movement, interrupted briefly by a prolusion of the rhythm and line. The final movement represents the essence of 'party' music associated with divertimenti. It is light, fun and full of energy. Mozart briefly shows us a glimpse of what will become his genius behind older contrapuntal styles of the Baroque. The presto ends in triumph with strings the strings filling out a lovely D major.

## ***These Words... (2008)***

**ARVO PÄRT**

*"These words, like daggers, enter in mine ears;*

*No more, sweet Hamlet"*

*– Hamlet, Scene III, act iv*

These words inspired Arvo Pärt (b.1935) to write this composition for strings and percussion. Pärt is an Estonian composer whose style reflects that of what is known as minimalism. Like many composers, Pärt experienced different periods of style in his music—influenced from restrictions of Soviet occupation in Estonia. He experimented with 12-tone serialism and other

styles but found inspiration in polyphonic music of the 14th and 15th centuries. These works from the 1970s are set to sacred texts and have simple rhythmic and harmonic structures, often noted by the composer to sound like the “ringing of bells”.

*These Words...* is set to the music from the Orthodox Canon to the Guardian Angel. The chant prayer is meant to keep people from succumbing to sin and bad deeds, and is reflected in this music with his use of dissonance and unstable chords. The tie-in with his title inspiration reflects the scene in Hamlet where Queen Gertrude has seen Hamlet as a mad man seeking revenge and implores that he speak no further of his ill feelings. The piece ends with the same motive and pause that runs throughout the work. Pärt was commissioned by the Los Angeles Philharmonic to write a symphony in the same year. *These Words...* became “the fertile soil” for this symphonic composition, with the theme having a central role in the symphony.

### ***Six Dances (1954)***

#### **ULYSSES KAY**

Ulysses Kay (1917-1995) was prominent black American composer whose music is often described as being neoclassical. He studied at the University of Arizona, the Eastman School of Music and at Yale with prominent composers, such as Paul Hindemith. His experience in composition includes working in the United States and overseas in Europe. Kay’s compositional output includes symphonic and choral works, in addition to five operas.

The *Six Dances* for string orchestra represents Kay’s ability to mix the American style of music with classical dance forms. The piece contains American folk songs, such as “Skip to my Lou”, embedded in his own symphonic writing. In an interview with Kay, he shares the origins of two of the dances, written for a CBS broadcast special titled “String Serenade”. The four dances that were written later at different stages in his career yet were not recorded together until the 70s under the direction of Paul Freeman. These dances are full of light moments and eclecticism, yet they retain a touch of the American musical spirit and the dance forms of the past.

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NOV.  
**15**

ASCSU  
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Friday  
11/13  
and Saturday  
11/14  
at  
**7:30 p.m.**

Saturday Matinee  
11/14  
Sunday Matinee  
11/15  
at  
**2:00 p.m.**

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# COLORADO STATE UNIVERSITY SYMPHONY ORCHESTRA

**WES KENNEY**, Conductor

**ANDREW MENDIZABAL**, Graduate Teaching Asasistant

## **Violin I**

Corban Green, *concertmaster*

Dmitri Ascarrunz

Landon Fennell

Mary Fox

Hallie Harris

Tabitha Lindahl

Peng Liu

Laura Mariea

Amelie Peccoud

## **Violin II**

Madison Kubala \*

Rhea Chan

Brooke Der

Kirby Meschke

Tim Patawaran

Chris Snell

## **Viola**

Christian Huang\*

Jensen Bargones

Troy Cao

Carly Dekker

Cristian Gade

Madelyn Reynolds

Hailey Simmons

Percy Slovut

## **Cello**

Faith Rohde \*

Laurel Ave

Amber Ketzenberger

Annie Koppes

Alex Koster

Sarah Souders

## **Bass**

Zachary Niswender \*

Thomas Hasler

Molly Johnson

Myah Precie

Hunter Allen

Wesley Daucsavage

## **Percussion**

Christian Kuhlman\*

Zach Van Hook



**WES KENNEY** is now in his sixteenth year as Professor of Music and Director of Orchestras at Colorado State University. He conducts the CSU Symphony and Chamber Orchestra as well as CSU Opera 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 and 5, 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 on tour through Italy, France, and Spain. In June

2019, Mr. Kenney will take DYAO to on a 12-day concert tour of central Europe. DYAO is the current winner of the American Prize in performance in the Youth Orchestra Division.

Mr. Kenney is also currently in his 16th 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 traveled 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, Vietnamese National Symphony Orchestra (Hanoi), Colorado Symphony, Colorado Music Festival, Lafayette (IN) Symphony and the Acadiana Symphony (LA). 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. 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 founder Harold Farberman and American Symphony Orchestra Music Director Leon Botstein. He is also one of the founders of the CSU Summer Master's Degree program in conducting, 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 fur Musik and Darstellende Kunst (Vienna).



**DREW MENDIZABAL** is a conductor and clarinetist studying at Colorado State University. He currently studies instrumental conducting under the guidance of Maestro Wes Kenney, in addition to participating in wind and string ensembles. Drew is a native of Las Vegas, Nevada and received his Bachelor of Music Education at the University of Nevada, Reno in 2019, where he studied clarinet and conducting under the direction of Dr. Reed Chamberlin and Dr. Jason Altieri. He has received awards for his leadership and musicianship within the UNR music department and his involvement with the University Bands.

Drew has conducted and performed with community ensembles, classroom ensembles, and university ensembles alike. He plans to continue his education in ensemble leadership after gaining experience in music classrooms and community involvement. He is passionate about providing musical opportunities to students of all ages and backgrounds; Drew hopes to travel and learn as much about other cultural ensemble practices and cultivate new ways to get communities involved in music.

## COLORADO STATE UNIVERSITY MUSIC APPLIED FACULTY

### **VIOLIN**

Ron Francois  
Leslie Stewart

### **VIOLA**

Margaret Miller

### **CELLO**

Barbara Thiem

### **BASS**

Forest Greenough

### **HARP**

Courtney Hershey Bress

### **GUITAR**

Jeff LaQuatra

### **FLUTE**

Michelle Stanley  
Megan Lanz

### **OBOE**

Andrew Jacobson

### **CLARINET**

Wesley Ferreira  
Sergei Vassiliev

### **SAXOPHONE**

Peter Sommer  
Dan Goble

### **BASSOON**

Cayla Bellamy

### **TRUMPET**

Stanley Curtis

### **HORN**

John McGuire  
Deaunn Davis

### **TROMBONE**

Drew Leslie

### **TUBA/EUPHONIUM**

Stephen Dombrowski

### **PERCUSSION**

Eric Hollenbeck  
Shilo Stroman

### **PIANO**

Bryan Wallick

### **ORGAN**

Joel Bacon

### **VOICE**

Nicole Asel  
Tiffany Blake  
Chris Crans  
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