

# CSU CONCERT ORCHESTRA



# THE LEGACY OF LEIPZIG

CONDUCTED BY **LESLIE STEWART**

WITH

**PABLO HERNANDEZ** / OBOE  
**ROB STAHLY** / GRADUATE CONDUCTOR

**TUESDAY, MAY 2, 2023 | 7:30 P.M.**  
**GRIFFIN CONCERT HALL**



COLORADO STATE UNIVERSITY



**THE LEGACY OF**

**LEIPZIG**

# **CSU CONCERT ORCHESTRA**

LESLIE STEWART, CONDUCTOR  
TUESDAY, MAY 2, 2023 | 7:30 P.M.  
GRIFFIN CONCERT HALL

**Overture from Orchestral Suite No. 3 in D Major**

**Johann Sebastian Bach**

(1685-1750)

**Double Concerto in D minor for Oboe and Violin**

**Johann Sebastian Bach**

Allegro

Adagio

Allegro

*Pablo Hernandez and Leslie Stewart, faculty soloists*

*Robert Stahly, graduate student conductor*

## **INTERMISSION**

*Commentary by Barbara Thiem, former CSU cello professor*

**Sinfonia No. 10 in B minor**

**Felix Mendelssohn**

(1809-1847)

Adagio

Allegro

Piu Presto

## **PROGRAM NOTES** By Robert Stahly

Tonight's program was inspired by the unique legacy that Leipzig has given the classical music world by two of its most important composers who lived there.

Leipzig is located in the Saxony region of Germany. In 1409, the founding of the University of Leipzig resulted in the city becoming an important center of German law and publishing. For most of the nineteenth and twentieth centuries the Reichsgericht (Imperial Court of Justice) and the German National Library were located in Leipzig.

In 1723 Johann Sebastian Bach was appointed Director of Music at St. Thomas Church in Leipzig. This was the leading music position in all of Protestant Germany at the time. Robert Schumann lived on and off in Leipzig in the 1820-40's and would co-found the *Neue Zeitschrift für Musik* (New Journal for Music) while living there. Felix Mendelssohn made Leipzig his home starting in 1835 and founded the Leipzig Music Conservatory – the first of its kind in Germany – in 1843. The city was a central hub of railroad traffic by this time, aiding the thriving music scene with a rich exchange of culture and ideas. Gustav Mahler would also move to Leipzig to conduct opera and finished his First Symphony while living there in 1888.

### **Johann Sebastian Bach (Eisenach: 31 March 1685 – Leipzig: 28 July 1750)**

Bach showed an immense passion for music from an early age despite resistance from some of his family. He quickly gained renown as an organist, improviser, and composer, predominantly in church settings. Bach had visited Leipzig in 1714 and had even played the organ at St. Paul's Church in 1717. When the previous Thomaskantor (Music Director at St. Thomas Church) passed away, the position was initially offered to Georg Philipp Telemann. He turned down the offer and Bach accepted the position, moving to Leipzig in 1723.

Seven generations of Bach's were professional musicians. Johann Sebastian's father was a noted performer, who passed away when Johann was only nine years old. Several of Bach's 20 children became composers too – most notably his 5th child, Carl Phillip Emmanuel, who is considered an important link between the Baroque and Classical periods of music. Haydn said of him "For what I know, I have to thank C.P.E. Bach. Mozart, too, showed his appreciation: "He is the father, and we his children."

For the 75 years following Johann Sebastian Bach's death, his music was thought of as old fashioned and was nearly completely forgotten. Fortunately Felix Mendelssohn took an interest in Bach's music and is credited with reintroducing this great Baroque composer to the world. At age 20, Mendelssohn conducted Bach's masterpiece, the *St. Matthew Passion* in Berlin to celebrate the centenary of this work's composition in 1829. It was the first time this piece had been performed outside of Leipzig, quickly establishing Mendelssohn's reputation as a gifted musician and well as reviving interest in Bach's music.

### **Orchestral Suite No. 3 – “Overture”**

The Four Orchestral Suites were written by Bach during 1724-1731 in his first years living in Leipzig. The original score for Suite No. 3 no longer exists, though scholars have access to a partial autograph set of parts. Bach employed one of his sons and a student to help finish composing and copy out the music. Each of the suites begins with an engaging first movement in the style of a French overture. A lively fugue follows the slow introduction. Each of the instrument groups takes their turn at playing the main melody. Bach then takes bits and pieces of this melody to experiment and expand upon the musical ideas. The Overture then concludes with a restatement of the initial slow fanfare.

### **Concerto for Oboe and Violin in D minor**

Bach’s method of composition is so consistent, yet brilliant, that many college Music Theory courses have founded their entire first year curriculum around his music. His writing for various instruments was also consistently idiomatic. Bach had little use for many of the concerti written between 1717-1723 due to his specific set of duties for his job with the churches. His family owned several harpsichords and many concerti from that time frame are labeled as for multiple harpsichords. Although this concerto is often played by two violinists, musicologists generally agree that it was intended only for oboe and violin.

The concerto is structured in a standard three movement pattern. The first movement is written in a moderate tempo with four beats in each measure. The whole orchestra presents melodic material that is then embellished by the two soloists. The second movement takes up a slower contemplative pace. Bach chooses to use the relative major key (F) as the tonal center, providing a sunny contrast to the outer minor mode movements. The soloists take up all the melodic material with the orchestra providing a simple accompaniment. The final movement returns to the minor mode, but in a faster tempo than the previous movements. While the orchestra plays many quick and exciting figures, the soloists perform several rapid-fire passages showcasing their skill and elegance.

### **Felix Mendelssohn (Hamburg: 3 February 1809 – Leipzig: 4 November 1847)**

Young Felix was blessed with an extraordinary gift of musicianship. He quickly progressed in study of the piano starting at age six and began composing soon after. Alive during a very similar span of time to Hector Berlioz, he is considered one of our most important composers of the Romantic era. Where Berlioz sought to innovate and push boundaries, Mendelssohn seems to have looked more towards the past Classical era for inspiration.

In 1835 he moved to Leipzig for a new job and married his wife two years later. Their five children would go on to experience everything from tragedy to immense success and regard. Having written a fabulous concert overture when he was only seventeen years old, Felix expanded his *Midsummer Night’s Dream* to include significantly more incidental music for the play in 1843 at the request of the King. This same year he founded the Leipzig Conservatory,

now called the Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy.” Four short years later he fell ill while on a tour of England, passing away in 1847 after a series of strokes.

### **Sinfonia No. 10 in B minor**

Mendelssohn completed a total of twelve string symphonies when he was between twelve and fourteen years old (1821-1823). These were largely grounded in Classical era symphonic traditions despite Mendelssohn living in a newer more progressive era. Most of these string symphonies were in three movements. Sinfonia 10 is an exception: it is one longer composition. It still contains three major sections, but these will each be performed without pause between them.

The composition opens with a solemn Adagio (slow) passage setting clear the minor sound of the key. The Allegro (fast) middle section makes up the largest portion of the work. This passage sets out two primary themes. Mendelssohn chooses to use a common format for a composition at the time: Sonata Allegro. This means that we will hear him establish his two faster themes (exposition), then he experiments with portions of the melodies we recently heard (development). After this you will hear the beginning fast material being played a second time (recapitulation). The work concludes with a third section. This coda will be at an even faster, nearly frantic speed.

## CSU CONCERT ORCHESTRA

LESLIE STEWART, CONDUCTOR | ROBERT STAHLY, ORCHESTRA GTA

### (BACH) FIRST VIOLIN

Angel Bustillos, *Concertmaster*  
Casey Lee, *Assistant Concertmaster*  
Ainsley Burch  
Enas Elnaklawi

### SECOND VIOLIN

Patrick Cook, *Principal*  
Colin LoCascio, *Assistant Principal*  
Hazel Burch  
+Cheryl Hite  
+Jennifer Clary

### VIOLA

Bella Penna, *Principal*  
Grace Wright-Redard, *Assistant Principal*  
Katie Koenig

### CELLO

Reese Klotz, *Principal*  
Tyler Chrenka, *Assistant Principal*  
Amber Davis

### BASS

Wesley Daucsavage, *Principal*  
Carmylla Powers, *Assistant Principal*  
Quinn Wierdsma

### HARPSICHORD

Jane Godfrey

### OBOE

+Sarah Veldhuizen, *Principal*  
+Sophie Haase

### TRUMPET

Enzo Barrett, *Principal*  
Dylan Crabill  
Arjen Uynje

### TIMPANI

Taylor Smith

### (MENDELSSOHN) FIRST VIOLIN

Casey Lee, *Concertmaster*  
Ainsley Burch, *Assistant Concertmaster*  
Enas Elnaklawi

### SECOND VIOLIN

Patrick Cook, *Principal*  
Colin LoCascio, *Assistant Principal*  
Hazel Burch  
+Jennifer Clary

### FIRST VIOLA

Bella Penna, *Principal*  
+Cheryl Hite, *Assistant Principal*  
Grace Wright-Redard

### SECOND VIOLA

Angel Bustillos, *Principal*  
Robert Stahly, *Assistant Principal*  
Katie Koenig

### CELLO

Giselle Brygger, *Principal*  
Liv Caskey, *Assistant Principal*  
Brie Galante

### BASS

Hunter Dominguez, *Principal*  
Sophia Arnold, *Assistant Principal*

+denotes Guest Artist

Many thanks to Dr. Joel Bacon for making it possible for us to include harpsichord on this performance. Also to the following people for providing sectional coaching this semester:

\*Ethan Buell, viola  
Cristian Mazo, bass  
Professor Margaret Miller, viola  
\*Jessica Rosado, first violin  
\*Annie Smith, second violin  
\*Avery Smith, cello  
Robert Stahly, cello and bass

\*denotes Graduate String Quartet member

## **ABOUT OUR SOLOISTS**

**PABLO HERNANDEZ** is an enthusiastic oboist, active performer, and music educator. He is the recently appointed instructor of oboe at Colorado State University and serves as faculty in the summer Elevare Orchestral Music Festival in Guadalajara, Mexico. He has taught privately and in masterclasses in Brazil and the United States, including the Autonomous University of Tamaulipas in Tampico, Mexico.

As a performer, Professor Hernandez regularly appears with chamber ensembles and orchestras throughout the Americas. A native of Brazil, he has performed with the Gulf Coast Symphony (Mississippi), Fort Collins Symphony, Opera Steamboat, Wyoming Symphony, Cheyenne Symphony, and the Porto Alegre Symphony Orchestra (Brazil). Consequently, he has shared the stage with world renowned artists such as Nadja-Salerno Sonnenberg, Francois Rabbath, Itzhak Perlman, Renee Fleming, and Steve Vai.

Professor Hernandez with his wife, cellist Romina Monsanto, perform together as New Duobus. They are dedicated to expanding the repertoire for cello and oboe and have commissioned works including *Six Questions* by Paul Elwood and *Dialogue for Oboe and Cello* by Attakorn Sookjaeng. His recordings include the album *Portraits Bizarre* by C.L Shaw, the film score for *Severina*, and the 2016 Gramado Festival awarded film, *Vento*.

Professor Hernandez won the Soloist Concerto Competition and Southard Music Competition with the Bear Lake Quintet at the University of Northern Colorado. In addition, the Bear Lake Quintet won the American Prize playing the quintet arrangement of *Le Tombeau de Couperin* by Ravel.

Professor Hernandez holds a Bachelor of Music in Performance from the University of Southern Mississippi, a Master of Music Degree in Performance and Literature from Baylor University, and he is currently finishing the Doctor of Arts in Music Performance at the University of Northern Colorado.

## **LESLIE STEWART (SEE BELOW)**

## **ABOUT OUR CONDUCTORS**

A 2008 graduate of Colorado State University, **ROBERT STAHLY** received degrees in Music Education, Tuba Performance and a String Pedagogy Certificate. During his 13 years of leadership as Director of Orchestras at Longmont High School, the orchestra program tripled in size 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 is 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.

Mr. Stahly returned to CSU last fall to pursue a Masters Degree in Orchestral Conducting, studying under Maestro Wes Kenney. He has also attended the CU Conducting Workshop, Conductors Institute at Bard College, MSU Conducting Symposium, Eastman School of Music Conducting Workshop and CCM's Opera Bootcamp.

**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. She joined the faculty of Front Range Community College in 2016 and was appointed Professor of Violin there in 2021.

Professor Stewart has participated in workshops at the Conductors Institute (at University of South Carolina and Bard College) as well those sponsored by the Conductors Guild, American Symphony Orchestra League and University of Redlands. 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, Brazil and Vietnam. 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, Professor Stewart holds Bachelor and Master degrees in Violin Performance from the University of Southern California. After two years as a violinist in the Puerto Rico Symphony, she joined the Alabama Symphony for eight years. While living in Northern California, she was a member of the California Symphony, Bay Area Women's

Philharmonic, Marin Symphony, Rohnert Park Chamber Orchestra, Vallejo Symphony, Fresno Philharmonic and Santa Cruz Symphony. Before moving to Colorado, she was a frequent substitute violinist with the Virginia Symphony and a member of the Williamsburg Sinfonia. She has been performing with the Fort Collins Symphony and Cheyenne Symphony since 2006, serving as Acting Principal Second Violin with Cheyenne since 2020.

Professor Stewart has participated in the following summer music festivals: Casals (Puerto Rico), Aspen (Colorado), Piccolo Spoleto (South Carolina), Music in the Mountains (California), Peter Britt (Oregon) and was a member of the Cabrillo Festival for Contemporary Music Orchestra in Santa Cruz, California for 32 years.

Tonight's performance marks her last appearance with the CSU Concert Orchestra as she is retiring from the faculty later this month.

THE UNIVERSITY SYMPHONY ORCHESTRA AND COMBINED CHOIRS PRESENT

MAHLER'S SYMPHONY NO. 3

A  
MONUMENTAL  
CLOSE

THURSDAY, MAY 4, AND FRIDAY, MAY 5, 2023 | 7:30 P.M. | GRIFFIN CONCERT HALL

..... CONDUCTED BY .....

WES KENNEY



COLORADO STATE UNIVERSITY

C S U A R T S T I C K E T S . C O M



FOR A COMPLETE LIST OF  
**SCHOOL OF MUSIC, THEATRE, AND DANCE EVENTS**

PLEASE VISIT:  
**WWW.CSUARTSTICKETS.COM**



UNIVERSITY CENTER FOR THE ARTS **SEASON SPONSOR**

