

GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

MARCH 7 / 7:30 P.M.

CSU SINFONIA
CONCERTO COMPETITION

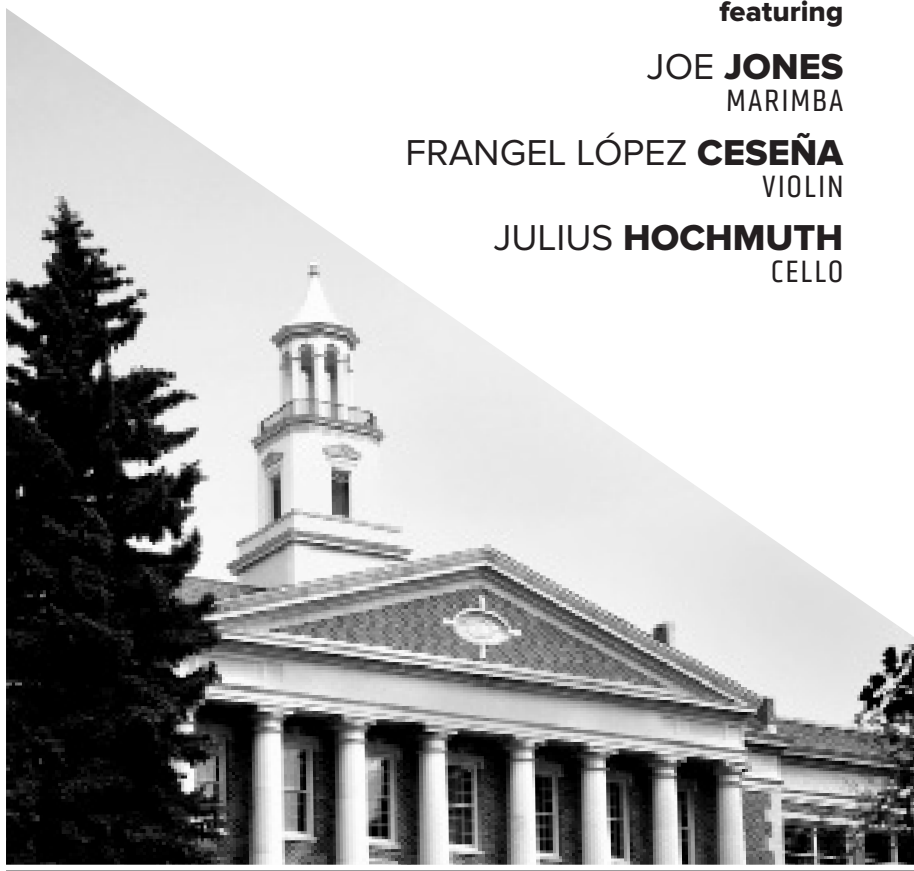
CONDUCTED BY
WES KENNEY

featuring

JOE JONES
MARIMBA

FRANGEL LÓPEZ CESEÑA
VIOLIN

JULIUS HOCHMUTH
CELLO



Colorado State University

SCHOOL OF MUSIC, THEATRE AND DANCE

TONIGHT'S PROGRAM

CSU SINFONIA CONCERTO COMPETITION

WES KENNEY, Conductor

ERIC SAMMUT
(b. 1968)

Sugaria (2007)

Joe Jones, Marimba

Arvo Pärt
(b. 1935)

Fratres (1977)

Frangel López Ceseña, Violin

DMITRI SHOSTAKOVICH
(1906-1975)

Cello Concerto no. 1 in Eb
op. 107 (1959)

- I. Allegretto
- II. Cadenza – Attacca
- III. Allegro con moto

Julius Hochmuth, Cello

INTERMISSION

WOLFGANG AMADEUS MOZART
(1756-1791)

Symphony no. 40 in G minor
K. 550 (1788)

- I. Allegro molto
- II. Andante
- III. Menuetto: Allegretto – Trio
- IV. Allegro assai

Paola Zamario plays a violin made by David Reeve in memory of William Schwartz, CSU Music Professor for 53 years, and founder of the Fort Collins Symphony.

The instrument is a gift of the maestro's family to the School of Music, Theatre, and Dance.

PROGRAM NOTES:

***Sugaria* (2007)**

Eric Sammut (b. 1968)

Sugaria, written by Eric Sammut in 2006 was commissioned by the Paris Regional Conservatory and was premiered in 2007. The concerto is divided into three un-named movements each has its own distinct character and style. The piece takes influence from various styles ranging from romantic to salsa. The first movement invokes a light playfulness and a sense of moving forward as it is mostly written in the 7/8-time signature. This playfulness transitions to a calming section which is an elaboration on another one of his marimba solos *Caméléon*, which uses the same melodic idea. There is also a brief Latin inspired section that sounds very much like improv, which is what Sammut is known for. The second movement is very reminiscent of French romantic music and progresses at a much slower pace than the first and last movements. The last movement is very much influenced by Latin salsa music as it begins rapidly and with intensity. This movement really showcases the virtuosity of the soloist both technically and musically.

— Joe Jones

***Fratres* (1977)**

Arvo Pärt (b. 1935)

Pärt has described his music as follows: "I could compare my music to white light which contains all colors. Only a prism can divide the colors and make them appear; this prism could be the spirit of the listener." His style is often described as "Holy Minimalism," a movement of simplicity and economy, inspired by Russian Orthodoxy and Gregorian chant. His early works were inspired by the Russian neo-classical styles of Shostakovich (whose *Cello Concerto* you will hear on this concert), as well as the twelve-tone serialism technique of Schoenberg.

Credo, premiered in 1968, was the apex of a crisis for the composer. He was frustrated with the "'children's games' of the Avant Garde" and sought to include both "purity represented by tonality" and religious texts. As a result, Pärt withdrew into creative exile for eight years, wherein he struggled to find a solution to the conflicts that arose with his frustration.

On the other side of that gorge is what you hear tonight. It is an informed simplicity; what Tom Service of the Guardian says "sounds as if it had existed all along, music of the "little bells", the so-called "tintinnabuli." It is mysterious and deeply profound in its economy and simplicity, and follows rules imposed by the composer as strict as those of the Serialist movement.

In *Fratres*, Pärt employs his "little bells" technique in a set of variations over a fixed chord progression: the Baroque form of a *chaconne*. The orchestra serves only as support throughout, building with the solo violin to a climax at the center of the piece before slowly falling to the end. Dynamically and formally the work is a simple arch, beginning with nothing and ending with nothing. Sinfini music describes it as such: a "mesmerizing set of variations on a six-bar theme combining frantic activity and sublime stillness that encapsulates Pärt's observation that 'the instant and eternity are struggling within us.'"

— Frangel López-Ceseña

Cello Concerto no. 1 in Eb op. 107 (1959)
Dmitri Shostakovich (1906-1975)

Shostakovich's first *Cello Concerto* was written in 1959 for the famous Soviet cellist Rostropovich. By this time, Stalin had already died and Khrushchev was the First Secretary of the Soviet Union. As part of Khrushchev's program of destalinization, the restrictions on art that Shostakovich had initially faced had somewhat eased. It is because of this that the *Cello Concerto* has somewhat greater reign to express Shostakovich's innermost feelings.

Many of Shostakovich's most autobiographical works feature the famous DSCH motif. While this motif is never used outright in its original form, the central four-note motif of the concerto is very similar to the DSCH motif. In fact, the motif from the concerto is essentially the DSCH motif with intervals that have been distorted or inverted. Further evidence that the two motifs are related to each other is provided by Shostakovich's *Eighth String Quartet*, which was composed in the following year. Both the DSCH and cello concerto motifs are used in the quartet.

The first movement of the concerto uses a standard *sonata-allegro* form. The central four-note motif is introduced immediately by the cello. Throughout the course of the movement, this motif will constantly appear in different forms and variations. The movement is unyielding and relentless until it reaches its abrupt ending.

Though it is labelled as a separate entity, the third movement is actually a *cadenza* that joins together the slower second movement and the rapid final movement. Note that because of time constraints, part of the third movement will not be performed. Instead, the music will begin at the moment that the movement starts building up speed. The motif from the first movement is reintroduced after having been entirely absent since the end of the first movement.

After the *cadenza* has reached a frantic pace, the orchestra reenters as the fourth movement begins. The movement makes use of entirely new material for some time before reusing the first movement motif. A notable aspect of this movement is that it contains a musical quotation of the popular Soviet love song *Suliko*. However, the tone of the music surrounding this reference can hardly be described as romantic. It is satirical and macabre. Because *Suliko* was apparently Stalin's favorite song, it is apparent that Shostakovich was mocking Stalin. Also quoted in this movement is part of Shostakovich's *Songs and Dances of Death*. The movement of the piece from which this quotation is taken depicts a peasant wandering through a blizzard. He is invited to dance by Death and eventually freezes to death.

— Julius Hochmuth

Symphony no. 40 in G minor K. 550 (1788)
Wolfgang Amadeus Mozart (1756-1791)

Works in a minor key were a significant event in the Classical period, an era in which party music dominated and the idea of writing music for music's sake had yet to exist. For Mozart especially these works take on a stormy and turbulent character and often appear more vicious than melancholy. Of his 41 symphonies, only two are in a minor key, no. 25 in G minor (which most listeners will know from the movie *Amadeus*) and the Symphony no. 40 you will hear

tonight, also in G minor. This key was for Mozart what C minor was for Beethoven: a vehicle chosen for the most passionate, tragic, and important music he would write, most significantly the fifth symphony. But the similarities between these two pieces don't stop there.

The obsessive use of melodic and motivic fragments that Beethoven is known for, in the fifth especially, can be seen in a more reserved version in Mozart's. The fortieth is unusually chromatic for a symphony at the time, and Mozart permeates the work with half-step dissonances and *appoggiaturas* (a fancy word for a dissonance that lands on the beat and resolves down). In fact, the first two melodic notes of the symphony are an appoggiatura and its resolution. This motive creates much of the material for the ensuing first movement and can be found sprinkled throughout the symphony. The second, lyrical theme of the first movement is also made up of half-step dissonances. You can hear the violins drooping down a chromatic scale, and then shortly after driving up one in the following section.

The third movement is turbulent in a rhythmic sense. The position normally reserved for a stately Minuet presents instead a romping, syncopated dance, though few could dance to this music. The melody feels uneven because the phrases are truncated: each group is only three bars instead of the more natural four. The Syncopation in the first and second measure adds to this as well: strong notes appear on beats one, three, and then two instead of consistently on one.

The chromaticism returns full force in the final movement, and one moment in particular must be pointed out. Halfway through the movement the momentum stops and the entire orchestra (minus the horns) plays together a mocking, sinister challenge. This is perhaps the most chromatic moment in any of Mozart's forty-one symphonies. Within this eight measures, all of the twelve pitches of the chromatic scale are sounded except for one: G, the key of the entire symphony. Developments in this context usually reach their farthest point by gradual transformation, but Mozart begins as distantly as possible, therefore signaling that the struggle to return to our home key will not be an easy one.

Ultimately the Symphony does not end with triumph. The symphony as a genre had not yet discovered the romantic ideal of Beethoven's fifth and its minor-to-major narrative arc, but Mozart nevertheless creates exquisite beauty in the midst of this turmoil. The second movement and the middle section of the third movement are tranquil, beautiful oases in this tumultuous and darkly passionate symphony.

— Jeremy D. Cuebas

BIOGRAPHIES



WES KENNEY is now in his fourteenth 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 Mahler Symphonies *No. 1* and *No. 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 premier youth orchestra in the state of Colorado—and has taken that orchestra on tour through Italy, France, and Spain. Last June Mr. Kenney took DYAO to New York City for that orchestra’s Carnegie Hall debut.

Mr. Kenney is also currently in his fourteenth 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 Colorado Symphony, Colorado Music Festival, Lafayette Symphony (Ind.), and the Acadiana Symphony (La.). He has conducted New Mexico All-State, Virginia All-State, Alabama All-State, and next spring travels to N.H. for their All-State Orchestra. He also has credits that include concerts with orchestras in Europe and Asia. In Jan. 2018, Mr. Kenney will travel to Vietnam to conduct the Hanoi Philharmonic. 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. In the summer of 2011 he was 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.

JOSEPH JONES is a first-year Graduate student at Colorado State University pursuing a Master's Degree in Percussion Performance under the direction of Dr. Eric Hollenbeck. He received his Bachelor's Degree from the University of Central Florida located in Orlando where he performed in chamber groups and wind ensembles in the greater Orlando area. He has performed in the annual UCF Celebrates the Arts Festival as well as various other UCF sponsored percussion events. He has played with performers such as Michael Burritt, Thad Anderson, and Jeff Moore. He currently teaches percussion lessons to a few CSU students as well as percussion classes at Poudre High School.

FRANGEL LÓPEZ-CESEÑA was born in La Paz, Baja California Sur, México. He began his musical studies at the age of nine with Luis Peláez García at the School of Music of B.C.S. He was concertmaster of the Young and Youth Symphony Orchestra of Mexico (OSIM) for four consecutive years (2008-2011). His most notable awards include the award for "Cultural Excellence" in 2006, the State Youth Award in 2008, participation in the First International Meeting for Peace, Tolerance and Dialogue led by Claudio Abbado, and first prize in the 2014 Violin National Competition of Mexico. During his studies in Mexico City he performed with several orchestras including the Camerata de las Américas and the National Symphony Orchestra (OSN). He has also been featured as a soloist with various professional and semi-professional orchestras in Mexico, including the Philharmonic Orchestra of Zacatecas (OFILZAC) and the Philharmonic Orchestra of the Arts.

Frangel has performed in Mexico, Italy, Germany and, France, sharing the stage with musicians like Horacio Franco, Francisco Savin, Cuauhtémoc Rivera Guzmán, Anatoly Zatin, and Ronald Zollman. He has participated in masterclasses with Alexander Treger, Jorge Rici, Pavel Popov, Ryu Goto, Alla Aranovskaya, Martin Chalifour, and Paul Huang. He is currently member of the "Zanolli" String Quartet and of the Philharmonic Orchestra of B.C.S. Frangel studied at the Superior School of Music of the National Institute of Fine Arts with Cuauhtémoc Rivera Guzmán, where he earned his Bachelor's degree in violin performance, and he is currently pursuing a Master's in Violin Performance at Colorado State University with Dr. Ronald Francois, where he is the concertmaster of the CSU Symphony Orchestra, directed by Wes Kenney.

Since he began playing the cello at age 12, **JULIUS HOCHMUTH** has won multiple competitions and been recognized in various other ways. While in high school, he won both the Loveland Young Artist and Youth Orchestra of the Rockies Concerto Competitions. Julius went on to spend a number of years at DU and the Lamont School of Music for undergraduate music studies. During his time at DU, he was awarded an honorable mention in the school-wide concerto competition. His most important teachers include Richard Slavich and Barbara Thiem, both students who attended IU during Janos Starker's tenure. Julius is currently a cellist in the Fort Collins Symphony and is also the principal of the CSU symphony.

COLORADO STATE UNIVERSITY SINFONIA

WES KENNEY, Conductor

JEREMY D. CUEBAS, Graduate Teaching Assistant

VIOLIN 1

Paola Zamario, *Concertmaster*
Lily Lu, *Asst. Concertmaster*
Katie Gardner
Daiki Kimizuka
Lydia Oates
Josh Steinbecker

VIOLIN 2

Jeremy D. Cuebas, *Principal*
Casey Donohue, *Asst. Principal*
Dmitri Ascarrunz
Kadin Kostelik
Graeson Van Anne

VIOLA

Sarah Chicoine, *Principal*
Ben Roth, *Asst. Principal*
Garret Durie
Xareny Polanco

CELLO

Jessie Salas, *Principal*
Josh Greiner, *Asst. Principal*
Abby Nelson
Paul Walcott

BASS

Zuri Kargbo, *Principal*
Daniel Probasco, *Asst. Principal*
Michael Rinko

FLUTE

Theresa Bunger, *Principal*
SierraMarie Whigham

OBOE

Mylie Payne, *Principal*
Kyle Howe

CLARINET

Becca Stapfer, *Principal*
Lara Neuss

BASSOON

Tony Federico, *Co-Principal*
Blaine Lee

HORN

Ayo Derbyshire, *Principal*
Emelie Pfaff

PERCUSSION

Chris Nadeau, *Co-Principal*
Sarah Foss
Chris Hewitt

APPLIED FACULTY

VIOLIN

Ron Francois
Leslie Stewart

VIOLA

Margaret Miller

CELLO

Barbara Thiem

BASS

Forest Greenough

FLUTE

Michelle Stanley

OBOE

Andrew Jacobson

CLARINET

Wesley Ferreira

BASSOON

Gary Moody

HORN

John McGuire

TRUMPET

Caleb Hudson

SAXOPHONE

Peter Sommer

TROMBONE

Christopher Van Hof

TUBA / EUPHONIUM

Stephen Dombrowski

PERCUSSION

Eric Hollenbeck

HARP

Courtney Hershey Bress

PIANO

Janet Landreth

ORGAN

Joel Bacon

VOICE

Tiffany Blake
John Carlo Pierce
Chris Reed
John Seesholtz