

SCHOOL OF MUSIC, THEATRE, AND DANCE



# VIRTUOSO

SERIES CONCERT

# Faculty Chamber

*music*

**CAYLA BELLAMY, BASSOON**

**TIM BURNS, PIANO**

**RON FRANCOIS, VIOLIN**

**MARGARET MILLER, VIOLA**

**LESLIE STEWART, VIOLIN**

**BARBARA THIEM, CELLO**

**BRYAN WALICK, PIANO**

**NOVEMBER 1, 2021 | 7:30 P.M**

G R I F F I N   C O N C E R T   H A L L



Colorado State University



# P R O G R A M :

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## **FACULTY CHAMBER MUSIC**

NOVEMBER 1, 2021 7:30 | GRIFFIN CONCERT HALL

### ***QUASI HOQUETUS (1984) / SOFIA GUBAIDULINA (B. 1931)***

MARGARET MILLER, VIOLA  
CAYLA BELLAMY, BASSOON  
TIM BURNS, PIANO

### ***QUINTET IN F MINOR OP. 34 / JOHANNES BRAHMS (1833-1897)***

Allegro non troppo  
Andante, un poco Adagio  
Scherzo: Allegro  
Finale: Poco sostenuto—Allegro non troppo

RON FRANCOIS, VIOLIN  
LESLIE STEWART, VIOLIN  
MARGARET MILLER, VIOLA  
BARBARA THIEM, CELLO  
BRYAN WALLICK, PIANO

## PROGRAM NOTES

### **Quasi hoquetus (1984)**

**Sofia Gubaidulina (b. 1931)**

Russian composer Sofia Gubaidulina was born in the Tatar ASSR, now Tatarstan, Russia. She trained in piano at the Kazan Music Academy for five years, graduating in 1954, and then studied composition at the Moscow Conservatory. Gubaidulina spent the early years of her career writing movie scores in Russia, although she maintained her passion for her home culture through a group that performed on largely unknown Russian and Central Asian instruments. She eventually rose to fame as a composer, winning multiple State and Lenin prizes. The composer's heritage shines through her works as blended Russian, Central Asian, and Western classical music. Gubaidulina has resided in Germany since 1992. *Quasi hoquetus*, a trio written for piano, violin, and double bass or bassoon, is approximately 15 minutes in length, and contains aspects of all these cultures, heard in both the rhythms and melodies.

Gubaidulina utilizes a mathematical method of composing, applying systems of numbers to produce structure. This piece was composed using the Fibonacci sequence, which dictates time and melodic movement. She leans into heavy dissonances, favoring uncomfortable sounds. The beginning of the piece relies mainly on the piano as timekeeper and features the violin and bassoon as background accompaniment. Eerie echoes sound in the piano line. *Hoquetus* is the Latin word for the musical term *hocket*, meaning an interjection, of which the piece includes many moments. As the piano drills away, the violin and bassoon hold dissonant long tones to create a haunted atmosphere. This trio also includes multiphonic notes, which makes sense for a double bass but functions as an extended technique for bassoon. The middle section of the work is more active, with syncopated rhythms and extended ranges featured in all three instruments. The ending resolves back to the dissonant harmonies with of the opening, with low hits on the piano and long tones in the violin and bassoon.

### **Piano Quintet in F Minor, op. 34 (1861)**

**Johannes Brahms (1833–1897)**

Johannes Brahms was a German nineteenth-century composer and pianist. He studied piano and cello from the age of seven and went on to study at Vienna's University of Music and Performing Arts. Throughout Brahms's career, he wrote numerous concertos,

symphonies, chamber music, songs, and choral works. A well-known performer in his own right, piano music stands as an especially important part of his catalog. His compositions for chamber strings are also world renowned, and *Piano Quintet in F Minor* combines these two particular mediums. The piece was originally conceived as a string quintet, adding an additional cello to the typical two violin, viola, and cello standard configuration. As was so often the case, Brahms was not completely happy with his composition. In his next attempt he scored the composition for two pianos, but with the encouragement of friends Joseph Joachim and Clara Schumann, he finally produced the piano quintet version, now a standard in the repertoire.

The quintet is sectioned into four movements and is approximately 40 minutes in length. The first movement, *Allegro non troppo*, is very virtuosic in its piano writing and the overall aesthetic is lyrical and memorable. The theme is expanded throughout multiple key areas and passed around the quintet. The second movement, *Andante, un poco Adagio* is slow and melodic. The melody is gentle and alternates between the piano and a homorhythmic string line. The simplicity of this movement is beautiful, allowing the listener a momentary rest. The third movement is a *scherzo* with *allegro* and trio sections. The melody from the first movement is hinted at, but the main theme of this movement is identified by syncopated rhythms and short, staccato string lines. The trio follows the same pattern, with the piano introducing the melody and the string quartet picking it up in a homophonic manner. The scherzo returns in the original key of C minor to end the movement with a dramatic cadence on a C major chord. The *Finale* is divided into two sections, *Poco sostenuto* and *Allegro non troppo*. The first returns to the home key of F minor and feels melancholy after the ending of the third movement. The first violin leads a heart-wrenching melody, and the piano interjects with chords that add to the dramatic texture. The *Allegro non troppo* is twice the tempo of the *Poco sostenuto*, and alternates between heavy themes and lighter, *dolce* sections. This movement builds to a series of unison eighth notes that are abbreviated to just eighth-note chords for added tension. After another brief *dolce* interlude, the piece ends with a crescendo towards a final chord on F minor.

— program notes by Lexi Wilkerson

# BIOGRAPHIES

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**DR. CAYLA BELLAMY** is assistant professor of bassoon at Colorado State University, where she teaches courses in applied bassoon, chamber music, and contemporary music performance. Prior to this appointment, she served as assistant professor of bassoon at the University of Northern Iowa, where she also held positions as contrabassoonist for the Waterloo-Cedar Falls Symphony Orchestra and Des Moines Metro Opera and was the founding bassoonist of the Kairos Trio. In the 2019-2020 season, Cayla performed several new American bassoon concerti, including works by Joan Tower, Libby Larsen, and James Stephenson, and she is an upcoming premiering soloist for John Steinmetz' newest commission, *The Illusion of Separateness*.

As an active chamber musician, she has performed at both national and international conferences for the International Double Reed Society, Flute New Music Consortium, International Clarinet Association, North American Saxophone Alliance, National Association of Wind and Percussion Instructors, and College Music Society. Cayla released her debut album in 2018 entitled *Double or Nothing* under the Mark Records label, a collection of previously unrecorded bassoon solos and duos, and she will be heard on the upcoming release of *A Bassoonist's World*, the newest album of William Ludwig (Indiana University) in collaboration with Steve Vacchi (University of Oregon), Amy Pollard (University of Georgia), and Danielle Batchelder (West Virginia Symphony).

A multifaceted performer and educator, Cayla has also served on the conducting faculties for the New York Summer School of the Arts, Emory Youth Symphony Orchestra, the theatre department and opera programs at the University of Northern Iowa, and the Gwinnett County Public Schools (GA). Offstage, she is an amateur triathlete, and her research focuses on coaching methodologies and the intersections of artistic and athletic training, currently investigating the factors affecting burnout in high performing individuals. Cayla completed the Doctor of Music degree from the Indiana University Jacobs School of Music with minor field coursework in music education and arts administration, and she also holds Bachelor and Master of Music degrees in Music Education and Bassoon Performance from the University of Georgia, where she was distinguished as a National Presser Scholar.



Pianist **TIM BURNS** is a versatile performer and collaborator, with significant instrumental, vocal, and choral accompanying experience. He holds degrees in piano performance, music theory pedagogy, and collaborative piano from Duquesne University in Pittsburgh, Pennsylvania, and the Eastman School of Music in Rochester, New York, studying with Carol Schanely-Cahn, David Allen Wehr, and Jean Barr. Currently, Dr. Burns serves as supervisor of piano accompanying at

Colorado State University in Fort Collins, where he frequently collaborates with faculty, guest artists, and students.

Dr. Burns has performed throughout the United States and Canada. He has served as staff accompanist for the 2010 King Award Competition, the 2012 International Viola Congress, the 2013 International Society of Bassists Competition and Conference, the 2017 and 2019 International Horn Competition of America, and the 2019 International Keyboard Odysiad, U.S.A. Recent performances include concert tours with saxophonist Peter Sommer, with clarinetist Wesley Ferreira, and as trio member with violinist John Michael Vaida and cellist Theodore Buchholz. Other major performances include the world premiere of James David's *Swing Landscapes* (2018) for Piano and Wind Orchestra, duo performances with clarinetist Wesley Ferreira at the 2016 ClarinetFest International Conference, and a 2015 chamber music performance on the Frick Collection's "Salon Evening" concert series in New York City with members of the Rochester Philharmonic Orchestra.

As an avid supporter for new and current music, Dr. Burns has performed works by current composers such as Mari Esabel Valverde, Margaret Brouwer, Mathjis van Dijk, Baljinder Sekhon, and James M. David. Past summer residences have included the New York State Summer School of the Arts Choral Studies Program in Fredonia, New York, the Performing Arts Institute at the Wyoming Seminary near Wilkes-Barre, Pennsylvania, the Eastman School of Music's "Summer@Eastman" program in Rochester, New York, and the Lift Clarinet Academy in Fort Collins, Colorado. For the Summer of 2020, Dr. Burns will be in residence with the Just Chamber Music program and the International Keyboard Odysiad, U.S.A.

Dr. Burns currently resides in Broomfield, Colorado with his wife and collaborative pianist, Suyeon Kim, and his two-year old son, Stephen.





**RON FRANCOIS** has performed in venues across the United States, Canada, Europe, and Mexico as a soloist, chamber musician and orchestral player. His performances have consistently won the acclaim of notable musicians. "...A fantastic violinist...a big talent," said Abram Shtern — concertmaster of the Kiev State Opera and professor at the Kiev Conservatory. Francois' playing is "...extremely musical. Francois plays with great sensitivity and warmth," said concert violinist Daniel Heifetz "....A wonderful musician...sensitive ensemble player and a brilliant violinist," said Michael Tree from the Guarneri String Quartet.

Founder of the Duo Francois with pianist Silvana Santinelli, the duo was recently awarded the Silver Medal in the 'Duo' and 'Emerging Artists' categories at the Global Music Awards. This prize was awarded for the 2017 release of the Duo Francois' first CD entitled "Mexico City Blues" on the Itinerant Classics label.

Most recently, Mexico City Blues was nominated as a semi-finalist at the American Prize Music Awards in the category of Chamber Music- Professional Division. The finals take place in Spring 2019.

From 2008-2012, Ron Francois served as the violinist for the Mendelssohn Trio and performed numerous concerts in Europe and the United States with this group and in 2010, the *Denver Post* named the Mendelssohn Trio one of Colorado's top chamber music groups. As a member of the Canadian Chamber Orchestra, IMusici de Montreal, Francois toured extensively in Canada and the U.S.A. Francois appears on two CD's with this group on the Chandos Label.

Ron François has also collaborated with some of the world's finest musicians including Boris Garlitsky, former concertmaster of the London Philharmonic Orchestra; Martin Chalifour, concertmaster of the Los Angeles Philharmonic orchestra; Arkady Fomin of the Dallas Symphony; and the Borromeo String Quartet to name a few.

Ron Francois' most influential mentors were concert violinist Daniel Heifetz; Arnold Steinhardt and John Dalley from the Guarneri String Quartet; Elizabeth Adkins, former concertmaster of the National Symphony; David Salness of the Audubon Quartet; Zvi Zeitlin; and Charles Castleman from the Eastman School of Music.

As a teacher and pedagogue, Ron Francois has been in demand since 2004. He has presented numerous masterclasses in Canada, the United States, Mexico, and China. In 2013, he won the "Outstanding Service Award for Teaching" from the American String Teacher Association, Colorado chapter.

Since 2002, Ron Francois has served as the head of the string area and professor of music at Colorado State University.





**MARGARET MILLER** Margaret Miller is special assistant professor of viola and coordinator of the Graduate Quartet Program at CSU. She teaches viola, chamber music literature and coaches both undergraduate and graduate ensembles. Ms. Miller is also on the faculty of the LEAP Institute for the Arts at CSU, a multi-disciplinary program that gives students tools to be successful musicians after they graduate.

Prior to joining the CSU faculty in 2004, Ms. Miller was violist of the da Vinci Quartet for eighteen years. Based in Colo., the Quartet was in residence at the University of Denver and Colorado College. Known for its innovative programming and outreach, the quartet toured throughout the U.S., and was a prizewinner in both the Naumberg and Shostakovich competitions. The da Vinci Quartet recorded the complete works of American composers Arthur Foote and Charles Martin Loeffler for the Naxos American Classics label.

A dedicated teacher and performer, Ms. Miller has given recitals and master classes throughout the West, recently visiting the University of Missouri, Kansas State University, the University of Arizona, and Arizona State University. She has given clinics on viola playing and career opportunities at the Primrose Festival, the Michigan Music Conference, and the Colorado Music Educators conference. She has been recognized for her teaching by the Colorado Chapter of the American String Teachers Association, and the Colorado Springs Youth Symphony.



**LESLIE STEWART** has served as Director of String Pedagogy since 2006 and was named Conductor of the Concert Orchestra at CSU 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 Ft. Collins declared February 20, 2018 to be “Leslie Stewart Day” in recognition of the orchestra’s 10th 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.



**BARBARA THIEM** is an internationally acclaimed cellist who combines teaching cello and coaching chamber music with her active schedule of solo, concerto, and chamber music performances in Europe and the United States. She is a founding member of the Mendelssohn Trio that regularly performs in the United States, Germany, Austria, and Switzerland, with an appearance at the International Mendelssohn Festival in Berlin. Her prolific performance schedule includes 20-30 concerts each year across Europe, the U.S., Canada, and South America, including many guest artist appearances at the International Draeseke Conference in Coburg, Germany.

In addition to concertizing, Thiem has recorded for many radio stations and has produced several CDs, among them a set of Bach Suites for solo cello, *Complete Works for Cello and Piano* by Felix Draeseke with pianist Wolfgang Mueller-Steinbach, *Works for Cello and Organ* with organist Robert Cavarra, and cello/bass duets with Gary Karr. She has published translations of Gerhard Mantel's *Cello Technique*, and Ernst Mendelssohn Bartholdy's *From New York to San Francisco*, both from Indiana University Press, as well as a number of articles on good postural and practicing habits, which appeared in the *American String Teacher Association Journal* and the *American Suzuki Journal*.

As an active clinician, lecturer, and adjudicator, Thiem has been a guest at the Encontro Orquestra de Cordas da UnB in Brazil, the Pan American Cello Festival in Texas, at prominent national association conferences, including the Music Teachers National Association, the American Musicological Society, and the American String Teachers Association, and at state music teacher's conferences and contests.

Thiem teaches and performs within the School of Music, Theatre, and Dance at Colorado State University where she teaches cello and chamber music, leads a three-semester course in cello pedagogy, and teaches in the Pre-College Chamber Music Program. The Mendelssohn Trio is in residence at the University, and Thiem has also participated in research within CSU's renowned music therapy area. Previous teaching appointments include the University of Wyoming, Indiana University, Lamont School of Music, University of Colorado, University of Texas, and Iowa State University. She has often administered the International Summer Academy of Schloss Ort, Austria.

Thiem holds an M.M. in cello performance from Indiana University where she was assistant to Janos Starker and was awarded the coveted Performer's Certificate, as well as degrees from Staatliche Hochschule für Musik in Cologne, Germany where she studied with avant-garde cellist Siegfried Palm.

She is a 'Best Teacher' award-winner at Colorado State University, and a 'Teacher of the Year,' nominee for the College of Liberal Arts.



**BRYAN WALLICK** is gaining recognition as one of the great American virtuoso pianists of his generation. Gold medalist of the 1997 Vladimir Horowitz International Piano Competition in Kiev, he has performed throughout the United States, Europe, and Africa.

Mr. Wallick made his New York recital debut in 1998 at Carnegie's Weill Recital Hall and made his Wigmore Hall recital debut in London in 2003. He has also performed at London's Queen Elizabeth Hall with the London Sinfonietta and at the St. Martin-

in-the-Fields Church with the London Soloist's Chamber Orchestra.

In recent seasons, Mr. Wallick has performed with the Arizona Musicfest All-star Orchestra, Boise Philharmonic, Brevard Symphony, Cape Town Philharmonic, Cincinnati Pops, Evansville Philharmonic, Eastern Cape Philharmonic, Free State Symphony, Gauteng Philharmonic, Illinois Philharmonic, Johannesburg Philharmonic, Kentucky Symphony, Kwa-Zulu Natal Philharmonic, Phoenix Symphony, Portland Symphony, and Winston-Salem Symphony; he has also collaborated with Erich Kunzel, Marvin Hamlisch, Robert Moody, Daniel Raiskin, Daniel Boico, Arjen Tien, Yasuo Shinozaki, Andrew Sewell, Vladimir Verbitsky, Victor Yampolsky, Josep Vicent, Leslie Dunner, Alfred Savia, Christopher Confessore, and Carmon Deleon among others. Mr. Wallick has performed recitals at the Chateau Differdange in Luxembourg, on the Tivoli Artists Series in Copenhagen, Ravinia's Rising Star Series, Xavier Piano Series (Cincinnati), Scottsdale Center's Steinway Series, Sanibel Island Music Festival, and the Classics in the Atrium Series in the British Virgin Islands. In 2002, Mr. Wallick played two solo performances at Ledreborg Palace for HRH Princess Marie Gabrielle Luxembourg, and HRH Prince Philip Bourbon de Parme.

Bryan Wallick is an avid chamber musician and has performed with violinists Yi-Jia Susanne Hou, Nikita Borisov-Glebsky, Rachel Lee Priday, Miriam Contzen, Sergei Malov, Zanta Hofmeyer, and cellists Zuill Bailey, Alexander Buzlov, Alexander Ramm, Wolfgang Emmanuel Schmidt and Peter Martens. In 2015, he took over as artistic director of Schalk Visser/Bryan Wallick Concert Promotions, which hosts many international musicians who perform concert tours throughout South Africa. Mr. Wallick was a guest soloist at the 2019 International Keyboard Odyssiad and Festival in Colorado and has been invited to judge the 2nd Olga Kern International Piano Competition in Albuquerque, New Mexico, in Nov. 2019.

Bryan Wallick's 2018-2019 engagements included return appearances with the Butler Philharmonic, Cape Philharmonic, Pretoria Symphony Orchestra, Free State Symphony Orchestra, Johannesburg Philharmonic, and solo recitals at the Ravinia Festival in Chicago, Rising Star Series in South Hampton, New York, Grand Piano Series in Naples, Florida, Fitton Center in Hamilton, Ohio, and other recitals throughout South Africa. He performed with Russian trio partners violinist Nikita Borisov-Glebsky and cellist Alexander Buzlov for a tour of South Africa in June 2018. He also performed with soprano Hanli Stapela at the Sept. 2018 "Doctor's in Performance" conference held in Vilnius, Lithuania, and with cellist Alexander Ramm on a South Africa tour in June 2019. His 2019-2020 engagements include return engagements with the Johannesburg Philharmonic, Kwa-Zulu Natal Philharmonic, debut performances with the Memphis Symphony Orchestra, Colorado State University Symphony, Gauteng Philharmonic Orchestra, and recitals at Colorado State University,

University of Texas (Austin), University of Texas (El Paso), Scottsdale Center in Arizona, Ravinia Festival, and throughout South Africa and Zimbabwe.

Mr. Wallick has performed on Chicago's WFMT *Fazioli Series* and "Live on WFMT," on BBC's radio show "In Tune," National Ukrainian Television and Radio, on Danish National Radio, and on NPR's "Performance Today." He was given a grant in 2006 by the Scottsdale Center for the Performing Arts to explore his synesthetic realities in a multimedia project that allows the audience to see the colors he experiences while performing. Synesthesia is the ability to experience two or more sensory experiences with one stimulus. Bryan Wallick sees colors with each musical pitch and has created a computer program that projects images of his colored visions to the audience.

Mr. Wallick studied with Jerome Lowenthal in New York City where he was the first Juilliard School graduate to receive both an undergraduate Honors Diploma (2000) and an accelerated master's degree (2001). He continued his studies with Christopher Elton in London at the Royal Academy of Music where he was the recipient of the Associated Board International Scholarship, receiving a Post-graduate Diploma with Distinction, and previously studied with Eugene and Elisabeth Pridonoff at the Cincinnati College Conservatory of Music. Mr. Wallick has recently been appointed as assistant-professor of music, piano, at Colorado State University. George Plimpton's feature article on Bryan Wallick appeared in the March 2002 edition of *Contents* magazine.



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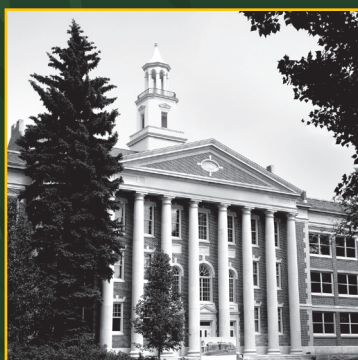
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