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CONCERTO COMPETITION
with
CSU SINFONIA ORCHESTRA

Wes Kenney, *Conductor*

Noelle Bauman, *Assistant Graduate Conductor*

Soloists:
Julie Park
Ben Justis
JiHye Chung

Carl Maria von Weber
(1786-1826)

Clarinet Concerto No. 2 in E-flat major, Op. 74
(1811)

I. Allegro

Ms. Park

Emmanuel Séjourné
(b. 1961)

Concerto for Vibraphone
(1999)

I.
II.

Mr. Justis

Camille Saint-Saëns
(1835-1921)

Introduction and Rondo Capriccioso in A minor, Op. 28
(1863)

Ms. Chung

INTERMISSION

Wolfgang Amadeus Mozart
(1756-1791)

Symphony No. 29, K. 201/186a
(1774)

I. Allegro moderato
II. Andante
III. Menuetto: Allegretto; Trio
IV. Allegro con spirito

Tuesday, March 3, 2015

GRIFFIN CONCERT HALL • UNIVERSITY CENTER FOR THE ARTS

PROGRAM NOTES

German composer Carl Maria von Weber (1786-1826) was important as a composer who bridged the classical and romantic periods. Perhaps his musical prowess was a product of his childhood in a house full of musicians. By the tender age of four, Weber was already proving himself to be a promising pianist and singer. Throughout his childhood and adolescence, he received a thorough music education. By twelve years old, he had developed into an accomplished pianist, studying in Vienna and Salzburg with notable teachers of the time.

Weber composed both of his clarinet concertos in 1811. At this time, the instrument itself had evolved with a greater number of keys and was capable of many colors and ranges. It was in this year that Weber encountered Heinrich Barmann, clarinet virtuoso of the Bavarian Court Orchestra in Munich. Barmann possessed a technique that made the clarinet shine as a solo instrument. Weber was inspired to write for the instrument, contrasting its warm, lower registers with its piercing higher range.

Like many classical concertos, the first movement of Clarinet Concerto No. 2 opens with the orchestra presenting the movement's major themes. After a lengthy tutti section, the clarinet enters with a quasi-cadenza. Throughout the movement, the accompaniment stays elegantly light-hearted while the solo clarinet is pushed to its limits with virtuosic scales and sweeping arpeggios. Also notable is how far Weber pushes the upper range of the clarinet; the highest pitch in the movement is an astounding concert A flat.

~Notes by Julia Castellanos

Emmanuel Séjourné (b. 1961) is a French composer and percussionist. He began his music career playing piano and violin, but by the time he was fifteen he had found his true passion in the art of percussion. It only took him four years before he won first prize (Médaille d'or) in percussion at Conservatoire de Strasbourg, where he studied. In 1984, at age twenty-three, Séjourné became Professor of Mallet Percussion at the Conservatoire. Appointment to such a prestigious position at such a young age is a testament to his accomplishments. Séjourné started composing around the time that he was appointed professor. His works show heavy western art influences, as well as hints of rock and jazz. Such an incorporation of non-classical music is evident in the music of many twentieth and twenty-first century composers.

The Concerto for Vibraphone and Strings was written in 1999 as part of a commission for an international competition. Since its premiere, the concerto has received global recognition and is now considered a staple in the solo percussion repertoire. The German newspaper Luxemburger Wort described the piece as "living proof of the amazing expansion of percussion and has all qualities to highlight exceptional performers. The work, profound and elaborate, has great seductive power."

~ Notes by Tom Holdener

French composer Camille Saint-Saëns (1835-1921) was one of the most prominent orchestral composers of the romantic era. His works are often dramatic and full of virtuosic flare and many are still widely played today. Introduction and Rondo Capriccioso, composed in 1863, is no exception. Originally written for Spanish violinist Pablo de Sarasate, the piece places high demands on the soloist's technique, including lightning fast passage work, double stops, sweeping arpeggios, raw emotional outbursts, and some of the highest pitches in the violin's range. The violinist is clearly the star, as the orchestral accompaniment largely serves as rhythmic support, with only two brief tutti sections.

A notable characteristic of this showpiece is the use of Spanish rhythms. Like many of his French contemporaries, including George Bizet, Saint-Saëns seemed to have a fascination with Spanish dance music. Some may argue that themes from Bizet's famous opera *Carmen* were inspired by *Introduction and Rondo Capriccioso*, for it was Bizet who prepared the first published reduction for violin and piano, five years before the premiere of his famous opera. Saint-Saëns's precise inspiration for such an exotic sounding piece is unclear, as he had no Spanish heritage, nor had he spent much time in Spain.

~Notes by Julia Castellanos

Symphony No. 29, K. 201 was written during a relatively stable period of Mozart's life. While travelling the Italian Peninsula with his father, he witnessed many types of music, including operas. He subsequently composed an opera seria, *Mitridate*, for the Archduke of Milan, followed by two more commissions. Unfortunately, the mother of the archduke advised her son not to employ "useless people" like the Mozarts. Wolfgang and his father returned to Salzburg, where young Mozart was employed under Archbishop Colloredo. He wrote many liturgical works, but still found time to compose divertimentos, serenades, and concertos. One of the most impressive works from this time period is *Symphony No. 29*, whose date is positioned in between travels to Italy.

Georg August Griesinger's early nineteenth century biography of Haydn states: "Haydn's Genius sucht die Breite, Mozarts Höhe und Tiefe," meaning, "While Haydn's genius looked for breadth, Mozart's sought height and depth." Height appears in the first movement of *Symphony No. 29* with a prominent octave drop in the violin melody. For depth, Mozart varies the simple melody while thickening the texture. Then, in the recapitulation, Mozart creates a two-voice canon between pairs of instruments, offsetting the downbeat. Finally, a staggering of lines between string sections creates a seeming competition as to who can play the melody best. The Andante movement encompasses the term graceful, a word often used to describe the music of Mozart. Though string dominated, the composer gives the winds a few short, independent lines, a practice that would expand in his later symphonies. The Menuet continues the dotted rhythms that began the Andante, but in a faster tempo. The violins play just one phrase before the entire orchestra enters, setting the mood for a full and upbeat movement. The Trio presents a perfect contrast with its flowing triple meter. The finale links the first movement to last, with the iconic opening octave leap, this time in a compound duple meter, creating a jaunty feel. This gesture foreshadowed the "cyclic" nature of multi-movement works that was popular in later generations of German composers.

~ Notes by Noelle Bauman

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Wes Kenney, *Conductor*

Noelle Bauman, *Assistant Graduate Conductor*

First Violin

Elizabeth Furuie,
Concertmaster
Lydia Oates,
Assistant Concertmaster
Katie Gardner
Kadin Kostelic
Elizabeth Lenz
Esther So
Josh Steinbecker

Second Violin

Julia Castellanos,
Principal
Rachel Huether,
Assistant Principal
Dmitri Ascarrunz
Graeson Van Anne
Lily Lu
Tyler Adamthwaite

Viola

Joy Holz, *Principal*
Ben Roth,
Assistant Principal
Chealsea Bernhardt
Sarah Chicoine

Cello

Lydia Hynson, *Principal*
Jessie Salas,
Assistant Principal
Savannah Jaska
Shakira Johnson

Bass

Erik Deines, *Principal*
Andrew Miller,
Assistant Principal

Flute

Rachelle Crowell,
Principal
Gabriella Bliss

Oboe

Stephany Rhodes,
Principal
Katie Garrels

Clarinet

Allison Allum, *Principal*
Asa Graf

Bassoon

Michelle McCandish,
Principal
Mikayla Baker

Horn

Camille Glazer, *Principal*
Kathy Wagner

Trumpet

Samantha Ferbuyt,
Principal
Ian Schmidt

Timpani

John Head



Wes Kenney is now in his twelfth 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 5, two Strauss tone poems, the Bartok Concerto for Orchestra, and the Bruckner Symphony No. 5. In April 2013 he was named Music Director of the Denver Young Artists Orchestra — the premiere youth orchestra in the state of Colorado — and this past June took that orchestra on a triumphal tour through Italy, France, and Spain.

Mr. Kenney is also currently in his twelfth 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 season. 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 for concerts in Vidin and to conduct La Traviata in Stara Zagora.

Mr. Kenney is a frequent guest conductor of professional and educational ensembles. This January he will return to Albuquerque to conduct the New Mexico All-State Orchestra. He has appeared with orchestras both nationally and internationally including Europe and Asia. He has also given orchestra clinics in all corners of Colorado as well as being 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.

Applied Faculty

Violin

Ron Francois
Leslie Stewart

Viola

Margaret Miller

Cello

Barbara Thiem

Bass

Forest Greenough

Flute

Michelle Stanley

Oboe

Gary Moody

Clarinet

Wesley Ferreira

Bassoon

Gary Moody

Horn

John McGuire

Trumpet

Steven Marx

Saxophone

Peter Sommer

Trombone / Euphonium

Christopher Van Hof

Tuba

Stephen Dombrowski

Percussion

Eric Hollenbeck

Harp

Rachel Ellins

Piano

Janet Landreth

Organ

Joel Bacon

A student of Dr. Wesley Ferreira, **Julie Park** is currently pursuing a Master's master's degree in clarinet performance at Colorado State University. She also appears as where she is principal clarinetist in Colorado State University'sthe Symphony Orchestra and Wind Symphony . Already sought as a teacher, Julie has experience teaching young clarinetists across Colorado.

Having studied with Dr. Lisa Oberlander, Julie earned her Bachelor's degree from Columbus State University in 2014 where she studied with Dr. Lisa Oberlander. While there, she had opportunities to perform in masterclasses with esteemed professionals such as Julia Heinen, Charles Neidich, and Jana Starling. During this time, she also travelled across the United States and Europe, learning from prominent clarinetists.

Julie first became interested in the clarinet while still living in her native country of South Korea. Her interest only grew after she moved to North America. Private lessons led to principal positions in youth orchestras and honor bands. It was during these experiences that Julie discovered her love for music, influencing her decision to pursue clarinet as life-long passion.

Julie aspires to become a professor of clarinet, in addition to continuing her performance career. . Already sought out as a teacher, Julie teaches young clarinetists across Colorado.

Ben Justis (b. 1990) graduated from CSU with a degree in music education in 2013. He is currently pursuing a master's degree in percussion performance at CSU where he is also a student in the composition program. Some of his primary instructors include Eric Hollenbeck, Shilo Stroman, and James David. He has performed as a freelance percussionist with several groups including the Longmont Symphony, Larimer Chorale, Denver Young Artists Orchestra, and Candlelight Dinner Playhouse. In 2010 he travelled to Indianapolis to perform at the Percussive Arts Society International Convention (PASIC) with the CSU Percussion Ensemble. He is a part of the Invert percussion instruction team, a member of Pi Kappa Lambda, and a Tapspace publishing artist.

JiHye Chung originally from Seoul, Korea, started playing the violin at the age of four. After focusing on her solo playing for many years, Ji Hye's family moved to Atlanta, GA, where she also became a passionate orchestral player. She was involved in orchestras such as Atlanta Symphony Youth Orchestra, Gwinnett County Youth Orchestra, Brevard Music Center Orchestra, and her school orchestras, serving as a member, as well as a concertmaster for several years. Throughout her musical studies, Ji Hye also gained interest in teaching violin. She is currently working toward her second master's degree, which focuses on performance and pedagogy at Colorado State University, studying with Dr. Ron Francois and Ms. Leslie Stewart. Ji Hye finished her Bachelor's degree from Vanderbilt University as a student of Christian Teal, and obtained her first Master's degree from University of Colorado at Boulder as Lina Bahn's student. She is currently the first violinist of the Zinna String Quartet, and a section member of the Fort Collins Symphony and the Cheyenne Symphony Orchestra.

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