

Sinfonia Concerto Competition

An Eventful Ending

Merritt Jones, flute
Thomas Landewee, marimba
Cristian Mazo, bass

Conducted by *Wes Kenney*

February 16, 7:30 p.m.
Griffin Concert Hall



COLORADO STATE UNIVERSITY



CSU SINFONIA

AN EVENTFUL ENDING: CSU SCHOOL OF MUSIC CONCERTO COMPETITION

THURSDAY, FEBRUARY 16, 2023 | 7:30 PM.

Wes Kenney, Conductor

Rob Stahly, Graduate Teaching Assistant

Merritt Jones, Flute | **Thomas Landewee**, Marimba | **Cristian Mazo**, Bass

Giovanni Bottesini

Concerto for Double Bass No. 2 in B minor, (1845)

(1821-1889)

- II. Andante
- I. Moderato

Cristian Mazo, Bass

Emmanuel Séjourné

Concerto for Marimba and Strings

(1961-)

- III. Rythmique, énergique

Thomas Landewee, Marimba

Carl Reinecke

Flute Concerto in D, op. 283

(1824-1910)

- II. Lento e mesto
- I. Allegro molto moderato

Merritt Jones, Flute

INTERMISSION

Franz Joseph Haydn

Symphony No. 45 in f# minor, Hob. I:45 (1772) "Farewell"

(1732-1809)

- I. Allegro assai
- II. Adagio
- III. Menuet: Allegretto
- IV. Finale: Presto – Adagio

Giovanni Bottesini
Composed in 1845

Double Bass Concerto No. 2 in B Minor

Bottesini made big contributions to the doublebass world, revolutionized, and developed the way this instrument was used before, he showed it as a solo instrument as well beyond being only a low voice within the orchestra. The second movement is almost a lyrical piece for the doublebass, full of melodic and romantic long beautiful phrases, allowing the performer to show the lyricism the doublebass can reach. On the first movement we can hear Bottesini's favorite style of music, the opera. This movement sways between melodic and "sang" phrases and the most technical and virtuosic excerpts all around the different registers of the instrument. It also contains a "*cadenza*" (an improvised or written excerpt played by the soloist without orchestral accompaniment) giving the performer some rhythmical freedom to show the different skills and nuances that can be expressed through this big and beautiful instrument as well as to show the virtuosic angle of the instrument.

Emmanuel Séjourné
(Version 2015)

Marimba Concerto

Emmanuel Séjourné is a French composer and percussionist. In his early life, Séjourné studied piano and violin before becoming a percussionist. As an educator, he teaches mallet percussion and regularly adjudicates international competitions and provides master classes. Séjourné's *Marimba Concerto* was originally composed in 2005 and featured only 2 movements. In 2015, the new first movement was released to fill out the concerto standard of three movements. This concerto highlights the solo marimbist with energetic and percussive passages. In the middle, Séjourné has a thoughtful cadenza before reprising the beginning motif and closes with a complex and flashy finale, one to dazzle the audience. This piece will have your heart pounding and leave you on the edge of your seat.

Carl Reinecke
Composed in 1908

Flute Concerto in D, op. 283

Carl Reinecke was a German pedagogue, composer, conductor, and pianist. He began learning music from a young age, and he was appointed to teach at the Leipzig Conservatory due his growing reputation. Reinecke's composing style was influenced by early German romantic composers such as Mendelssohn and Schumann. His Concerto in D Major for Flute and Orchestra was composed in 1908, and is composed in the German romantic style. The first movement begins with an opening statement from the soloist, and the orchestra

introduces the main theme. A call and response can be heard in different pairings of the solo flutist with a variety of orchestra members. The second movement is dark and ominous. It is played *con dolore*, meaning with grief. In direct contrast to the bouncing rhythms of the first movement, the second movement is slow and contains solemn drawn out chords from the orchestra as the soloist plays the mournful melody. There is a heart wrenching duet between the flute and cello that perfectly encapsulates the grieving process that is the second movement. After the climax, there is an extended closing section that allows the soloist to calm the emotional tension and settle into a peaceful ending.

Joseph Haydn

Symphony No. 45, "Farewell."

Composed in 1772

It is too bad that this most unusual symphony tends to be only pulled out for either an amusing close to a concert or to have one ponder the anecdote that is attached to the remarkable ending. Unfortunate in so much as this symphony tends to be one of Haydn's most "romantic" in its exploration of depth and human angst. Just the key of the symphony—*f#* minor!—would have either at least raised an eyebrow from the good natured Prince Esterhazy or could have been fully frowned upon in other circles of the 1770's . . . just ask Mozart.

But "Storm and Stress" was for Haydn indeed about a 10 year artistic exploration before and after 1770 and the result is an experimentation of form (he was never more adventurous than at this time), character, and techniques. The anger of the first movement reminds us of Gluck's Dance of the Furies from *Orpheus*. As a contrast, all the symphonies in this period used the veiled charm of muted violins in the second movement and there is no exception here. Yet the Adagio's form is in a more standard sonata-principled movement than the first and calls for deep expression from the violin section. There is still a light bounce to the Menuet third movement with the trio featuring a horn duet based on Gregorian chant. But it is the last movement, with its interrupted dark scherzo from *f#* minor to the parallel A major that gives the piece its title. This A major comes across as not a joyous one, as players extinguish their lights (candles then!) and filter off the stage. All in all, we must still as 21st century musicians adhere as best we can to the performance practice of Haydn's time to make the piece have the same impact as it did when the palace orchestra supposedly sent the message to the Prince that it was time for the orchestra to go back to Vienna. Yet, we can all hope that whether it is a Konzerthall in a castle on the Esterhazy estate or here at the UCA, when the music is over, the residual sounds created by ancient composers and style taught by contemporary educators will forever linger. It is those memories that create legacies and keep our art alive.

CRISTIAN MAZO Originally from Medellín-Colombia, started his musical career in his hometown in the Network of Music Schools. Later on, Mr. Mazo finished his bachelor's degree in the University of Antioquia. In 2017, he moved to The Netherlands and finished a master's degree in Doublebass performance in the Maastricht Conservatorium-Zuyd university of Applied sciences. He is currently a student at CSU (Fort Collins, Colorado) studying a graduate program where he also holds a Graduate Teaching Assistant position.

Among the teachers he has studied with are Ilko Rusev, Bulgaria; Paolo Borsarelli, Italy, Luis Cabrera, Spain; Joao Seara, Portugal; Ju-Fang Liu, Taiwan-Indianapolis; Andrew Raciti, Milwaukee and Currently with Dr. Forest Greenough.

Mr. Mazo has worked both teaching and playing with orchestras such as The Medellín Philharmonic Orchestra, the Symphony Orchestra of Antioquia, the Caldas Symphony Orchestra as principal of the section, The Philharmonie Zuyd Netherlands Orchestra, among others. He currently serves as assistant principal with the Fort Collins Symphony Orchestra. As a teacher, he has worked in Medellín-Colombia with the Network of Music Schools, Manizalez-Colombia with the Batuta Foundation and in Maastricht-The Netherlands as a private teacher.

THOMAS LANDEWEE Mr. Thomas Landewee, a percussionist from Jackson, Missouri and a resident of Fort Collins, Colorado started his percussion journey at age 7. Thomas' private lessons began at age 15 and his formal training began at Southeast Missouri State University where he studied percussion with Dr. Shane Mizicko, Dr. Christopher Wilson, and Mr. Jay Contrino. During his education, Thomas was recognized as the Music Department Presser Scholar and earned a Bachelor's Degree in Music Education Instrumental. In 2021, he started a Master's Degree in Percussion Performance at Colorado State University where he currently studies with Dr. Eric Hollenbeck and Mr. Shilo Stroman. At CSU he is an active member in the Percussion Ensembles, Steel Drum Band, Orchestra, Wind Symphony, and serves as a Graduate Teaching Assistant. Thomas has participated in marimba competitions and has performed with groups such as: The Spirit of Aloha Honor Band, Missouri Percussive Arts Society Collegiate Ensemble (MOPAS), Missouri Music Educators Association (MMEA) All-Collegiate State Band and the Jackson Municipal Band. He is also an active member of the Percussive Arts Society and offers private lessons. As an educator, he has provided lessons and clinics, assisted with drumlines, and coaches CSU Percussion Ensembles. Outside of his musical career, Thomas enjoys numerous outdoor activities, movies, and game nights.

MERRITT JONES Merritt Jones is currently in her second year of her Master's Degree at Colorado State University, pursuing her M.M. in Music Performance. She is the Principal flutist of the CSU Wind Symphony and the Symphony Orchestra. Merritt received her Bachelors

in Music Performance (Flute) at McNeese State University where she also minored in Saxophone. She doubles flute and saxophone and has experience in both jazz combos and musical theatre pits. She recently performed in the pit orchestra in the Candlelight Dinner Theatre's production of "The Scarlett Pimpernel." Throughout her undergraduate and graduate degrees, Merritt was able to study with and participate in masterclasses led by many world class musicians, such as Jim Walker, Bonita Boyd, Carol Wincenc, and Diana Morgan. After completing her Master's degree, Merritt plans to remain in Colorado working as a professional musician.

WES KENNEY Wes Kenney is celebrating his 20th and final season as Director of Orchestras at Colorado State University. He is also in his 20th year as Music Director of the Fort Collins (Colorado) Symphony, where he contracted through the 2027. Kenney was selected as the first School of Music, Theater University Distinguished Professor, the highest honor the university can award. The 2007 Grand Prize Winner of the Varna (Bulgaria) International Conducting Competition, a 2020 Honored Artist from the American Prize, a winner of the American Prize for programming in 2020, a winner of the Ernst Bacon Memorial Prize for excellence in performance of American Music, and the 2020 American Prize Winner for best orchestral performance in the Professional Orchestra Division, Wes Kenney is also in his 10th season and final season with Denver Young Artist Orchestra—the premier youth orchestra in the state of Colorado. He has led that orchestra on two European tours and anchored two festivals at Carnegie Hall. Next summer he will lead that orchestra on tour to Southern California where they will play at Disney Concert Hall in Los Angeles.

Mr. Kenney's guest conducting activities include the Acadiana Symphony (LA), Alabama Symphony, Buffalo Philharmonic, Colorado Symphony, Dubuque Symphony, Lafayette (IN) Symphony, Long Beach Symphony, New Mexico Symphony, Richmond Symphony, Riverside Symphonia, Savannah Symphony, and the Virginia Symphony. International guest conducting includes performances with the Liev (Ukraine) Philharmonic, Changwon (South Korea) Philharmonic, Vietnam National Symphony (Hanoi), Vidin State Philharmonic, Stara Zagora Opera Company in Bulgaria as well as the Edinburgh (Scotland) Music Festival.

Mr. Kenney has also enjoyed success directing opera, ballet and musical theater. Previous positions include Music Director of Opera Fort Collins, Music Director of the Virginia Ballet Theater, Co-Principal Conductor of the Oakland Lyric Opera, and Guest Conductor with Universal Ballet Korea. Since 2004 he has conducted productions of *Carmen*, *Amahl and the Night Visitors*, *Sweeney Todd*, *Turn of the Screw*, *Barber of Seville*, *Madama Butterfly*, *Cenerentola*, *Rigoletto*, *Tosca*, *Otello*, *Die Zauberflöte*, *Die Fledermaus*, *La Traviata*, *Il Trovatore*, *Street Scene*, *La Bohème*, *Orfeo*, *Pagliacci*, *Cavalleria Rusticana*, *Falstaff*, *Turandot*, *Marriage of Figaro*, *Seerse*, *The Merry Widow*, *Aida*, *Don Giovanni*, and *Tenderland*.

In addition he has conducted over two hundred performances of *The Nutcracker*, *Swan Lake*, *The Firebird*, and many other dance works.

Named Educator of the Year by the Colorado Chapter of the American String Teachers Association in 2008, Mr. Kenney enjoys working with talented young people in across the country and has served as Guest Conductor with the Alabama, New Hampshire, New Mexico, Minnesota and Virginia All-State Orchestras. Awarded the prestigious Carmen Dragon Conducting Prize in 1992, Wes Kenney is a founder of the CSU Summer Master of Music Education with an emphasis in conducting program, now in its 12th year.

Mr. Kenney is a past president of the Conductors Guild, a 2000-member service organization to the conducting profession. He currently is on the Guild's advisory board. He is a graduate of the University of Southern California and San Francisco State University. Additional studies include three years as a fellow at the Conductors Institute, several American Symphony Orchestra League and Conductors Guild Workshops, and the Sandpoint Festival. His teachers include Harold Farberman, Hans Beer, Gunther Schuller, Hans Swarovsky and Miltiades Carides.

COLORADO STATE UNIVERSITY MUSIC APPLIED FACULTY

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Margaret Miller

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Alice Yoo

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Wesley Ferreira

Saxophone

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COLORADO STATE SINFONIA ORCHESTRA

WES KENNEY, Conductor

ROBERT STAHLY, Graduate Teaching Assistant

Violin I

Jessica Rosado**

concertmaster

Annie Smith*

asst. concertmaster

Rhea Chan

Jean Denney+

Mary Fox

Grant Johnson+

Violin II

Landon Fennell**

Devon Mayes*

Kathryn Carlos

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Chelsy Smith

Viola

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Bass

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Oboe

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Sarah Veldhuizen**

Clarinet

Alfredo Ramirez**

Trek Salzer*

Bassoon

Charlie Beauregard

James Scott

Shane Underwood

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