

SCHOOL OF MUSIC, THEATRE, AND DANCE

S E R I E S C O N C E R T

Virtuoso

PABLO HERNANDEZ | OBOE

WITH

HYEJI SEO, PIANO
CAYLA BELLAMY, BASSOON
RON FRANCOIS, VIOLIN
RUSSELL GUYVER, VIOLA
ROMINA MONSANTO, CELLO

OCT. 24 2023 | 7:30 P.M.
ORGAN RECITAL HALL



COLORADO STATE UNIVERSITY

Pablo Hernandez Virtuoso Series Concert: *Lessons – From Nature to Sounds*

**Pablo Hernandez, oboe
Hyeji Seo, piano
Cayla Bellamy, bassoon
Ron Francois, violin
Russell Guyver, viola
Romina Monsanto, cello**

October 24th, 2023 – 7:30 P.M. / Organ Recital Hall

Braiding: Lessons from Braiding Sweetgrass

Asha Srinivasan
(b. 1980)

Phantasy Quartet, op. 2

Benjamin Britten
(1913–1976)

INTERMISSION

Arari: 5 Variations on Jeongsun Arirang for Oboe and Piano
World premiere

Hyunjoo Byon
(b. 1974)

Trio for Oboe, Bassoon, and Pianoforte

Francis Poulenc
(1899–1963)

PROGRAM NOTES

Braiding: Lessons from Braiding Sweetgrass

Asha Srinivasan
(b. 1980)

Indian-American composer Dr. Asha Srinivasan grew up in India, where music was an important part of her life. When she moved to the United States, she was introduced to Western classical music and today blends elements of the music of her traditional heritage with her Western training.

Braiding: Lessons from Braiding Sweetgrass, composed in 2015, is an oboe solo with fixed media (audio that plays as a track). The work resulted from a project called, “The Braiding Sweetgrass Project,” led by oboist Sara Fraker, that also included Srinivasan and ecologist Robin Wall Kimmerer. In the resulting commission, Srinivasan was inspired by Kimmerer’s book, *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants*, which provided Srinivasan with ideas of how the piece should sound and what kinds of audio might be used. The piece fits into the category of ecomusicology, which ethnomusicologist Jeffery Todd Titon defines as “the study of music, culture, sound, and nature in a period of environmental crisis.”

Srinivasan’s composition is comprised of three parts. The first is called, “Lesson 1: Gratitude... for gifts from the earth; reciprocity... through attention and care for the gift-givers.” Srinivasan explains that this part represents a tree being cut down to make an oboe, and indeed, the audio portrays the metallic sound of a saw. A dialogue intones: “We give thanks to the Dalbergia nation. We are grateful for their gift of resonant wood. We give thanks to those who care for, protect, and sustain Dalbergia tree life. In humble exchange, we offer this music, with gratitude and respect.” “Lesson 2: Listening, paying attention... to our fellow Earth dwellers, the birds, insects, animals, trees, wind, water... a democracy of species,” is about deep listening, with the audio featuring beautiful sounds in nature like birds chirping and insects making noise. The third part reproduces wind chimes blowing in the wind to reflect the title, “Lesson 3: Animacy... of the wind, asserted by wind chimes... ‘to be the wind.’” This part gives a feeling of calmness and enjoyment of the little moments in life. Throughout this whole piece, the oboe interacts with the audio by playing beautiful melodies and obscure rhythms. As for her initial project collaborators, Srinivasan states, “This work weaves us together as three strands of a braid.”

Phantasy Quartet, op. 2

Benjamin Britten
(1913–1976)

Benjamin Britten was an English conductor and pianist who became one of the most popular composers of the twentieth century. Some of his famous works include the opera *Peter Grimes* (1945), *Young Person’s Guide to the Orchestra* (1945), *War Requiem*, op. 66 (1962), and his string quartets.

Phantasy Quartet, op. 2 was written in 1932 for the interesting combination of oboe and strings while Britten was studying at the Royal College of Music. The piece was first premiered in August 1933 in a BBC broadcast. The composition calls for oboe, violin, viola, and cello and is written in three movements: “Andante alla marcia” (a march-like style), “Allegro giusto” (in between fast and slow), and “Con Fuoco” (with fire). The last part of the final movement brings back movement one material, creating a cyclical feeling. The piece itself is considered to be in an arch form, which is similar to sonata form but structure throughout all movements. The first movement serves as the A section, presenting primary material. The second movement stands as a development, and the last as a recapitulation. This makes the composition sound like a much larger single movement with a three-in-one structure. While this quartet is not as well-known as Britten’s first and third, it is one of the composer’s more unique works and continues to please audiences today.

— notes by Jack Mutschler

Arari: 5 Variations on Jeongsun Arirang for Oboe and Piano

Hyunjoo Byon
(b. 1974)

Hyunjoo Byon was born in Seoul, South Korea. She honed her skills in piano and composition at Seonhwa Arts Middle and High School, later specializing in composition at Yonsei University College of Music, where she obtained both her bachelor’s and master’s degrees. Pursuing her passion further, she undertook a diploma course in composition in Freiburg, Germany. Here, she delved deep into the intricacies of modern sound-based composition. Upon her return to Korea, Byon imparted her knowledge on music theory, composition, and liberal arts at various institutions. Currently, she is a lecturer at the University of Suwon, Yonsei University, and Jeju National University. Byon has been an active figure in several Korean composers’ associations, showcasing her extensive works in collective recitals organized by these associations. Her musical creations span from contemporary compositions to art songs imbued with Korean poetry. As she continues to push the boundaries of her craft, Byon is exploring innovative ways to express sound in her compositions.

Arari 5 Variations on ‘Jeongsun Arirang’ for Oboe and Piano was commissioned by Hyeji Seo and Pablo Hernandez through the Korean Society of Women Composer - KSWC. Written in 2023, “Arari” for oboe and piano is based on the theme of ‘Jeongseon Arirang’ from Gangwon-Province, South Korea, and consists of 5 variations. ‘Jeongseon Arirang’ is an intangible cultural asset of Gangwon-do and is called “Arari” or “Araritayeong”. It is one of the Korean folk songs and is the oldest among all Arirang songs and is considered the origin of all Arirang.

In the theme, the oboe plays the melody of ‘Jeongseon Arirang’ on E Key, and while the overall five variations proceed, the tonality of the theme progresses in church mode, polytonality, and free chromatic chords and melodies. The oboe is used as a melody instrument in Korea’s traditional musical instruments, and the piano plays rhythmic accompaniment, counterpoint melody, or harmonic parts. The two instruments sometimes counterpoint each other, or play a complementary role, and proceed according to the characteristics of each variation.

With the theme of 'Jeongseon Arirang, "Arari" not only expresses a Korean traditional musical color but also combines elements of modern sound and harmony, representing a harmonious blend of the past and present. By selecting a thematic melody based on the pentatonic scale of Eastern music and employing Western musical techniques and instruments, the piece attempts to bridge and fuse Eastern and Western musical traditions.

— notes by the composer

Trio for Oboe, Bassoon, and Pianoforte

Francis Poulenc
(1899–1963)

French composer Francis Poulenc grew up in a family of pharmaceutical manufacturers that was quite well off. He showed talent at an early age and started taking piano lessons from his mother, a skilled musician herself, when he was just five years old. His parents, however, expected him to pursue the family business and did not support his early professional pursuits. Thus, Poulenc did not follow the traditional path of the time of Paris Conservatory training, but instead established himself at a young age as one of a group of Parisian composers known as *Les Six*. Like Dutilleux, he was quite critical of his own early attempts at composition and later destroyed his teenage creations.

Trio for Oboe, Bassoon, and Pianoforte (1926) was dedicated to the Spanish composer Manuel de Falla, whose music the Frenchman greatly admired. The piece demonstrates Poulenc's fascination with and appreciation of woodwind instruments. The first movement, titled "Lento," is a true conversation between all three musicians, with sections of competing recitative-like passages, and a conclusion that brings all together. The second "Andante con moto" movement is a lyrical pastorella that Poulenc described as "dolce" (sweet). Beautiful, warm, and songful passages in the double reeds make the piece smooth and connected and the piano adds a foundational depth that brings all voices together. The final "Rondo" movement provides an uplifting ending, always referring back to the opening dance-like theme that ties together a rapidly shifting succession of short melodic ideas.

— notes by Travis Wohlstadtler

BIOGRAPHIES

Prof. **Pablo Hernandez** is an enthusiastic oboist, active performer and music educator. He is the instructor of oboe at Colorado State University, where he teaches oboe, chamber music, and music appreciation. He has taught privately and in masterclasses, including the Elevare Music Camp in Guadalajara and the Autonomous University of Tamaulipas in Tampico, Mexico. As a performer, 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, Colorado Bach Ensemble, Pro Musica Colorado Chamber Orchestra, 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. Pablo 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*. Mr. Hernandez is an advocate for new music projects and is currently presenting the premiere of *Arari: 5 Variations on Jeongsun Arirang for Oboe and Piano* and is working on recording *Recordação de um Sonho*, a new piece for solo English Horn by Mari Esabel Valverde. 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*. Mr. 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.

Dr. Hyeji Seo is an avid and accomplished pianist in solo and collaborative performances, spanning a diverse range of musical genres and styles. Her musical journey has taken her to prestigious venues across the United States, Europe, and Korea.

In 2016, Dr. Seo made her debut at the Carnegie Weill Recital Hall in New York, setting the stage for a prolific career. Her performances have graced stages across continents, including the Centre for Fine Arts in Brussels, Belgium, where she was invited as the first-place winner of the International Music Competition 'Brussels' Grand Prize Virtuoso. She has also been a featured Guest Artist at the events such as the Gala Concert at the Kimmel Art Center in Philadelphia, the Triumph Music Festival, and the EOULIM Concert Series at the Cheongju Art Center in Korea.

Throughout her career, Dr. Seo has won in several international competitions, including the Ise-Shima International Piano Competition in Japan, the Bradshaw & Buono International Piano Competition in the USA, and the American Protégé International Piano and String Competition, among others. She has performed in prestigious venues such as Carnegie Weill Hall, Palais des Beaux-Arts in Brussels, Jacopone da Todi Concert Hall, Kimmel Art Center, Kumho Art Center, Youngsan Art Hall, and Cheongju Art Center, among others. As a concerto competition winner, Dr. Seo has performed with orchestras, including Seoul National University, Sookmyung Women's University, and Western Illinois University. She has

also been invited to perform at events like the Piano Gala Concert for the 110th anniversary founding of Sookmyung Women's University and the Young Artist Debut Concert sponsored by Music Education News in Seoul.

Beyond her distinguished performance career, Dr. Seo is a dedicated educator with a passion for teaching a diverse range of students in various settings. She has conducted guest coaching sessions in both the United States and Korea and has served as an adjudicator at the MTNA Colorado Piano Competition. Her teaching experience spans institutions like Colorado State University, Sookmyung Women's University, Seoul, Michigan State University, Western Illinois University, St. Pius X School, and Expressions Music Academy, Michigan. Her commitment to piano pedagogy is further demonstrated through her presentation on the research of piano pedagogy with young musicians on the autism spectrum at the MTNA Collegiate Chapters in 2018. In addition to her performance and teaching endeavors, she is dedicated to promoting new and underrepresented music, particularly works by lesser-known composers from diverse backgrounds. Her current concert series, 'The Music We Write' focuses on music from Asian, female, and culturally diverse composers, presenting their unique identities and cultures. She also enjoys collaborating with other forms of art, such as visual and media arts, to create interdisciplinary performances. Dr. Seo is a dynamic and sought-after pianist and chamber musician. Her extensive experience spans a wide spectrum of instrumental, vocal, choral, symphonic, chamber, and opera production, collaborating with professional musicians and guest artists alike. She has served as a collaborative pianist and coach at Michigan State University, Western Illinois University, and Centro Studi Carlo Della Giacoma Encore Series in Italy. She has also made meaningful contributions to sacred music as an organist and interim music director in various places, including St. Jude, St. Pius X, St. Andrew Kim, and St. Martha in Michigan. Her primary piano studies were with Kyungmi Kim, Hyesoo Jeon, Tammie Walker, Zhihua Tang, and Deborah Moriarty. She has furthered her education through additional studies with Hae Sun Paik, Alan Chow, Zhe Tang, Robert Roux, Michael Lewin, Klaus Schilde, Sontraud Speidel, Aviram Reichert, and Laurent Cabasso. Her educational achievements include a Doctor of Musical Arts degree in Piano Performance, a master's degree in Collaborative Piano from Michigan State University, and bachelor's and master's degrees from Sookmyung Women's University and Western Illinois University, respectively. During her studies, she has been fully supported by Graduate Assistantship, Ralph Votapek Scholarship, and Dixon Collaborative Pianist Award.

In 2018, Dr. Seo joined the faculty at Colorado State University as an instructor of collaborative piano, where she continues to share her love for music and performance with students and audiences alike. Her dedication to music education and her passion for the piano remain at the core of her artistic journey.

Dr. Cayla Bellamy is a performer, collaborator, and pedagogue dedicated to advancing the music field through redefining standard practices in the bassoon studio and chamber ensemble settings. She currently serves as Assistant Professor of Bassoon at Colorado State University, where she teaches applied bassoon, chamber music, and instrumental pedagogy, in addition to performing regularly with the Colorado Bach Ensemble, Pro Musica Colorado Chamber Orchestra, and Steamboat Opera. As a bassoonist and advocate for new music, she began a performance series in 2019 to present modern concerti by Joan Tower, Libby Larsen, James Stephenson, Mathieu Lussier, and Dana Wilson. This series continues this academic year with the CSU Symphony Orchestra and Jerod Impichchaachaaha' Tate's *Ghost of the White Deer* and Jenni Brandon's *Orion Double Concerto* for oboe and band, alongside Prof.

Pablo Hernandez and the CSU Symphonic Band. Cayla's contemporary music ventures extend beyond large ensemble works, and she was a recipient of a 2022 New Music USA Creator Fund alongside CSU colleague Dr. Megan Lanz, which has funded the commission of *The Ghosts That Haunt Us* for flute/alto flute and bassoon/contrabassoon by Canadian composer Frank Horvat. Additional commissions for this year included a trio by Kevin Poelking (for flute, bassoon, and piano) and *Glean* by CSU student composer Jalen Jamal (for distorted bassoon and fixed electronics). Cayla's debut album, *Double or Nothing* (2018), consists of premiere recordings for solo and duo bassoon, and tracks from this album earned her first honorable mention in the 2020 Ernst Bacon Prize for the Performance of American Music. Her second project, a collection of new compositions for bassoon titled *American Bassoon Voices*, released this October. Live recital recordings from this album's collection have earned her first honorable mention in the 2023 American Prize for Instrumental Performance and the and finalist status in the ongoing Performance of American Music category. Offstage, Cayla is an amateur endurance athlete with academic research focusing on coaching methodologies, burnout, and the intersections of artistic and athletic training. Learn more at www.caylabellamy.com.

Dr. 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 is a professor of music at Colorado State University.

Dr. Russell Guyver is originally from London, England. He has followed a varied career as conductor, violist, composer and educator. As a violist he has played in many orchestras including the Scottish Chamber Orchestra, English National Opera, Oxford Philharmonic, Royal Ballet and the Orquesta Sinfónica de Venezuela. He has appeared as conductor, soloist and chamber musician on four continents and has been a guest artist at several annual music festivals in the United States and in Brazil. For many years, Guyver has been violist with The London Music Club Quartet. In 1984 Russell Guyver co-founded the String Orchestra of the Rockies, now a flourishing professional chamber orchestra based in Missoula, Montana. Also active as a composer, he received an Emmy for his score of a PBS docudrama, *Laurence of Alaska*, in 1991 and in 2011 premiered his one-act electric opera *Opera[ti]on World Peace*, co-written with Brian Luedloff. Recent conducting highlights include concerts directing the Orquesta Sinfónica Brasileira, Thailand Philharmonic Orchestra, Orquesta Sinfónica de Uruguay, Cordas de Volta Redonda, Barra Mansa Symphony, the Colorado Dance Theatre Orchestra, and the UNC Symphony Orchestra. Guyver recently retired from his position of Director of Orchestras at the University of Northern Colorado and was awarded the designation Professor Emeritus. Under his direction, the UNC Symphony Orchestra was awarded “Best U.S. College Orchestra” by Down Beat magazine ten times and was twice selected to represent the USA in the International Cycle of University Orchestras in Zaragoza, Spain. Russell Guyver received his musical training at the Guildhall School of Music in London, subsequently earning a doctor of musical arts degree in conducting at the University of Kansas under the guidance of Maestro Brian Priestman.

Cellist **Romina Monsanto** is a versatile performer and educator originally from Venezuela. She has performed as a soloist and ensemble member in Venezuela, Mexico, Brazil, and the United States. She performs in varied styles, from orchestral, new music ensembles, to diverse chamber music ensembles. Professor Monsanto served as the principal cellist of the Porto Alegre Symphony Orchestra in Brazil and served as faculty in the 17th Encontro de Violoncelos in Porto Alegre, Brazil, Festival de la Musica Orquestal in Jalisco, Mexico, and chamber music camp Point CounterPoint Session 2 in Leicester, Vermont. An avid performer of contemporary music, she is a founding member of the oboe and cello duo New Duobus, and the new music-focused group Uncommon Ensemble at the University of Northern Colorado. She has performed new commissions, including *Portraits Bizarre: Quartet Miniatures Based on the Paintings of Edward Hopper and Andrew Wyeth* by C.L. Shaw, and *Six Questions* by Paul Elwood. She has appeared for four seasons in the Open Space Festival of New Music, where she performed works by Paul Elwood, Andrew Norman, Augusta Read Thomas, and Ellen Fullman. Ms. Monsanto participated in album recordings, including *Portraits, Moods, and Places* by C.L. Shaw, *The Akari Sessions* by Anne Lanzilotti, *Heaven? Indeed* by Julian Cary and *The Uncommon Ensemble at The TANK*. She recorded sound effects for Ludek Drizhal in the Polish movie *Solid Gold* and Daniel Wakefield’s movie score for *The Forgiving*. *The Akari Sessions* featured in the Noguchi Museum in New York during the *Akari: Sculpture by Other Means* exhibit. Ms. Monsanto is a Cheyenne Symphony Orchestra tenured member, principal at Opera Steamboat, and participating member of the Fort Collins Symphony and Greeley Philharmonic Orchestra.

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