

CSU CONCERT ORCHESTRA PRESENTS

THE *other*
THREE
B'S

CONDUCTED BY

LESLIE STEWART

OCTOBER 16, 4 P.M. | ORGAN RECITAL HALL



COLORADO STATE UNIVERSITY

CSU CONCERT ORCHESTRA

Leslie Stewart, Conductor

SUNDAY, OCTOBER 16, 2022 / 4 P.M.
GRIFFIN CONCERT HALL

“Three OTHER B’s”

Roumanian Folk Dances

- I. Joc Cu Bata (Dance with Sticks)
- II. Braul (Waistband Dance)
- III. Pe Loc (Stamping Dance)
- IV. Bucuimeana (Hornpipe Dance)
- V. Poarga Romaneasca (Roumanian Polka)
- VI. Maruntel (Quick Dance)

Bela Bartok
(1881-1945)

Soloists:

Ellie Cothran, violin

Bella Penna, viola

Mae Ferry, cello

Concerto No. 2 in B minor for Double Bass

Moderato

Giovanni Boettesini
(1821-1889)

Norman Ludwin, arranger

Cristian Mazo, soloist
Rob Stahly, student conductor

Simple Symphony

- I. Boisterous Bourree
- II. Playful Pizzicato
- III. Sentimental Saraband
- IV. Frolicsome Finale

Benjamin Britten
(1913-1976)

PROGRAM NOTES

By Dr. Dawn Grapes

Bela Bartok / *Romanian Folk Dances*

Hungarian composer and pianist Béla Bartók (1881–1941) is one of the most important Western art music musicians of the pre-World War II era. As a composer, he embraced a modernist philosophy, grounded in a special respect for the traditional musics of his homeland. He regularly made trips out into the countryside, collecting, recording, and transcribing folk music from Hungary, Romania, Bulgaria, Slovakia, and Serbia. In doing so, he helped develop the foundations of field work now embraced by ethnomusicologists. He incorporated the sounds he heard into his own compositions, sometimes literally, and at other times, simply in spirit.

Romanian Folk Dances is an example of the composer's use of collected musical material. Bartók first composed his collection of six dances, which are based on traditional Transylvanian tunes, for piano in 1915. In 1917, the composer rearranged the suite for chamber orchestra. At the time, the Transylvania region was still a part of Hungary, but the area was annexed to the Kingdom of Romania after World War I. Although political governance changed, traditions were long embedded, and Bartók's music took on a new nationalist meaning for the people of Romania.

Giovanni Bottesini / *Bass Concerto in B minor*

When string concertos come to mind, certain instruments stand out. In the eighteenth and nineteenth centuries, violinists had many opportunities to show off their virtuosic talents. The soulful sound of the cello encouraged composers to create works specifically in the lower range. The double bass, however, was often overlooked. As the harmonic foundation of the orchestra, the instrument was indispensable, but few players stepped into the role of soloist. One exception was Italian composer Giovanni Bottesini (1821–1889). Born in Crema, as a child he showed enormous talent on the violin from an early age. As a teenager, he hoped to study in Milan, but the only instruments for which the school had openings were the bassoon and double bass. He picked the latter, began practicing, and quickly became known as a phenom. Famed opera composer Gioachino Rossini once called him "the most complete talent we have in Europe today," and eventually the bassist took on the moniker "Paganini of the Double Bass." Bottesini's talents took him around the globe, and his performance resume included stops in the United States, the Caribbean, Italy, Spain, Paris, London, and other cities across Europe. He was not simply a performer, however. He also became acclaimed as a composer, conductor, and educator. Unsurprisingly, Bottesini wrote his **Bass Concerto in B Minor** for his own performance. Premiered in Paris in 1857, it has since become a favorite in the bass repertoire.

Benjamin Britten / *Simple Symphony*

Twentieth-century British composer Benjamin Britten (1913–1976) wrote his *Simple Symphony* for strings in 1933 and 1934 when he was just twenty years old. This may seem accomplished, but the feat is even more remarkable: he used musical material he had composed almost a decade earlier! He later described his childhood thus,

Once upon a time there was a prep-school boy ... his age was nine and his locker was number seventeen. He was quite an ordinary little boy; he took his snake-belt to bed with him; he liked cricket; only quite liked football (altho he kicked a pretty corner); he adored mathematics, got on alright with history; was scared by Latin Unseen; he behaved fairly well ... his contacts with the cane or slipper were happily rare. ... There was one curious thing about this boy: he wrote music. ... He wrote lots of it, reams and reams of it.

As for the original 1920s compositions, Britten wrote: “Of course they aren’t very good, these works ... but when Benjamin Britten, a proud young composer of twenty came along and looked at these pieces, he found some of them not too uninteresting.” *Simple Symphony* consists of four dance-like movements, each based on two of Britten’s earlier works. Their labels evoke juvenile sentiments: “Boisterous Bourrée,” “Playful Pizzicato,” “Sentimental Sarabande,” “Frolicsome Finale.” Britten dedicated the suite to his childhood viola teacher. Yet in spite of its overall title and youthful inspiration, Britten’s *Simple Symphony* is not really simple at all. In order to fully master this delightful piece, string players must channel their cleanest technique and truly work together as an ensemble.

CSU CONCERT ORCHESTRA

Leslie Stewart, Conductor

FIRST VIOLIN

Casey Lee, *Concertmaster*
Chris Snell, *Assistant Concertmaster*
Charlee Andre
Ryan Thompson
Collin Barnett
Ainsley Burch
Scarlett Garsombke
Enas Elnaklawi
Levi Friss

SECOND VIOLIN

Ellie Cothran, *Principal*
Elizabeth Pickrel, *Assistant Principal*
David Chen
Nora Kellman
Emily King
Ben Intorn
*Cheryl Hite
*Morgan Gardner

VIOLA

Bella Penna, *Principal*
Noah Kirchen, *Assistant Principal*
Ren Duru
Sarah Lauritzen
Rob Stahly/Leslie Stewart

CELLO

Mae Ferry, *Principal*
Mak Day, *Assistant Principal*
Angel Bustillo
Emily Packard
Brie Galante

BASS

Wesley Descavage, *Principal*
Carmylla Powers, *Assistant Principal*
Sophia Arnold
Quinn Wierdsma
Laurel Ave

FLUTE

Monse Lovera
*KJ Tagestad

OBOE

*Rebecca Hunget
*Sophie Haase

CLARINET

*Claire Cunningham
*Ethan Coulter

BASSOON

Charlie Beauregard
Zachary Cramton

FRENCH HORN

*Leah Dunphey
Sadie Connor

TRUMPET

*Trevor Woodcock
*Jessica Johnson

TIMPANI

*Thomas Landewee

LIBRARIAN

Robert Stahly

*Denotes guest artist

ABOUT OUR SOLOIST

CRISTIAN MAZO Originally from Medellín-Colombia, started his musical career in his home town in the Network of Music Schools. Later on, Mr. Mazo finished his bachelor degree in the University of Antioquia. In 2017, he moved to The Netherlands and finished a master degree in Doublebass performance in the Maastricht Conservatorium-Zuyd university of Applied sciences in Maastricht. 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.

ABOUT OUR CONDUCTORS

ROBERT STAHLY is an adept and adaptive Northern Colorado based musician. During his 13 years as Director of Orchestras at Longmont High School Robert grew the orchestra program to over triple its size while at the same time increasing the quality and diversity of the ensembles. Active as a performer, he was the Associate Principal Cellist with the Longmont Symphony Orchestra, and is the cellist for the Elevation String Quartet. Robert is attending Colorado State University to pursue a Masters Degree in Orchestral Conducting, studying under Maestro Wes Kenney.

LESLIE STEWART has served on the faculty at Colorado State University since 2006, teaching a variety of classes including applied violin, violin pedagogy, chamber music and undergraduate conducting. She was named Conductor of the Concert Orchestra 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 Fort Collins declared February 20, 2018 to be “Leslie Stewart Day” in recognition of the orchestra’s 10 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.



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