

UPCOMING PERFORMANCES

ORGAN RECITAL HALL / UNIVERSITY CENTER FOR THE ARTS

March 2, 2020 / 7:30 P.M.

Virtuoso Series

MUSIC PERFORMANCES

Guest Artist Concert / Jackie Glazier, Clarinet / FREE	March 3, 7:30 p.m.	ORH
Jazz Ensembles Concert	March 5, 7:30 p.m.	GCH
Chamber/Concert Choir Concert	March 7, 7:30 p.m.	GCH
Virtuoso Series Concert / Duo Francois, Violin	March 9, 7:30 p.m.	ORH
Guest Artist Concert / Graham Anduri, Baritone; Adam Kluck, Piano / FREE	March 10, 7:30 p.m.	ORH
Classical Convergence Concert / Passion for Bach and Coltrane	March 12, 7:30 p.m.	LC
Guest Artist Concert / Jungwoo Kim, Baritone; Mutsumi Moteki, Piano / FREE	March 23, 7:30 p.m.	ORH

RALPH OPERA PROGRAM PERFORMANCES

<i>The Pirates of Penzance</i> by Gilbert and Sullivan	April 2, 3, 4, 7:30 p.m.	GCH
<i>The Pirates of Penzance</i> by Gilbert and Sullivan	April 5, 2 p.m.	GCH

DANCE PERFORMANCES

Spring Dance Concert	April 17, 18, 7:30 p.m.	UDT
Spring Dance Concert	April 18, 2 p.m.	UDT
Spring Dance Capstone	May 8, 9, 7:30 p.m.	UDT
Spring Dance Capstone	May 9, 2 p.m.	UDT

THEATRE PERFORMANCES

<i>How I Learned to Drive</i> , by Paula Vogel	March 11, 12, 13, 26, 27, 28 7:30 p.m.	ST
<i>How I Learned to Drive</i> , by Paula Vogel	March 29, 2 p.m.	ST
<i>She Kills Monsters</i> by Qui Nguyen	April 24, 25, 30, May 1, 2, 7:30 p.m.	UT
<i>She Kills Monsters</i> by Qui Nguyen	April 26, May 3, 2 p.m.	UT
Freshman Theatre Project / FREE	December 13, 7:30 p.m.	ST

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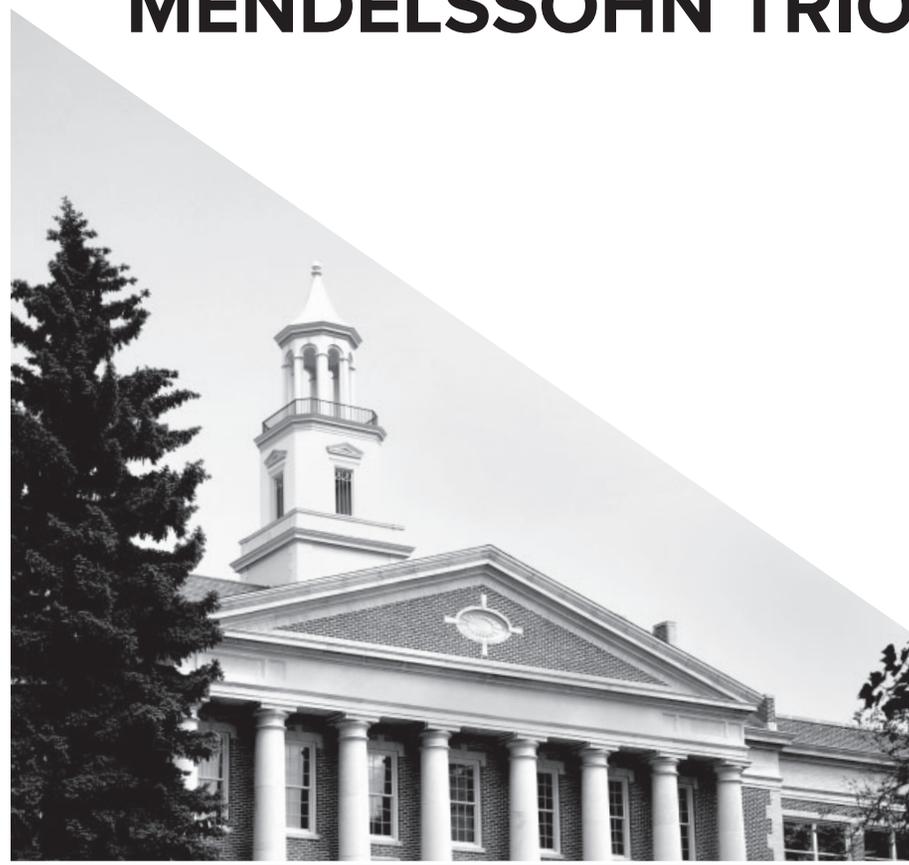


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MENDELSSOHN TRIO



Colorado State University

SCHOOL OF MUSIC, THEATRE, AND DANCE

TONIGHT'S PROGRAM

Erik Peterson, violin
Barbara Thiem, cello
Theodor Lichtmann, piano

Trio op. 1, 1 in E flat major / **L. VAN BEETHOVEN (1770-1827)**

Allegro
Adagio cantabile
Scherzo: Allegro assai
Finale: Presto

Trio 2003 / **JENNIFER HIGDON (1962-)**

Pale Yellow
Fiery Red

~Intermission~

Trio op. 65 in F minor 1883 / **ANTONIN DVORAK (1841-1904)**

Allegro ma non troppo
Allegretto grazioso
Poco Adagio
Finale: Allegro con brio

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PROGRAM NOTES (cont.)

Antonin Dvořák

Piano Trio opus 65 in f-minor (1883)

This Trio, although much less frequently performed than the “Dumky” Trio, is as great a work as its later cousin. Dvořák’s publisher Simrock (who also was Brahms’ publisher, who in turn had recommended the younger Dvořák to Simrock) had just made a lot of money with Brahms’ Piano Trios; he suggested to Dvořák to also write a new Piano Trio, and this piece was the result. A work of grandeur, passion and folkloric dancing; yet one finds also most tender and heartrending moments in it.

The writing for the three instruments is very congenial and virtuosic – the piano part being possibly the most demanding one. It is interesting to note that Dvořák, who was actually a professional violist (e.g. he played viola in the orchestra that Wagner guest-conducted in Prague) was the pianist in the first performances of this trio; he must have been an extremely good pianist, too. Later he toured Europe as the pianist in the Dumky Trio.

-T.L.

MEET THE ARTISTS

The **Mendelssohn Trio** was formed in 1988 and is named for Thiem's great grandfather, Franz von Mendelssohn, a nephew of Felix Mendelssohn Bartholdy and an important supporter of artists and musicians in the Berlin of the early 20th century. The trio is in residence at Colorado State University where they play concerts and coach students in chamber music.

In addition to performances in the US the trio has performed on four tours to several European countries including Germany, Austria and Switzerland. The trip in 2012 included an appearance at the International Mendelssohn Festival in Berlin. In the summer of 2019, among other concerts they played for the Maria-Anna-Mozart Gesellschaft in Salzburg, at the Mendelssohn Remise in Berlin and the Palais d'Athenee in Geneva.

While performing the standard repertoire of the 18th and 19th centuries the trio has also made an effort to introduce its audiences to works by 20th century composers such as the Americans Muczynski, Copland and the young Suzanne Sorkin, as well as the Europeans Martinu, Bridge, Martin and Bloch. In one of the last programs they premiered a trio by the little known French composer Theodore Gouvy (1819-1898) together with the well-known one by Maurice Ravel. The program for 2019 included works by the woman composers Fanny Hensel, Ellen Zwilich as well as a trio by the Swiss composer Frank Martin.

Violinist **Erik Peterson** enjoys sharing great music with a broad audience. Along with numerous solo opportunities he performs with the Mendelssohn Trio and Ivy Street Ensemble throughout Colorado, the United States, and Europe. In his role as Artistic Director of both Chintimini Chamber Music Festival and Front Range Chamber Players Erik reaches large audiences with diverse and innovative programming.

Collaborations to create new works and showcase living composers are passions for Erik. Working with diverse composers such as Kenji Bunch, Maria Grenfell, Obo Addy, David Crumb, Jacob Avshalomov, and David Mullikin have brought new and invigorating works into the world. Continually striving to bring chamber music to a wide range of communities with his ensembles, Erik collaborates with schools, retirement homes, and other organizations to engage students and adults in the art of chamber music. Performances are often heard on Colorado Public Radio, and Oregon Public Radio and National Public Radio.

To further pursue his passion for chamber music and teaching Erik changed course and moved away from orchestral playing. A violinist for 28 years with the Colorado Symphony Orchestra, he also served as Concertmaster of Great Falls Symphony, Up Close and Musical, and Opera Steamboat. As Principal Second Violinist of The American Sinfonietta, Erik performed in great concert halls of Europe on several international tours. For more information about Erik and upcoming performance, visit www.earwarp.com.

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MEET THE ARTISTS (cont.)

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.

Theodor Lichtmann | piano

Born and educated in Switzerland, Theodor Lichtmann received his Gymnasium degree in Classical Languages (Greek and Latin). For his formative years as a pianist he studied with Irma Schaichet (a student of Busoni and Bartok) in Switzerland; later with Leonard Shure (a Schnabel student) in New York and at the University of Texas at Austin.

Lichtmann embarked early on an international career as soloist and collaborative artist; he appeared in Wigmore Hall in London, Brahms Saal in Vienna, the Lucerne Festival Hall, the BBC, the Swiss Broadcasting Corp. and many more venues. He has recorded for DECCA, TURICAPHON and SUMMIT where he was the first pianist to record Paul Hindemith's complete works for Brass and Piano. He is also the featured piano soloist in Gerhwin's "Rhapsody in Blue" with the DENVER BRASS.

He is co-founder of the Mendelssohn Trio. Until his retirement from academe Theodor Lichtmann was Professor at the Lamont School of Music at the University of Denver and Chair of the Piano Division. There he appeared frequently as soloist and as partner with his colleagues.

PROGRAM NOTES

In Vienna, where he had moved to from Bonn, the 24-year old Beethoven composed and then published during the years 1794-1795 his "officially" first works, i.e. the Piano Trios Opus 1, nos. 1, 2 and 3. He already had made quite a reputation for himself as a virtuoso pianist and improviser. No wonder then, that in the same period he also wrote his "first" Piano Sonatas Opus 2, nos. 1, 2 and 3. (He had written some other sonatas earlier in Bonn). An interesting question: Why these triads?

In the Trio op. 1 in Bb-Major there is nothing immature to be found; what we get to hear is a lot of fun, virtuosity (not only for the piano, but for the string instruments also) and no fear of repeating a good thing or two (or more...)

-T. L.

Jennifer Higdon Piano Trio (2003):

The composer's program note: *Can music reflect colors and can colors be reflected in music? I have always been fascinated with the connection between painting and music. In my composing, I often picture colors as if I were spreading them on a canvas, except I do so with melodies, harmonies and through the instruments themselves. The colors that I have chosen in both of the movement titles and in the music itself reflect very different moods and energy levels, which I find fascinating, as it begs the question, Can colors actually convey a mood?*

Well, having listened to the meditative dawns and twilights of "Pale Yellow" and the furious intensity of "Fiery Red," the titles Higdon assigned to the two movements of her 14-minute Piano Trio, I'd say that the answer to her question is yes.

"Pale Yellow" opens with ruminative piano chords, soon joined by an expansive, gentle melody in the strings. They sing in close harmony or melody with countermelody as they elaborate on the original idea. They turn this idea over and over, with little changes coloring each iteration. The one constant: A warm glow of harmony.

"Fiery Red" isn't just heat. It's red-hot heavy metal, an iron foundry of automated machines running amok amid a conflagration. Even when the music gets very high and very quiet, it turns edgy rather than ethereal. This is juggernaut music, great mass and momentum propelled forward with relentless energy right up to the end.

By Tom Strini