

ORGAN RECITAL HALL / UNIVERSITY CENTER FOR THE ARTS

---

NOVEMBER 6 / 7:30 P.M.

**VIRTUOSO SERIES**

**FACULTY CHAMBER  
MUSIC RECITAL**



**Colorado State University**

SCHOOL OF MUSIC, THEATRE AND DANCE

# TONIGHT'S PROGRAM

---

## ***Tzigane* / PATRICK CARDY (1953-2005)**

Wesley Ferreira, clarinet  
Copper Ferreira, bass clarinet  
Tim Burns, piano

## ***Threnody I / in memoriam Igor Stravinsky* / AARON COPLAND (1900-1990)**

## ***Threnody II / in memoriam Beatrice Cunningham* / COPLAND**

Dawn Grapes, flute  
Leslie Stewart, violin  
Margaret Miller, viola  
Barbara Thiem, cello

## ***String Trio op. 77b* / MAX REGER (1873-1916)**

Sostenuto—Allegro agitato  
Scherzo: Vivace  
Allegro con moto

Leslie Stewart, violin  
Margaret Miller, viola  
Barbara Thiem, cello

## INTERMISSION

## ***Liebesslieder Waltzes* / JOHANNES BRAHMS (1833-1897)**

- I. Rede, Mädchen
- II. Am Gesteine rauscht die Flut
- III. O die Frauen
- IV. Wie des Abends schöne Röte
- V. Die grüne Hopfenranke
- VI. Ein kleiner, hübscher Vogel
- VII. Wohl schön bewandt
- VIII. Wenn so lind dein Auge
- IX. Am Donaustrande
- X. O wie sanft die Quelle
- XI. Nein, es ist nicht auszukommen
- XII. Schlösser auf!
- XIII. Vöglein durchrauschet die Luft
- XIV. Sieh, wie ist die Welle klar
- XV. Nachtigall, sie singt so schön
- XVI. Ein dunkeler Schacht ist Liebe
- XVII. Nicht wandle, mein Licht
- XVIII. Es bebet das Gesträuche

Tiffany Blake, soprano  
Sarah Barber, mezzo-soprano  
John Pierce, tenor  
John Seesholtz, baritone  
Alaina Debellevue and Madoka Asari, piano

## PROGRAM NOTES

### ***Tzigane* (2005) / Patricia Cardy (1953–2005)**

In university and professional communities, there is a saying that musicians are members of a very small world. *Tzigane* is a perfect representation of this. A native of Canada, composer Patrick Cardy received MMA and DMus degrees from McGill University, and a BMus from the University of Western Ontario. The trio was commissioned by Robert Riseling, former professor of clarinet at the University of Western Ontario, to play with fellow UWO piano and bassoon faculty members. Tonight's arrangement is for clarinet, bass clarinet, and piano. Just like Cardy, clarinetists Wesley Ferreira also received his bachelor degrees (and Copper Ferreira her MM in Theory) from the Canadian university, where Riseling was a mentor. The composition premiered in 2005, the same year Cardy died, making this his most recent work.

*Tzigane* is a word with a French etymology that translates to "Hungarian gypsy." Gypsy, or *Roma*, musicians were commonly seen performing at weddings, village dances, baptisms, and other important events in Hungarian, Russian, and Spanish communities. They led a nomadic lifestyle, leading to common stereotyping of gypsies and gypsy music. Today critics argue that the word "gypsy" has too many negative connotations attached to it. In a musical setting, a *tzigane* is most commonly a flourishing work featuring remnants of Hungarian folk music. In his description of the piece, Cardy references Ravel's 1924 *Tzigane* for solo violin and piano as an inspiration for his own. He also describes his work as having a sense of "elan and joie de vivre," a rush and a joy of living.

Cultural and dance inferences are frequently found in Cardy's works, including *Zodiac Dances*, *Juggernaut*, *Rhythm in your Rubbish*, *Trobadores*, and *Tango!* (also commissioned by Riseling in 1989). Cardy's *Tzigane* is a rhapsodic journey through musical contrast. The piece smoothly transitions back and forth between lush melodies, using harmonies typical of Hungarian music and thrilling rhythmic passages that propel the listener forward. Unlike many *Tziganes* featuring one solo instrument with accompaniment, Cardy finds a way to share the virtuosic and improvisatory elements equally between the clarinet, bassoon (or in this case, bass clarinet), and piano. The orchestration of the piece provides each instrument its solo moments, while featuring strong unisons between the whole ensemble, producing a powerful, symphonic sound from only three instruments.

—Program note by Kaitlin Gelsinger

### ***Threnodies I and II* (1971, 1973) / Aaron Copland (1900–1990)**

Born at the start of the twentieth century, Aaron Copland came of age at a time when some of the most drastic changes in compositional styles in the classical music world were taking place. Traditional tonality was being stretched to its limits, new tonal concepts and exotic influences were on the rise, and many composers started to depart from tonality altogether. Studying under Nadia Boulanger, the notable French composer and teacher, Copland was exposed to the music of Igor Stravinsky and the prominent French composers of *Les Six*. After Stravinsky's death in 1971, publishing company Boosey and Hawkes approached Copland and sixteen other composers to commission works commemorating the iconic Russian-French-American composer. These seventeen pieces, including Copland's *Threnody I*, were published in Boosey and Hawkes's journal, *Tempo*. In 1973, the Ojai Festival commissioned a piece from Copland. *Threnody II* was written in memory of Copland's long-time friend Beatrice Cunningham.

Cunningham was the sister of well-known music critic Lawrence Martin, who frequented the festival. The two threnodies are among some of the last works Copland composed. Listeners may be surprised by the harmonies, which deviate greatly from those of Copland's popular Americanist pieces.

*Threnody I* sets the flute melody above a three-part canon in the strings. The elegy has a contrapuntal feel, possibly in homage to Stravinsky's neo-classical works. *Threnody II* trades the flute for the darker sound of the alto flute, and is compositionally much more complex than *Threnody I*. The melody derives from a mix of tonal harmonies and fragments of a twelve-tone row, an approach often taken by Copland when using serial compositional techniques. Although written two years apart, *Threnody I* and *II* are most commonly performed together, as their combined run-time is under ten minutes. They were first performed together at the premiere of *Threnody II* in 1973 at the Ojai Festival, which was spearheaded by Michael Tilson Thomas.

— Program note by Hayden Holbrook

### ***String Trio No. 1 in A minor, op. 77b (1904) / Max Reger (1873–1916)***

Maximilian Reger, often simply referred to as Max, grew up in Germany with his schoolteacher father, mother, and four siblings. His musical talents developed at a young age and his father pushed him to take piano lessons when he was only eleven. Reger would eventually attend the music conservatory at Wiesbaden, where he continued to study keyboard, as well as theory and composition. Reger's passion then turned from performing to composing. He did not produce many large works such as symphonies or operas, but was more inclined to write pieces for smaller chamber ensembles. Reger is notorious for composing and releasing multiple works at the same time, resulting in many works sharing the same opus number. This string trio, op. 77b, was released in 1904 along with op. 77a, a trio for flute, violin and, viola.

Reger's *String Trio No. 1 in A Minor* was composed while Reger held the position of theory, composition, and organ teacher at the Munich Akademie der Tonkunst. The piece has four movements and uses the standard string trio instrumentation of violin, viola, and cello. Reger's compositional style has been described as "a more modernistic Brahms," for reasons evident in this work. Reger believed in absolute music, music composed for pure enjoyment. A composer of the late romantic-early modern era, he demonstrates heavy use of chromaticism in his harmonies, evoking an emotional response from the listener, and uses contrasts within individual movements to create interest. Reger did not care much about criticism of his musical works. He is famously quoted as saying: "I am sitting in the smallest room of my house. I have your review in front of me. Very shortly it will be behind me."

—Program note by Javier Elizondo

### ***Liebeslieder Wälzter / Johannes Brahms (1833–1897)***

Written in 1869, Johannes Brahms's *Liebeslieder Waltzes* ventures through nearly all subjects of love. The set of eighteen songs for vocal quartet and four-hand piano vividly displays emotions of hope, sorrow, longing, bliss, and desire. With rhythmic complexity enhancing each waltz, a rich harmonic foundation, and elements of folksongs woven throughout many of the pieces, Brahms depicts a clear story through each short movement while maintaining the listener's attention. Perhaps Brahms's inspiration for the *Liebeslieder Waltzes* arose from his early love for literature, especially folklore. Brahms collected manuscripts of European folksongs, and enjoyed mythological tales, as well as the poetry of authors such as Emanuel Geibel and Goethe. This interest led Brahms to the folk poetry transcribed by Georg Friedrich Daumer. Daumer, born in 1800, was one of Brahms's favorite poets. Daumer's collection *Polydora* contains transcriptions

of Polish, Russian, and Hungarian folk songs, some of which are used in *Liebeslieder Waltzes*. The poet was known for his mystic and expressive writing, which is evidently displayed throughout many of these verses. Daumer's writing also touches on many subjects of love. "Wohl schön bewandt," an alto solo, for example, expresses the grief of a woman whose lover has lost interest in her. "Die grüne Hopfenranke" communicates the longing to be closer to those we love, and "O die Frauen," performed by the men, provides a comedic text on praising women. The diversity that Daumer delivers with his texts allows for great variety in the music, which Brahms displays through various tempos, counterpoint, and distinct mood changes.

Brahms may also have found inspiration for *Liebeslieder Waltzes* in his own love interests. He was involved with several women throughout the 1860s who inspired his choices of text. He had relationships with both Elisabet Stockhausen, one of his piano students, and Otilie Hauer, a Viennese woman with whom he spent a lot of time. Of all his love interests, though, it was Julie Schumann, daughter of Clara and Robert, who caught his eye while composing his *Liebeslieder Waltzes*. Julie, about twenty-three at the time, was unaware of Brahms's feelings towards her, as they were not voiced until just before her wedding to Count Vittorio Amadeo Radicati di Marmorito. After learning of the engagement, Brahms composed the *Neue Liebeslieder*. This song cycle, meaning "new love songs," contains fourteen pieces, also for a vocal quartet and four-hand piano. *Liebeslieder Waltzes* and *Neue Liebeslieder* are often performed together, as the poetry of both comes from the same source. These thirty-two short pieces of music, with relatable texts and simple instrumentation, quickly gained popularity after they were published. The cycle was often used as "hausmusik," or music meant to be performed at home, and the publication was a great monetary success for Brahms. *Liebeslieder Waltzes* have also been adapted for performance with chorus, and orchestra. Regardless of the arrangement, Daumer's writing and Brahms's music cohesively depict familiar stories relatable to almost any audience.

— Program note by Madison Davis

*Liebeslieder* (Love Song) Waltzes, Johannes Brahms Translations:

- I.                    Speak, maiden, whom I love ardently,  
                          who hurled these wild, passionate feelings  
                          into my once cold heart,  
                          with only one glance!  
  
                          Will you not soften your heart?  
                          Do you wish to be chaste  
                          and remain without sweet bliss,  
                          or do you want me to come to you?  
  
                          “To remain without sweet bliss?  
                          I would never make such a bitter choice.  
                          So come, dark-eyed boy,  
                          come when the stars greet you.”
- II.                    Against the stones the stream rushes, powerfully driven:  
                          those who do not know how to sigh there,  
                          will learn to when they fall in love.
- III.                    Oh women, oh women, how they melt one with happiness!  
                          I would have become a monk long ago if it were not for women!

- IV. Like the evening's lovely sunset, would I, a poor maiden, like to glow,  
to please one, one boy - and then to radiate bliss forever.
- V. The green vine winds along the ground.  
The young, fair maiden—so mournful are her thoughts!
- Listen, green vine! Why do you not raise yourself towards the heavens?  
Listen, fair maiden! Why is your heart so heavy?
- How can the vine raise itself when no support lends it strength?  
How can the maiden be merry when her sweetheart is far away?
- VI. A small, pretty bird took flight into a garden -  
there was fruit enough there.  
If I were a pretty, small bird, I would not hesitate -  
I would do the same.
- Malicious lime-twigs lurked in the garden -  
the poor bird could not escape.  
If I were a pretty, small bird, I would have hesitated -  
I would not have done that.
- The bird came into a pretty girl's hand,  
and it caused him no pain, the lucky thing.  
If I were a pretty, small bird, I would not hesitate -  
I would do the same.
- VII. I was previously quite contented with my life and with my sweetheart;  
through a wall, yes, through ten walls,  
would my beloved's gaze recognize me;  
But now, oh woe, if I am with that cold boy,  
no matter how close I stand before him,  
neither his eyes nor his heart notice me.
- VIII. When your eyes look at me so gently and lovingly,  
you chase away every last anxiety that troubles my life.
- IX. The lovely glow of this love - do not let it disappear!  
No one else will ever love you as faithfully as I.
- X. On the banks of the Danube, stands a house,  
and looking out of it is a pink-cheeked maiden.
- The maiden is very well-protected:  
ten iron bolts have been placed on the door.
- Ha! Ten iron bolts- what a joke!  
I will snap them as if they were only glass.
- XI. Oh, how gently the stream meanders through the meadow!  
Oh, how lovely it is when Love finds Love!

- XII. No, there's just no getting along with people;  
they always make such poisonous assumptions about everything.
- If I'm happy, they say I have loose morals;  
if I'm quiet, they say I am crazed with love.
- XIII. Locksmith - get up and make your locks, locks without number;  
for I want to lock up all the evil mouths.
- XIV. The little bird rushes through the air,  
searching for a branch;  
and my heart desires a heart,  
a heart with which it can blessedly rest.
- XV. See how clear the waves are when the moon gazes down!  
You who are my love, you love me in return!
- XVI. The nightingale, it sings so beautifully,  
when the stars are twinkling.  
Love me, my beloved heart,  
kiss me in the dark!
- XVII. Love is a dark shaft, a very dangerous well;  
and I, poor man, fell in.  
I can neither hear nor see,  
I can only think about my passion,  
I can only moan in my woe.
- XVIII. Do not wander, my light, out there in the field!  
Your feet, your tender feet, would get too wet, too soft.  
the paths and the bridges are all flooded,  
from the tears I copiously wept.
- XIX. The bushes are trembling;  
they were brushed by a little bird in flight.  
In the same way, my soul trembles,  
overcome by love, pleasure and sorrow,  
as it thinks of you.

---

## State of Generosity

Your gift to the School of Music, Theatre and Dance provides crucial scholarship support, enables the evolution of our programs and performances, and gives our students the opportunity to obtain their education in the one of the region's most distinctive facilities for arts students.

**Every gift matters.**

**To learn more or make a gift visit [uca.colostate.edu/giving](http://uca.colostate.edu/giving) or call (970) 491-3558**

---

# U P C O M I N G P E R F O R M A N C E S

## MUSIC PERFORMANCES

Voice Area Recital / <b>FREE</b>	November 7, 7:30 p.m.	ORH, UCA
Woodwind Area Recital / <b>FREE</b>	November 8, 7:30 p.m.	ORH, UCA
Trombone Studio Recital / <b>FREE</b>	November 8, 7:30 p.m.	GCH, UCA
It Could Be Anything / New Music Ensemble Concert	November 12, 7:30 p.m.	GCH, UCA
Clarinet Studio Recital / <b>FREE</b>	November 13, 7 p.m.	GCH, UCA
<i>Virtuoso</i> Series Concert / Tiffany Blake, Soprano	November 13, 7:30 p.m.	ORH, UCA
Music in the Museum Series / Joel Bacon, Harpsichord / <b>FREE</b>	November 14, noon and 6 p.m.	GAMA, UCA
Classical Convergence Concert / Morgenstern Trio	November 14, 7:30 p.m.	ORH, UCA
Brass Area Recital / <b>FREE</b>	November 15, 7:30 p.m.	ORH, UCA
Jazz Ensembles Concert	November 16, 7:30 p.m.	GCH, UCA
Medieval Music Concert	November 16, 7:30 p.m.	ORH, UCA

## DANCE PERFORMANCES

Fall Dance Concert	November 9, 10, 7:30 p.m.	UDT, UCA
Fall Dance Concert	November, 11, 2 p.m.	UDT, UCA
Fall Dance Capstone Concert	December 8, 9, 7:30 p.m.	UDT, UCA
Fall Dance Capstone Concert	December 9, 2 p.m.	UDT, UCA

## THEATRE PERFORMANCES

Love and Information by Caryl Churchill	November 10, 16, 17, 7:30 p.m.	UT, UCA
Love and Information by Caryl Churchill	November 11, 1 p.m.	UT, UCA
Love and Information by Caryl Churchill	November 12, 2 p.m.	UT, UCA
Love and Information by Caryl Churchill	November 18, 8 p.m.	UT, UCA
Freshman Theatre Project / <b>FREE</b>	December, TBD	ST, UCA

[www.CSUArtsTickets.com](http://www.CSUArtsTickets.com)

UNIVERSITY CENTER FOR THE ARTS **SEASON SPONSORS**



[www.bwui.com](http://www.bwui.com)



**First National Bank**  
Official Bank of CSU

[www.ramcardplus.com](http://www.ramcardplus.com)