

# UPCOMING PERFORMANCES

## MUSIC PERFORMANCES

Guest Artist Concert / Yakov Kasman, Piano / FREE	November 13, 7:30 p.m.	ORH
Flute Studio Recital / FREE	November 14, 7 p.m.	ORH
Jazz Ensembles Concert	November 15, 7:30 p.m.	GCH
Graduate String Trio Recital	November 15, 7:30 p.m.	ORH
Music in the Museum Concert Series / FREE	November 20, noon, 6 p.m.	GAMA
Holiday Spectacular Open Rehearsal for students (ID required)	November 28, 7 p.m.	GCH
Parade of Lights Preview / FREE	November 29, 6 p.m.	UCA
Holiday Spectacular	November 29, 7 p.m.	GCH

## DANCE PERFORMANCES

Fall Dance Capstone Concert	December 7, 8, 7:30 p.m.	UDT
Fall Dance Capstone Concert	December 8, 2 p.m.	UDT

## THEATRE PERFORMANCES

<i>Big Love</i> by Charles Mee	November 15, 16, 7:30 p.m.	ST
<i>Big Love</i> by Charles Mee	November 11, 17, 2 p.m.	ST
Freshman Theatre Project / FREE	November 30, 7:30 p.m.	ST

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# Virtuoso

## SERIES CONCERT

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## FACULTY CHAMBER MUSIC

**NOVEMBER 12, 2018 / 7:30 P.M.**

**Colorado State University**

SCHOOL OF MUSIC, THEATRE AND DANCE

# TONIGHT'S PROGRAM

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## ***Divertimento for Trumpet, Trombone and Piano op. 31* / BORIS BLACHER 1903-1975**

- 1 Allegro
- 2 Andantino
- 3 Presto I
- 4 Moderato
- 5 Allegretto
- 6 Lento
- 7 Presto II

**Stanley Curtis**, trumpet  
**Terry Leahy**, trombone  
**Tim Burns**, piano

## ***Guitar Quartet* / NICCOLO PAGANINI 1784-1840**

Introduzione—Allegro giusto  
Minuetto alla Marsigliese  
Tema con variazioni

## ***Frozen Music 2006* / STEPHEN GOSS**

3. The East Stand
4. Grand Central Waltz
5. Walt Disney Concert Hall
7. The Gherkin

**Jeff LaQuatra**, guitar  
**Leslie Stewart**, violin  
**Margaret Miller**, viola  
**Barbara Thiem**, cello

## INTERMISSION

## ***Five Hebrew Songs* / ERIC WHITACRE (b. 1970)**

Temuná  
Kalá kallá  
Laróv  
Éyze shéleg  
Rakú

**Tiffany Blake**, soprano  
**Leslie Stewart**, violin  
**Tim Burns**, piano

## ***Octet for Winds* / IGOR STRAVINSKY (1882–1971)**

“Form is both the support and essence of creative work.” - Igor Stravinsky

Until the 1920s, Igor Stravinsky was well known for his huge ballet orchestrations, such as the infamous *Rite of Spring* and *The Firebird*. Yet after producing these intense works, Stravinsky began to turn his attention towards writing music for smaller ensembles, featuring more intimate relationships between each instrument's own melodic material. He believed that this style of composing music allowed for more control over the ultimate performance and created more clarity within the music itself. This philosophy was part of a musical trend known as Neo-Classicism, which began as a response to the dramatic music of the Romantic style, seeking to return to the more simplistic Classical styles and forms of the seventeenth and eighteenth centuries. Igor Stravinsky's *Octet for Winds* exemplifies this new shift towards the more simplified and concise musical material of Neo-Classicism, synthesized with a wholly modern sound.

Demonstrating his growing appreciation for classical era forms, Stravinsky uses a different one in each of the three movements of the piece. The first movement, “Sinfonia,” is reminiscent of the classical sonata form, featuring two contrasting musical themes in two different keys. The second movement, “Tema con Variazioni,” introduces a theme and restates it in different altered forms numerous times throughout. Lastly, the “Finale” is a classical rondo, in which a section of music reappears several times, alternating with sections of musical material that are distinctly different. Stravinsky's choice of instruments for this piece also provides a glimpse into his eccentric thought processes. The composer believed that the sound world created by string instruments was too emotional and ambiguous for his needs. *Octet for Winds* features a flute, clarinet, two bassoons, two trumpets, and two trombones. As you listen to the music and watch the performers, you will hear these instruments frequently play together in pairs. Stravinsky believed that the combination of these winds covered all the note ranges necessary to form the “musical architecture” of this piece.

— Program notes by Regan Derossett

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A picture is engraved in my heart;  
Moving between light and darkness:  
A sort of silence envelopes your body,  
And your hair falls upon your face just so.

Light bride  
She is all mine,  
And lightly  
She will kiss me!

“Mostly,” said the roof to the sky,  
“the distance between you and I is endlessness;  
But a while ago two came up here,  
And only one centimeter was left between us.”

What snow!  
Like little dreams  
Falling from the sky.

He was full of tenderness;  
She was very hard.  
And as much as she tried to stay thus,  
Simply, and with no good reason,  
He took her into himself, And set her down,  
In the softest, softest place.

Each movement of *Five Hebrew Love Songs* is unique, both textually and musically. Several of the movements are only one or two minutes long, while the longest movement, Kala Kalla runs three minutes. But within each, the poetry is represented musically with incredible accuracy. Temuná is set in a playful triple meter with a text relating to a memory that Plitmann has of Whitacre. Kala Kalla, on the other hand alternates sections of dance-like energy and slower more lyrical sections. Whitacre may have used this compositional element to set a “pun” playfully within the energetic sections. He states: “ ‘Kala Kalla’ (which means ‘light bride’) was a pun I came up with while she was first teaching me Hebrew.” Yet he always returns back to his love for his (now) wife in the slower sections. This is true of the rest of the set as well; Whitacre chooses to set movement three, Lárov, back in the playful triple meter of Temuná, but this time, the music is more melodically expressive, telling a story rather than evoking a memory. Éyze Shéleg begins with several piano notes played without a defined rhythm, portraying the “falling snow” from the text, and approximating “the exact pitches that awakened us each morning in Germany as [bells] rang from a nearby cathedral.” This unique piano accompaniment is later joined by descending melodic vocal lines, yet another aspect of text painting. Lastly, Rakút, as the direct translation states, is a poem of tenderness. Whitacre leaves us with his characteristic harmonies as a means of expressing just how delicate that tenderness is. Insecure dissonances resolve into stable harmonies throughout the last movement, perhaps as a way of portraying the “softest place” mentioned in the last line of the text. Whitacre is well known for using dissonance as a means of expression, but *Five Hebrew Love Songs* uses the effect sparingly. It seems that in this deeply personal set of songs, the composer chose to use dissonance only when expressing the most important of emotions Plitmann conveyed to him in her poetry: love, happiness, and fond memories of spending time with the people most important to you.

— Notes by Dean Rieger

### ***Octet for Wind Instruments (1923/1952) / IGOR STRAVINSKY***

1. Sinfonia
2. Tema con Variazioni
3. Finale

**Michelle Stanley**, flute  
**Copper Ferreira**, clarinet  
**Brian Jack**, bassoon  
**Antonio Federico**, bassoon  
**Stanley Curtis**, trumpet  
**Thad Alberty**, trumpet  
**Terry Leahy**, trombone  
**James David**, trombone  
**Rebecca Phillips**, conductor

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## PROGRAM NOTES

### ***Divertimento for Trumpet, Trombone, and Piano, op. 31* / BORIS BLACHER (1903–1975)**

Boris Blacher was a twentieth-century, German composer, born in Niutschuang, China. He learned piano, violin, theory, and harmony from the age of eleven to sixteen, and in 1922 he and his mother moved to Berlin. He picked up his musical studies again, focusing on composition. In 1948, he was appointed Professor of Composition at the Hochschule für Musik in Berlin and promoted to its director from 1953 to 1970. During this time, he received several prizes, laureateships, and honors, as well as becoming a teacher for the Tanglewood Festival in the United States. In his earlier years of composition, Blacher wrote chamber works that explored jazz idioms and rhythms (a process that stayed in his writing style throughout his life) and film score commissions followed. At that time, he was also exposed to other styles. Inspired by Schoenberg's treatise on twelve-tone composition, combined with his special interest in architecture, he worked on applying the same principles to the relationship of pitch in time and space (a sort of predecessor to total serialism), resulting in what Andrew McCredie refers to as "variable meters." Blacher, however, sought to use twelve-tone composition methods within tonality, rather than separated from it. Blacher's *Divertimento for Trumpet, Trombone, and Piano, op. 31* is comprised of seven short movements, ranging in length from about one to three minutes each. Throughout *Divertimento*, Blacher's atypical combinations of rhythm, meter, and form, integrated with a unique harmonic color, give way to a lasting architecture.

— Notes by Zach Franklin

### ***Guitar Quartet, op. 4, no. 1* / NICCOLÒ PAGANINI (1782–1840)**

Early nineteenth-century composer-performer Niccolò Paganini was the most famous violinist of his time, renowned for his virtuosic violin compositions, which have found a permanent place in the instrumental repertoire. Much less well known are Paganini's works for guitar. Yet he composed over one hundred duets, trios, and quartets featuring the instrument, including his fifteen quartets for guitar, violin, viola, and cello. These pieces were not composed for presentation in concert halls, as his violin works were, but for friends to play together in domestic settings. The guitar was becoming increasingly popular at the time, especially in Italy, and it not surprising that these works eventually found their way into publication, filling a gap in publisher's catalogs. *Quartet No. 1, op. 4, no. 1*, completed in 1813, was originally dedicated to the composer's sister, a gift to celebrate her recent wedding. Strikingly, Paganini's next five quartets were dedicated "alle amatrici," or "to the amateurs." Made up of contrasting movements, op.4, no. 1 exemplifies the Italian style of chamber music of the time, while offering up a unique combination of instruments.

### ***Frozen Music* / STEPHEN GOSS (b. 1964)**

We can see that the architecture acts like frozen music upon our living dance. When we live in buildings, move around in them and comport ourselves in them...our occupation engages the design.

Edward Winters

"A Dance to the Music of Architecture"

Like many guitarists, Welsh composer Stephen Goss started playing at a young age, hoping to become as popular as artists such as David Bowie, or those in Queen and Slade. Immediately after beginning his journey on guitar, he began his compositional path, exploring the instrument and making his own melodies. He later attended the Royal Academy of Music in London, the University of Bristol, and the University of London, where he earned his doctorate, and is currently the Professor of Music and Head of Composition at the University of Surrey, U.K., as well as a Professor of Guitar at the Royal Academy of Music. Though Goss has written music for orchestra, choir, and solo instrument, he prefers to work with smaller ensembles of up to four players or with a solo performer because it

allows for more interaction with the performer(s), an aspect often left out during collaboration with larger ensembles. *Frozen Music* (2006)—a chamber work for the small ensemble of violin, viola, cello, and guitar—was commissioned by the Yehudi Menuhin School with funds provided by Mick Jagger and the Rolling Stones.

Though "frozen" would typically hint toward imagery of the cold (and its associations), *Frozen Music* here is a reference to architecture as "frozen music." Hence, each of the seven movements is titled after a specific building. The excitement of "The East Stand, Arsenal Stadium" comes from the very nature of the building: an outdoor sports arena to which Goss holds season tickets. "Grand Central Waltz" emulates the sophisticated dance of foot traffic within its namesake station. The fifth movement represents the many extreme slopes, curves, and edges of the Walt Disney Concert Hall. Goss sets the final scene with repeated motifs circling around their own pitches, jauntily imitating the spirals seen on the Gherkin, London's Fabergé egg-like building. Goss's "frozen music" of architecture is fitting, for in our daily lives, our movements within and between buildings constitute a dance to the inaudible music of the structures we so often disregard.

— Notes by Zach Franklin

### ***Five Hebrew Love Songs* / ERIC WHITACRE (b. 1970)**

Eric Whitacre's *Five Hebrew Love Songs* have been widely performed, in various arrangements, by musicians around the world since they were originally composed in 2001. The texts for this beautiful set were written by Hila Plitmann, a soprano born in Jerusalem, who married Whitacre in 1998. Plitmann wrote the poems while the two were dating and traveling as musicians in Germany. Whitacre set the poems to music and one week later the two performed the set for the first time.

I. Temuná belibí charuntá;

Nodédet beyn ór uveyn ófel:

Min dmamá shekazó et guféch kach otá,

Usaréch al paña'ich kach nófel.

II. Kalá kallá

Kulá shelí,

U've kalút

Tishákhíl!

III. "Laróv," amár gag la'shama'im,

"Hamerchák shebeynéynu hu ad;

Ach lífnéy zman alu lechán shna'im,

Uveynéynu nishár sentiméter echad"

IV. Ézye shéleg!

Kmo chalomót ktaním

Noflím mehashamá im.

V. Hu hayá malé rakút;

Hi haytá kasha

Vechól káma shenistá lehishaér kach,

Pashút, uvlí sibá tová,

Lakách otá el toch atzmó,

Veheniách Bamakóm hachí rach.