

ORGAN RECITAL HALL / UNIVERSITY CENTER FOR THE ARTS

APRIL 8, 2019 / 7:30 P.M.

Virtuoso Series

FACULTY **CHAMBER**
MUSIC



Colorado State University

SCHOOL OF MUSIC, THEATRE AND DANCE

TONIGHT'S PROGRAM

Batuque / **JAMES DAVID (b. 1978)**

- I. Kantaderas
- II. Batukaderas

Wesley Ferreira, clarinet
John McGuire, horn
Tim Burns, piano

Octet op. 166 in F major / **FRANZ SCHUBERT (1797- 1828)**

- Adagio—Allegro
- Adagio
- Allegro vivace
- Andante
- Menuetto: Allegretto
- Andante molto—Allegro

Cary Dodson, clarinet
Anthony Federico, bassoon
John McGuire, horn
Michael Davis, violin
Leslie Stewart, violin
Margaret Miller, viola
Barbara Thiem, cello
Forest Greenough, bass

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PROGRAM NOTES

James M. David Batuque for horn, clarinet, and piano

"Batuque" refers to a genre of music and dance associated with coastal West Africa and Brazil. It is considered one of the primary influences on Latin American dance music including samba and the ubiquitous son clave. This two-movement composition will explore the heterophonic and "call- and-response" techniques found in batuque as well as its typical binary structure. A secondary influence is found in the 20th century works of such luminary composers as Villa-Lobos, Ginastera, Messiaen, and Revueltas. The first movement focuses on the tuneful melodies associated performed by the kantaderas (singers), while the second movement features the complex polyrhythms of the batukaderas (drummers).

-James M. David

Octet, D. 803

Franz Schubert (1797–1828)

In Spring 1824, as Europe began to reunify after the Congress of Vienna, the Viennese musical community was thrilled with news of the premiere of Beethoven's Symphony no. 9 in D minor. This was the classical Vienna where the most famous artists from different European stages came to be part of a cultural and revolutionary movement, to collaborate with the most renowned composers of the time, and to take part in the fruitful production of works premiered in the Austrian capital.

It was during this period of great creative competitiveness that Franz Schubert—who recognized Beethoven as a dominant musical figure of great influence—took advantage of the influx of Beethoven's circle of musicians, meeting with them regularly; he ceased composing vocal works in order to devote himself to instrumental music. The result was the creation of his three most significant chamber works: String Quartet No. 13 in A minor, the "Rosamunde," D. 804; String Quartet No. 14 in D minor, "Death and the Maiden," D. 810; and the **Octet in F Major, D. 803**. In February 1824, Count Ferdinand Troyer—Chief Steward of the Archduke Rudolf of Austria and clarinetist who had a particular preference for Beethoven's Septet in E-flat Major, Op. 20—was looking to obtain a work of similar style, structure, and instrumentation. He commissioned Franz Schubert to compose the Octet.

Both composers' works are written for, essentially, two combined instrumental groups. The larger ensemble consists of clarinet, bassoon, horn, and strings. Beethoven uses violin, viola, cello, and double bass, while Schubert adds an additional violin. In six movements, Schubert develops themes and rhythms in multiple variations, exploring new dissonances within the harmony and elaborated dialogues between winds and strings. The Octet's premiere took place in a private performance in Troyer's house during the spring of 1824, with Troyer playing the clarinet under the leadership of Ignaz Schuppanzigh, first violin. Schuppanzigh led the Razumovsky String Quartet and premiered many of Beethoven's chamber works. He recognized the worth of the young composer Schubert and made arrangements to perform the piece again in April 1827 as a memorial to Beethoven, three weeks after the revered master's death. In a letter from Schubert to his friend Joseph von Spaun, Schubert—who died the year following Beethoven—wrote: "Secretly, in my heart of hearts, I still hope to be able to make something out of myself, but who can do anything after Beethoven?"

~ notes by Nancy Hernandez Ramirez

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

MUSIC PERFORMANCES

Music in the Museum Concert Series / FREE	April 9, noon and 6 p.m.	GAMA
Jazz Ensembles Concert	April 9, 7:30 p.m.	GCH
University Chorus Concert	April 11, 7:30 p.m.	GCH
Graduate String Quartet Recital / FREE	April 16, 7:30 p.m.	ORH
Student Chamber Music Showcase / FREE	April 18, 7:30 p.m.	ORH
Jazz Combos Concert	April 23, 7:30 p.m.	GCH
Voice Area Recital / FREE	April 23, 7:30 p.m.	ORH
All Choral Concert	April 24, 7:30 p.m.	GCH
Brass Area Recital / FREE	April 24, 7:30 p.m.	ORH
Wind Symphony Concert	April 26, 7:30 p.m.	GCH
Solar Flair Festival Talk & Recital / FREE	April 27, 3 p.m.	GAMA
Pre-College Chamber Music Festival Concert / FREE	April 27, 3 p.m.	ORH
Percussion Ensemble Festival Concert / FREE	April 27, 6 p.m.	IRH

DANCE PERFORMANCES

Spring Dance Concert	April 26, 27, 7:30 p.m.	UDT
Spring Dance Concert	April 27, 2 p.m.	UDT
Spring Capstone Concert	May 10, 11, 7:30 p.m.	UDT
Spring Capstone Concert	May 11, 2 p.m.	UDT
Dance Special Event / <i>Embodiment</i>	June 1, 2 p.m.	UDT

THEATRE PERFORMANCES

<i>A Man of No Importance</i> , a musical by Terrence McNally	April 26, 27, May 2, 3, 4, 7:30 p.m.	UT
<i>A Man of No Importance</i> , a musical by Terrence McNally	April 28, May 5, 2 p.m.	UT
<i>Rockband Project Concert</i> / FREE	May 16, 6:30 p.m.	UT

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