

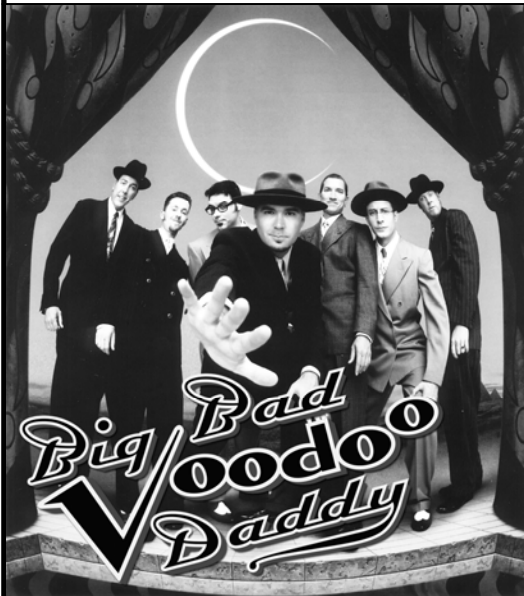
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Fall 2010 CONCERT SEASON

Virtuoso Series Barbara Thiem

with Theresa Bogard, Fortepiano

Cello

Sunday, October 10, 2010
7:30 p.m.
Griffin Concert Hall
University Center for the Arts

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Program

Sonatina in a minor op. 137 D 385 Allegro moderato Andante Menuetto Allegro	Franz Schubert (1797-1828)
Sonata in F major op. 5, No. 1 Adagio sostenuto-Allegro Rondo: Allegro vivace	Ludwig van Beethoven (1770-1827)
Sonata in B-flat major op. 45 Allegro vivace Andante Allegro assai	Felix Mendelssohn-Bartholdy (1809-1847)

Performer Biographies

Barbara Thiem is an internationally acclaimed cellist who combines teaching cello and coaching chamber music with her active schedule of performances in Europe and the United States, playing recitals, solo with orchestra, and chamber music. She is a member of the Mendelssohn Trio and is the summers administers the International Summer Academy of Schloss Ort, Austria. She holds degrees from Cologne, Germany where she studied with avant-garde cellist Siegfried Palm, and from Indiana University where she was assistant to Janos Starker and was awarded the coveted Performer's Certificate. In addition to concertising, she has recorded for many radio stations and has produced several cds, among them a set of Bach Suites for cello solo, Complete Works by Felix Draeseke for cello and piano with pianist Wolfgang Mueller-Steinbach, Works for Cello and Organ with organist Robert Cavarra, and Cello/Bass duets with Gary Karr. She has published the translation of Gerhard Mantel's *Cello Technique* as well as a number of articles on good postural and practicing habits which appeared in the ASTA and Suzuki Journals. She has also been involved in research as part of the Center for Biomedical Research in Music Therapy at CSU.

Presently she is teaching and performing at Colorado State University. In addition to studio teaching of cello and chamber music she is offering String Pedagogy for future private teachers as well as organizing the Pre-College Chamber Music Program and the biennial Rocky Mountain Contemporary Music Festival.

Theresa Bogard is an active performer, combining varied interests in historical performance practice, contemporary music, chamber music, and the music of women composers. She is presently Professor of piano and coordinator of the piano studies at the University of Wyoming. She studied piano at the Sydney Conservatorium of Music in Australia, the University of Colorado at Boulder, and the Eastman School of Music. In 1988, she received a Fulbright grant to study fortepiano with Stanley Hoogland at the Royal Conservatory of the Hague in The Netherlands, and was a top-prize winner in the international Mozart fortepiano Competition in Bruges, Belgium the following year. Theresa has presented programs of solo and chamber music by women composers in several cities in the United States, Mexico, New Zealand, Australia, Indonesia, and China, and is also featured on a compact disk recording of piano works by Louise Talma which was released by CRI records in 1999. As a collaborative pianist she can be heard on the newly released recording for saxophone and piano with saxophonist Scott Turpen entitled "Tableaux" on the Albany Label. In June 2000 she was one of ten international adjudicators for the First Governor's International Piano Competition in Saratov, Russia, and she has adjudicated numerous regional and national competitions in the US. Since 1996, Dr. Bogard has added traditional Balinese gamelan music to her special interests and has studied gender wayang in Bali, Indonesia.

Program Notes

For this program we are using a copy of a Dulcken fortepiano from 1796 built by Paul Poletti. The compass of the instrument is five octaves—considerably smaller than the range of the modern piano keyboard. Unlike modern piano with a cast iron frame, early pianos had no metal framing. The tensile strength of the strings is much less and the weight of the action lighter and more shallow. This enables the performer to play faster, but with considerably less sound volume. Composers of this period writing for this instrument combination would not have to worry about balance problems between the cello and piano because the piano sound is clearer and softer. In this performance we have the opposite problem. We are using an early piano, with a modern cello creating a unusual situation where the cello may actually cover the sound of the piano. We are looking forward to experiencing the balance in our new hall!

-Theresa Bogard

Schubert wrote three sonatinas for violin and piano. While I have transcribed both the first and last before this time I am trying the much less known second. Neither of us understand why it is not played more. It might be a case where it works better on the cello!

Beethoven's early cello sonatas seem the perfect ones for playing on a fortepiano. Their busy and thick piano part is very difficult to control on the modern piano. It is a relief to worry about being too loud on the cello!

Mendelssohn's first sonata is a little similar in that the texture is full of fast passage work for both instruments. We are missing a few keys in this sonata. By this time the range of the piano had expanded, but it is still a thrill to bring out so much detail in articulation and speed in this style. No wonder Mendelssohn's metronome markings are always too fast for the modern pianist. It's no problem on this piano!

-Barbara Thiem