

Upcoming Events

Event	Event Date	Location	Time
Symphonic Band Concert	4/25	Griffin Concert Hall	7:30 p.m.
Jazz Concert: Swing Dance	4/27	Instrumental Rehearsal Hall	7 p.m.
World Percussion Concert	4/28	Griffin Concert Hall	2 p.m.
Virtuoso Series Concert, CSU Faculty Susan Hochmiller, Soprano	4/29	Organ Recital Hall	7:30 p.m.
University Symphony Orchestra Concert	4/30	Griffin Concert Hall	7:30 p.m.
Collaborative Piano Recital	5/2	Organ Recital Hall	7:30 p.m.
All-Choral Concert	5/3	Griffin Concert Hall	7:30 p.m.
Dance: Dance Major Capstone Concert	5/3, 5/4, 5/10 - 5/11	University Dance Theatre	8 p.m.
Dance: Dance Major Capstone Concert	5/4, 5/11	University Dance Theatre	2 p.m.
Wind Ensemble	5/5	Griffin Concert Hall	2 p.m.
Virtuoso Series Concert, Ilya Sinaisky, Piano	5/6	Organ Recital Hall	7:30 p.m.

event calendar • e-newsletter registration

www.uca.colostate.edu

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Meet Me at the UCA

Virtuoso Series Recital:

Carnero Quartet

Francisco Barradas, Violin 1
 Lydia Demi-Smith, Violin 2
 Chealsea Bernhardt, Viola
 Guillermo Mireles, Cello

with special guests
 Jacob Thompson, Tenor
 Yi Xhang, Piano
 Kenny Jones, Bass

April 22, 2013 7:30 P.M.
Organ Recital Hall

Program

La Oración del Torero (The Bullfighter's Prayer)..... Joaquín Turina

Two Pieces for String Quartet..... Aaron Copland
 1. Lento Molto
 2. Rondino

La Bonne Chanson..... Gabriel Fauré
 1. Une sainte en son aureole
 3. La lune blanche luit dans les bois
 7. L'hiver a cessé

String Quartet No. 1..... Heitor Villa-Lobos
 1. Cantilena
 2. Brincadeira
 3. Canto lirico
 4. Canconeta
 5. Melancolia
 6. Saltando como um Saci

Program Notes

Joaquín Turina
La Oración del Torero (The Bullfighter's Prayer)

Joaquín Turina (1882-1949) was a Spanish composer. He studied in his birthplace, Sevilla, and later in Paris under the guidance of d'Indy at the Schola Cantorum, though he learned more from the Impressionism of Debussy and Ravel. His works are infused with the color and atmosphere of his native Spain. Falla influenced his ideas on the proper character of Spanish music.

Turina was a kind of man who loved simplicity and beauty. He often responded in music to literary or visual ideas. It was one of these visual ideas what led him to conceive The Bullfighter's Prayer. He said about that moment of conception:

“One evening in the Plaza de Toros in Madrid, that old square, harmonious and graceful, I saw my work. I was in the backyard, where the horses are. There, behind a tiny door, was the chapel, full of anointing, where matadors came to pray for a moment before facing death. In that instant, it was revealed to me, in all its fullness that contrast. On one hand, the expressive distant clamor of the square, the public impatient for the party to start; on the other, the devotion and serenity of those who, in front of this poor altar, filled with touching poetry, came to pray to God to protect their lives and their souls...”

The Bullfighter's Prayer was originally composed on 1925 for a lauds quartet. It was dedicated to the Aguilar brothers, who were good friends of Turina. There are several versions of the work with different instrumentations. Turina himself transcribed the string quartet version on 7-13 may 1925 just after he finished the original version.

Aaron Copland
Two Pieces for String Quartet

Two Pieces for String Quartet is a unique work that was composed by Aaron Copland (1900-1990). Copland is remembered as the foremost American composer of the 20th century. The *Two Pieces* were not originally intended to be performed together- in fact, the pieces were written five years apart. The “Rondino” was written first, in 1923, but is performed second. The “Lento Molto” was written in 1928. The two movements are highly contrasting.

“Lento Molto” opens with the classic sound Copland is most remembered for- his “open plains” featuring sustained chords with interesting harmonies that create a sense of spaciousness that listeners relate to early 20th century America. Many of his orchestral works feature this style of writing, and this string quartet composition is an intimate version of that sound. Copland never wrote a complete string quartet, although he did want to. He stated in a 1973 interview with writer Malcom E. Bessom: “I'd like to do a string quartet. I even went so far as to promise the Julliard Quartet one and then had to renege for a while. I might pick it up again. It seems like a serious and challenging thing to do, to write a proper string quartet.”



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Performer Bios, ctd.

Chealsea Bernhardt

Chealsea has reveled in the opportunities and experiences she has had since playing viola became part of her life 16 years ago. Currently, she is actively teaching and performing in the community. As a teacher at “The Studio” in Fort Collins and Loveland, along with running her own studio, she has enjoyed helping children grow and achieve their musical goals. This past summer she had the opportunity to intern with El Sistema at Garden Place Academy in Denver. There she worked side by side with Dr. William Hinkie, bringing music to inner-city children.

In 2011, Chealsea earned a Bachelor of Music degree in Music Performance from the University of Iowa. There she studied with Christine Rutledge, and well-known composer Michael Kimber. During her senior year, she was awarded a fellowship from the Iowa Center for Research by Undergraduates. Chealsea collaborated extensively with author Betty Bang Mathers, and Christine Rutledge to better understand the genesis and realization of Baroque dance styles; and how this knowledge influences the interpretation of music which correlated with specific dances. She also had the opportunity to study Baroque viola using a period instrument.

Chealsea is currently working on a Master of Music degree at Colorado State University, as a student of Margaret Miller. She is forever indebted to Prof. Miller's patience, wisdom, and support. She will also be earning a Certificate in String Pedagogy, studying with Leslie Stewart. Chealsea is greatly looking forward to traveling to Italy with the rest of the Carnero Quartet to attend the Orvieto Musica Festival this coming June.

Juan Guillermo Mireles Morales

Juan was born in Mexico City. He graduated from the National Conservatory of Mexico, and started to play the cello at 15 under the guidance of Zoia Kamisheva. His principal teachers have been Alvaro Bitran, cellist from the Latin-American Quartet and Asaf Kolerstein principal cellist of the Symphony Orchestra of the State of Mexico. Right now, he is studying with Barbara Thiem and working towards a Master in Music Performance at CSU.

He has attended various festivals and master-classes in Mexico, Spain and in the US allowing him to receive lessons from Helmar Stiehler, Ad Von Dongen, Sigiswald Kuijken, Asier Polo, Tanya Anisimova, Peter Wieselwey, The Kodaly Quartet, The Symanovsky Quartet and the Latin-American Quartet.

Juan has played in the section of many orchestras including the Mexico City Philharmonic and one complete year with the National Symphony of Mexico, experience that allowed him to play with some great artist like Joaquín Achúcarro, Thomas Indermuhle, Vadim Gluzman, Jan Vogler and Edicson Ruiz.

Besides music, he has studied mathematics and received a Bachelor of Mathematics from the National University of Mexico.



Program Notes, ctd.

The “Rondino” is more representative of Copland’s modern-sounding serialistic style. It features faster technical passages that are often pervasively rhythmic and repetitive, almost with a mechanical quality. This movement was also composed in homage to Gabriel Fauré, who like Copland, avoided composing a string quartet for nearly all of his life, intimidated by the intensely intimate and exposed nature of the instrumentation. The opening motif of Copland’s “Rondino” roughly spells out Faure’s moniker in solfege syllables and pitch letter names: F fa, A la, U sol, R re, E mi.

Gabriel Fauré and the Romance Behind *La Bonne Chanson*

Between 1892 and 1894, Gabriel Fauré composed the song cycle *La Bonne Chanson*, which is a collection of 9 songs for voice and piano. Later in 1898 he created the version for voice, piano and string quintet. Fauré loved texts that permitted him to create a mood or set a scene in order to create his music. The poems collection called as well *La Bonne Chanson* written by Paul Verlain between 1869 and 1870 provide an excellent material for Fauré to create his own *Bonne Chanson*. Nine of the 21 poems in the collection were chosen by Fauré: “*Une sainte en son aureole*”, “*Puisque l'aube grandit*”, “*La lune blanche luit dans les bois*”, “*J'allais par des chemins perfidies*”, “*J'ai presque peur, en vérité*”, “*Avant que tu ne t'en ailles*”, “*Donc, ce sera par un clair jour d'été*”, “*N'est-ce pas?*” and “*L'hiver a cessé*”.

The poems are a declaration of love; Verlaine dedicated this collection to Mathilde Mauté de Fleurville, who became his wife. In the same way, Faure also dedicated his cycle to the Soprano Emma Bardac, whom he was in love. Faure and Bardac had an affair while she was married to the Parisian banker Sigismond Bardac. Faure composed a great part of the cycle in Bougival, while he was a guest of the Bardac’s family. He also wrote his *Dolly Suite* for Hélène who was one of Emma’s two children.

Fauré himself said the collection has 5 main musical themes that reappear several times through the work, but is in the final song “L'hiver a cessé” where he puts together all of them. One of the main themes is taken from his earlier song *Lydia*, op.4 No.2. Faure related this song with a singer, who was without a doubt Emma Bardac.

Gabriel Fauré (1845- 1924) was a French composer, teacher, pianist and organist. He studied from 1854 to 1866 at the *École Niedermeyer* in Paris, under Niedermeyer and Saint-Saëns. Some of his apprentices include Ravel, N. Boulanger, Enescu, Schmitt, Koechlin, and Roger-Ducasse. Fauré’s music was not popular outside France at the beginning; however, he is now recognized as one of the greatest French composers. His style, characterized by great elegance and adventurous harmony has an unpredicted strength and emotional appeal.



Program Notes, ctd.

Heitor Villa-Lobos
String Quartet No. 1

Heitor Villa-Lobos (March 5, 1887-November 17, 1959) is the most well known Brazilian composer. He did not follow the scholarly path of most composers in the beginning of his career. At first his training was mostly informal: he played cello and guitar, and even helped supplement his family's income by performing in vaudeville acts, cinemas, and cafés. At first his compositions were casual, but eventually the unique folk-like quality of his writing gained the attention of the Brazilian government, who funded his first visit to Paris. Villa-Lobos' travels abroad to France eventually led to greater notoriety and publication of many of his works.

String Quartet No. 1 was supposedly composed on his 28th birthday (March 5, 1915). It was not premiered publicly until August 7 1946. Many speculate that the work was only sketched out on the date Villa-Lobos says it was composed because he normally premiered a work as soon as it was finished. Another source says it was premiered in the home of Brazilian composer Homero Barreto on Feb. 3, 1915, which is before it was supposedly written! Villa-Lobos was known for telling tall tales and embellishing his life experiences. He even claimed to have travelled every tributary of the Amazon river in his youth, a feat which would take at least a lifetime.

Villa-Lobos compositional output consists of works for piano, orchestra, voice, and chamber music, including 17 complete string quartets. *String Quartet No. 1* stands out from the other quartets because it is composed as a series of 6 character pieces, rather than a traditional four-movement format. Each short movement embodies a different idea. The first movement, "Cantilena" is an example of the passionate, unrefined intimate lyricism that is a result of Villa-Lobos' raw musical talent evident in his early compositions. The final movement "Saltando Como un Saci" or "Jumping like a jumping bean" is a playful fugue of sorts. "Saci" also refers to the impish one-legged character from Brazilian folklore who supposedly appears out of the middle of dust devils and is responsible for all kinds of household mischief. For example, if farm animals get lose, it must be because Saci let them out. This tall tale is portrayed perfectly in the final movement and makes for an entertaining end to this unique chamber work.



Performer Bios

Francisco Barradas

A native of Xalapa, Veracruz México, Francisco started violin lessons when he was eight years old. He realized his undergraduate studies in Music Performance at the University of Veracruz. Just after graduating he became part of the first violin's section at the Orquesta Sinfónica de Xalapa for two years, the oldest orchestra in México and one of the best ranked in the country.

He has had the opportunity to perform in his native México as well as in France, Germany, Switzerland, USA, Panama and Brazil. Francisco has had the opportunity to be present as a performer and as a listener in Master Classes of renowned violinists such as Rachael Barton Pine and Pinchas Zukerman.

In 2012 he was awarded with the Fulbright Scholarship. Currently, Francisco is student of Dr. Ron Francois at Colorado State University pursuing a Master Degree in Music Performance.

Lydia Demi-Smith

Lydia has played violin for 17 years, and enjoys utilizing her classical training as well as experimenting with alternative styles such as bluegrass and jazz. Lydia graduated cum-laude from CSU-Pueblo in 2011 with BA in music. She is currently working towards a Masters of Music in violin performance. Lydia is the second violinist of the Carnero Quartet. The quartet will be representing CSU this summer at the Orvieto Musica Festival in Orvieto, Italy.

Lydia also performs regularly with her bluegrass band, Blue Grama. Information about the band's performances is available on their website: <http://www.bluegramabluegrass.com>.

Outside of her performing groups, Lydia teaches violin and fiddle lessons. She also enjoys her internship with local non-profit Project Youth and Chamber Music (PYCH). Her responsibilities include facilitating PYCH's summer music festival "Off the Hook: on the Musical Edge". The festival includes noon-time children's concerts and clinics on improvisation, chamber music, music & movement and more! For information go to: <http://www.projectchambermusic.org>.

