

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

MUSIC PERFORMANCES

Brass Area Recital / FREE	November 12, 7:30 p.m.	ORH
Graduate Chamber Ensemble Recital / FREE	November 13, 7:30 p.m.	ORH
Trumpet Studio Recital / FREE	November 18, 6 p.m.	ORH
Music in the Museum Concert Series / FREE	November 19, noon, 6 p.m.	GAMA
Guitar Studio Recital / FREE	November 19, 6 p.m.	ORH
Flute Studio Recital / FREE	November 20, 6 p.m.	ORH
Jazz Ensembles Concert	November 21, 7:30 p.m.	GCH

DANCE PERFORMANCES

Fall Dance Concert	November 15, 16, 7:30 p.m.	UDT
Fall Dance Concert	November 16, 2 p.m.	UDT
Fall Dance Capstone Concert	December 13, 14, 7:30 p.m.	UDT
Fall Dance Capstone Concert	December 14, 2 p.m.	UDT

THEATRE PERFORMANCES

<i>Cabaret</i> by John Kandor with lyrics by Fred Ebb	November 8, 9, 14, 15, 16, 7:30 p.m.	UT
<i>Cabaret</i> by John Kandor with lyrics by Fred Ebb	November 10, 17, 2 p.m.	UT
<i>The Beckett Experience</i>	December 5, 6, 7, 7:30 p.m.	ST
<i>The Beckett Experience</i>	December 8, 2 p.m.	ST
Freshman Theatre Project / FREE	December 13, 7:30 p.m.	ST
<i>Cabaret</i> by John Kandor with lyrics by Fred Ebb	February 13, 14, 15, 7:30 p.m.	UT
<i>Cabaret</i> by John Kandor with lyrics by Fred Ebb	February 15, 2 p.m.	UT
<i>How I Learned to Drive</i> , by Paula Vogel	March 11, 12, 13, 7:30 p.m.	ST
<i>She Kills Monsters</i> by Qui Nguyen	April 24, 25, 30, May 1, 2, 7:30 p.m.	UT
<i>She Kills Monsters</i> by Qui Nguyen	April 26, May 3, 2 p.m.	UT

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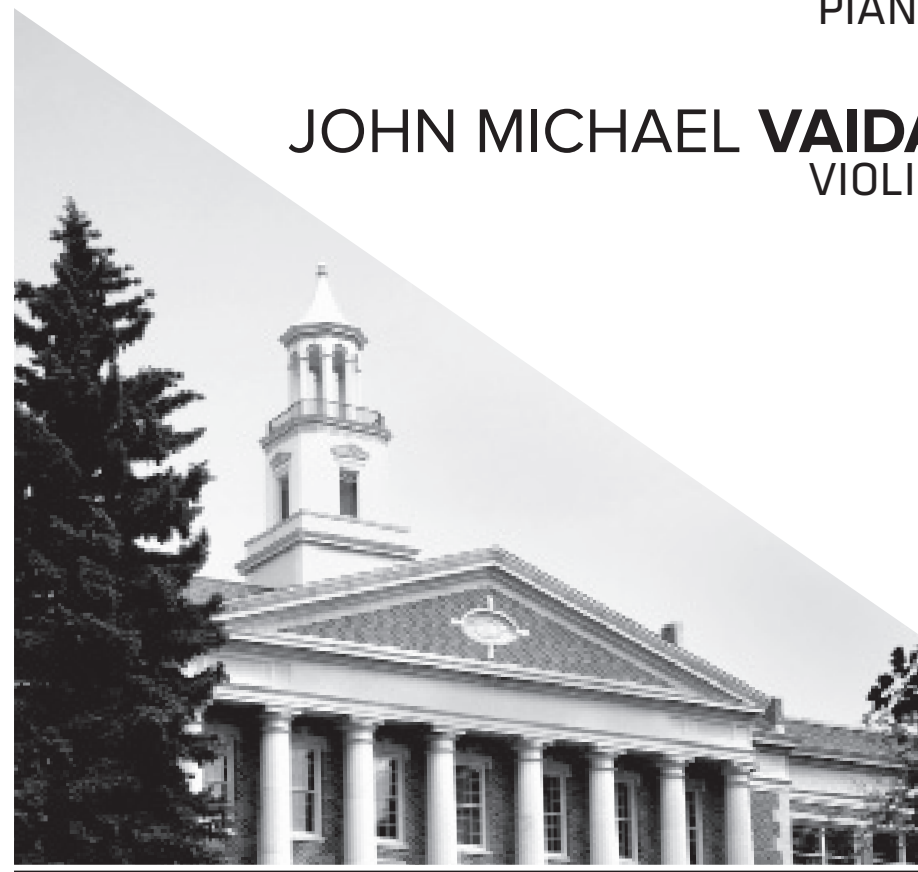
ORGAN RECITAL HALL / UNIVERSITY CENTER FOR THE ARTS

NOVEMBER 11, 2019 / 7:30 P.M.

Virtuoso Series

TIMOTHY BURNS
PIANO

JOHN MICHAEL VAIDA
VIOLIN



Colorado State University

SCHOOL OF MUSIC, THEATRE, AND DANCE

TONIGHT'S PROGRAM

Violin Sonata in G Major, Op. 13 / **EDVARD GRIEG (1843-1907)**

Lento doloroso – Allegro vivace
Allegretto tranquillo
Allegro animato

Berceuse, Op. 16 / **GABRIEL FAURÉ (1845-1924)**

Songs my Mother Taught Me, Op. 55, No. 4 / **ANTONÍN DVOŘÁK (1841-1904)**
ARR. MAUD POWELL (1867-1920)

Salut d'amour, Op. 12 / **EDWARD ELGAR (1857-1934)**

~ INTERMISSION ~

Violin Sonata in E-flat Major, Op. 18 / **RICHARD STRAUSS (1864-1949)**

Allegro, ma non troppo
Improvisation: Andante cantabile
Finale: Andante - Allegro

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PROGRAM NOTES (cont.)

his **Violin Sonata in E-flat Major**, Op. 18 on November 1, 1887. He dedicated the sonata to his cousin, Robert Pschorr, and the work premiered in Elberfeld, Germany on October 3, 1888. Although the piece was performed by Robert Heckmann, violin, and Julius Butths, piano, Strauss himself performed it in Munich just ten days later.

~ Program notes by Rachel Phillips

BIOGRAPHIES

A versatile musician, violinist and violist **John Vaida** performs regularly as a soloist, recitalist, chamber musician, and orchestral player. He is a dedicated teacher, serving on the faculty at Mansfield University and Wilkes University, and Artist-in-Residence at the Wyoming Seminary College Preparatory School. During the summers he is on the faculty at the Killington Music Festival. An avid chamber musician, he is the executive director and co-founder of the Northeastern Pennsylvania Chamber Music Society, an organization dedicated to fostering the growth of chamber music in the Northeastern Pennsylvania region.

He has given performances in the United States and Europe, most notably at venues such as Weill Hall, Steinway Hall, Merkin Hall, and the Tenri Institute in New York City; the Eastman Theatre in Rochester, New York; the Goodrich Theater in Oneonta, New York; and the Kirby Center for Creative Arts in Kingston, Pennsylvania. He has appeared on numerous occasions on radio and television including most recently on WVIA FM's *Simply Grand* concert series.

Mr. Vaida has collaborated with renowned artists such as Daniel Phillips of the Orion String Quartet, Randolph Kelly of the Pittsburgh Symphony Orchestra, and violinist Sergiu Schwartz. He has performed as a member of numerous groups and festivals including the Florestan Piano Quartet, the Terrace Piano Quartet, the Eastman Chamber Music Society, the Manchester Chamber Orchestra, Tangueros De Ley (an Argentinian Tango ensemble), the Killington Music Festival, Ash Lawn Opera Festival, Scranton Bach Festival, the Sunflower Music Festival, the Meadowmount School of Music, the Waterville Valley Music Festival, and AIMS Festival in Graz, Austria. An advocate of new works, in recent years he has premiered compositions such as *Three Little Lights* by Baljinder Sekhon and the Viola Sonata no. 2 by Hwaen Ch'ui, both of which were written for him.

Mr. Vaida's principal teachers have included Charles Stegeman, Daniel Phillips, and Zvi Zeitlin. He holds a B.M. from Duquesne University and a M.M. degree in Performance and Literature from the Eastman School of Music, and has studied chamber music with Randolph Kelly, Jean Barr, Richard Killmer, and members of the Ying Quartet.

Pianist **Timothy Burns** is a versatile performer and collaborator, with significant instrumental, vocal, and choral accompanying experience. He holds degrees in piano performance, music theory pedagogy, and collaborative piano from Duquesne University in Pittsburgh, PA and the Eastman School of Music in Rochester, NY, studying with Carol Schanely-Cahn, David Allen Wehr, and Jean Barr. Currently, Dr. Burns serves as Supervisor of Piano Accompanying at Colorado State University in Fort Collins, where he frequently collaborates with faculty, guest artists, and students.

Dr. Burns has performed throughout the United States and Canada. He has served as staff accompanist for the 2010 King Award Competition, the 2012 International Viola Congress, the 2013 International Society of Bassists Competition and Conference, the 2017 and 2019 International Horn Competition of America, and the 2019 Keyboard Odyssey and Festival, U.S.A. As an avid supporter for new and current music, Dr. Burns has performed works by current composers such as Mari Esabel Valverde, Margaret Brouwer, Mathijs van Dijk, Baljinder Sekhon, and James M. David. Past summer residences have included the New York State Summer School of the Arts Choral Studies Program in Fredonia, NY, the Performing Arts Institute at the Wyoming Seminary near Wilkes-Barre, PA, the Eastman School of Music's "Summer@Eastman" program, the Just Chamber Music program in Fort Collins, and the Lift Clarinet Academy at Colorado State University.

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 **Colorado State University**
SCHOOL OF MUSIC, THEATRE AND DANCE

PROGRAM NOTES

Violin Sonata in G Major, Op. 13 (1867)

Edvard Grieg (1843–1907)

Born in Bergen, Norway, Edvard Grieg was one of the most prominent Norwegian composers. His works are representative of his calling to promote Romantic nationalism. Grieg finished his second **Violin Sonata** in July 1867. He dedicated it to Johan Svendsen, a fellow Norwegian composer and conductor whom Grieg admired greatly. In the summer of 1869, Svendsen performed the Violin Sonata in Paris with Camille Saint-Saëns at the piano. This sonata serves as an excellent example of Grieg's ability to apply Norway's national musical style to traditional art music forms. One prevalent technique is his use of what Finn Benestad and Dag Schjelderup-Ebbe refer to as "the Grieg formula," which usually consists of a minor second followed by a major third in the descending melodic lines. This pattern sometimes appears instead as a major second followed by a minor third. Such melodic motion is typical of traditional Norwegian folk music and is clearly heard throughout this work, immersing the listener in the musical landscape of Grieg's homeland.

Berceuse, Op. 16 (1879)

Gabriel Fauré (1845–1924)

An influential French composer, Gabriel Faure received his formal musical training from 1854 to 1865 at the Ecole Niedermeyer, where his studies focused mainly on sacred music, including chant, organ, and Renaissance music. Aside from composing, he also worked as an organist throughout his life. One of the highlights of his career included serving as the director of the Paris Conservatory starting in 1905. His compositions became better known due to this position. Fauré wrote **Berceuse** in 1879 and dedicated it to his friend Hélène Depret. It premiered on February 14, 1880 at the Société nationale with Ovide Musin playing the violin part and Fauré accompanying on piano. Musin also performed on the April 24, 1880 premiere of the violin and orchestra version. Despite Fauré's own ambivalence toward the piece, Berceuse has become quite popular among violinists. One of his students, the well-known composer Maurice Ravel, even wrote a later work titled *Berceuse sur le nom de Gabriel Fauré* as a tribute to Fauré and this composition in particular.

Songs My Mother Taught Me, Op. 55, No. 4 (1880)

Antonin Dvořák
(1841–1904)

Antonin Dvořák had a well-rounded career as a composer, performer, teacher, and conductor. He spent the early part of his career in Prague as a piano teacher and principal violinist with the Provisional Theatre orchestra. He began composing in 1871 and is known for his songs, symphonies, chamber music, and more. Dvořák also served as a composition professor at the Prague Conservatory and the National Conservatory of Music in the United States. "**Songs My Mother Taught Me**," Op.

PROGRAM NOTES (cont.)

55, No. 4 is the fourth song in Dvořák's seven-song cycle entitled *Gypsy Songs*. Originally written in January 1880 for voice and piano, "Songs My Mother Taught Me" is the most well-known of all Dvořák's solo vocal works. The text, originally in Czech and German, translates to:

*Songs my mother taught me in the days long vanished,
Seldom from her eyelids were the teardrops banished,
Now I teach my children each melodious measure,
Oft the tears are flowing,
oft they flow from my memory's treasure.*

One unique characteristic of this piece is a melodic voice written in 2/4 time, placed against a piano playing in 6/8, creating a rocking, lullaby-like feeling.

Salut d'amour, Op. 12 (1888)

Edward Elgar (1857–1934)

The English composer Sir Edward Elgar was born in Broadheath, United Kingdom. While growing up, his musical training consisted mainly of violin lessons. At the age of sixteen, he decided to pursue the path of freelance musician. In this early part of his career, Elgar performed and taught in Worcester, while composing in his free time. It was not until the 1890s, however, that his composition career began to merit notice. Elgar wrote **Salut d'amour** in 1888, relatively early in his career. The original title was *Liebesgrüss*, an example of foreign titles being favored over English labels in Britain during this time. **Salut d'amour** is one of Elgar's most popular pieces, and for a time was the one most frequently performed. In fact, spending two guineas on the copyright for **Salut d'amour** is regarded as one of Charles G. J. Volkert's most perceptive financial moves. Elgar dedicated the work to his only daughter, Carice. As a violinist himself, he knew just how to use the instrument to evoke his feelings of love toward her.

Violin Sonata in E-flat Major, Op. 18 (1887)

Richard Strauss (1864–1949)

Born in Munich, Richard Strauss is considered one of the most important German composers. He was fortunate to have several valuable musical influences early in his life and career. The first was his father, who raised him on Haydn, Mozart, Beethoven, and Schubert. In fact, Strauss's father was still helping him with his compositions in the 1880s. Another important experience from early in his career was his time with the Meiningen Orchestra. In 1885, Strauss had the incredible opportunity to serve as assistant conductor and to learn from the orchestra's music esteemed director, Hans von Bülow. Then, upon von Bülow's resignation that December, Strauss took over as the music director of the ensemble through 1886. Strauss finished composing