

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

MUSIC PERFORMANCES

Jazz Ensembles Invitational Concert / Fort Collins High School	February 22, 7:30 p.m.	GCH, UCA
Wind Symphony Concert	February 24, 7:30 p.m.	GCH, UCA
Singer of the Year Competition / FREE	February 25, 7:30 p.m.	ORH, UCA
<i>Virtuoso Series Concert</i> / John Carlo Pierce, Voice	February 27, 7:30 p.m.	ORH, UCA
Symphonic Band Concert	February 28, 7:30 p.m.	GCH, UCA
Classical Convergence Concert / Third Coast Percussion	March 1, 7:30 p.m.	GCH, UCA
Chamber Choir and Concert Choir Concert	March 3, 7:30 p.m.	GCH, UCA
Concert Band Concert / FREE	March 5, 7:30 p.m.	GCH, UCA
<i>Virtuoso Series Concert</i> / Tiffany Blake, Voice	March 6, 7:30 p.m.	ORH, UCA
Music in the Museum Concert Series / John Seesholtz, Voice	March 7, 12 p.m., 6 p.m.	GAMA, UCA
Voice Area Recital / FREE	March 7, 7:30 p.m.	ORH, UCA
Sinfonia Concert / Concerto Competition	March 7, 7:30 p.m.	GCH, UCA

RALPH OPERA PROGRAM PERFORMANCES

A Little Night Music by Stephen Sondheim	March 30, 31, April 1, 7:30 p.m.	GCH, UCA
A Little Night Music by Stephen Sondheim	April 2, 2 p.m.	GCH, UCA
Aria Workshop Concert / FREE	May 5, 7:30 p.m.	RH, UCA

DANCE PERFORMANCES

Spring Dance Concert	April 21, 22, 7:30 p.m.	UDT, UCA
Spring Dance Concert	April 22, 2 p.m.	UDT, UCA
Spring Dance Capstone Concert	May 5, 6, 7:30 p.m.	UDT, UCA
Spring Dance Capstone Concert	May 6, 2 p.m.	UDT, UCA

THEATRE PERFORMANCES

The Resistable Rise of Arturo Ui by Bertolt Brecht	March 3, 4, 9, 10, 11, 7:30 p.m.	ST, UCA
The Resistable Rise of Arturo Ui by Bertolt Brecht	March 5 and 11, 2 p.m.	ST, UCA
Little Shop of Horrors the Musical	April 28, 29, May 4, 5, 6, 7:30 p.m.	UT, UCA
Little Shop of Horrors the Musical	April 30, May 7, 2 p.m.	UT, UCA
Rockband Project Concert / FREE	May 11, 6:30 p.m.	UT, UCA

www.CSUArtsTickets.com

ORGAN RECITAL HALL / UNIVERSITY CENTER FOR THE ARTS

FEBRUARY 20 / 7:30 P.M.

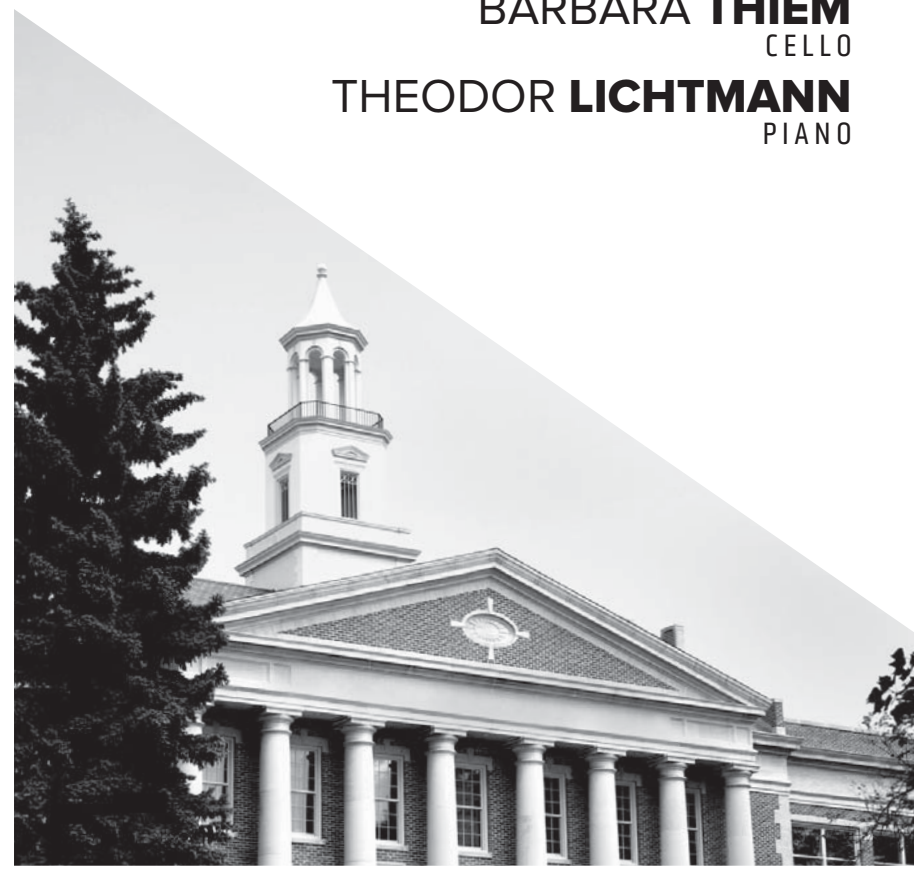
VIRTUOSO SERIES

MENDELSSOHN TRIO

ERIK PETERSON
VIOLIN

BARBARA THIEM
CELLO

THEODOR LICHTMANN
PIANO



Colorado State University
SCHOOL OF MUSIC, THEATRE AND DANCE

TONIGHT'S PROGRAM

Trio op. 70, 1 ("The Ghost") / LUDWIG VAN BEETHOVEN (1770-1827)

Allegro vivace e con brio
Largo assai ed espressivo
Presto

SHORT INTERMISSION

Trio in e minor op. 67 / DIMITRI SHOSTAKOVICH (1906-1975)

Andante
Allegro non troppo
Largo
Allegretto

SHORT INTERMISSION

Café Music / PAUL SCHOENFIELD (1947)

Allegro
Andante moderato
Presto

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PROGRAM NOTES:

***Piano Trio op. 70, Nr. 1 D-Major (1808)* Ludwig van Beethoven (1770-1827)**

This quite cheerful and "unbuttoned" trio got (after Beethoven's death) the nickname "Ghost"; probably because the second movement is slow, in minor and mostly soft. To this writer the nickname (like so many other non-original ones) doesn't make much sense.

When listening to this work one doesn't (and shouldn't) notice the composer's inventiveness and skilful use of his formal craft; you can enjoy the upbeat mood and the virtuosity demanded of the three players.

***Piano Trio op. 67, nr. 2 e-minor (1944)* Dimitry Shostakovich (1906-1975)**

This work might deserve to be named "Ghost Music". It was written 1944 in Leningrad during WWII. Shostakovich never mentioned the reason for his use of Jewish sounding thematic material. We only know that he dedicated the work to a close friend of his, the musicologist Ivan Sollertinsky, who had died recently.

In 1944 the atrocities of the Nazis perpetrated on the Jewish people were well-known in the Soviet Union, as were Stalin's persecutions of Soviet Jews.

Like in the case of the Beethoven Trio, the work is formally very skilfully designed and carefully crafted (the 4 movements; the first is in *Sonata-Allegro* form, the 2nd is a *Scherzo*, the 3rd a slow *Passacaglia* which is joined to 4th without a break).

This does not tell us about the incredible emotional impact this work has. Each listener will probably be affected in a unique way by the horrifying music.

***Café Music c-minor for Piano Trio (1986)* Paul Schoenfield (1947)**

Schoenfield is a composer, teacher and former concert pianist. This piece uses the music language of the American ragtime period. It too is built according to classical norms: 3 movements, fast-slow-fast, sonata-allegro, rondo etc.

What's not traditional are the frantically fast outer movements and the snail-like slow 2nd movement. The technical skills demanded by the players are enormous, but the rewards of fun for the audience are equally huge.

—Program Notes by Theodor Lichtmann