

THE ARTISTS

The **Mendelssohn Trio** has been in existence since 1988. Besides concerts in the US they have performed on tours to several European countries. In 2012 it was named by the Denver Post one of the 5 best Chamber Groups in Colorado and the surrounding states.

When not attempting to keep up with his three active sons, **Erik Peterson, violin**, performs as a member of the Colorado Symphony Orchestra. A violinist with the CSO since 1991, Erik is also Concertmaster of Up Close and Musical and the Emerald City Opera. During his spare time he serves as Artistic Director of the Chrintimini Chamber Music Festival which he founded in 2001 in Corvallis, Oregon. Erik received his Bachelor of Music Degree from the University of Iowa and has studied with Leopold La Fosse, Andres Cardenes, and Camilla Wicks. Dedicated to chamber music performance and community outreach, Erik frequently visits Denver area public schools to perform for students with Up Close and Musical and with the Ivy Street Ensemble with his wife, CSO flutist Cathy Peterson, a and CSO violist Phillip Stevens. He maintains a private teaching studio and works with young musicians at Denver School of the Arts.

Barbara Thiem, cello, was born and raised in Germany where she trained with Siegfried Palm, specialist in 20th century cello music. She came to the US for graduate studies in cello with Janos Starker at Indiana University where she received the Master of Music in cello performance and the coveted Performer's Certificate. Ms. Thiem has held teaching positions at Iowa State University, the University of Texas at Dallas, several universities in Colorado, and is Adjunct Professor at the University of Wyoming and Artist-in-residence at Colorado State University. She has been a member of the Dallas Piano Trio and the Mendelssohn Trio. Her concerts and recordings have taken her all over Europe, the US and Canada. She has produced several CDs and has published in the field of music and medicine. She makes her home in Ft. Collins, and spends her summers with her family in Austria where she directs the Music Academy at Schloss Ort in Gmunden.

Theodor Lichtmann, piano, was born and educated in Switzerland. He studied at the University of Munich and the Vienna Academy of Music, as well as privately with Irma Schaicher and Leonard Shure, assistant to the legendary Arthur Schnabel. Mr. Lichtmann received his Master of Music from the University of Texas at Austin. He is highly sought after as a soloist and chamber musician, concertizing throughout the USA and internationally and is co-founder of the Mendelssohn Trio. Professor Lichtmann has taught in Zurich, the Brooklyn Conservatory, the University of Texas at Austin, and Wittenberg University. Currently he is Chairman of the Piano Department at the Lamont School of Music at the University of Denver in Colorado.



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C L A S S I C A L CONVERGENCE

Mendelssohn TRIO

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THE MENDELSSOHN TRIO IN CONCERT

Erik Peterson, violin
Barbara Thiem, cello
Theodor Lichtmann, piano

PROGRAM

Piano Trio in Eflat major, op. 70,2 (1808)

**Ludwig van Beethoven
(1770-1827)**

Poco sostenuto/Allegro ma non troppo
Allegretto
Allegretto ma non troppo
Allegro

Slow Dance (1996)

**Kenji Bunch
(b.1973)**

INTERMISSION

Piano Trio in c minor, op. 66 (1846)

**Felix Mendelssohn-Bartholdy
(1809-1847)**

Allegro energico e con fuoco
Andante espressivo
Molto allegro quasi presto
Allegro appassionato

PROGRAM NOTES

Beethoven Trio op.70 nr.2

In 1808 Beethoven wrote 2 Piano Trios: Op.70 nr.1 and nr. 2.

The first one, nick-named “Ghost Trio” is much more frequently performed than the one you’re hearing tonight (which is facetiously sometimes called the “post-ghost”). The three of us couldn’t come up with a good reason for this fact, except that this seemingly simple piece is very demanding on the performers, more so than its predecessor.

It is throughout its 4 movements joyous, engaging and accessible. To this writer it has a fresh, outdoorsy flavor; it seems suffused with bird calls, trillings and twitterings.

A little observation about the form of the second movement: It’s not the usual slow movement; in its place Beethoven wrote a set of variations, in a version he rarely used, namely a set of “double” variations. The theme is in C-major, the first variation is in c-minor, itself serves as a theme for variations; subsequently the two keys alternate, thus giving the impression of two themes which are varied (sounds complicated? Fear not, it’s easily audible).

Kenji Bunch Slow Dance (1996)

Commissioned for the Soho Arts Festival.Kenji Bunch writes “New American” music. In his own words:

“with my music I draw inspiration from the locally sourced sounds I hear around me and the uniquely American art forms they come from, then combine these elements with the techniques of my classical training into my own personal vocabulary that strives to honor our past while suggesting new possibilities for the future”

Mendelssohn Trio op.66

Mendelssohn wrote his 2nd Trio in 1846, about 7 years after his much better known *Trio in d-minor op.46*.

Again, we don’t know a good reason, why op.66 is so much less frequently performed. It is as fiendishly difficult to play, it is equally charming, dramatic, perfectly formed and polished. Its layout is very similar to the op.46; the outer movements are highly dramatic and tempestuous; the second one a lilting serenade, and the 3rd one an elfin scherzo.