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Upcoming Events at the University Center for the Arts

Monday, March 7—**Music: Virtuoso Series Concert**
Michelle DeBruyn, Soprano
7:30 p.m., Organ Recital Hall

Tuesday, March 8—**Music: Virtuoso Series Concert**
Special Guest Stephanie Jutt, Flute
7:30 p.m., Organ Recital Hall

Wednesday, March 9—**Music: Virtuoso Series Concert**
Duo Esprit, Harp and Viola
7:30 p.m., Organ Recital Hall

March 10—11—**Opera: *The Gondoliers* by Gilbert & Sullivan**
7:30 p.m., Sunday, Griffin Concert Hall

Thursday, March 10—**Creative Writing Reading Series**
Colorado Prize Reading: Donald Revell and Zach Savich, Poetry
7:30 p.m., University Art Museum

Tuesday, March 22—**Music: Chamber and Concert Choir Concert**
7:30 p.m., Griffin Concert Hall

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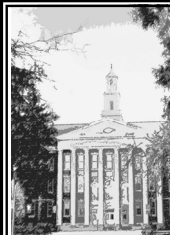
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MEET ME AT THE UCA
SPRING 2011 CONCERT SEASON

Virtuoso Series Concert *The Mendelssohn Trio*



Sunday, March 6, 2011, 7:30 p.m.
Organ Recital Hall, University Center for the Arts

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Program

Trio #2 Opus 18 Theodore Gouvy
 Allegro vivace (1819 - 1909)
 Andante
 Scherzo: Allegro assai
 Finale: Allegro non troppo

Intermission

Trio 2006 Suzanne Sorkin
 (b. 1974)

Trio Maurice Ravel
 Modéré (1875 - 1937)
 Pantoum
 Passacaille
 Final

Program Notes

The Mendelssohn Trio has been in existence since 1988. It is named for Thiem's great-grandfather Franz von Mendelssohn, a nephew of Felix Mendelssohn-Bartholdy. In addition to frequent concerts in Colorado and other states the group has performed on two tours to several European countries. . They are in residence at Colorado State University.

Théodore Gouvy (1819-1898): The map of European music in the 19th century still shows many blank spots: Who was Théodore Gouvy, who was born in 1819 (the same year as Jacques Offenbach) in Goffontaine (today a district of Saarbrücken), and died 1889 in Leipzig? As a young man he was sent to Paris to study law (like Schumann) and soon gave this up in order to study music. Gouvy, drawn toward pure instrumental music as opposed to opera, set himself the unenviable task of becoming a French symphonist. It was unenviable because the French, and especially the Parisians, throughout most of the 19th century were opera-mad and not particularly interested in pure instrumental music. This led to Gouvy spending most of his mature years in Germany, where he was much appreciated. During his lifetime, his compositions, and especially his chamber music, were held in high regard and often performed in Germany, Austria, England, Scandinavia and Russia.

In 1844 Gouvy, in a letter from Leipzig, named the reasons why he did not remain in France: *Why I live here: 1) because my room is heated; 2) because I get something to listen to, while there's nothing to hear there; 3) because here I mingle with real artists (including Ferdinand Hiller, Carl Reinecke, Ignaz Moscheles, Franz Liszt, Clara Schumann, Johannes Brahms and Joseph Joachim) and there there's no one; 4) because here I still find publishers.* His musical style is often likened to Mendelssohn and Schumann, but he certainly is no mere imitator of these masters.

The only French music critic to appreciate Gouvy was none other than Berlioz, who wrote in 1851 (about a symphony): *...I found this work by Gouvy really beautiful in the truest sense of the word...That a musician of M. Gouvy's stature is still so little*

Program Notes cont'd

known in Paris, while swarms of gnats pester the public with their importunate buzzing, must confuse and upset simple natures who still believe in the sense, reason and justice of our musical traditions.

The Piano Trio No. 2 dates from the mid 1850's. His youth can be felt in the energy and freshness which one hears in his music, and what a gifted melodist he was! It gives us great joy to perform his music. TL

Suzanne Sorkin (1974) is active as a composer and educator. She has received awards and commissions from the Fromm Music Foundation at Harvard University, Chamber Music Now, Violin Futura, Third Millennium Ensemble, counter) induction, ASCAP, and others. Her work has been programmed on Piano Spheres in Los Angeles, Washington Square Contemporary Music Society in New York City, Denison University New Music Festival, Chamber Music Quad Cities, Florida State University Festival of New Music, and Vassar Modfest. She has written for ensembles including the Mannes Trio, Cabrini Quartet, Cleveland Chamber Symphony, Third Angle, and Aspen Contemporary Ensemble. Residencies awarded to her include Virginia Center for the Creative Arts, Ragdale Foundation, Millay Colony for the Arts, Artists' Enclave at I-Park, ART342, Kimmel Harding Nelson Center, and Atlantic Center for the Arts. She received her Ph.D. in composition from the University of Chicago through the support of a four-year Century Fellowship in the Humanities. In Fall 2005, Suzanne Sorkin joined the faculty at Saint Joseph's University in Philadelphia as Assistant Professor of Music where she teaches music composition and theory

In *Piano Trio* (2006), the cello takes on the role of "harbinger" of loss, longing, and ultimately release. As the piece unfolds, there are two competing textures that gradually merge into one. The first texture, a bright, scintillating, wash of sound created by tremolo gestures in the piano and rich harmonics in the strings, is heard at the very beginning of the piece. The second texture emerges out of the first, and is heralded by a slow, mournful cello solo, that expands into a duet with the violin. As the piece continues, each distinct texture vies for prominence, with the cello often providing the impetus for change. SS

Maurice's Ravel's Piano Trio is one of the great early 20th century works of this genre. Written in 1914, it features compositional ideals he had usually forbidden himself in other pieces: mathematical construction as exacting as that found in works of the late 19th c., and, the 'crafted' music of the "Franckists" idealized by Saint-Saens.

Ravel had in fact worked out the entire structure for the trio before having chosen the main themes! Nonetheless, the opening movement has a luminous quality to it, with perfect instrumental balance in a seamless dialogue. The form of the second movement 'Pantoum' is taken from a Malaysian verse called, incidentally, 'Pantun'! By weaving together themes, he creates a wonderful elasticity to the momentum throughout the movement.

The third movement Passacaille, provides a stark contrast with a slow, recurring tune shown first in the piano. This builds in intensity with seemingly great effort throughout.

The concluding movement begins with a jubilant spirit pitted against a counter-subject inspired by the Passacaille. The movement grows more feverish and culminates in a blaze of trills. RF