

# Upcoming Events

Music: University Symphony Orchestra Concerto Competition Finals	2/12	Griffin Concert Hall	7:30 PM
Hatton: Opening Reception: <i>Colorado State University Art &amp; Science Exhibition</i>	2/13	Hatton Gallery	5 PM
Music: Voice Area Chamber Music Recital	2/16	Organ Recital Hall	4 PM
Music: Symphonic Band Concert: Guest Joel Puckett, Composer-in-Residence	2/20	Griffin Concert Hall	7:30 PM
Avenir: Thursday Lecture Series: Meet the New Director, Doreen Beard	2/20	UCA 136	7 PM
Music: Wind Ensemble Concert: John Lynch, Conductor	2/21	Griffin Concert Hall	7:30 PM
Music: CSU Honor Band Concert: John Lynch, Conductor	2/22	Griffin Concert Hall	3 PM
Music: Virtuoso Series Concert: CSU Faculty Tiffany Blake, Soprano & John Seesholtz, Baritone	2/24	Organ Recital Hall	7:30 PM
Music: Virtuoso Series Concert: Special Guest Christine Rutledge, Viola & CSU Faculty Janet Landreth, Piano	2/25	Organ Recital Hall	7:30 PM
UAM: Gallery Talk: Focus on Fiber: A Conversation with Sara Rockinger & Carol Shinn	2/26	University Art Museum	4 PM
Music: Jazz Ensembles Concert: With Special Guest Ingrid Jensen, Trumpet	2/26	Griffin Concert Hall	7:30 PM

event calendar • e-newsletter registration

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# Virtuoso Series Concert

**Special Guest**  
**Jeri Jorgensen, violin**

**February 11, 2014**

**7:30 P.M.**

**Organ Recital Hall**

Sonata in A Major, Op. 30 No. 1 Beethoven  
*Allegro*  
*Adagio molto espressivo*  
*Allegretto con Variazioni*

Sonata for Violin and Piano Leos Janacek  
*Con moto*  
*Ballada: Con moto*  
*Allegretto*  
*Adagio*

*Dumka* Leos Janacek

—Intermission—

Variations on a Russian Folksong, Op. 107 No. 7 Beethoven

First Sonata for Violin and Piano (1921) Bela Bartok  
*Allegro appassionato*  
*Adagio*  
*Allegro*

# Program Notes

Hungarian composer Bela Bartok was one of the most innovative composers in the history of music, but he found traditional instrumental combinations sufficient for his palette of extreme colors. The two violin sonatas, from 1921 and 1922, occur at the apex of Bartok’s exploration of atonality, and as such mirror the sonorities of the Third and Fourth string quartets. But where the quartets are formally structured, the design of the sonatas is free. The most interesting aspect of this freedom is that the violin and piano do not interchange materials, as in a Mozart or Beethoven sonata. Instead, the two instruments seem to be playing two entirely separate pieces, which complement each other at every turn, but share no themes or motives.

The First Sonata is in three movements, passionate and huge in scope. The first movement, Allegro appassionato, is schizophrenic in its character changes from its virile beginning – in turn melancholy, haunting, and furious. An extended soliloquy in the violin introduces the second movement, its middle section full of menacing and exotic sounds that bring in elements of Bartok’s Hungarian folk song synthesis. The last movement is a whirling dance movement in Bartok’s most dazzling style.

Bartok criticized the first movement of the First Sonata in later years, preferring the second and third for their nationalistic Hungarian flavor, which became a hallmark of his style. But the first movement remains a monumental invention in a more international style, a first cousin to works by Schoenberg and Stravinsky.



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### Producing Partner: \$100 - \$249

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- Listing on UCA website
- An invitation for two to attend:

*Fall Dance Concert  
Saturday, November 16*

*Spring Dates TBA*

### ‡Friends Society: \$75

- For the 20-and 30-something crowd*
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### ‡Student & Young Alumni: \$25

- Open to current students and young alumni, 2008-2013*
- Friends of the UCA e-mail newsletter
  - Listing on UCA website

## Performer Biography

**Jerilyn Jorgensen** is a member of the performance faculty of Colorado College and has been adjunct faculty in violin and chamber music at the Lamont School of Music of the University of Denver. From 1980-2004 she was first violinist of the Da Vinci Quartet, and as a member of that ensemble she has performed throughout the United States, been a prizewinner in the Shostakovich International String Quartet Competition and finalist in the Naumburg Chamber Music Competition, and appeared on PBS's NewsHour with Jim Lehrer. Her recordings appear on the Naxos label. Her performances with the quartet have been praised as "...abundant in feeling and fire" (Milwaukee Journal), "taut, confident playing, brimming with thrust and color" (Los Angeles Times), and as exhibiting "ease, authority, and thoroughgoing excellence" (San Francisco Chronicle).

As a recitalist, in Beethoven's "Kreutzer" Sonata she "played with sensitivity to the rapidly changing expressive demands of the music. ..an inspired performance....superbly played" (Estes Park Trail Gazette). The 2012-2013 season included concerts in Denver, Colorado Springs, LaJunta, and Montrose. In October of 2011 she was soloist with the Chamber Orchestra of the Springs, Thomas Wilson conducting, in Eric Ewazen's Concerto for Violin and Strings. She is a founding member of the Trio Paradis, whose 2013-14 inaugural season presents music by women composers from all eras in a series entitled "Unsung Voices".

Ms. Jorgensen has given master classes in violin and chamber music at the University of California at Davis, University of Nevada at Las Vegas, Sam Houston State University, Kansas State University, Simon's Rock College, the University of Northern Colorado, and Colorado State University. She is in demand as a pre-college teacher, counting among her present and past students several winners of regional competitions, including the MTNA senior string competition. She is on the faculty of the Lamont Pre-College Academy summer program and is the Artistic Development Coordinator for the Colorado Springs Youth Symphony Association, where her responsibilities have included curriculum design and teacher training for the Mozart Strings Project and sectional coaching and coaching oversight for four orchestras. She is currently director of chamber music for the organization, managing coaching and community performances throughout the year for five student chamber ensembles.

Ms. Jorgensen holds bachelor of music degrees from the Eastman School of Music and the Juilliard School, and a master of music degree from Juilliard. Her major teachers have included Zvi Zeitlin, Joseph Fuchs, and Leonard Sorkin. She has also worked with Burton Kaplan.

Ms. Jorgensen plays a beautiful violin from 1705 made by G.B. Rogeri.

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# Performer Biography

**Cullan Bryant** is among the most active chamber and collaborative pianists in New York City, maintaining a schedule of over 70 recitals a year.

He has performed with many world-class artists including Ju-Young Baek, Emanuel Borok, Colin Jacobsen, Misha Keylin, Oleh Krysa, Julia Lichten, Midori, Sviatoslav Moroz, Peter Rejto, Paul Tobias, members of the Amati, American, Arcata and Borromeo Quartets and members of the New York Philharmonic, Metropolitan Opera Orchestra, the Orchestra of St. Luke's, New York City Ballet Orchestra, New Jersey Symphony, Boston Symphony and the Detroit Symphony Orchestra in such venues as Weill Recital Hall, Merkin Hall, Alice Tully Hall, the Metropolitan Museum of Art and Detroit's Orchestra Hall. Mr. Bryant made his Carnegie Hall debut in 1992 in recital with violinist Patmore Lewis.

Mr. Bryant's festival appearances have included the Long Island Beethoven Festival where he performed 16 Beethoven piano sonatas in a 2-day marathon, the Serenades de Platja d'Aro and the Porta Ferrada festivals in Spain, the Chateau de la Napoule in France, Lake Winnebepesaukee Music Festival in New Hampshire, Palm Beach Invitational Series in Florida and the Shandeele Piano Festival in New York among many others. Mr. Bryant has been on the faculty of the Academy of Music Summer Festival since 1999.

Cullan Bryant began playing the piano at age two, giving his first public recital at age six. At eleven he toured campuses in his native Arkansas and in Texas including several televised recitals. His prizes and awards include the Leschetizky International Competition, the National Arts Club of New York, the Memphis Beethoven Competition, Miami Arts Competition and a certificate of outstanding citizenship from Arkansas Governor Frank White. His college studies were with Robert Goldsand and Artur Balsam at the Manhattan School of Music. In July of 2002 he toured Japan in recitals with violinist Midori.

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