

UPCOMING PERFORMANCES

MUSIC PERFORMANCES

Music in the Museum Concert Series / FREE	February 12, noon and 6 p.m.	GAMA
Virtuoso Series Concert / Stanley Curtis, Trumpet	February 12, 7:30 p.m.	ORH
Guest Artist Series / Atlantis Piano Duo / FREE	February 12, 7:30 p.m.	GCH
Guest Artist Series / Cuauhtémoc Rivera Guzmán, Violin / FREE	February 13, 7:30 p.m.	ORH
Virtuoso Series Concert / John McGuire, Horn	February 20, 7:30 p.m.	ORH
Wind Symphony Concert	February 22, 7:30 p.m.	GCH
Singer of the Year Competition / FREE	February 23, 7:30 p.m.	ORH
Virtuoso Series Concert / John Carlo Pierce, Tenor	February 25, 7:30 p.m.	ORH

RALPH OPERA PROGRAM PERFORMANCES

<i>Two British One-Acts</i> / Gustav Holst and Ralph Vaughan Williams	April 4, 5, 6, 7:30 p.m.	GCH
<i>Two British One-Acts</i> / Gustav Holst and Ralph Vaughan Williams	April 7, 2 p.m.	GCH

DANCE PERFORMANCES

Spring Dance Concert	April 26, 27, 7:30 p.m.	UDT
Spring Dance Concert	April 27, 2 p.m.	UDT
Spring Capstone Concert	May 10, 11, 7:30 p.m.	UDT
Spring Capstone Concert	May 11, 2 p.m.	UDT
Dance Special Event / <i>Embodiment</i>	June 1, 2 p.m.	UDT

THEATRE PERFORMANCES

<i>One Man, Two Guvnors</i> by Richard Bean	February 15, 16, 21, 22, 23, 7:30 p.m.	UT
<i>One Man, Two Guvnors</i> by Richard Bean	February 17, 24, 2 p.m.	UT
<i>A Man of No Importance</i> , a musical by Terrence McNally	April 26, 27, May 2, 3, 4, 7:30 p.m.	UT
<i>A Man of No Importance</i> , a musical by Terrence McNally	April 28, May 5, 2 p.m.	UT
<i>Rockband Project Concert</i> / FREE	May 16, 6:30 p.m.	UT

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

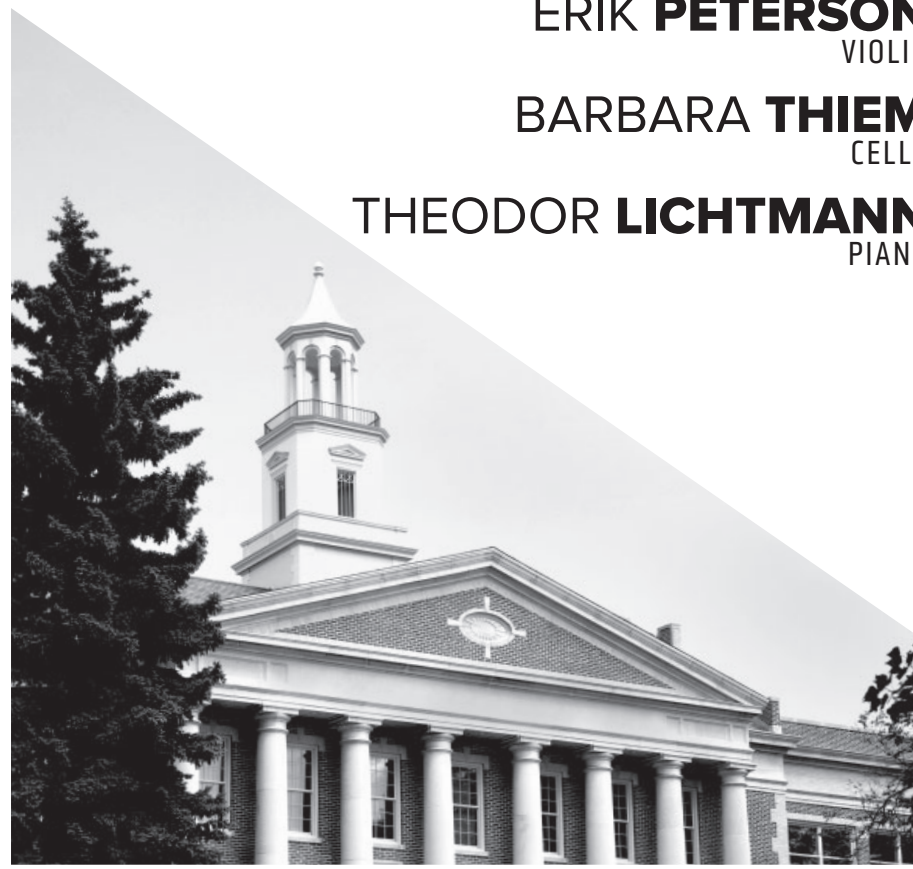
Virtuoso Series

MENDELSSOHN TRIO

ERIK PETERSON
VIOLIN

BARBARA THIEM
CELLO

THEODOR LICHTMANN
PIANO



Colorado State University

SCHOOL OF MUSIC, THEATRE AND DANCE

TONIGHT'S PROGRAM

Trio 1987 / **ELLEN TAAFFE ZWILICH (1937-)**

Allegro con brio
Lento
Presto

Trio based on popular Irish melodies (1925) / **FRANK MARTIN (1890-1974)**

Allegro moderato
Adagio
Gigue: Allegro

~ **INTERMISSION** ~

Slow Dance / **KENJI BUNCH (1973-)**

Adagio

Trio op. 11 / **FANNY MENDELSSOHN-HENSEL (1805-1847)**

Allegro molto vivace
Andante espressivo
Lied: Allegretto
Allegro moderato

The Mendelssohn Trio was formed in 1988 and is named for Thiem's great grandfather, Franz von Mendelssohn, a nephew of Felix Mendelssohn Bartholdy and an important supporter of artists and musicians in the Berlin of the early 20th century. The members of the trio are university professors and in residence at Colorado State University in Fort Collins, Colorado where they give frequent concerts and work closely with the students on chamber music projects.

In addition to concerts in the US the trio has performed on three tours to several European countries including Germany, Austria and Switzerland. The last in 2012 included an appearance at the International Mendelssohn Festival in Berlin. The Trio is planning another tour to Europe for the summer of 2019.

While performing the standard repertoire of the 18th and 19th centuries the trio has also made an effort to introduce its audiences to works by 20th century composers such as the Americans Muczynski, Copland and the young Suzanne Sorkin, as well as the Europeans Martinu, Bridge, Martin and Bloch. In one of the last programs they premiered a trio by the little-known French composer Theodore Gouvy (1819-1898) together with the well-known one by Maurice Ravel. The program for 2019 includes works by the woman composers Fanny Hensel, Ellen Zwilich as well as a trio by the Swiss composer Frank Martin.

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PROGRAM NOTES

Born in Miami, Florida, **Ellen Zwilich** became the first woman to receive a DMA in composition from the Juilliard School of Music in 1975 where she was a student of Elliott Carter and Roger Sessions. She was also the first woman to receive the Pulitzer Prize in music for her Symphony No. 1. Besides several Grammy nominations and commissions from famous orchestras she was named to the first composer's chair in the history of Carnegie Hall. Currently she holds an endowed professorship at Florida State.

The trio for piano, violin and cello was written in 1987 on a commission and first performed in April 1988 in San Francisco. In her own words she wanted "to exploit the differences among the three instruments, with dialog and with the instruments switching roles but allowing the three instruments to be three equal voices."

Frank Martin was one of the most important Swiss composers of the 20th century. He was born and educated in Geneva, where he studied mathematics and physics at the University of Geneva. But soon music became his calling; he composed, performed impressively as pianist and harpsichordist, taught chamber music at the Conservatory and improvisation and theory of rhythm at the "Dalcroze" Institute. While he was searching for a personal musical language, he was also experimenting with 12-tone technique, which he eventually adapted and incorporated in his own style. The Trio which you hear today was commissioned in 1925. It doesn't use serialism nor does it show the composer's mysticism and deep faith; yet it already speaks his unmistakable language. It is playful, boisterous, and joyful. In place of a description of the music, here are some quotes by prominent musicians:

"His work stands like a rock and upholds credence in the future of Music". Dietrich Fischer-Dieskau

"Many great works of this century are admired; few have the privilege of being loved. Frank Martin created works which are both admired and loved". Paul Badura-Skoda

"Frank Martin has always belonged to the elite of the musical world due solely to his creative genius, nurtured by the silent meditation in his work and by the fervor of his faith". Pierre Fournier

Kenji Bunch's Slow Dance for piano trio was commissioned by the Ahn Trio in the summer of 1996, dedicated to that group, and premiered by them on September 7, 1996, at the Soho Arts Festival in New York City. Bunch took "the image of an old torch-singing chanteuse who hasn't endured enough booze and hard living to forget a happier, more innocent time" as his starting point for the work. Slow Dance actually begins with scattered fragments of a dance: sliding pizzicati in the cello, shufflings from the violin, and quiet, isolated notes in the piano. Gradually, the dance pulls itself together; the piano begins playing notes in what were spaces, then chords, and then a full melody. Finally, a cool, resigned melody blossoms in the violin and cello, filling the dark spaces. The melodies stay in the strings, and gradually become more passionate, seeming to expand to fill an imaginary stage. After a climax, however, the piano part bottoms out, and there is no more dancing to be done. The passionate outpourings are replaced by music which emotionally recalls the work's opening; the violin plays high, wheezing notes and the cello shudders at the lowest possible volume, with distant, cold accompaniment in the piano. The work ends on sustained high notes in the violin over descending notes from the piano and cello, and one last quiet, high, ghostly chord in the piano. Bunch's Slow Dance brilliantly illustrates the image the composer had in mind, and it is expertly laid out for the piano trio.

Fanny Mendelssohn was born in 1805, 4 ½ years before her beloved brother Felix. She is said to have been as musically gifted as her brother; she was apparently an excellent pianist and composed in the same style as he did. She was able to play Bach's Das Wohltemperierte Clavier from memory at the age of 13. She attended A. von Humboldt's lectures on physical geography lectures on experimental physics. In 1829 she married the painter Wilhelm Hensel. Some of her works were (a sign of the times) published under the name of her brother. What was published of her works were some songs, some piano pieces and the Piano Trio op. 11. Most of her compositions, however, including cantatas, oratorios and dramatic scenas, were never printed. She died in 1847, during a rehearsal of her brother's Walpurgisnacht. Her Trio should not be compared with her brother's 2 Trios; it can certainly stand on its own merit in terms of skillful and demanding writing for each instrument and a wonderful sense of color and drama.