

UPCOMING PERFORMANCES

ORGAN RECITAL HALL / UNIVERSITY CENTER FOR THE ARTS

MAY 6, 2019 / 7:30 P.M.

MUSIC PERFORMANCES

Violin Studio Recital / FREE	May 7, 6:30 p.m.	ORH
Symphonic Band Concert	May 7, 7:30 p.m.	GCH
Woodwind Area Recital / FREE	May 8, 7:30 p.m.	ORH
Chamber Music Recital / FREE	May 9, 7:30 p.m.	ORH
Organ Week Concerts	June 17–20, 7:30 p.m.	ORH
Organ Week / Canadian Brass	June 19, 7:30 p.m.	First U. Methodist Church
Conducting Seminar Concert / The Gondoliers	July 20, 7:30 p.m.	GCH
Kodály Choir Concert / FREE	July 26, 5 p.m.	GCH

DANCE PERFORMANCES

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>Rockband Project Concert</i> / FREE	May 16, 6:30 p.m.	UT
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GRADUATE STRING TRIO RECITAL

TRIO DE ROSÉ



Colorado State University

SCHOOL OF MUSIC, THEATRE AND DANCE

TONIGHT'S PROGRAM

Intermezzo for String Trio / **ZOLTÁN KODÁLY (1882–1967)**

String Trio No. 2, H. 238 / **BOHUSLAV MARTINŮ (1890–1959)**

- I. Allegro
- II. Poco moderato – Vivo – Allegro ma non troppo

~ INTERMISSION ~

String Trio in c minor, Op. 9 No. 3 / **LUDWIG van BEETHOVEN (1770-1827)**

- I. Allegro con spirito
- II. Adagio con espressione
- III. Scherzo – Allegro molto e vivace
- IV. Finale – Presto

TRIO DE ROSÉ
KRYSTIAN ŠALVA, VIOLIN
REGAN DEROSSETT, VIOLA
MITCH SMITH, CELLO

PROGRAM NOTES

Intermezzo for String Trio (Kodály)

“If I were to name the composer whose works are the most perfect embodiment of the Hungarian spirit, I would answer, Kodály. His work proves his faith in the Hungarian spirit. The obvious explanation is that all Kodály’s composing activity is rooted only in Hungarian soil, but the deep inner reason is his unshakable faith and trust in the constructive power and future of his people.”

-Béla Bartók, 1928

Along with Bartók, Zoltán Kodály also dedicated his career and music to the purpose of preserving his people’s folk melodies and demonstrating to the outside world how art music grew out of folk music. In *Intermezzo for String Trio*, Kodály shows off his ability for combining folk melodies and tonalities with the more Romantic style of his time. He also uses his own experiences playing stringed instruments to write exceedingly intricate and intertwining melody lines shared between the violin, viola, and cello. This “relaxed serenade” features a passionate Hungarian melody initially introduced by the violin, which is then passed around between all three instruments before ending with a beautiful duet rendition of the melody between the violin and viola.

String Trio No. 2, H. 238 (Martinů)

Bohuslav Martinů was a Czech composer and violinist who was born in Bohemia, he composed in a variety of styles, citing Debussy and Stravinsky as his early influences. In the early 1930s, Martinů became fascinated with the concerto grossi of Bach, Corelli, and Vivaldi. Reminiscent of the concerto grosso genre and Baroque style, Martinů’s *String Trio No. 2* (1934) acts as a triple concerto without orchestra and uses contrapuntal textures throughout. Stravinsky’s influence shows in the driving rhythms and florid melodies of the piece. The odd, two-movement structure of the piece avoids traditional formatting, instead mixing slow and fast sections throughout. The first movement alternates between strong, quick contrapuntal passages and sweet, slow melodic sections with a violin cadenza in the middle. The second movement begins with cello and viola cadenzas followed by a complex, rhythmic section before the main melody arrives. The driving motor of this movement continues throughout; even the slow interludes contain a rhythmic accompaniment.

String Trio in c minor, Op. 9 No. 3 (Beethoven)

In 1797, Beethoven began working on his five string trios and completed them in 1798. The first two were divertimenti and the last of the three trios contain the four-movement model of the traditional quartet, an indication that they were more serious works for Beethoven. The third trio, *String Trio Op. 9, No. 3* in C minor stands out because it features the key of C minor that would later inspire some of his greatest compositions. It fully reveals the grand personality of Beethoven as well as his masterful creation of chamber music.

Beethoven’s third string trio portrays two major elements in all four of the movements. The first element is a contrast of major and minor keys and the second key element is the contrast in the musical line between up and down. The dark key of C minor permeates three of the movements initiating a rapid dramatic switch from minor to major and dark to light, creating unresolved tension. The contrast in the musical line falling down and climbing up uses motives that are brief and basic but cleverly ornamented. Beethoven creates these contrasts by extending their distance and duration through larger leaps and longer times. He also uses the three instruments to constantly oppose one another by moving in opposite directions at the same time in contrary motion.

Beethoven ends the trio with an unexpected surprise, overturning the seriousness with a simple C major arpeggio. The unexpected ending of the finale with the swirling theme and the wavering modality find a close parallel in the later C minor *String Quartet Op. 18, No. 4*.



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