

# UPCOMING PERFORMANCES

## MUSIC PERFORMANCES

Halloween Organ Extravaganza	Oct. 31, 7 p.m., 9 p.m., 11 p.m.	ORH, UCA
Polaris String Quartet Concert	November 2, 7:30 p.m.	ORH, UCA
<i>Virtuoso</i> Series Concert / Duo Francois, Violin & Piano	November 7, 7:30 p.m.	ORH, UCA
<i>Virtuoso</i> Series Concert / John McGuire, Horn	November 9, 7:30 p.m.	ORH, UCA
Classical Convergence / Paul Huang	November 11, 7:30 p.m.	ORH, UCA
It Could Be Anything! Concert	November 13, 7:30 p.m.	ORH, UCA
<i>Virtuoso</i> Series Concert / Faculty Chamber Music	November 14, 7:30 p.m.	ORH, UCA

## RALPH OPERA PROGRAM PERFORMANCES

<i>Die Fledermaus</i> by Johann Strauss II	November 3, 4, 5, 7:30 p.m.	GCH, UCA
<i>Die Fledermaus</i> by Johann Strauss II	November 6, 2 p.m.	GCH, UCA

## DANCE PERFORMANCES

Fall Dance Concert	November 11, 12, 7:30 p.m.	UDT, UCA
Fall Dance Concert	November 12, 2 p.m.	UDT, UCA
Fall Dance Capstone Concert	December 9, 10, 7:30 p.m.	UDT, UCA
Fall Dance Capstone Concert	December 10, 2 p.m.	UDT, UCA

## THEATRE PERFORMANCES

Noises Off by Michael Frayn	Nov. 11, 12, 17, 18, 19, 7:30 p.m.	UT, UCA
Noises Off by Michael Frayn	November 13, 20, 2 p.m.	UT, UCA
Freshman Theatre Project / FREE	December 2, 3, 4, 5, 7:30 p.m.	ST, UCA

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ORGAN RECITAL HALL / UNIVERSITY CENTER FOR THE ARTS

OCTOBER 24 / 7:30 P.M.

## GUEST ARTIST SERIES

MARTIN **CHALIFOUR**  
VIOLIN

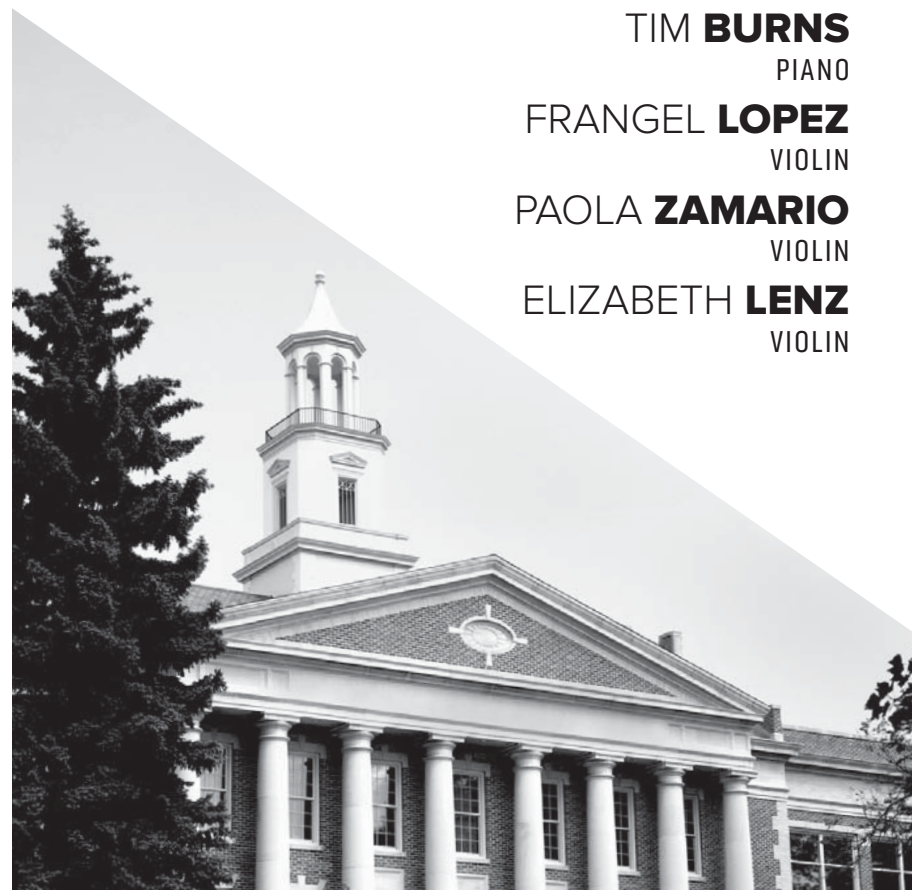
with

TIM **BURNS**  
PIANO

FRANGEL **LOPEZ**  
VIOLIN

PAOLA **ZAMARIO**  
VIOLIN

ELIZABETH **LENZ**  
VIOLIN



**Colorado State University**

SCHOOL OF MUSIC, THEATRE AND DANCE

# TONIGHT'S PROGRAM

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## ***Concerto for 4 violins / G.P. TELEMAN (1681-1767)***

- 1) Adagio
- 2) Allegro
- 3) Grave
- 4) Allegro

## ***Sonata for two violins in C major, Op. 56 / S. PROKOFIEV (1891 – 1953)***

- 1) Andante Cantabile
- 2) Allegro

## ***Violin Concerto in D Major Op.77 / J. BRAHMS (1833 – 1897)***

- 1) Allegro non troppo
- 2) Adagio
- 3) Allegro Giocoso, ma non troppo vivace

## ***Concerto for Four Violins No. 2, BWV 40:202***

**Georg Philipp Telemann**

**Born: 14 March 1681, Magdeburg, Germany**

**Died: 25 June 1767, Hamburg, Germany**

Late Baroque composer Georg Philip Telemann was the most prolific composers of his time. He produced forty operas, six to seven hundred orchestral suites, twelve complete sets of yearly liturgical services, seventy-eight services for special occasions, and forty-four passions, in addition to numerous concertos, sonatas, and other pieces of chamber music. *The Guinness Book of World Records (2015)* even acknowledges his compositional output! Telemann was born four years before Johann Sebastian Bach and George Frederic Handel, but crosses into the life spans of Franz Joseph Haydn and a young Wolfgang Amadeus Mozart. Telemann wrote much of his music for the public. He organized public concerts in community halls and churches so that everyone could enjoy his compositions; in fact, he was much more popular than J. S. Bach when the two were alive. The composers knew each other and often “borrowed” musical material from each other’s compositions.

In the classical era, a concerto is generally defined as a composition featuring a solo instrument accompanied by orchestra. In the Baroque era, however, the definition of the term was slightly different. The literal meaning of *concerto* is “to compete.” Sometimes concerto indicated a soloist with a small orchestra, sometimes the term meant a small group of soloists opposing an accompanying ensemble, and sometimes it referred to groups of instruments within an

CSU MUSIC'S GRADUATE STRING QUARTET

# *Polaris*

## *String Quartet Concert*

November 2 | 7:30 p.m. | Organ Recital Hall

Join Paola Zamario (violin), Lily Lu (violin), Karli Rhind (viola), and Victoria Ferguson (cello) for a program of masterworks for string quartet.

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**For a full listing of events, visit [uca.colostate.edu](http://uca.colostate.edu)**

ensemble competing with each other. *Concerto for Four Violins, TWV 40:202* features four violinists who work both independently and together to create one glorious musical experience. The work consists of four movements in a typical slow-fast-slow-fast arrangement: *Adagio, Allegro, Grave, and Allegro*. The first movement is a very short and dramatic chord progression, an extremely powerful introduction. The second movement, *Allegro*, is written in a simple can-on-like structure, with imitative entrances of each musical phrase. The third movement is a triple meter ABA' form and ends with a codetta, a little ending. Listen for the *hemiola*, when suddenly the three-count feel switches to beats of two. The final *Allegro* is the most complicated of the four movements. It is also imitative, but with a light charm that points to Telemann's early introduction of the *galant* style, an important early classical trend that was later featured in the music of Telemann's student, godson, and namesake, Carl Philipp Emanuel Bach.

— Program Note by Jun Terasawa

### ***Sonata for Two Violins, op. 56***

**Sergei Prokofiev**

**Born: 23 April 1891, Krasne, Ukraine**

**Died: 5 March 1953, Moscow, Russia**

Sergei Prokofiev was a prominent twentieth-century Russian composer. He began his compositional career while still a student at the St. Petersburg Conservatory, from which he graduated in 1914. In the late 1910s, Prokofiev began traveling around Europe, as a tourist and pianist. After the Second Russian Revolution in 1917, also known as the October Revolution, he emigrated from Russia to the United States. He welcomed the revolution because he viewed it as a chance for the nation to develop artistically, but knew that he could not work well in the midst of such conflict. Prokofiev stayed in the United States, touring as pianist with the Russian Orchestra, which was comprised of fellow immigrants who had also escaped the revolution. Eventually Prokofiev decided to move to Europe to further his career. While there, he maintained his connections in Russia, which had become the USSR. He visited the country a few times and then relocated back to his home in 1936, something he had always intended. He is the only Russian-born composer who left and voluntarily returned to the USSR. Still highly regarded during his absence, he had many works premiered there, including his *Sonata for Two Violins*.

The sonata was written for the 1932 inaugural concert of the chamber-ensemble organization Triton, but was premiered a few weeks earlier in Moscow, during a brief tour of the Beethoven Quartet. The work is a four-movement duet, though only the first and second movements will be performed today. The first movement begins slowly, with the first violin playing a somber melody. The second violin adds more depth, creating a harsher tonality. The two melodic lines rise and fall, growing with intensity until a contrasting soft conclusion in the upper range of the instruments. The second movement begins with repeated aggressive chords that speak to Prokofiev's use of highly percussive sounding rhythms and stark sonorities. The melodies of the two violins, seemingly independent, intertwine in a fiery back-and-forth conversation that builds to an abrupt finish.



Sonata for Two Violins shows the shift in compositional style that Prokofiev underwent while in Europe. The composer's early works are characterized by percussive rhythms, distorted melodies, and harsh orchestration, which pushed the boundaries of traditional Russian Romanticism with a more modernistic sound. In the 1930s, he began to adopt a more simplistic approach, one welcomed by the newly established Soviet regime. His later works focus on Russian traditional tendencies mixed with his own neo-classical style, one that helped push him to the forefront of the Soviet musical culture.

— Program Note by Joseph Jones

***Violin Concerto in D Major, op. 77***

**Johannes Brahms**

**Born: 7 May 1833, Hamburg, Germany**

**Died: 3 April 1897, Vienna, Austria**

During the late Romantic period, composing in classical forms was considered old-fashioned. Composers who chose to do so were competing not only with musical giants from the past such as Mozart and Beethoven, but also with the music of contemporary composers such as Liszt and Wagner. Johannes Brahms was a victim of such criticism. Still, Brahms expanded genres such as the symphony, concerto, and string quartet, using a unique rhythmic language and stimulating harmonic palette to combine new with old.

Brahms composed his *Violin Concerto, op. 77*, during 1878. Its premiere took place on New Year's Day 1879 in Leipzig. The work was dedicated to and first performed by Brahms's close friend, violinist Joseph Joachim. Brahms wrote Joachim multiple times during the fall and winter before the concerto's premiere, asking for the violinist's opinion on the virtuosic solo passages, string section bowings, and orchestration. Their collaboration had a substantial impact on the development of this iconic concerto. Brahms's Violin Concerto follows the lineage of other substantial German violin concertos such as those by Beethoven, Mendelssohn, and Bruch. Brahms's concerto uses the standard three-movement structure of fast-slow-fast. The first movement, *allegro non troppo*, is in sonata allegro form and utilizes the solo violin as both a virtuosic solo voice and an accompanying voice. How did Brahms manage to create a new, memorable opening movement in an old, familiar form? The composer begins with the expected orchestral exposition in the major home key, but unexpectedly visits the minor dominant, which gives this D major concerto a considerably darker harmonic color. Brahms did not write a cadenza for this movement; Joachim wrote his own for the premiere of the work, one that is often played by soloists even today. A significantly shorter *adagio* movement follows and explores unexpected key areas while still using a familiar ABA form. The finale, *allegro giocoso, ma non troppo vivace*, is an exuberant rondo that reflects the *style hongrois*, which grew in popularity during the Romantic period. Brahms likely had his friend Joachim, who was of Hungarian heritage, in mind when composing this movement. A *poco più presto* coda brings the finale of this major work to an energetic close.

— Program Note by Dominic Aragon

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C L A S S I C A L

# CONVERGENCE

Paul  
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