

Upcoming Events

Music: Men's Chorus & University Chorus Concert	10/13	Griffin Concert Hall	7:30 p.m.
UAM Scrimmage Lecture & Reception: Shaun Leonardo	10/14	Organ Recital Hall	5 p.m.
UAM Sport Talk in the Art Museum: Talkin' Tough	10/15	University Art Museum	4 p.m.
CSU: Homecoming & Family Weekend	10/15-10-18	CSU Campus	
Music: Symphonic Band Concert	10/15	Griffin Concert Hall	7:30 p.m.
Theatre: Visit Day	10/16	University Center for the Arts	All Day
Music: Percussion Ensemble Concert with Special Guest John W. Parks IV	10/18	Griffin Concert Hall	7:30 p.m.
Music: Concert Orchestra Concert: The Lure of London	10/18	Organ Recital Hall	7:30 p.m.
Music: Virtuoso Series Concert: Michelle Stanley, Flute	10/19	Organ Recital Hall	7:30 p.m.
Music: Guest Artist Recital: Percunova	10/21	Organ Recital Hall	7:30 p.m.
Music: Guest Artist Recital: Fortress Brass Quartet	10/24	Organ Recital Hall	6 p.m.
Music: Classical Convergence Series: Lysander Piano Trio with Mischa Bouvier, Baritone	10/28	Organ Recital Hall	7:30 p.m.
UAM Sport Talk in the Art Museum: Talkin' Money	10/29	University Art Museum	4 p.m.
			7 p.m.
Music: Halloween Organ Extravaganza	10/31	Organ Recital Hall	9 p.m.
Music: Virtuoso Series Concert: Daniel Goble, Saxophone	11/2	Organ Recital Hall	7:30 p.m.
UAM: First Friday Extended Hours	11/6	University Art Museum	6-8 p.m.
		University Center for the Arts	
Dance: Visit Day	11/6		All Day

event calendar • e-newsletter registration

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Virtuoso Series Concert

Barbara Thiem, cello
Theresa Bogard, piano

October 12, 2015

7:30 P.M.

Organ Recital Hall

Sonata in B flat major op. 8 Ernst v. Dohnanyi 1877-1960
Allegro ma non troppo
Scherzo: Vivace assai
Adagio non troppo
Tema con variazioni: Allegro moderato

Three Pieces op. 11 Anton Webern 1883-1845

Sonata in d minor Claude Debussy 1862-1918
Prologue: Lent
Sérénade
Finale

~~ Intermission ~~

Sonata op. 25,3 for solo cello Paul Hindemith 1895-1963
Lebhaft, sehr markiert
Mässig schnell, Gemächlich
Langsam
Lebhafte Viertel
Mässig schnell

Sonata in e minor op. 38 Johannes Brahms 1833-1897
Allegro non troppo
Allegretto quasi Menuetto
Allegro

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Performer Biography

THERESA BOGARD is an active performer combining varied interests in historical performance practice, contemporary music, chamber music and the music of women composers. She studied piano at the Sydney Conservatorium of Music in Australia, the University of Colorado at Boulder, and the Eastman School of Music. In 1988, she received a Fulbright grant to study fortepiano with Stanley Hoogland at the Royal Conservatory of the Hague in The Netherlands, and was a top-prize winner in the International Mozart Fortepiano Competition in Bruges, Belgium the following year. Theresa has presented programs of solo and chamber music in several cities in the United States, Mexico, New Zealand, Australia, Austria, Bolivia, Korea, Indonesia, China, and Brazil and is also featured on a compact disc recording of piano works by Louise Talma.

Sought after as a collaborative pianist, Bogard can be heard on two recordings for saxophone and piano with saxophonist Scott Turpen on the Albany label, *Johann Nepomuk Hummel: Chamber Music at Schönbrunn* with Red Cedar Chamber Music on the Fleur de son Classics label, *Eastern Gems* a disc of flute and piano music by eastern European composers with flutist Nicole Riner on Centaur Records, *Music of Gustav Nölck* for cello and piano with Beth Vanderborgh cellist, *Chamber Music of Jennifer Higdon* and a soon to be released recording with the Verismo Trio. In June 2000 she was one of ten international adjudicators for the First Governor's International Piano Competition in Saratov, Russia, and she has adjudicated numerous regional and national competitions in the US.

Bogard is well known as a teacher and has been honored with numerous teaching awards. In 2008, she was chosen as the Wyoming Professor of the Year by the Carnegie Foundation for the Advancement of Teaching and the Council for the Advancement and Support of Education. Her students have distinguished themselves in national and international piano competitions including 6 national MTNA finalists. Her piano students have been accepted into graduate and undergraduate programs at Julliard, the Eastman School of Music, Cleveland Institute of Music, Oberlin College Conservatory of Music, Manhattan School of Music, Rice University, Peabody Conservatory of Music, Northwestern University, Indiana University, University of Wisconsin, University of Houston and the University of Michigan. Dr. Bogard is a Steinway Artist and is currently the head of the Keyboard Area and the Chair of the Department of Music at the University of Wyoming.

Program Notes

Ernst von Dohnanyi was a Hungarian composer and pianist who had a flashy career in Europe as well as in Florida after WW2. His style is Brahmsian rather than in the folkloric mode of his contemporaries Bartok and Kodaly. Predictably his piano parts are very virtuosic and at times heavy for the poor cellist to penetrate. This sonata was written when he was 22. It is seldom performed and we enjoyed getting to know it for this program.

Anton Webern was a master of musical economy. The three pieces op. 11, written in 1914, take all of one and a half minutes to play. Each note and rest is marked with many expressive instructions and tempo variations, a challenge for the players as well as the listener.

Claude Debussy's sonata was written towards the end of his life when sound color and expressive sound shapes were of great interest to him. The cello plays many combinations of pizzicato unheard of before this time. He uses expressions like "ironical" to guide the performers. Like in the Webern pieces the score is heavily determined by the composer, often with several markings per note.

Paul Hindemith wrote a number of solo sonatas, many for unusual instruments. The solo sonata for cello was written in 1922. It is made up of 5 short movements, arranged in a cyclical way: aggressive outer movements, soft and fast movements around the slow and melodic middle movement. It can be seen as a piece of bi-tonal writing in which the lower and the upper strings are written in two different keys. This "fight" between the keys of C and C# lasts through all movements and ends in favor of C#.

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