

Upcoming Events

Music: Virtuoso Series Concert, Special Guests Tom Myer, Saxophone & Hsiao-Ling Lin, Piano	10/15	Organ Recital Hall	7:30 p.m.
Music: Voice Area Recital	10/16	Organ Recital Hall	7:30 p.m.
Music: Aries Music Festival: CSU Percussion Ensemble	10/20	Griffin Concert Hall	2 p.m.
Music: Aries Music Festival: Chamber Choir & Concert Choir	10/20	Griffin Concert Hall	7:30 p.m.
Music: Aries Music Festival: Faculty Chamber Concert	10/21	Organ Recital Hall	7:30 p.m.
Music: Aries Music Festival: Wind Ensemble & Symphonic Band	10/22	Griffin Concert Hall	7:30 p.m.
Music: Virtuoso Series Concert, CSU Faculty Peter Sommer	10/28	Organ Recital Hall	7:30 p.m.
Halloween Organ Extravaganza	10/31	Organ Recital Hall	7, 9, 11 p.m.
Theatre: Guest Professional Series: John Patrick Shanely	11/3	University Theatre	7:30 p.m.
Music: Virtuoso Series Concert, Duo Francois	11/4	Organ Recital Hall	7:30 p.m.
Music: Contemporary Artist Music Series: Shilo Stroman	11/6	Organ Recital Hall	7:30 p.m.

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Meet Me at the UCA

Virtuoso Series Recital

Special Guests:
 Mira Mintcheva, piano
 David McArthur, piano
 Veronica Patterson, readings

October 14, 2013
 7:30 P.M.
 Organ Recital Hall

"14 Ways of Looking at a Piano"

Sonata in G Major for Two Pianos J.C. Bach (1735-1782)
 1. Allegro
 2. Tempo di Minuetto

"As Nevertheless the Composer Urges Us to Flourish"

Sonata in A-flat Major, Op. 110 L. van Beethoven (1770-1827)
 3. Adagio, ma non troppo.
 Arioso dolente.
 Fuga. Allegro, ma non troppo.
 L'istesso tempo di Arioso.
 L'istesso tempo della Fuga.
 Meno Allegro.

"The Samovar"

Concertino, Op. 94 Dmitri Shostakovich (1906-1975)

INTERMISSION

Selections from Lord Byron's "Childe Harold's Pilgrimage"

Années de pèlerinage. Première année: Suisse Franz Liszt (1811-1886)
 6. Vallée d'Obermann

"The Bite of the World"

Suite for Two Pianos, Op. 17 Sergei Rachmaninoff (1873-1943)
 4. Tarantella

"Paganini's Ghost"

Paganini Variations Witold Lutosławski (1913-1994)

All poems by Dr. Veronica Patterson unless otherwise noted.

Biographies

Miroslava Mintcheva and David McArthur both hold Doctor of Musical Arts degrees from the University of Colorado at Boulder, where they studied with Doris Pridonoff Lehnert, herself a pupil of the legendary Rosina Lhévinne. Previously, the couple coached with Professor Janet Landreth at Colorado State University. They have performed solo and duo recitals throughout the U.S. and abroad, including concerts in Italy, Canada, the Czech Republic and Bulgaria. They were recently selected as one of four finalists nationally in the 2013 Ellis-Duo Piano Competition. In May 2013, they were invited to share a multi-media presentation during the Front Range TEDx Conference. In addition to performing, the husband-and-wife duo is dedicated to teaching and research. Their exceptional teaching skills were recognized by the Music Teachers National Association, which announced McArthur (in 2007), and Mintcheva (in 2011) as the national winners of the MTNA StAR Studio Teacher Fellowship Award. The two pianists have also presented research at the 2008 and 2011 National Conferences of the College Music Society, as well as at regional CMS and MTNA Conventions.

Dr. David McArthur has taught piano and theory both at the university level and privately. An avid collaborator, he has performed with various chamber groups, as well as with the Fort Collins Symphony, Cheyenne Symphony, and Opera Fort Collins. He specializes in the research and performance of 20th-century piano repertoire, with a special focus on composers such as William Albright, Frederic Rzewski, William Bolcom, and Mason Bates. He has helped audiences gain a deeper appreciation of new works through innovative programming and informative in-concert talks. Dr. McArthur is currently on staff at the Colorado State University Department of Music, Theater, and Dance, where he serves as Music Director for the Ballet Division. He is also Music Director at First Baptist Church in Loveland, Colorado.

Dr. Miroslava Mintcheva has been featured in numerous recitals and competitions. In 2009, she won the 12th Simone Belsky International Piano Competition in Hartford, Connecticut, and in the same year gave her New York debut at Merkin Concert Hall as the second prizewinner in the American Protégé International Piano Competition. She was also a finalist in the 2009 International Web Concert Hall Music Competition, and a semi-finalist in the 2011 Beethoven Sonata International Piano Competition. A dedicated teacher, she served as Visiting Assistant Professor of Piano at Florida Southern College. She has previously taught at the University of Colorado-Boulder, Colorado State University, and Front Range Community College.

Dr. Veronica Patterson has published three full-length collections of poetry: *How to Make a Terrarium* (Cleveland State University, 1987), *Swan, What Shores?* (New York Press, 2000), and *Thresh & Hold* (Big Pencil Press, 2009). She has also published a chapbook of prose poems, *This is the Strange Part* (Pudding House Publications, 2002), and a collection of poetry and photography, *The Bones Remember: A Dialogue*, with photographer Ronda Stone. Patterson has been awarded artists' residencies at the Ucross Foundation, Rocky Mountain National Park, Hedgebrook, the Ragdale Foundation and the Gell Center. She has received Individual Artist's Fellowships from the Colorado Council on the Arts.

Program Notes

Sonata for Two Pianos

J.C. Bach (1735-1782)

Johann Christian Bach was only a teenager when his father, Johann Sebastian, died in 1750. The young composer continued his musical education under the tutelage of his second-oldest brother, Carl Philipp Emmanuel, himself considered to be the most musically-gifted of Bach's sons. Because Johann Christian's compositional style matured well after the passing of his father, his music differs greatly from the rest of the Bach composers. Johann Christian favored the elegant melodies and simple textures of the Galant style instead of the decadent ornamentation and complex counterpoint of the Baroque style. This sonata foreshadows the elegance of Mozart's melodic lines and that is no coincidence. The two composers met for the first time in April 1764 in London, and became close friends. Mozart even studied the works of Johann Christian and rearranged them for his own use. Wolfgang's affection for Johann Christian is evident in his letters to his father Leopold:

Mr. Bach from London is already here since fourteen days. [...] You can easily imagine his joy, and my joy, as we saw each other again. [...] I love him (as you well know) with all my heart - I highly respect him."

- Hye-Jin Lee and Dr. David McArthur

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Piano Sonata in A-flat Major, Op. 110

Ludwig van Beethoven (1770-1827)

Beethoven began his work on Op. 110 in 1821, shortly after his recovery from an outbreak of jaundice. The sonata was composed as an interruption of the composer's efforts on the *Missa Solemnis*, Op. 123 and it exhibits certain thematic/motivic similarities with the Mass. This compositional proximity to Beethoven's monumental religious work also accounts for a distinct sacred/symbolic meaning in Op. 110.

The last movement of op. 110 opens up with a brief "orchestral" introduction, in which the dotted rhythms recall the characteristics of the dramatic French overture. This is followed by a recitative section, which immediately draws parallels to vocal genres such as opera, oratorio, or the Passion. The *Arioso dolente* introduces an intense song of lament, through which Beethoven represents the concept of utter grief, earthly suffering, and spiritual despair. The fugue which follows, serves as a counterbalance to the preceding arioso. As a clear reference to the polyphonic style of J. S. Bach, it is a symbol of strength, confidence, and trust in a higher authority. However, it proves ineffective as the music suddenly stops short of reaching its triumphant goal and the arioso re-appears, a half step lower than the first time. The feeling of despair is intensified by the breaking of the melodic line, which conveys the idea of "sobs" or "tears." Beethoven concludes this section by engaging in an obsessive ten-fold repetition of a G-Major triad. This unusual passage conveys the idea of being trapped in an emotional impasse, of being immobilized by intolerable anguish.

At the conclusion of the second Arioso, Beethoven brings back the fugue, with its subject inverted and the marking *L'istesso tempo della Fuga poi a poi di nuovo vivente* ("little by little coming back to life"). This fugue, however, does not function as a negation of the arioso. On the contrary, it absorbs and transcends it. After a series of contrapuntal maneuvers, the original fugue subject is finally presented within a homophonic, instead of polyphonic texture. The final arpeggiated passages usher in a "willed spiritual victory" as the composer solidifies the sonata's musical thesis - transcendent transformation.

Dr. Miroslava Mintcheva

Concertino

Dmitri Shostakovich (1906-1975)

This charming two-piano work was composed in 1954 for Shostakovich's gifted son Maxim, then a 15-year-old student at the Central Music School, the preparatory division of the Moscow Conservatory. Maxim premiered the work at an all-Shostakovich concert on November 8, 1954 with fellow student Alla Maloletkova; father and son later subsequently recorded the Concertino together. This family affair so satisfied Shostakovich that in 1957 he wrote the Piano Concerto No. 2 as a gift for Maxim upon his graduation from the Moscow Conservatory.

The Concertino, tailored in its technique for the advanced student, is laid out in sonata form with an introduction. The work opens with two sharply contrasting motives — an ominous unison theme in dotted rhythms and a sorrowful hymn-like strain. Their alternation recalls the slow movement of Beethoven's Fourth Piano Concerto (in which Franz Liszt discerned Orpheus taming the Furies). The next section introduces the main theme which has the character of a zesty march. The second theme turns the dotted rhythms and stepwise motion of the introduction's opening motive into a spirited quick-step. The return of the hymnal phrase from the introduction provides a bridge to the recapitulation of the earlier themes. The final recall of the hymnal phrase not only marks the arrival at the coda, but also provides a quiet foil for the brief but excited dash to the end.

- Dr. Richard E. Rodda

Vallée d'Obermann

Franz Liszt (1811-1886)

"I have been seeking through all the valleys to acquire some isolated pasturage which will yet be easily accessible, moderately clement in temperature, pleasantly situated, watered by a stream, and within sound of a torrent or the waves of a lake... An obscure valley would be for me the sole habitable earth."

~ from Étienne Pivert de Sénancour's *Obermann*

Obermann's valley cannot be found on any map. It exists only in the imaginations of those who, like Liszt, have read Sénancour's book *Obermann*, set in Switzerland, where Sénancour lived for some time.

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