



# Faculty Tuesdays Series

Paul Erhard, double bass

7:30 p.m., Tuesday, Jan. 29, 2019  
Grusin Music Hall  
Imig Music Building

# Program

**Improvised Alap in raga Shree Priya for solo double bass**

Dr. L. Subramaniam (b. 1947)

**Sonata in A minor**

Largo  
Corente  
Adagio  
Presto

Henry Eccles (1670-1742)

**New Continuo** (world premiere)

Brian Lambert (b. 1996)

*Paul Erhard, double bass  
Robert Hill, harpsichord*

## Intermission

**Trout Quintet in A Major, Op. 114**

Allegro Vivace  
Andante  
Scherzo  
Andantino: Theme and Variations  
Finale: Allegro giusto

Franz Schubert (1797-1828)

*Chas Wetherbee, violin  
Erika Eckert, viola  
Robert Erhard, cello  
Paul Erhard, double bass  
David Korevaar, piano*

# Program notes

## Improvised Alap in raga Shree Priya for solo double bass

This evening's program begins with an improvisational alap-style invocation for solo double bass in *raga Shree Priya* dedicated to Mother Earth whose wealth and abundance sustains all life. *Shree* means "wealth" and *Priya* means "one who loves." In both South Indian (Carnatic) and North Indian (Hindustani) classical music of India, the alap is the opening section of an extended *raga* performance, slow and abstract, in which a solo singer or instrumentalist is accompanied only by the strumming of the tambura drone continuously cycling the pitches "sa – pa – sa," "root – 5th – high root" to firmly establish the tonal center of the *raga*. In the alap, there is no steady beat, no drumming and no complete melodies. The improvised alap is a gradual unfolding of the notes of the *raga*, beginning with exploration of the lower notes and then gradually introducing higher and higher notes. *Raga Shree Priya* (shree pree-ya), created by legendary violinist and composer Dr. L. Subramaniam, is based on the Carnatic *raga Charukesi* (cha-roo-kay-see), the 26th melakarta *raga* in the 72 melakarta *raga* system of Carnatic Music. The scale notes of the *Shree Priya* are the same as *Charukasi*: the first five ascending notes are what in the West we call the major scale E F# G# A B, followed by the notes of the melodic minor scale C D E, or E F# G# A B C D E, blending adoring (major) with sorrow (minor). What distinguishes *Shree Priya* from *Charukasi* is the occasional use of the minor third G natural, a note that creates poignancy. The general mood of *Shree Priya* is a mixture of love and a sense of loss and separation: love of our sustainer Mother Earth and the sense of loss that humanity is blindly abusing the planet on which we live.

## Sonata in A minor

During the year 1712, English violinist and composer Henry Eccles (1670-1742) performed as a violinist in London for the Duke d'Aumont, French ambassador to Britain. Eccles was retained by the Duke as a court musician and returned to Paris with the Duke in 1713 at the end of the Duke's term in England. As was common among his baroque contemporaries including Handel, Eccles recycled compositions by other composers. In 1720 Eccles published, in Paris, *Twelve Solos for the Violin and Figured Bass*, i.e. violin and harpsichord. It is well known that Eccles actually "borrowed" many of the movements for these twelve sonatas from the Italian composer Guiseppe Valentini who lived and worked in Rome. Sonata No. 11 in G minor (performed this evening in A minor), is the most well-known of the 12 sonatas. It seems that the lyrical first and third movements, and the energetic fourth movement, *Gigue*, were actually Eccles' own compositions, while the *Corente* was excerpted from Italian priest and composer Francesco Bonporti's Op. 10. Known as "The Eccles Sonata," this work is a favorite of violin, viola, cello and double bass players, as well as just about every other solo instrument. Double bass virtuoso Gary Karr's recording of The Eccles Sonata was the first solo double bass recording Paul Erhard heard as a high school student. Karr's passionate lyricism served as model and foundation for Paul's love of the singing quality of the double bass.

## New Continuo

Brian Lambert's *New Continuo* is a confrontation between old and new. Basso continuo was a common practice in the 18th century in which a continuous bassline and harmony would be performed on a keyboard instrument, usually the harpsichord, and the lower strings such as the cello or bass. Now, the tables have turned, and two instruments from the basso continuo section are placed in the foreground as melodic instruments in this piece. Lambert writes, "I state two contrasting themes at the beginning. The first theme references 18th century contrapuntal practice, while the second theme is a driving groove that utilizes rock and jazz vocabulary. Throughout the course of *New Continuo* I allow these two themes to melt and stir together, until they re-emerge at the end, transformed by each other's company."

Paul Erhard first met Lambert through the performance of *Archaeopteryx*, for flute and piano at a recital in the spring of 2018. Erhard was so impressed by the piece that he asked Lambert if he would consider composing a work for double bass and harpsichord to celebrate harpsichordist Robert Hill's joining the College of Music faculty in fall 2018. Lambert agreed, and in the meantime also wrote a fabulous work *Variations on I Went Down to the River to Pray* that was premiered on October 21 by the 100-member Monster Double Bass Orchestra during the 2018 Rocky Mountain Double Bass Festival here at CU. *New Continuo* is an important addition to the double bass repertoire.

## Trout Quintet in A Major, Op. 114

The 22-year old Franz Schubert was staying with the singer Johann Michael Vogl (for whom many of his songs were written) in the summer of 1819 when Sylvester Paumgartner, local mine-owner and music enthusiast, commissioned a quintet. He wanted it to include variations on *Die Forelle* as well as a piece for an oddly-configured quintet made up by him and his friends. Certainly the best-known piece of music to be named after a fish, the Trout Quintet's popular title comes from one of Schubert's most loved songs, *The Trout (Die Forelle)*, which forms the theme of the quintet's fourth movement. Schubert had written the song a couple of years earlier and it had already become vastly popular by the time he worked it into his piano quintet in A Major (the work's proper name) in 1819.

The instrumental line-up is not the usual string quartet plus piano—instead, it's one each of violin, viola, cello and double bass, plus piano. This means that the textures of the piece are more spacious than usual, and that the cello in particular (Paumgartner's instrument, of course) is freed up for more melodic, fun music than its usual bassline. The structure of the piece, too, is slightly eccentric, with the *Variations* movement interpolated between the third and final movements.

A Major is a standard, sunny key, and the Trout reflects this, with only a little seasoning of melancholy (perhaps an idle recollection of the poem) to dilute the piece's relaxed, rural optimism. Sociable and mild without being remotely anodyne, it is a lovely piece for friends to play together. One of the most likeable things about it is its sense of freedom and fancy—like a carefree but ruminative walk, with new ideas popping up all the time.

The Quintet's movements go through a familiar sequence, each featuring versions of the burbling sextuplet motif that forms the original song's accompaniment ("diddle-di diddle-di da da..."). A tender and relaxed second movement leads into the vivacious *Scherzo* with a dancing second theme, and the beautifully-developing *Variations* (listen for the strings jaunting about as the piano takes up the theme) brings us to the *Finale*, with a vaguely peasanty dance rhythm.

—Schubert notes by *Deutsche Grammophon*

# Biographies

## **Erika Eckert, viola**

Violist Erika Eckert is currently Associate Professor of Viola at the University of Colorado at Boulder. She has also been a faculty member of the Brevard Music Center since 2011. Previously, Eckert served on the faculties of The Cleveland Institute of Music, Baldwin Wallace College and the Chautauqua Institution in New York, where she served as the coordinator of the chamber music program for the Music School Festival Orchestra for three summers.

## **Paul Erhard, double bass**

Paul Erhard has been the Double Bass Professor in the University of Colorado Boulder College of Music since 1986. In addition to double bass teaching, Erhard teaches “Improvisation for String Players,” drawing upon his experiences with Indian music and Jazz, and the “Orchestral Audition Class.” He directs the Rocky Mountain Bass Festival which in 2018 brought together over 100 bassists aged 10 through 60+.

## **Robert Erhard, cello**

Robert Erhard holds a BM from CU Boulder, where he studied with Judith Glyde and Thomas Heinrich, and an MM from Eastman School of Music where he served as a TA for Alan Harris. He is currently cellist of the Ceres Quartet and is performing with the Altius Quartet as interim cellist for the 2018-19 season.

## **Robert Hill, harpsichord**

Robert Hill comes to the College of Music after serving for more than 20 years as professor for historical keyboard instruments and performance practice at the Staatliche Hochschule für Musik Freiburg in Germany. He studied harpsichord with Gustav Leonhardt at the Amsterdam Conservatory, receiving his soloist diploma in 1974.

## **David Korevaar, piano**

Pianist David Korevaar balances his active performing schedule with teaching at the University of Colorado Boulder, where he is the Peter and Helen Weil Professor of Piano. He is a 2016 honoree as Distinguished Research Lecturer at the University of Colorado.

## **Brian Lambert, composer**

Brian Lambert is an undergraduate composition student and saxophonist at the University of Colorado, Boulder, studying with Carter Pann, Dan Kellogg, and Michael Theodore. He composes for film, installation, electronic, and acoustic mediums, and has also premiered multiple works for saxophone. Lambert is passionate about using the power of music to draw attention to international issues such as global poverty and religious persecution. He dreams of starting a nonprofit that advocates for music education in developing countries.

## **Charles Wetherbee, violin**

Violinist Charles Wetherbee brings to the CU College of Music a wealth of experience and expertise from his varied career as a soloist, chamber musician, orchestral concertmaster and teacher. He has performed throughout the world, including Europe, Asia, the Middle East, Canada, Mexico, and the United States. A devoted chamber musician, Wetherbee is the first violinist of the Carpe Diem String Quartet, with whom he tours and performs regularly.

# Upcoming performances

🎫 Ticketed events   📺 Live broadcast at [cupresents.org](http://cupresents.org)

## Wednesday, Jan. 30

### **Pendulum New Music Ensemble 📺**

7:30 p.m., Grusin Music Hall

## Thursday, Jan. 31

### **Artist Series**

### **Silkroad Ensemble 🎫**

7:30 p.m., Macky Auditorium

## Tuesday, Feb. 5

### **Faculty Tuesdays: From Brussels and Vienna with Love 📺**

7:30 p.m., Grusin Music Hall

## Thursday, Feb. 7

### **Wind Symphony and Symphonic Band 📺**

7:30 p.m., Macky Auditorium

## Tuesday, Feb. 12

### **CU Symphony Orchestra 📺**

7:30 p.m., Macky Auditorium

## Thursday, Feb. 14

### **Anderson Competition Finals**

7:30 p.m., Grusin Music Hall

### **Concert Jazz Ensemble and Jazz Ensemble II 📺**

7:30 p.m., Macky Auditorium

## Friday, Feb. 15

### **Spring Festival of Choirs**

7:30 p.m., Sacred Heart of Jesus Catholic Church, 1318 Mapleton Ave, Boulder

## Saturday, Feb. 16

### **Artist Series**

### **Kodo One Earth Tour 2019 🎫**

7:30 p.m., Macky Auditorium

## Tuesday, Feb. 19

### **Faculty Tuesdays: SwingTime, WaltzTime, SambaTime: DANCE! 📺**

7:30 p.m., Grusin Music Hall

## Friday, Feb. 22

### **Wind Symphony and Symphonic Band 📺**

7:30 p.m., Macky Auditorium

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