

Faculty Tuesdays

Expressions of Conflict

Alexandra Nguyen, piano

With

Justin Bartels, trumpet

Andrew Garland, baritone

David Requiro, cello

*Latecomers will be seated at the discretion of
the house manager.*

7:30 p.m., Tuesdays, Dec. 10, 2019

Grusin Music Hall

Imig Music Building



College of Music

UNIVERSITY OF COLORADO **BOULDER**

Program

Sonate für Trompete und Klavier

I. Mit Kraft

II. Mäßig bewegt

III. Trauermusik. Sehr langsam

Justin Bartels, trumpet

Paul Hindemith
(1895-1963)

War Scenes

A Night Battle

Specimen Case

An Incident

Inauguration Ball

The Real War Will Never Get in the Books

Andrew Garland, baritone

Ned Rorem
(b. 1923)

Three Songs, Op. 10

Rain Has Fallen

Sleep Now

I Hear an Army

Andrew Garland, baritone

Samuel Barber
(1910-1981)

— Intermission —

Sonata for cello and piano, H. 125

I. Allegro ben moderato

II. Adagio ma non troppo – Molto allegro e agitato

David Requiro, cello

Frank Bridge
(1879-1941)

Program notes

Sonate für Trompete und Klavier (1939)

In 1939, Paul Hindemith was living as an exile in Switzerland. Although he had enjoyed great success in earlier decades among the foremost German composers, his progressive compositional tendencies brought him into conflict with Nazi authorities intent on bending all of German cultural life to their fascist purposes. In 1934 when Hindemith's opera *Mathis der Maler* was set to be performed, Nazi authorities could ignore neither the opera's innovative musical features nor its staunchly anti-establishment plot. Performances of the opera were suppressed, and Nazi Minister of Propaganda Joseph Goebbels singled Hindemith out as an "atonal noisemaker." Consequently, Hindemith took an indefinite leave of absence from his teaching position at the Berliner Hochschule für Musik, where he had already felt encroachments on his creative freedoms and had watched helplessly as Jewish colleagues were forced out from their appointments.

The year 1936 saw a complete ban of his music; in 1938, he was branded the "standard-bearer of musical decay" at Nazi-sponsored performances of "Degenerate Music." Fearing for his safety as well as that of his half-Jewish wife, Gertrud, Hindemith finally fled his native land in September 1938. From neutral Switzerland, Hindemith would see his beloved country occupy Czechoslovakia and subsequently ignite World War II with the invasion of Poland. Hindemith reflected: "I always see myself as the mouse who recklessly danced in front of the trap and even ventured inside; quite by chance, when it happened to be outside, the trap closed!" As these issues wore on him, Hindemith wrote his Sonata for Trumpet and Piano in the latter half of 1939. It forms part

of a series of sonatas Hindemith wrote for piano and solo instruments, of which he especially favored instruments with a little extant solo repertoire. Acutely aware of the difficult piano part, Hindemith dedicated the sonata, tongue-in-cheek, "for my dear as well as brave pianist!"

The first movement, *Mit Kraft* ("with power"), projects an aura of strength through the staunch, almost militaristic rhythms in the piano and the stoic trumpet melody. Mischievous figuration low in the piano soon sows a note of discord, but the energy nevertheless builds to a breathless climax. In the fleeting, march-like second movement, piano and trumpet alternate between moments of comedy and lyricism, sometimes pastiching military trumpet calls. However, the work's emotional center is stripped bare in the final movement, entitled *Trauermusik* ("music for mourning"). The somber mood drips with tension and regret, juxtaposing sections of sparse textures and subtle timbral shadings with overwhelming outbursts and biting dissonances. The sonata closes with a complete quotation in the trumpet part of the chorale tune *Alle Menschen müssen sterben* ("All people must die"), which has been associated with funerals since its origins in the seventeenth century. The piano provides pensive, despondent chords that resist the trumpet's inexorable sense of repose until the very last moment, resolving to a pure B-flat major chord.

Alle Menschen müssen sterben,
Alles Fleisch vergeht wie Heu;
Was da lebet, muß verderben,
Soll es anders werden neu.
Dieser Leib, der muß verwesen,
Wenn er anders soll genesen
Zu der großen Herrlichkeit,
Die den Frommen ist bereit.

All people must die
All flesh decays like hay;
That which lives must perish
If it is to become new
This body, it must rot
If it is to recover
To the great splendor
Which is made ready for the righteous.
—Note by Zerek Dodson, student, Doctor of Musical Arts in collaborative piano

Paul Hindemith (1895-1963) is one of the most well-known post-WWI German composers. He was a key figure of the *Neue Sachlichkeit* movement during this time: a compositional style that rejected the expression and sentimentality found in romantic music in favor of purely objective music, most likely inspired by the devastation in most of Europe after the First World War. Hindemith started studying violin, viola and composition at a young age, and after his studies he eventually went on to serve as both a violinist and violist in the Frankfurt Opera and the Rebner String Quartet. As he began to rise to prominence as a composer, the Nazi regime in Germany began to denounce his music, accusing him of cultural Bolshevism (a term coined by Nazis used to reject “modernist” movements in the arts).

Hindemith’s Sonata for Trumpet and Piano was the last of his compositions in his ultra-productive year of 1939. It was one of his favorite compositions of this time period, writing to a friend, “it is maybe the best thing I have succeeded in doing in recent times, and that is quite a good sign, since I do not regard any of my newest productions as of little value.” The work is written in three movements. The opening material of the first movement is reflective of its title (*Mit Kraft*, or “with strength”). The trumpet and piano begin with a bold leap-wise melodic line, and the

climax of the piece features this bold melody with tinkling triplet figuration accompaniment in the piano. The second movement, *Mäßig bewegt*, is plodding and somewhat march-like, although the piano deviates from this plodding texture throughout the movement. The final movement is somber, as suggested by the title *Trauermusik* (“sad music”), and features a dichotomy in texture between lush and sparse. The work ends with a line borrowed from the Bach chorale *Alle Menschen muessen sterben* (“all men must die”).

—Note by Sarah Thune, student, Master of Music program in collaborative piano

War Scenes

Texts by Walt Whitman (1819-1892)
Arguably one of the most influential American writers, poet Walt Whitman is known for his creativity, unique voice, and genuinely human perspective. *Specimen Days* (1882), from which the texts for the suite War Scenes were “freely excised”, was a diary of sorts: thoughts and observations from Whitman’s work as a war nurse during the Civil War.

In seemingly direct opposition to the pacifist Rorem is known to be, the words that he chose to set are vividly graphic, challenging to hear, and remain terrifyingly relatable almost 140 years after their original publication. The musical settings are angular and, at times, aggressive, yet bring the stories to the fore in an extraordinarily visceral manner. The five songs move through various scenes:

1. a description of the battlefield;
2. a portrait of a dying soldier;
3. a news report, with the indications for the voice to be “uninvolved, like a reporter” and the piano to be “subjective, neurotic, illustrative”;
4. a grotesque ball;
5. a philosophical reflection on war.

The first page of *War Scenes* bears the dedication: “To those who died in Vietnam, both sides, during the composition: 20-30 June 1969”. The work was premiered by baritone Gerard Souzay (for whom the songs were written) and pianist Dalton Baldwin in Constitution Hall, Washington, D.C., on October 19, 1969. —*A note of thanks to my colleague, Jeremy Reger, who recommended this remarkable work for tonight’s program.*

Three Songs, Op. 10

Texts by James Joyce (1882-1941)

Chamber Music, a collection of poems composed by Irish author James Joyce, was originally published in 1907. In a letter to his brother in February of that year, Joyce said of the set: “I don’t like the book but wish it were published and be damned to it. However, it is a young man’s book. I felt like that. It is not a book of love-verses at all, I perceive. But some of them are pretty enough to be put to music. I hope someone will do so, someone that knows old English music such as I like. Besides they are not pretentious and have a certain grace.”

Three decades later, American composer Samuel Barber would do just this, setting a number of the poems from Joyce’s collection during his two-year *Prix de Rome* residency at the American Academy in Rome. Three are grouped as his opus 10 songs: *Rain Has Fallen*, *Sleep Now*, and *I Hear an Army*. Though Joyce’s texts were purportedly about an imaginary love, they convey genuine and poignant heartbreak which is further amplified by Barber’s illustrative and emotive settings. An accomplished singer, Barber premiered the first two songs, performing both vocal and piano parts at the Academy in Rome in April 1936; the third was premiered almost a year later at the Curtis Institute in Philadelphia by mezzo-soprano Rose Bampton and the composer.

Sonata for cello and piano, H.125

Frank Bridge was an English composer, violist and conductor whose prolific life and work spanned the two world wars, which may have contributed to his stance as a committed pacifist. The Sonata for cello and piano, composed over a four-year period between 1913 and 1917, is in an unusual two-movement form. His early works were written in a post-romantic style, which is reflected in the first movement: lush harmonies, sweeping lines and mercurial changes. In the second movement, a clear sense of Bridge’s mature writing style emerges, with extended chromaticism and disjunct motives reflecting what his student Benjamin Britten called Bridge’s “impatience with tonality”. One hears an intended slow movement in the meditative opening, which moves into a scherzo-like fast section that culminates in a coda reprising thematic material from the first movement.

Given the shift in style, it is postulated that the first movement was composed before the start of World War I, but that the second movement took much longer to complete. The sonata’s premiere took place at London’s Wigmore Hall in 1917, with Bridge’s friends Felix Salmond and Harold Samuel on cello and piano, respectively. Antonia Butler, the cellist who gave the French premiere of the sonata in 1928, is quoted as saying: “I first played the Sonata with a contemporary pianist of his [Bridge] called Ada May Thomas. She told me that during the First World War, when Bridge was writing the slow movement, he was in utter despair over the futility of war and the state of the world generally and would walk round Kensington in the early hours of the morning unable to get any rest or sleep, and that the idea of the slow movement really came into being during that time.” The phrase “utter despair over the futility of war” is often published in program notes

for the sonata, yet the work concludes with a feeling of triumphant hope, possibly revealing Bridge's faith in humankind.

Program notes by Alexandra Nguyen, unless otherwise noted.

Personnel

A native of Montréal, **Alexandra Nguyen** maintains a diverse career as a collaborative pianist, teacher and arts administrator. She is an accomplished pianist who has appeared throughout the United States and Canada, with recent performances in Italy, Spain and Malaysia. She has performed at venues such as Weill Hall at Carnegie Hall, The Barns at Wolf Trap, Merkin Hall at the Kaufman Center, the Teatro Nacional, BargeMusic, the Strings Music Festival and the Societé Pro Musica Chamber Music Series. A sought-after collaborator, she has shared the stage with the Takács Quartet, baritone Patrick Mason and violinist Andrés Cárdenes, as well as bassoonist Peter Kolkay, a long-standing partnership. She has been an invited speaker at the National Association of Schools of Music Annual Meeting, the College Music Society Annual Conference, the Music Teachers National Association National Convention and the National Conference on Keyboard Pedagogy. Nguyen is chair of the Collaborative Committee for the National Conference on Keyboard Pedagogy and served on the steering committee for the Music Teachers National Association's Year of Collaborative Music. A frequent adjudicator, she has served on the juries of the Eastman International Young Artists Piano Competition, the Gina Bachauer Junior and Young Artists Competition and MusicFest Northwest, among others. Nguyen was the founder and director of the summer institute Plays Well With Others at the Eastman School of Music, a forum

dedicated to exploring various aspects of the collaborative piano profession. She was a member of The Quartet Program West faculty, and served as faculty for the Opera Orvieto and Orvieto Musica programs in Orvieto, Italy.

Justin Bartels has been on faculty at the University of Colorado Boulder since 2012 and is principal trumpet with the Colorado Symphony Orchestra, a position he has held since 2008. Over the past six years, his students have gone on to high-level graduate programs at several schools, including Indiana University, Temple University, the University of North Texas and Arizona State University. Student accomplishments include military band appointments with the United States Marine Corps, United States Navy and Air Force Academy. Bartels' students hold positions with professional symphony orchestras and numerous positions in higher education. In addition to his duties at the Colorado Symphony and the University of Colorado Boulder, Bartels has performed as guest principal trumpet with New York City Ballet, St. Louis Symphony and San Francisco Symphony. He has also performed with the Alabama Symphony, Dallas Symphony, Los Angeles Philharmonic, Milwaukee Symphony, New York Philharmonic, Houston Symphony and Virginia Symphony. He previously held the position of principal trumpet with the Columbus Symphony and the Central City Opera before his appointment in Colorado. He is on faculty as a visiting guest artist of orchestral studies at the University of Denver and taught applied trumpet at Regis University from 2009 until 2012. Bartels is a 2003 graduate of the Indiana University Jacobs School of Music, where he studied primarily with Marie Speziale as well as John Rommel and Ed Cord. He also attended the University of Cincinnati College-Conservatory of Music, studying with Alan

Siebert and Marie Speziale. Bartels lives with his wife in Denver, along with their two daughters. He is a Yamaha Performing Artist.

Baritone **Andrew Garland** is widely recognized as a leader in recital work, with dozens of performances around the country including Carnegie Hall with pianist Warren Jones and programs of modern American songs all over the United States and Canada. He brings his highly communicative style to the concert stage with orchestras such as the Atlanta Symphony, Boston Baroque, the Handel and Haydn Society, Boston Youth Symphony, National Philharmonic, Albany Symphony and others. Garland is a regular with the New York Festival of Song (NYFOS) and has given multiple recitals with Vocal Arts DC, the Marilyn Horne Foundation, the Bard Festival, Camerata Pacifica, Andre-Turp Society in Montréal, Voce at Pace, Huntsville Chamber Music Guild, Fort Worth Opera and dozens of college music series around the country. His latest solo album *American Portraits* (with Donna Loewy, piano) went to Number 1 on Amazon classical. Garland has five other recordings on the Telarc, Naxos, Roven Records and Azica labels. On the concert stage, he has joined the NYFOS at the Moab Music Festival and National Sawdust, sings Messiah with Boston Baroque and Colorado Bach Ensemble and sings in orchestral performances and recitals in Cincinnati, Indianapolis, Boston, Fort Worth, Springfield, Boulder and other cities. Other highlights include Dandini with Opera Philadelphia and Fort Worth Opera, Mercurio and the title role in *Galileo Galilei* at Cincinnati Opera, and Riolo and Schaunard at Seattle Opera. Garland is the winner of the Lavinia Jensen, NATSAA, Washington International, American Traditions, NATS and Opera Columbus competitions and was a prize winner in the Montréal International, José Iturbi, Gerda Lissner, McCammon and

Palm Beach International competitions. He was an apprentice at the San Francisco Opera Center and the Seattle Opera and Cincinnati Opera Young Artists programs.

First Prize winner of the 2008 Naumburg International Violoncello Competition, **David Requiro** (pronounced re-KEER-oh) is recognized as one of today's finest American cellists. After winning First Prize in both the Washington International and Irving M. Klein International String Competitions, he also captured a top prize at the Gaspar Cassadó International Violoncello Competition in Hachioji, Japan, coupled with the prize for the best performances of works by Cassadó. Requiro has appeared as soloist with the Tokyo Philharmonic, National Symphony Orchestra, Seattle Symphony and numerous orchestras across North America. His Carnegie Hall debut recital at Weill Hall was followed by a critically acclaimed San Francisco Performances recital at the Herbst Theatre. Soon after making his Kennedy Center debut, Requiro also completed the cycle of Beethoven's Sonatas for Piano and Cello at the Phillips Collection in Washington, D.C. He has performed with the Chamber Music Society of Lincoln Center, Seattle Chamber Music Society and Jupiter Symphony Chamber Players and is a founding member of the Baumer String Quartet. The Chamber Music Society of Lincoln Center recently appointed Requiro to its prestigious Bowers Program (formerly CMS Two) beginning in the 2018-19 season. In 2015, Requiro joined the faculty of the University of Colorado Boulder as assistant professor of cello. He has previously served as artist-in-residence at the University of Puget Sound and guest lecturer at the University of Michigan. His teachers have included Milly Rosner, Bonnie Hampton, Mark Churchill, Michel Strauss and Richard Aaron.

Upcoming performances

🎫 Ticketed events 🎧 Live stream at cupresents.org

Wednesday, Dec. 11

Ellington's "Nutcracker"

6:30 p.m., Dazzle Club,
1512 Curtis St., Denver

Tuesday, Dec. 17

Artist Series

Natalie MacMaster and Donnell Leahy

7:30 p.m., Macky Auditorium 🎫

Jan. 12-13, 2020

Takács Quartet

Grusin Music Hall 🎫

Tuesday, Jan. 14, 2020

Faculty Tuesdays

Hsiao-Ling Lin, piano

7:30 p.m., Grusin Music Hall 🎧

Friday, Jan. 17, 2020

Artist Series

Cirque Mechanics

7:30 p.m., Macky Auditorium 🎫

Tuesday, Jan. 21, 2020

Faculty Tuesdays

The future of music, a century
in the making

7:30 p.m., Grusin Music Hall 🎧

Wednesday, Jan. 22, 2020

Undergraduate Vocal Competition Finals

7:30 p.m., Grusin Music Hall

Tuesday, Jan. 28, 2020

Faculty Tuesdays

David Korevaar, piano

7:30 p.m., Grusin Music Hall 🎧

Tuesday, Feb. 4, 2020

Faculty Tuesdays

Douglas Walter, vibraphone and marimba

7:30 p.m., Grusin Music Hall 🎧

Thursday, Feb. 6, 2020

CU Wind Symphony

7:30 p.m., Macky Auditorium 🎧

Saturday, Feb. 8, 2020

Artist Series

A Far Cry

7:30 p.m., Macky Auditorium 🎫

Tuesday, Feb. 11, 2020

CU Symphony Orchestra

7:30 p.m., Macky Auditorium 🎧

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