



IN CONCERT  
*Classical Music in the Valley*

Jerilyn  
**JORGENSEN**  
Violin

Cullan  
**BRYANT**  
Piano



Sunday, March 4, 2012  
Jones Theater in Westcliffe, Colorado

IN CONCERT: *Classical Music in the Valley*  
presents

**Jerilyn Jorgensen**

Violin

**Cullan Bryant**

Piano

Sunday, March 4, 2012, 2:00 pm

Sonata in A Major, Op. 12 No. 2      Ludwig van Beethoven  
Allegro vivace      (1770-1827)  
Andante piu tosto Allegretto  
Allegro piacevole

Fantasie in C Major, D. 934      Franz Schubert  
(1797-1828)

Intermission

September Elegy      David Crumb  
(b. 1962)

Sonata in Eb Major, Op. 18      Richard Strauss  
Allegro ma non troppo      (1864-1949)  
Improvisation: Andante cantabile  
Andante – Allegro

*You are invited to have refreshments and meet the musicians  
after the performance at a reception in the entry of Studio 2.*

## PROGRAM NOTES

Beethoven's three sonatas of Opus 12 are composed on the cutting edge of 1798 piano and strings chamber music, with the violin in a role of equal partnership with the piano, roles that only Mozart had pioneered previously. Beethoven had learned the violin while living in

**Ludwig van Beethoven**  
**Sonata in A Major,**  
**Op. 12 No. 2 (1798)**

Bonn and continued his study of the instrument in Vienna with the chamber musician Ignaz Schuppanzigh, with whom he performed one of the early sonatas in March 1798.

The outer movements of the A Major sonata are cast in a very cheerful mood, which is unusual for Beethoven. The first movement, while light and Mozartean in style, shares each utterance equally between the violin and the piano from the downward two-note main theme to the momentarily spooky closing. The trademark Beethoven sforzandos are present but as pinches rather than the hammer blows of his later style. The second movement is the duo sonata as opera – cast in A minor, it laments gently as each instrument in turn contributes to the unfolding of the story line. The finale, Beethoven's only rondo in triple time, is marked *Allegro piacevole*, meaning “pleasant” – an elegant waltz-like rondo theme bookends excursions into bursts of color. The central episode is a German dance that is still buoyant, never heavy. The transition to the main material contains a briefly obsessive foreshadowing of darker years to come, but dissolves quickly into an effervescent dominant pedal that brings us full circle back to the rondo theme.

The *Fantasia in C Major, D. 934*, was written in 1827, and was first performed on January 10, 1828 by Bohemian musicians Josef Slavik, violin, and Karl Maria Bocklet, piano, both members of Schubert's circle then living in Vienna. Slavik's reputation was that of a virtuoso

**Franz Schubert**  
**Fantasia in C Major,**  
**D. 934**

(according to Chopin, a “second Paganini”) and may have been the person Schubert had in mind when he wrote this composition. The performance was not well received; criticism included the excessive length, the inappropriate showiness

of the variation section, and the mystifying structure which at once looked backward to classical sonata form and various other hallmarks of the previous century (extemporaneous improvisation at fermatas and cadences), and anticipated the larger, showier, and more eclectic virtuoso works of the late 19th century. From a modern perspective, however, the *Fantasia* is a pinnacle among Schubert's late chamber works. It begins with a harmonic sequence that evokes the opening of the more familiar cello quintet, also in the same key of C Major. After a short cadenza in which both instruments participate, the first large

section begins in A minor. This music has a Hungarian flavor and moves at a kind of controlled gallop, the stylized character broken by a teasing return. A transition in E flat moves to a set of variations on Schubert's song "Sei mir gegrüßt" ("I greet you"), where each instrument takes a turn with intricate obbligato passages and filigreed embroidery. A reminiscence of the opening builds with great intensity to the finale of the work, a triumphal march in C Major. One more memory, that of the beautiful song, appears before the final Presto.

Some options for performance are included in the urtext edition. A simplification of the passagework in the finale is offered, taken from the first edition (published in 1850, almost a quarter century after Schubert's death - thereby making it unlikely that he had any input). While Schubert's original writing does show a disregard for what is comfortable, or even possible, to play on the violin, the alternate version, which was almost universally taken when this rather seldom-played work was performed in the 20th century, has neither the correct inversion structure in the harmony nor the biting articulation needed to properly convey Schubert's intentions. The original, while containing considerable violinistic difficulties, has been retained in this performance, and is gradually becoming standard among violinists of our time.

David Crumb's music has been widely performed throughout the United States and abroad. His imaginative and dramatic compositions are richly tonal, and intensely coloristic. Among numerous awards, he has received a Guggenheim Fellowship and grants from the Fromm and Barlow Foundations. Crumb has accepted commissions from the Los Angeles Symphony New Music Group, the Chicago Civic Orchestra/ASCAP Foundation, and the Bowdoin International New Music Festival. He has held residencies at the

**David Crumb**  
**September Elegy**  
(2001)

Yaddo and MacDowell artist colonies and has participated in a variety of new music festivals. His works have been recorded and released on C.R.I., Innova, and Equilibrium. Crumb joined the faculty at the University of Oregon School of Music in 1997, where he continues to serve as a member of the composition department.

## David Crumb *(Continued)*

About September Elegy (2001), the composer writes:

*September Elegy, a funereal “song,” was composed in the wake of the September 11, 2001 terrorist attack on New York City, and is dedicated to the victims. It reflects the underlying feelings of sadness and uncertainty that I experienced. In the final bars, the piano sounds distant fragments of the Bach chorale “Herr Jesu Christ, du höchstes Gut” against a denatured pedal tone suspended in the violin. While intended as a purely musical reference (rather than textual or religious), the effect is nevertheless one of transcendental spirituality—and it evokes the feeling, perhaps, that something exists beyond the violence, horror, and devastation that is the unfortunate legacy of mankind.*

September Elegy was originally composed for the Gearhart-Owings Duo.

### Richard Strauss Sonata in E $\flat$ Major, Op. 18

Not only was Richard Strauss' 1887 Sonata in E flat major, Op. 18, his final piece of chamber music before embracing completely and permanently full orchestral color, but it also brought to an end his work in classical forms. Immediately preceding Don Juan (Op. 20), it already exhibits some clear characteristics of his orchestral writing: themes of noble character, virtuosic writing for both instruments, and thematic transformation which is still emotional, not narrative as it would become in the tone poems. The sonata form first movement introduces three heroic themes which climax in the huge development section. The second movement, which reveals Strauss in his superb capacity as songwriter, pays homage in the middle section to Schubert's Erlkönig and at the end to the slow movement of Beethoven's Pathétique Sonata, albeit this is a reference hidden in the inner voices of the piano part. The last movement, full of color and energy, is quixotic in its alternation between soaring passion and spritely midsummer night's dream-like sequences. Extended virtuoso passages for both instruments help make this finale one of the most exciting works in the duo sonata literature

## THE PERFORMERS

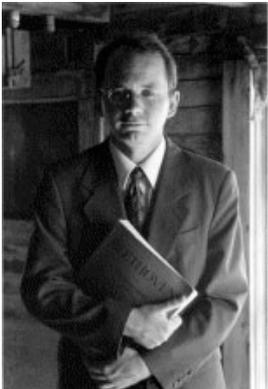


### **JERILYN JORGENSEN, Violin**

Jerilyn Jorgensen is adjunct professor of violin and chamber music at the Lamont School of Music of the University of Denver and a member of the performance faculty of Colorado College. For 24 years she was first violinist of the Da Vinci Quartet, and as a member of that ensemble she has performed throughout the United States, been a prizewinner in the Shostakovich International String Quartet Competition and finalist in the Naumburg Chamber Music Competition, and appeared on PBS NewsHour with Jim Lehrer.

She holds bachelor of music degrees from the Eastman School of Music and the Juilliard School, and a master of music degree from Juilliard. Her major teachers have included Zvi Zeitlin, Joseph Fuchs, and Leonard Sorkin. She has also studied with Burton Kaplan. She enjoys mentoring young people through her private studio and her work with the Colorado Springs Youth Symphony Association.

Ms. Jorgensen plays a beautiful violin from 1705 made by G.B. Rogeri.



### **CULLAN BRYANT, Piano**

Cullan Bryant is among the most active chamber and collaborative pianists in New York City, maintaining a schedule of over 70 recitals a year. He has performed with many world-class artists in such venues as Weill Recital Hall, Merkin Hall, Alice Tully Hall, the Metropolitan Museum of Art and Detroit's Orchestra Hall. Mr. Bryant made his Carnegie Hall debut in 1992 in recital with violinist Patmore Lewis.

Festival appearances have included the Long Island Beethoven Festival where he performed 16 Beethoven piano sonatas in a 2-day marathon, festivals in New York, New Hampshire, Florida, Spain and France among many others.

Cullan Bryant began playing the piano at age two, giving his first public recital at age six. At eleven he toured campuses in his native Arkansas and in Texas including several televised recitals. His prizes and awards include the Leschetizky International Competition, the National Arts Club of New York, the Memphis Beethoven Competition, Miami Arts Competition and a certificate of outstanding citizenship from Arkansas Governor Frank White. His college studies were at the Manhattan School of Music. In July of 2002 he toured Japan in recitals with violinist Midori.

## ART SHOW IN STUDIO 2

### ENJOY THE ART WORK OF JEANENE PARKER

*—before the concert, during the intermission and during the reception.*

Jeanene Parker's art has been gracing Custer County since her childhood on the family cattle ranch at Music Meadows. She started the art program at Custer County Schools and was an original participant in the annual San Isabel Foundation art exhibit. Jeanene paints a wide variety of subject matter, including a still life of "A Bit of Aviation History" that is in the permanent collection of the National Air and Space Museum. Jeanene enjoys plein aire painting from her home in the Wet Mountains as well as in South Kona, Hawaii.

## WANT MORE CLASSICAL MUSIC?

IN CONCERT hosts various classical music programs on Westcliffe's own radio station, KWMV, 95.9 FM.

### *Music Your Way*

Gary and Gwyn Miller 7:00–8:00 pm, 2nd and 4th Thursdays

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### *Sunday Classics*

David Niemeyer 8:00–10:00 pm every Sunday

*In Concert is a proud sponsor of KWMV radio, your community powered radio station for the Wet Mountain Valley.*

### SPECIAL ANNOUNCEMENT

#### Concordia University Wind Symphony

Tuesday, March 6, 7:00 at the Custer County School. Donations requested.

*Performance arranged by Brittan Braddock, Concordia University Alumna*

IN CONCERT: *Classical Music in the Valley*

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IN CONCERT: PO Box 1484, Westcliffe, Colorado 81252

10% discount for meals on the day of the concert  
with presentation of concert ticket or stub at

Alpine Lodge, Edwardo's, Rancher's Roost at Cliff Lanes, Sangrita or The Stage Stop

**IN CONCERT:** *Classical Music in the Valley* was founded in 2003 to support and promote classical music in the Wet Mountain Valley. The mission of the group is to provide cultural and educational opportunities for residents of the area by presenting an annual series of live classical music performances and youth workshops.

IN CONCERT is a non-profit 501(c)3 organization. Contributions are tax deductible.

## Join us for the remaining concert in the 2011-2012 Season...

### Southern Colorado Community Band

Free Concert at 2:00, June 3, 2012 at the Hermit Park Pavilion

## ...and for the 2012-2013 Season (Our 10<sup>th</sup>)

Michael Luccarelli – Guitar and Painting

Jayne Stone's Room of Wonders – Banjo, Violin, Viola da Gamba, Guitar & Bass

Kantorei – Vocal Chorale (with the Custer County School Choir)

*Thanks to all the people who make the 2012-2013 season possible.*

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