



**IN CONCERT**  
*Classical Music in the Valley*

**Sunday, January 18, 2015**  
Jones Theater, Westcliffe, Colorado

# Patterson/Sutton Duo

**Kimberly Patterson, Cello**  
**Patrick Sutton, Guitar**

- |                                      |  |
|--------------------------------------|--|
| <b>Johann Burgmüller (1806-1874)</b> | <b>Nocturne in A minor</b>   |
| <b>Radamés Gnattali (1906-1987)</b>  | <b>Sonata for Cello and Guitar (1969)</b><br>I. Allegretto comodo<br>II. Adagio<br>III. Con spirito  |
| <b>Stephen Goss (B 1964)</b>         | <b>Park of Idols (2005)</b><br>I. Jump Start<br>II. Cold Dark Matter<br>III. Fractured Loop<br>IV. Malabar Hill<br>V. The Raw<br>VI. Sharjah |

## INTERMISSION

- |                                       |  |
|---------------------------------------|--|
| <b>Dušan Bogdanović (B 1955)</b>      | <b>Quatre Pièces Intimes (1979)</b><br>I. Priere<br>II. Mouvement<br>III. Le Harpe de David<br>IV. Chant |
| <b>Hector Villa-Lobos (1887-1959)</b> | <b>Bachianas Brasileiras no. 5 (Aria)</b>  |
| <b>Jaime Zenamon (B1953)</b>          | <b>Reflexões No. 6 (1986)</b><br>I. Fluido<br>II. Doloroso<br>III. Vivissimo                             |

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You are invited to meet the performers after the concert  
at a reception in the lobby of Studio 2.

## PATTERSON/SUTTON DUO

The Patterson/Sutton Duo has been hailed for their bravura performances, consummate musicianship, and illuminating mixed-media lectures. The duo explores the landscape of cello and guitar music and seeks to broaden its horizons through recording, performing, and working closely with some of the genre's most important composers.

### KIMBERLY PATTERSON



Hailed by the *Chicago Sun Times* as a “superb cellist,” Kimberly Patterson has earned recognition for her artistry as a solo and chamber musician. Kimberly is currently the cellist for the Tesla Quartet, winners of the 2012 Fischhoff Chamber Music Competition as well as prizewinners of the 2012 London International Quartet Competition and the 2013 Bordeaux International Quartet Competition. She has given chamber recitals in Weill Recital Hall at Carnegie Hall, London’s Wigmore Hall and Alice Tully Hall in Lincoln Center, and has held chamber music residencies with Strings Music Festival, Aspen Music Festival, Bravo! Vail!, and a quartet residency at the University of Colorado at Boulder with the Takacs Quartet.

Kimberly recently gave the world premiere of Cayetano Soto’s ballet for solo cello, “Uneven,” with the Aspen Santa Fe Ballet and subsequently toured throughout the United States. *The Financial Times* stated that her performance of “Uneven” was “vividly rendered... provid[ing] the perfect backdrop,” and the *Minneapolis Star Tribune* called her a musician that plays with “raw emotion.”

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Kimberly has been principal cellist with the United Bank of Switzerland Verbier Orchestra, touring throughout Europe, Asia and Australia. After a personal invitation by Charles Dutoit, Kimberly performed with the Miyazaki Orchestra. Her performances have been televised through NHK TV and Medici TV. Festival appearances include the Verbier Festival, Miyazaki Festival, Sarasota Music Festival, Aspen Music Festival, Holland Music Sessions, and Strings Music Festival.

An avid proponent of community service, Kimberly was the recipient of two Juilliard Fellowships; the Gluck Community Service Fellowship, a program designed to bring music to the inner city and the Instrumental Music Fellowship, where she taught music to underprivileged children. She has also collaborated with Lincoln Center’s Community Outreach Program.

A graduate of the Cleveland Institute of Music with academic honors, Kimberly earned her Master of Music degree at the Juilliard School and a Doctorate of Musical Arts degree at the University of Colorado at Boulder.

Kimberly plays on a Joseph Rashid cello generously loaned to her by the Rashid family.

## PATRICK SUTTON



Patrick Sutton began his journey with the guitar at the age of eleven in Evergreen, Colorado. He completed his Bachelors and Masters degrees in classical guitar performance at the Lamont School of Music, studying with Ricardo Iznaola, Masakazu Ito, and Jonathan Leathwood. While at Lamont, he received several honors including first place in the 2009 Lamont Chamber Music Competition, three Recital of Distinction awards, and induction into the Pi Kappa Lambda National Music Honor Society.

Recent performances include engagements with the Boulder Symphony, Colorado Music Festival Orchestra, Lakewood Symphony, and recital at East Tennessee State University as a guest artist. Chamber music is Patrick's favorite expressive outlet. Along with the Sutton/Patterson Duo, Patrick regularly collaborates with flutists Cobus du Toit and Melissa Graham. He has received chamber music instruction from some of today's most important composers for the guitar, such as Robert Beaser, Gilbert Biberian and Stephen Goss.

He has twice been the John D'Addario Performing Assistant at the Bowdoin International Music Festival in Brunswick, Maine, where he performed extensively and gave premieres at its Gamper Festival of New Music.

Dr. Sutton enjoys a multi-faceted, international career as a performer, lecturer and educator. Recent highlights include a month-long concert tour of South Africa with flutist Cobus du Toit. His collaboration with cellist Kimberly Patterson has led to performances across the country as well as a guest artist residency at the Afghanistan National Institute of Music in Kabul. The duo also recently gave a lecture-recital at the 2014 Guitar Foundation of America Convention in Los Angeles. The Patterson/Sutton Duo's debut album, *Cold Dark Matter: Music for Cello and Guitar*, was released in 2013 on MSR Classics to critical acclaim.

Patrick is currently on the music faculties of the Community College of Denver and Naropa University. After studying with Ricardo Iznaola at the University of Denver's Lamont School of Music, Patrick earned a Doctor of Musical Arts degree from the University of Colorado under the tutelage of Jonathan Leathwood.

**IN CONCERT:** *Classical Music in the Valley* continues its commitment to enriching the musical experiences of students at the Custer County Schools. In addition to today's concert, Kimberly and Patrick will perform for students at Custer County High School on Monday.



## PROGRAM NOTES

### **Johann Friedrich Burgmüller:** Nocturne in A minor

While German pianist and composer **Johann Friedrich Burgmüller's** compositional output is relatively small, it includes a set of three lovely nocturnes from which the performers have selected the first in A minor. Burgmüller's "3 Nocturnes" is one of several pieces written specifically for the combination of cello and guitar by respected composers of the romantic period, though none of them is a household name.

### **Radamés Gnattali:** Sonata for Cello and Guitar (1969)

"I always enjoyed working with popular music. I believe this is why I've been able to produce something that sounds Brazilian after all. I learned through the people; there are things that you can only learn from the people." [Radamés Gnattali]

The Sonata for Cello and Guitar is one of his most famous and appreciated works. An important contributor to the guitar repertoire, Gnattali wrote three solo and two duo guitar concertos, along with a host of other chamber and solo works featuring the instrument. Although the Sonata employs a traditional classical form, the heavily syncopated rhythms and lush harmonies give this piece a distinctly Brazilian flair.

## Stephen Goss: *Park of Idols* (2005)

*Park of Idols* was commissioned by cellist Leonid Gorkhov and guitarist Richard Hand. Upon commission, Goss asked them for specific notable artists, albums or compositions of any musical genre that they particularly admired. In response, Goss received an extensive and wide-ranging list, spanning classical music to progressive rock. The roster of artists and pieces was then used to create a diverse collection of six musical tributes.

The title of the piece, *Park of Idols*, borrows its namesake from a 1938 painting by the surrealist artist Paul Klee. To interpret the painting musically, Goss translated the words to mean a group or "Park" of musical heroes (Idols). The musical idols from which Goss drew inspiration included Frank Zappa, Dmitri Shostakovich, Pat Metheny, John McLaughlin, Allan Holdsworth, and Robert Fripp.

Each of the six movements pays homage to the idols by quoting or referencing their music. The pre-existing material found within Goss's composition ranges from the apparent to the cryptic and obscured. Some movements are almost complete transcriptions of compositions while others are mere sketches or adaptations, obliquely referencing the original material.

**Jump Start** is a tribute to the eccentric stylings of Frank Zappa, and **Cold Dark Matter** takes inspiration from Cornelia Parker's 1991 art installation of an exploded garden shed; the musical reference is from Shostakovich's somber Symphony No. 14. Both of these allusions – the shed and the symphony – create a hint of familiarity. **Fractured Loop** is a reordered jazz piece from a Pat Metheny solo found in Herbie Hancock's "Cantaloupe Island." The movement is a technical tour-de-force for the guitarist while the cellist plays a restrained pizzicato bass line underneath.

The tranquil **Malabar Hill** references Dawn, a Mahavishnu Orchestra piece led by guitarist John McLaughlin. Malabar Hill segues attacca into the dream-like solo guitar movement **The Raw**, based upon the harmonic language of guitarist Allan Holdsworth. Within the movement, the harmonies twist and turn, leaving the listener to relinquish expectations and to abandon control to the mesmerizing sonorities. The final movement, **Sharjah**, pays tribute to the progressive rock band King Crimson and their beat-influenced song "Sartori in Tangier." The cellist imitates the wild guitar fashion of the legendary Robert Fripp. The set culminates in a kaleidoscopic pastiche of avant-garde rock and jazz that deftly displays the myriad stylistic capabilities of this instrumental combination.

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## PROGRAM NOTES

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### **Dušan Bogdanović : Quatre Pièces Intimes (1997)**

Like much of Dušan Bogdanović's music, *Quatre Pièces Intimes* is a fusion of distinct musical styles. Bogdanović combines aspects of Levantine music (the region of countries bordering the eastern Mediterranean Sea from Turkey to Egypt) with the pentatonicism and complex rhythmic variations of the Bibayak pygmies of Gabon. The musical material is divided between the two instruments and delves deeply into the fascinating sound world that cello and guitar have to offer. It explores some of the genre's most interesting coloristic dimensions and textural capabilities.

### **Hector Villa-Lobos: Bachianas Brasileiras no. 5 (Aria) (1938)**

A great deal of Villa-Lobos' music is a synthesis of Brazilian popular music (in which, the guitar is very important) and a European approach to harmony and counterpoint. The most striking example is his 9-suite cycle "Bachianas Brasileiras," which attempts to appropriate Bach's compositional technique in the humid setting of Villa-Lobos' Brazilian flair. The hauntingly beautiful Aria from *Bachianas Brasileiras No. 5* was originally written for eight cellos and voice but later arranged by the composer for voice and guitar. We play a combination of the two versions. It is one Villa-Lobos' most memorable and well-loved works.

### **Jaime Mirtenbaum Zenamon: Reflexões No.6 (1986)**

Bolivian composer and guitarist Jaime Mirtenbaum Zenamon wrote *Reflexões No. 6* as a contribution to the repertoire of his duo with cellist Matias de Oliveira Pinto. *Reflexões* (reflections) looks primarily to the cello for its melodic direction, with a harmonic language strongly inspired by the guitar itself. This is evident in the profusion of major and minor 9th chords that are also a staple of the Venezuelan composer Antonio Lauro's music. The languid texture of *Fluido* and the pleading, heartfelt conversation of *Doloroso* expose an intimate and tender collaborative relationship that can exist between the cello and guitar. The infusion of Zenamon's South American heritage is heard most vividly through the characteristic metric mixture of 3/4 and 6/8 in the electrifying final movement *Vivissimo*, bringing the set to a rousing conclusion.



*Thanks* to all the people who have made the 2014-2015 season possible.

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