Spring 2013 Upcoming Events

$ - General Admission tickets are $10 for adult, $8 for senior (age 60 and older), and free for students with ID and those under age 18. These tickets are available at the door before each performance, online at music.msu.edu, over the phone at 517.353.5340, or in person in Room 102, Music Building, 333. W. Circle Dr., M-F, 8:00 a.m.-5:00 p.m, or at the Wharton Center, 517.423.2000, or 800.WHARTON. A $2.50 restoration fee added if purchased through Wharton Center.

WCS - West Circle Series tickets are $15 for adults, $12 for senior (age 60 and older), and $5 for students with ID and those under age 18. These tickets are available at the door before each performance, online at music.msu.edu, over the phone at 517.353.5340, or in person in Room 102, Music Building, 333. W. Circle Dr., M-F, 8:00 a.m.-5:00 p.m.

$$ - Special Admission tickets are $20 for adults, $18 for seniors (age 60 and older), and $10 for students and those under age 18. These tickets are only available at the Wharton Center, at whartoncenter.com, or 517.423.2000, or 800.WHARTON. A $2.50 restoration fee will be added to tickets purchased at Wharton Center.

MICHIGAN STATE UNIVERSITY | COLLEGE OF MUSIC

presents

Faculty Artist Recital

The Verdehr Trio
Walter Verdehr, Violin
Elsa Ludewig-Verdehr, Clarinet
Silvia Roederer, Piano

40th Anniversary Concert
A Retrospective

This concert is dedicated to the memory of Virginia Bodman, former music faculty member and great friend.

Sunday, February 17, 2013, 3:00 pm
Cook Recital Hall
## Program

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These works were selected from the more than 200 compositions commissioned by and written for The Verdehr Trio over the past 40 years with the assistance of Michigan State University, The Phillips Collection in Washington, D.C., and other groups.

Today’s program is a retrospective survey of some of these commissioned works presented as individual movements showcasing the diversity of styles and composers represented.

### Program Notes

**Verge (1997)**

Sebastian Currier

Verge is written for and dedicated to the Verdehr Trio and commissioned by Michigan State University. The idea for the work is taken from the title of one of the pieces in Robert Schumann's Kinderscenen, “Almost too serious.” Implicit in the title is an aesthetic boundary which, although it may be approached, should not be crossed. If the piece were too serious, it would cause it to be out of balance with the simple childlike world of Kinderscenen as a whole. On the other hand, as long as it does not cross this threshold, it may come as close as possible. It is this idea of being on the verge of some extremity or another that becomes the basis for my piece. Each of the nine movements stands on the edge of excess and I use the phrase borrowed from Schumann to describe them.

The nine movements can be divided into cycles of three, each beginning with a pair of movements that oppose one another: fast-slow; dark-light; etc. “Almost too much” forms the dramatic center of the whole.

— Sebastian Currier

The music of composer Sebastian Currier has been performed worldwide in major cities such as Paris, Rome, Berlin, Munich, Frankfurt, Tokyo, Beijing, Moscow, London and Toronto. In the US his works have been performed in Carnegie Hall in New York, Symphony Hall in Boston, Kennedy Center in Washington and Davies Symphony Hall in San Francisco.

He has received a Rome Prize, a Guggenheim Fellowship, several awards from the American Academy of Arts and Letters, a Fellowship from the National Endowment of the Arts, a Tanglewood Fellowship, and has held residencies at the MacDowell and Yaddo Colonies. He most recently received the prestigious Grawemeyer Prize. Commissions include the Fromm Foundation, Koussevitzky Foundation, Barlow Endowment, Mary Flagler Cary Charitable Trust and the American Composers Orchestra.
Currier is a faculty member at the Juilliard School and Composer-in-Residence at the Bowdoin Summer Music Festival.

Three Nocturnes (2004) Kevin Puts
The title refers to the various evocations of night. In the second Nocturne, the violin assumes the primary melodic role in the outer sections, at least until the clarinet joins in imitation. These melancholy outer sections frame a middle part aptly marked “ghostly.”

Three Nocturnes was commissioned by the Verdehr Trio and Michigan State University.

Kevin Puts, born 1972 in St. Louis, Missouri, has been a member of the composition department at the Peabody Institute in Baltimore, Maryland, since 2006. He received his Bachelor’s Degree from the Eastman School of Music, his Master’s Degree from Yale University, and a Doctor of Musical Arts from the Eastman School of Music. Puts’ orchestral catalog includes four symphonies as well as several concertos written for some of today’s top soloists. His works have been commissioned and performed by leading orchestras in the United States and abroad, including the New York Philharmonic, the Tonhalle Orchestër (Zurich), the symphony orchestras of Baltimore, Cincinnati, Detroit, Atlanta, Colorado, Houston, Fort Worth, Utah, St. Louis, the Boston Pops, and the Minnesota Orchestra, which commissioned his Sinfonia Concertante.

In 2005, Puts received a commission in celebration of David Zinman’s 70th birthday, and the result was Vision, a cello concerto premiered by Yo-Yo Ma and the Aspen Music Festival Orchestra. During the same year, his Percussion Concerto was premiered by Evelyn Glennie with the Pacific and Utah Symphonies. Puts has received awards and grants from the American Academy in Rome, Guggenheim Foundation, American Academy of Arts and Letters, BMI, and ASCAP.

Other national and international honors include the 2003 Benjamin H. Danks Award for Excellence in Orchestral Composition of the American Academy of Arts and Letters, a 2001 John Simon Guggenheim Memorial Foundation Fellowship, a 2001-2002 Rome Prize from the American Academy in Rome, and the 1999 Barlow International Prize for Orchestral Music. He was awarded a Pulitzer Prize in 2012.

Michigan Trio (1993) Phillippe Manoury
"The Michigan Trio is a suite of five short pieces for clarinet, violin and piano. It is curious for me to have a desire to write in this very concentrated form, a rather old idea, since a large part of my work necessitates the full length of a concert (as well as grand effects and/or a sophisticated array of electronic equipment). The question of brevity of expression is for me somewhat like the one asked on the other side of the looking glass.”

Movement I: A play on stability and instability interspersed with brief flashes of lightning. Here the piano's resonant element serves to prolong the sonority of the clarinet.”

– Philippe Manoury

The Michigan Trio was premiered at IRCAM in Paris, France. Philippe Manoury was born in Tulle in 1952 and studied at the Ecole Normale de Musique de Paris and the Conservatoire National Supérieur de Musique de Paris. He has been a regular guest composer, researcher and professor at IRCAM since 1981. He is particularly well known for his cycle of interactive pieces Sonus ex machina which includes Jupiter, Pluton, La Partition du Ciel et de l’Enfer, and Neptune. His first opera, 60e Parallèle, was first performed in 1997 at the Théâtre du Châtelet. In 2001 his second opera, K, premiered at Opéra Bastille, won the Prix de la Critique Musicale. Two recent works by Philippe Manoury received auspicious premieres, the chamber opera La Frontière (Ictus ensemble), and Noon, for soprano, choir and orchestra, based on poems by Emily Dickinson (Orchestre de Paris, December 2003). Since 1994 Philippe Manoury has taught numerous composition seminars internationally, and he was a guest composer at Acanthes in 1992 and 1996. He is currently resident composer for two seasons at the Scène nationale d’Orléans.

Tibetan Dance (2000) Bright Sheng
"Tibetan Dance was written in October 2000. The work was commissioned by Michigan State University and the Phillips Collection, Washington, D. C. for the Verdehr Trio, to whom the work is also dedicated.

The first movement is reminiscent, as if one is hearing songs from a distant memory. Drifting clouds are imagined and temple bells heard in the distance. “

– Bright Sheng

Bright Sheng, born in Shanghai, China on December 6, 1955, started piano studies with his mother at the age of four. After graduating from high school during the Cultural Revolution he was one of the first students accepted by the Shanghai Conservatory of Music, where he earned his undergraduate degree in music composition. In 1982, he moved to New York, attending Queens College, CUNY, and Columbia University. Among his main teachers were Leonard Bernstein, Chou Wen-chung, Mario Davidovsky, George Perle, and Hugo Weisgall. He presently teaches composition at the University of Michigan."
Sheng received a number of prizes in China including Chamber Music Composition and Art Song Competition. In the United States he has received awards and prizes from the National Endowment for the Arts, American Academy and Institute of Arts and Letters, the Illinois Council on the Arts, The Naumburg Foundation, The Mary Flagler Cary Charitable Trust, the Guggenheim Foundation and recently became the recipient of the MacArthur Award.

His music has been performed to great critical response by major ensembles and soloists around the world. Sheng has received commissions and performances of his works from the Los Angeles Philharmonic, the Boston Symphony, the Houston Symphony, the Seattle Symphony, Tanglewood Music Center, the Shanghai Symphony, Orchestra sinfonica dell’Accademia Nazionale de Santa Cecilia, the Lincoln Center Chamber Music Society, and from musicians including Leonard Bernstein, Peter Serkin, Yo-Yo Ma, Emanuel Ax, Cho-Liang Lin, Gerard Schwarz, David Zinman, John Oliver, Kenneth Jean, Jahja Ling, and Hugh Wolff, among others.

**In a Dream (1976)**

“Legend has it that following a visit to Paris’s famed Notre Dame Cathedral, the composer experienced an apparition in which gargoyles scurried about the entrailes of a gigantic cross-shaped grand piano. All the time Quasimodo, Victor Hugo’s famous Hunchback, furiously clanged the church bells in an attempt to coax the creatures back up to their perches atop the building.”

— Jere Hutcheson

James Wierzbicki’s writes in the October 1984 issue of High Fidelity:

“Jere Hutcheson, a colleague of the Verdehrs on the faculty of Michigan State University, offered them Nocturnes of the Inferno in 1976, a set of highly coloristic movements whose sonic vocabulary and evocative subtitles (“Cries and Murmurs,” “In a Dream. . .” “Night Creatures”) put the work in line with the mood music George Crumb was producing c. 1970.

Jere Hutcheson studied composition with Helen Gunderson, Owen Reed, Gunther Schuller, and Ernst Krenek. He has received composition fellowships from the Guggenheim Foundation, the Berkshire Music Center at Tanglewood, and the Vermont Composers Conference. He has been accorded grants from the National Endowment for the Arts, the Michigan Council for the Arts, and the Martha Baird Rockefeller Fund for Music. Among his many awards is a citation as Distinguished Composer of the Year 1976 by the National Music Teachers Association. He has been a member of the MSU faculty since 1965.

**From Nourlangie (1995)**

Peter Sculthorpe

“In 1989, I made my first visit to Kakadu National Park, in the north of Australia. Looking out across the great flood plains there, I could see abandoned sites of early white settlement, the Arafura Sea, Torres Strait and, in my imagination, the islands of Indonesia. The music of these places, and of Kakadu itself, fused in my mind. My guitar concerto, Nourlangie (1989), taking its name from an enormous rock monolith in the park, is a result of this fusion.

The music of the guitar work is made up of alternations and elaborations of two different motifs. The second motif, heard immediately after the first, is based upon a Torres Strait dance-song, and is later transformed into a long joyful melody.

From Nourlangie is a short work consisting of three statements of this transformed melody, preceded by a slow introduction. It might be added that much of the figuration in the piano part is characteristically Indonesian. I made this present version especially for the Verdehr Trio.”

— Peter Sculthorpe

Sculthorpe was born in Launceston, Tasmania in 1929, Peter Sculthorpe was educated at the University of Melbourne and at Wadham College, Oxford. He was composer-in-residence at Yale University while visiting the United States as a Harkness Fellow in 1966-67, and Visiting Professor at the University of Sussex in 1972-73. Appointed Reader in Music at the University of Sydney in the late Sixties, he is now retired Professor in Musical Composition (Personal Chair) at that university.

Peter Sculthorpe has written works in most musical forms, and his output relates easily to the unique social climate and physical characteristics of Australia. Furthermore, his country's geographical position has caused him to be influenced by much of the music of Asia, especially that of Japan and Indonesia. Certainly he is Australia's best-known composer, and his works are regularly performed and recorded throughout the world. His work is discussed in Michael Hannan, Peter Sculthorpe: His Music and Ideas 1929-

Alan Hovhaness

“Lake Samish is a peaceful lake among wooded hills south of Bellingham, Washington. The first movement begins with a chorale, followed by a gentle lyrical fugue with the piano playing the middle voices of the fugue in soft repeated notes suggesting a celestial motet of nature. The 3rd movement begins with a majestic hymn. A peaceful melody follows, leading to a return of the majestic hymn-like mood. The last movement is in “Jahal” style. “Jahala” is a sanscrit word from “Jhala Taranga” or Waves of the Water, which is a style of East Indian percussion music improvised on porcelain cups filled with various levels of water and struck by small sticks.

The world premiere was by the Verdehr Trio in Islamabad, Pakistan, on September 29, 1989.”

– Alan Hovhaness

Alan Hovhaness (1911-2000) is well-known through his numerous orchestral works championed by conductors Stokowski, Reiner and Kostelanetz; his ballets for Martha Graham; and his large number of chamber music works. With over 400 works (including more than 60 symphonies and other orchestral, chamber and choral works, songs, ballets, plus an extensive repertoire for the piano), he was one of the most prolific composers of the 20th Century. A truly global composer, Hovhaness drew on the experience of the years during which he immersed him in the traditional music of India and Japan, his fascination with Renaissance polyphony, and his rich Armenian ancestry. His music (like that of the minimalists) is built on clear tonal centers and repetitive patterns. Perhaps his greatest gift was that of melody. Integrating exotic scales, rhythm, and instrumental figurations of the Orient with modal harmony and structures of Western classical music, he created a highly developed and universal approach to art.

Collage – 1912

Charles Ruggiero

Several times during the 1990s Walter Verdehr, my Michigan State University colleague, invited me to write a piece for the renowned Verdehr Trio, the clarinet-violin-piano trio that he founded with his wife, Elsa Ludewig – Verdehr, in 1972 (just one year, coincidentally, before I joined the MSU faculty). I regret that it took me so long to compose something for the Verdehrs, but the delay wasn't due to lack of interest. I've been a great admirer of Elsa and Walter as solo performers and of their superb trio for many years, and I'm honored that they asked me to contribute to the distinctive repertoire that their talents and hard work have brought to life during the past three decades, but a variety of other exigent projects during the 1990s prevented me from working on a piece for the Verdehr Trio until the fall of 2001.

For years now both Elsa and Walter have been attracted to the paintings of my daughter Maria Fiorenza Ruggiero Sidiropoulos. Not only have the Verdehrs purchased several of Maria's paintings for their home, but they also have used a few of her images on Verdehr Trio posters and as part of their website. Every now and then, when I'd run into Walter in the halls of MSU's School of Music or chat with him after one of the trio's summer performances at MSU's Wharton Center, he would say something like, "About that piece we'd like you to write, . . . wouldn't it be wonderful if you could tie it in with some of Maria's paintings." Walter suggested that it would be delightful to have a number of Maria's paintings exhibited at the site of the premiere of my composition for the Verdehr Trio.

I liked Walter's idea that I relate my composition in some way to my daughter's work, but I did not want to write a "pictures-at-an-exhibition" type of piece. And I especially did not want to try to convey my impressions of Maria's depiction of some idyllic landscape located in a region of the world I'd never set foot in. After considerable thought I decided to try to develop a musical composition using techniques or procedures analogous to those Maria has been using in some of her recent (2000 – 2001) paintings.

Collage – 1912 isn't based on any particular painting or paintings, nor is it intended to impart my musical impressions of, or responses to, the things and places represented in any of Maria's paintings; rather, this musical composition was created using steps analogous to those my daughter has used to transform some of her smaller still-life paintings into larger, more abstract landscapes. Maria's still-life paintings, like many traditional still-lifes, are representations of more-or-less common household objects-glasses, dishes, candlesticks, vases, pieces of fruit, etc.-arranged in a very "artificial" manner. That's to say, arranged not as they would be if someone were preparing for a dinner party, but arranged as a composition of shapes, colors, shadings, etc. Quite often in Maria's still-life paintings compositional motifs take precedence over "reality." For example, in one painting the pattern of a tablecloth is imprinted upon objects that sit on top of the cloth instead of being obscured by them. Although these small still-life paintings are already somewhat abstract, a more marked abstraction takes place in the next phase of the process, where various elements from some of these still-life paintings are used in the development of enlarged companion works.

Maria has produced a series of works in which she has attempted, quite successfully I believe, to transform original but somewhat conventional still-life paintings into bold landscapes that can (should?) be viewed in multiple ways. For example, a large piece might be perceived as an autonomous,
rather loose, rhythmic, and intense post-impressionistic landscape and simultaneously seen as a radical permutation of the still-life painting with which it is paired.

How did the creation of Collage – 1912 relate to the process outlined above? I started my piece for the Verdehr Trio by fashioning a musical still-life of sorts. I snipped many passages from a dozen compositions (all of which were either composed or published in 1911 or 1912–hence the title) and rather "artificially" arranged them into a musical "still-life." This part of the process took about two months–much more time than I had anticipated! In the next step of the compositional process, I modified the musical still-life by rearranging, supplementing, subtracting from, distorting, overlapping, fusing, etc. the snippets to create the final composition.

Every measure of Collage – 1912 is based on one or more snippets (including a few fairly substantial excerpts) taken from one composition by each of the following twelve composers: Béla Bartók, Irving Berlin, Claude Debussy, W.C. Handy, Charles Ives, Gustav Mahler, Maurice Ravel, Arnold Schoenberg, James Scott, Richard Strauss, Igor Stravinsky, and Joaquín Turina. A diverse group of snippets, to be sure, but perhaps not as diverse as one might guess from reading any standard college textbook on the history of Western music! The use of existing music to create a new work is, of course, nothing new. Not only were numerous European medieval, renaissance, and baroque pieces constructed with borrowed materials, but many twentieth-century composers, including some of the twelve composers whose music is used in Collage – 1912 (particularly Ives and Stravinsky), have quoted and parodied music from various sources extensively in certain compositions.

Collage – 1912, which is approximately eleven minutes in duration, consists of two parts that are performed with no pause between them. This work is dedicated to the Verdehr Trio, to my daughter Maria, and to all twelve of the composers whose raw materials I mined for the "still-life" and consequent collage (or "abstract musical landscape") by which, I must admit, I've attempted to depict a significant chunk of the Western music world circa 1912.

Charles Ruggiero (b. 1947) holds degrees from the New England Conservatory and Michigan State University (Ph.D. in composition, 1979). Currently, Ruggiero is professor of music at Michigan State University, where he has taught composition and music theory since 1973. From 1988 to 2001 Ruggiero served as chairperson of the music theory area of MSU's School of Music. Although his compositional style is eclectic, much of Ruggiero's music reflects his lifelong interest in jazz. Ruggiero is active as a jazz drummer and has performed with many notable jazz artists. Ruggiero is the recipient of numerous grants and commissions, including a 1987-88 National Endowment for the Arts Consortium Commissioning Grant and many ASCAP (American Society of Composers, Authors and Publishers) awards. His compositions have been performed in Europe, Japan, South Korea, and throughout North America, and compact disc recordings of Ruggiero's music have been released on the AUR/Arizona University Recordings, Centaur, Channel Crossing/Channel Classics (The Netherlands), Mark Recordings, CRI/Composers Recordings, Inc., Klavier, and Sunrise Music (Japan) labels.

Suite (1992)  

Alexander Arutiunian

The Suite for violin, clarinet and piano was commissioned by the Verdehr Trio and composed in 1992. One notes the vivid Armenian character of the music which is always present in Arutiunian's style. The third movement opens with an intermezzo named Dialog for violin and clarinet which ends with a transition into the Finale. This movement contains the elements of Armenian dance rhythms with their capricious pulse and unexpected irregularities in a freely improvised melodic style.

Alexander Arutiunian (September 23, 1920 – March 28, 2012) was born in Erevan, Armenia (USSR) and was one of the best known and highly esteemed composers of the former Soviet Union. He studied composition and piano at the Armenian Conservatory and then perfected his skills with H. Litinsky in Moscow (1946-48). He was head of the composition department at Erevan State Conservatory for many years.

Arutiunian's works have won many prizes both nationally and internationally and are performed frequently throughout the world. Perhaps best known for the trumpet and violin concertos, his total output includes operas, cantatas, symphonic and chamber works.

The Verdehr Trio

An acknowledged leader in the field of new music, the Verdehr Trio for nearly 40 years has concentrated on molding and defining the personality of the violin-clarinet-piano trio. The Trio has created a large repertoire by commissioning more than 200 new works from some of the world's most prominent and exciting composers – known and unknown, young and old, from this country and abroad. These efforts are entitled The Making of a Medium because, in a real sense, this is what has happened over the years.

A handful of earlier trios by Bartok, Stravinsky, Milhaud, Khachaturian, Berg, and Ives showed the potential tonal and musical possibilities of this grouping. Now, with more than 200 works in this genre, the violin-clarinet-piano trio has become a viable chamber music medium whose substantial
literature may be recognized together with other major mediums as the piano trio, woodwind and brass quintets, and the piano quartet. To round out its repertoire with Classical and Romantic works, the Trio has rediscovered as well as transcribed 18th and 19th century pieces for inclusion in its concert programs.

The Verdehr Trio has performed throughout the world: in 19 European countries, the former Soviet Union, in South and Central America, as well as in Asia, Australia, and all 50 of the United States. Major concert halls where the Trio has appeared include Kennedy Center, Lincoln Center, Library of Congress, Vienna's Brahmsaal, Sydney Opera House, London's Wigmore Hall, Auditorio de Madrid, Dvorak Hall in Prague, IRCAM Centre in Paris, and Leningrad's Philharmonic Chamber Hall. The Trio has also played at various international festivals – the Spoleto Festival, Prague Spring Festival, the Vienna Spring Festival, the Warsaw Autumn Festival, and the Grand Teton Music Festival. The Trio has received a Creative Programming Award from Chamber Music America.

In addition to trios, the group has also commissioned Trio Concertos from Buhr, David, Ott, Skrowaczewski and Wallace, and performed these with Vienna's Tonkunstler Orchestra, the Honolulu Symphony, Prague Chamber Soloists, Vancouver CBC Orchestra, Grand Rapids and Flint, Michigan Orchestras as well as with the National Orchestra of Spain and the Grand Teton Festival Orchestra. Recently the Verdehr released a CD of Double Concertos for violin and clarinet by James Niblock, William Wallace, and Dinos Constantines.

To complement its commissioning efforts, the Verdehr Trio has embarked upon a project of making CD recordings of the new works created for the Trio: 18 Volumes in The Making of a Medium CD Series on Crystal Records. A second parallel project is The Making of a Medium Video Series, consisting of 10 half-hour programs with interviews and discussions by composers and performers as well as a complete performance of each work. Hosted by Martin Bookspan and Peter Schickele, these are available in a variety of video formats from the Instructional Media Center at Michigan State University. The first series of six programs includes composers Leslie Bassett, Alan Hovhaness, Karel Husa, Thea Musgrave, Ned Rorem, and Gunther Schuller. A second series, hosted by Peter Schickele, includes new trios from Libby Larsen, Gian Carlo Menotti, Peter Schickele, Joan Tower, and Peter Sculthorpe and will include Alexander Arutiunian, William Bolcom, and Philippe Manoury. The third project, The Making of a Medium Music Publishing Series, has been started in cooperation with the MSU Press to help disseminate the repertoire and information about the trio’s CD recordings and videos (www.msu.edu/unit/msupress).

The Verdehr Trio is in residence at Michigan State University in East Lansing, Michigan. An article about the Trio appears in the new *Groves Dictionary of Music*.

**Recordings by The Verdehr Trio**

**"The Making of a Medium" All on Crystal Records**

Vol. 1: Works of Mozart, Hovhaness, Frescobaldi, Pasatieri and Bartok, CD 741
Vol. 2: Works of Vanhal, Rorem, David, Musgrave and Liszt, CD 742
Vol. 3: Works of Averitt, Currier and Schuller, CD 743
Vol. 4: Works of Husa, Freund, Niblock and Dickinson, CD 744
Vol. 5: Works of Arutiunian, Schickele and Sculthorpe, CD 745
Vol. 6: Works of Diamond, Corigliano and Sculthorpe, CD 746
Vol. 7: Works of James Niblock written for the Verdehr Trio, CD 747
Vol. 8: *Triple Concertos* of Skrowaczewski, Sarasate-David, and David: Sinfonia Concertante, CD 748
Vol. 9: *Triple Concertos* of David Ott and William Wallace, CD 749
Vol. 10: Works of Beethoven, Bruch, Larsen, Tschaikovsky, Druckman and Bolcom, CD 940
Vol. 11: Works of Gian Carlo Menotti, Constantinides, Bruch and Deak, CD 941
Vol. 15: *Double Concertos* for Violin and Clarinet by Wallace, Chihara, Niblock and Constantinides, CD 945
Vol. 16: *International I*: Works of Chatman, Higon, Rihm, Sheng and Wolfgang, CD 946

**Other Recordings by the Verdehr Trio**

LP Works by Jere Hutcheson and Thomas Christian David, S644, Crystal Records
Works by Joseph Haydn and Karel Husa, S648, Crystal Records
Works by Don Freund and Thomas Christian David (Duo), LP 1 122 Stereo, Leonarda Records
Triple Concerto, Thomas Christian David, Tonkünstler Orchestra, Amadeo, 423-73-1
CD Works by Bassett, Bruch, Hoag and Hoover, LE 326, Leonarda Records
Works by Ida Gotkovsky, Musique de Chambre, CC 890680, Corélia

Music from France: Works of Blasius, Jolas, Manoury, Milhaud, Poulenc and Saint-Saens, Dux 0525

About the Artists

Walter Verdehr was born in Gottschee, Yugoslavia, and received his first violin instruction at the Conservatory of Music in Graz, Austria. A student at the Juilliard School, he was the first violinist to receive the doctorate there. As a Fulbright Scholar, he studied at the Vienna Academy of Music. He has taught at the International Congress of Strings faculty and at Michigan State University where he is Professor of Music and recently received the Distinguished Faculty Award. He has made numerous appearances as soloist with orchestras (Houston Symphony, orchestras in Michigan, New York, Oklahoma, Wisconsin, California, Czechoslovakia and Turkey) and in solo and chamber music recitals in the U.S. and Europe. The London Times wrote that "his performance was sweeping and vigorous." The Vienna Express said that "he is a perfect violinist with beautiful blossoming tone and noble musicality." He has served on the juries for the Naumburg and Prague Spring International violin competitions and has made solo recordings for Golden Crest Records and NET-TV. He performs on the ex “Stephens-Verdehr” Stradivarius of 1690.

Elsa Ludewig-Verdehr studied at the Oberlin Conservatory and at the Eastman School of Music where she received a Performer's Certificate and the DMA degree. She has performed, lectured, and given master classes at numerous National and International Clarinet Congresses, and for several years was a participant in the Marlboro Music Festivals and touring groups. She has appeared frequently in the U.S., Canada, and abroad as a recitalist, clinician, and soloist with orchestras and as principal clarinetist of the Grand Teton Festival Orchestra. As a member of the Richards Wind Quintet, she played in more than half of the United States, Canada, and at the White House. She was recently awarded a Distinguished University Professorship at Michigan State University and her students occupy numerous university and orchestral positions throughout the US and abroad. She has solo recordings on Grenadilla and Mark labels. Her playing has been called "distinguished and musical" by the NY Times. The Boston Globe noted her "musical tone and elegant sense of phrasing" while the Chicago Tribune wrote of her "virtuosity of a most compelling sort." She recently was awarded honorary membership in the International Clarinet Society for her “lifetime achievements as a performer and teacher.”

Silvia Roederer was born in Argentina, but her musical training began in the United States. After graduating from the Eastman School of Music with high honors, she completed her doctoral degree as a student of John Perry at the University of Southern California. She is currently Professor of Music at Western Michigan University, where she serves as Chair of the Keyboard Area, teaches piano, chamber music, and pedagogy. A winner of several important competitions, including the Joanna Hodges International Piano Competition, she has also appeared as soloist with the Denver Symphony Orchestra and the Jacksonville (FL) Symphony Orchestra. Her Los Angeles debut was an acclaimed recital at the prestigious Ambassador Auditorium, where her "control, introspective poise, and elegantly pointed phrases" drew special praise from the Los Angeles Times. In addition to her appearances with the Verdehr Trio, her performing career has revolved around chamber music in the last decade – as duo pianist with her husband Leslie Tung, and as collaborator with her colleagues at Western Michigan University.