

A Preview of 2013-14 Season Performances
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New world-class performance venues

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Full Season Brochure available in August

Enjoy compelling performances from internationally renowned faculty artists and guests. Join us for the West Circle Series and Showcase Series, as well as highly acclaimed jazz, opera, and choral performances. The College of Music's dynamic 100+ concert season offers something for everyone. The newly renovated **Byron and Dolores Cook Recital Hall and Fairchild Theatres** provide an amazingly acoustic and intimate experience.

MSU Federal Credit Union SHOWCASE SERIES

This series connects you with a variety of exhilarating ensembles. Enjoy the holiday classics, a fast-paced music collage, and dynamic vocal blends. Both the Cobb Great Hall of Wharton Center and the newly renovated Fairchild Theatre play host to this series.

- **Collage VII, Sept. 20, 2013.** *Wharton Center*
- **MSU's Home For The Holidays, Dec. 7, 2013.** *Wharton Center*
- **A Jazzy Little Christmas, Dec. 14, 2013.** *Fairchild Theatre*
- **That's Amoré, Feb. 2, 2014.** *Fairchild Theatre*

Joanne and Bill Church WEST CIRCLE SERIES

The fourth annual Joanne and Bill Church West Circle Series makes the much anticipated move to Fairchild Theatre. This highly acclaimed sold-out series features Gershwin, Debussy, Mozart, and Chopin. Enjoy musically intimate experiences in this dramatically enhanced concert space.

- **'S Wonderful, Oct. 28, 2013.** *Fairchild Theatre*
- **A French Master: Claude Debussy, Nov. 25, 2013.** *Fairchild Theatre*
- **Happy Birthday Mozart, Jan. 27, 2014.** *Fairchild Theatre*
- **Chopiniana, Feb. 28, 2014.** *Fairchild Theatre*
- **Cello Plus, March 17, 20, 21, and 23, 2014.** *Fairchild Theatre*

A Sampling of POPULAR FEATURES

From talented faculty artists to fully staged operas to jazz ensembles and renowned visiting artists, there's something new every week. See the full Season Brochure in August for detailed listings of all the College of Music offers.

- **Russell Sherman, piano, Sept. 15, 2013.** *Cook Recital Hall*
- **Opera: Mozart's Magic Flute, Nov 22–24, 2014.** *Fairchild Theatre*
- **Opera: Puccini's La Bohème, April 4–6, 2014.** *Fairchild Theatre*
- **Jazz Spectacular Concert, April 12, 2014.** *Fairchild Theatre*

MICHIGAN STATE UNIVERSITY | COLLEGE OF MUSIC

presents

The Verdehr Trio

Walter Verdehr, violin

Elsa Ludewig-Verdehr, clarinet

Silvia Roederer, piano

40th Anniversary Concert

and

The 30th Year of the Verdehr Trio

Summer Series at the Wharton Center

7:30 pm, Tuesday, June 25, 2013
Cobb Great Hall, Wharton Center

Program

Dash (2001) Jennifer Higdon

five postcards (from Michigan) (2003) James Hartway
Movement 2: Carillon Tower (Beaumont at MSU)
Movement 4: Mysterious Dunes (Sleeping Bear)
Movement 3: The Falls (Taquamenon)

Trio (2012) Octavio Vazquez
Moderato
Allegro

World Premiere

Trio (1993) William Bolcom
Movement 3: Apotheosis of J. V.
Movement 4: Dithyramb

Intermission

Trio (1996) Gian Carlo Menotti
Movement 2: Romanza

"I Got Variations" (1999) George and Ira Gershwin/William D. Brohn
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Tibetan Dance (2000) Bright Sheng
Movement 2: Song
Movement 3: Tibetan Dance

The 2012-2013 season marks the 40th anniversary year of the Verdehr Trio. Today's program is a retrospective survey of some of the over 200 works written for the Verdehr Trio over the past 40 years. Presented are individual movements from a variety of works which showcase the diversity of styles and composers represented in these commissioned works.

This concert is also the 30th anniversary concert of the Verdehr Trio Summer Music Concerts in the Wharton Center. This concert will be the finale of this series and we thank the members of the audiences for their many years of attendance.

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 U.S. After graduating from the Eastman School 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, pedagogy and coordinates graduate assistant teaching. 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.

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 and 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 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

Program Notes

Dash (2001)

Jennifer Higdon

"Dash" comes at the beginning of the 21st Century, where speed often seems to be our goal. This image fits well the instruments in this ensemble--clarinet, violin, and piano--because these are some of the fastest moving instruments in terms of their technical prowess. Each individual plays an equal part in the ensemble, contributing to the intensity and forward momentum, as the music dashes from beginning to end."

-Jennifer Higdon

Jennifer Higdon (b. 1962, Brooklyn, New York) is active as a freelance composer. She is the recipient of awards, including a Pew Fellowship, a Guggenheim Fellowship, and two awards from the American Academy of Arts & Letters, an Emmy and the Pulitzer Prize in 2010. Her works are recorded on over two dozen discs, including the Grammy winning, "*Concerto for Orchestra/City Scape*". Commissions have included pieces for the Philadelphia Orchestra, the Atlanta Symphony, Baltimore Symphony, the Chicago Symphony, National Symphony, the St. Paul Chamber Orchestra, Pittsburgh Symphony, eighth blackbird, and the Lark, Ying and Tokyo String Quartets, as well as such artists as Gary Graffman and Carol Wincenc. Her work, "*blue cathedral*" was the most-performed work for orchestra by a living American composer during the 2004 – 2005 season. She is on the composition faculty at The Curtis Institute of Music in Philadelphia.

Five postcards (from Michigan) (2003)

James Hartway

"Five postcards (from michigan) is a sonic travelogue. It depicts five locations with which Michigan residents are likely to be familiar. However, because of the universal character of the selected sights, any audience should be able to relate to the work.

1. motor city (detroit): a huge metropolitan area, with a daunting rush hour, a fast pace and a life force all its own
2. carillon tower (beaumont at msu): this tower not only provides the campus with its timely reminders, but also makes a very special music of its own
3. the falls (taquamenon): a perpetual motion of rustling water, misty spray and the wonder of nature.
4. mysterious dunes (sleeping bear): a spritual, quiet, yet ever-changing place, imbued with indian lore and legend.
5. fudge island (mackinac): a happy island tourist trap, this special place is from the early ragtime days."

Dr. James J. Hartway, Distinguished Professor of Music at Wayne State University, and Director of the Division of Composition and Theory, joined the faculty in 1971. Hartway received Bachelor of Arts and Master of Music degrees from Wayne State, and a Ph.D. degree in music from Michigan State University.

Hartway has received more than forty commissions from major musical organizations and educational institutions and has written over eighty works. He has been asked to compose works for the Detroit Symphony Orchestra, the American Artist Series, the Meadow Brook Music Festival, the American Guild of Organists, the Michigan Opera Theater, the Catholic Archdiocese of Detroit, the Scarab Club, Printemps Musicale des Alizés and various chamber music groups and soloists; also he has served as composer-in-residence for the Chamber Music Conference and Composers Forum of the East in Bennington, Vermont.

Hartway's original compositions have been recorded, choreographed, and performed throughout the United States and in Canada, South America, Europe, Scandinavia, Japan, China, and Africa. He is the proud recipient of an Arts Foundation of Michigan Award and has received a Resolution of Tribute from the Michigan Senate. He has been an annual winner of the ASCAP Standard Panel Award for his compositions since 1978. In October of 1992 Professor Hartway received Wayne State University's highest honor by being elected a lifetime member of the Academy of Scholars and has since served as President of the Academy. In 1997 he was made Distinguished Professor of Music by the Wayne State University Board of Governors.

Trio **Octavio Vazquez**

“After thirty, forty, fifty years of this experience we call life (life on Earth, so to speak), we often get more attached to things, to our stories. As we live this life our personal stories grow and develop, and we easily and increasingly identify with the life-stories that we experience...as if we became the sum total of what we have done and what has happened to us. When we were small children there wasn't much of a story to identify with. A story was given to us, we were given names, sets of circumstances, families and cultures and countries with their own stories that we were to assume as our own, and to which we could then add whatever happened later. We are born into stories and live stories, and so little by little a complex identity is constructed by addition, and since there is always something new happening to be added to the story, this identity evolves in time. And yet one is "oneself" throughout the whole

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. 12: *American Images I*: Works of Chihara, Diamond, Satterwhite, Biggs, Erb and Kramer, CD 942
- Vol. 13: *American Images II*: Works of Tower, S. Currier, Biggs, Brohn, Hoag and Welcher, CD 943
- Vol. 14: *Austrian Music*: Works of von Einem, Erod and David, CD 944
- Vol. 15: *Double Concertos* for Violin and Clarinet by Wallace, Chihara, Niblock and Constantinides, CD 945
- Vol. 16: *International I*: Works of Chatman, Higdon, Rihm, Sheng and Wolfgang, CD 946
- Vol. 17: *American Images III: The Michigan Connection*: Works of Smith, Ruggiero, Liptak, Black/Bolcom, Mann and Hartway, CD 947
- Vol. 18: *Music from Down Under*: Works of Sculthorpe, Mills, Conyngham, Knehans and Marshall
- Vol. 19: *American Images IV*. Works of Brouwer, Wallace, Hoiby, Puts and Thomas.
- Vol. 20: American Images IV. Works of Sierra, Lorenz, Wolfgang, Sowash and Freund.

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, 423-733-1
- 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

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: 20 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 both 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 6 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 as well as 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 Grove Dictionary of Music.

experience, then as now, so there is another identity achievable by subtraction, by removing all that has gotten attached, by assiduously letting go of all the stories and seeing whether there is anything left at the end. This piece points at That which remains being "us" throughout all the experiences, all the stories, and in doing so transcends this funny concept we call "time"."

-Octavio Vazquez

The music of Octavio Vazquez has been performed throughout the US, Europe, and Asia by some of the world's leading soloists and ensembles. In addition to concert music, he has also written for film and collaborated with world-music artists as an arranger, orchestrator and producer, most notably with Grammy Award winner Cristina Pato, with whom he was nominated for the 2011 Spanish Music Academy Awards. He has received commissions from Hilary Hahn, Verdehr Trio, Poulenc Trio, New York State Council on the Arts, New Music USA, RTVE Orchestra, Galicia Symphony Orchestra, Royal Philharmonic Orchestra of Galicia, Meet the Composer, Guernica Project, Via Stellae Festival, Fulbright Commission, Chi-Mei Foundation, and Xacobeo Classics 2010 among others. Lectures and masterclasses include Manhattan School of Music, Mannes College, Hofstra University, Johns Hopkins University, University of Maryland, Texas Christian University, and Carlos III and Complutense Universities in Madrid.

Trio (1993)

William Bolcom

"I have always been interested in the binary form in which both parts are mutually exclusive or nearly so; the first G minor nocturne of Chopin is one of the few pure examples I know of, but I suppose the first two movements of Mahler's Fifth taken together become a binary form of sorts. So I will discuss the two pairs of this Trio as just that - pairs that comment on each other, just as each half faces its counterpart musically within each double movement.

"Twist of Fate - Mazurka, the first binary movement, begins loudly and dramatically and ends quietly in sadness. Between these extremes come two very different tempos and moods. Twist of Fate clambering ahead in blows and screams and followed by an ironic Mazurka. The whole is a meditation on the seeming inevitability of war and tragedy in human existence.

"The first of the next pair, Apotheosis of J.V., requires separate explanation. John Verrall (b. 1909, Britt, Iowa) studied at the Budapest Conservatory and the Royal College of Music in London; he taught me composition, counterpoint, orchestration and so much else from 1949 on through my teens in Washington State. While not utilizing any of Verrall's thematic material, this music is reminiscent of his style; we move directly into Dithyramb after a short transitional passage. Here, headlong and frenetic, the music's forward drive is only slightly held back toward the midpoint by a recall of the mysterious section from Twist of Fate; then we return to the main tempo, which leads to a frenetic coda. The work was commissioned by Michigan State University for the Verdehr Trio."

Premiered on June 15, 1994 in East Lansing, Michigan

-William Bolcom

William Bolcom, composer and pianist, was born in Seattle, Washington in 1938. Exhibiting an early musical proclivity, he entered the University of Washington at age 11 where he studied composition with John Verrall and piano with Berthe Poncy Jacobson, earning a B.A. there in 1958. His piano concerts were also heard throughout the Northwest at this time. Further studies followed with Darius Milhaud in California (at Mills College) and in Paris (Conservatory of Music), and he completed his doctorate in composition at Stanford University in 1964.

Compositions from every period of his life have earned him many honors including a BMI award; two Guggenheim fellowships; several Rockefeller Foundation awards and NEA grants; the Marc Blitzstein Award from the Academy of Arts and Letters; the Pulitzer Prize for Music in 1988; and two Koussevitzky Foundation Awards

Bolcom has received commissions from the Vienna Philharmonic, Philadelphia Orchestra, New York Philharmonic, Berlin Domane Musical, Koussevitsky Foundation, Saarländischer Rundfunk, American Composers Orchestra, St. Louis, National and Pacific Symphonies, Lyric Opera of Chicago and many others. As composer, piano soloist, and accompanist (primarily to his wife, Joan Morris, mezzo-soprano and a member of the Musical Theatre faculty), Bolcom is represented on recordings for Nonesuch, Deutsche Grammophone, RCA, CBS, MHS, Arabesque, Cala, Jazzology, Vox, Advance, CRI, Phillips, Laurel, First Edition, Newport Classics, Omega Vanguard, Argo, Koch Classics, Crystal, New World, Centaur, Folkways, and others.

The Verdehr Trio

An acknowledged leader in the field of new music, the Verdehr Trio for forty years has concentrated on molding and defining the personality of the violin-clarinet-piano trio. The Trio has created a large repertoire by commissioning well over 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 well over **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 nineteen European countries, the former Soviet Union, in South and Central America as well as in Asia, Australia and all 50 of the United States. **Among major concert halls** where the Trio has appeared are 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 Tonkünstler 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 has released a CD of **Double Concertos** for violin and clarinet by James Niblock, William Wallace and Dinos Constantinides.

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 and Hugh Wolff, among others.

As writer about musical subjects, Bolcom is published by several music magazines, by Viking in a book about Eubie Blake (with Robert Kimball), and in articles in *The New Grove Dictionary*. His editions of essays by George Rochberg, *The Aesthetics of Survival*, was published by the University of Michigan Press.

Mr. Bolcom joined the University of Michigan faculty in 1973, having previously taught at the University of Washington, Queens and Brooklyn Colleges of the City University of New York, and at New York University's Tisch School of the Arts.

Trio (1996)

Gian Carlo Menotti

"Since the Verdehr Trio's aim has been to create a large body of substantial, varied repertoire for the "Clarinet Trio", I wrote to Maestro Menotti in 1987 and 1988 to try to interest him in writing a new work for us. I was fortunate -- in 1989 he agreed to compose a Trio for us and Michigan State University. However, with his intensive work and travel schedule for the Spoleto Festivals, he was unable to find the time for the next few years. But, he encouraged me, in the kindest way, to call every few months to remind him of the commission, saying that the famous cellist Gregor Piatigorsky had "kept after him" until he completed the duo for two cellos and piano. In the course of many telephone calls, I had the pleasure of getting to know his son Francis and daughter-in-law Melinda. We became friends over the phone and they became my allies, reminding the Maestro about writing the Trio.

In May 1995 my wife Elsa and I were in Rome, and the Maestro invited us to dinner with him and his son. In the course of this fascinating evening he said he would be in New York at the time of the Trio's concert for the 50th Anniversary of the United Nations in Carnegie Recital Hall, and promised to bring our Trio then. True to his word, he brought the manuscript copy of the second movement and during a lovely breakfast at the Carlyle Hotel he presented it to us. He promised the rest by Christmas but in December he suffered a terrible fall in Spoleto, resulting in surgery, and his son told me in January of 1996 that he was very weak from the operation. I thought it would be impossible for him to continue work on our Trio, but with the good news of a remarkable recovery came the surprise that he was working intensively on our Trio and wanted us to come to Spoleto to premiere it for his 85th birthday celebration.

The first movement arrived at Michigan State University School of Music by fax in April, 1996, and we premiered the first two movements on July 7, 1996, in a beautiful old theater at the Spoleto Festival in Italy. The audience was very enthusiastic and Maestro Menotti promised to send us the third movement in time for a concert we had organized to be held in September of 1996 at Michigan State University in honor of his 85th birthday. However! The administrative duties of Spoleto kept him from finishing the Trio until the week of the concert, in fact the last chord was written on the day of the concert. We were honored by his intense effort and are deeply grateful to the Maestro for adding such a beautiful work to the chamber music repertoire. We are also in debt to Francis and Melinda Menotti (to whom he dedicated the Trio) for their help and friendship.

The first movement is a delightful Capriccio, brilliant, whimsical, with lovely melodic lines. The expressive slow movement, Romanza, displays the true genius of the operatic master and the third, a lively fugato entitled Envoi, brings the work to a brilliant exciting close."

-Walter Verdehr

The Italian-American composer Gian Carlo Menotti, was born in Cadegliano (near lake Lugano), Italy, on July 7, 1911, the sixth in a family of ten children. He moved to the United States when he was seventeen and studied composition with Rosario Scalerò at the Curtis Institute in Philadelphia from 1927 until 1933. Menotti's reputation was established with the success of his first opera, *Amelia Goes to the Ball* (1937). Later successes include: *The Old Maid and the Thief* (1939), the first opera commissioned for radio; his first popular success, *The Medium* (1946, later made into a film); the clever and witty *The Telephone* (1947); *The Consul* (1950); *The Saint of Bleeker Street* (1954); and perhaps his most renowned work, *Amahl and the Night Visitors*--a Christmas work and the first opera ever commissioned for television. He has written all his own librettos, as well as two librettos for operas by his friend Samuel Barber: *Vanessa* (1958) and *Antony and Cleopatra* (1966). Mr. Menotti continues to direct his *Festival of the Two Worlds (Festival dei Due Mondi)* founded in Spoleto, Italy in 1958. Its aim is "to bring young artists from the New World into contact with those of the old." Gian Carlo Menotti has brought the two worlds closer together through his art.

I Got Variations

George and Ira Gershwin/ William Brohn

"I Got Variations is just that. George Gershwin first composed the song, "I Got Rhythm" (to his brother Ira's lyrics) in 1930 for the Broadway show "Girl Crazy". In 1934 he composed a set of variations on the song for piano and orchestra, which was first performed on a radio broadcast with George playing the piano. During the broadcast he also spoke about the piece, and this fascinating archival record is available commercially today. The Broadway arranger William David Brohn, a graduate from Michigan State University, has written a short set of his own variations, which directly follow the introduction, and statement of them from the original Gershwin. He re-visits the Gershwin piece briefly in the Coda. This piece results from a commission by the Verdehr Trio."

-William David Brohn

William David Brohn (A.B.Mus., 55) received the Tony Award in 1998 for best orchestrations for the current Broadway hit "Ragtime". He is heard globally for his work on "Miss Saigon", "the Secret Garden", "Show Boat", "Crazy for You", "Carousel" and "Oliver!" His adaptation of Prokofiev's "Alexander Nevsky" is played frequently by symphony orchestras. He has provided arrangements for Marilyn Horne, James Galway, Placido Domingo and Joshua Bell on CD and in concert.

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 work is anchored on the last movement, the longest of the three. The first two movements are reminiscent, as if one is hearing songs from a distant memory. And the music becomes real in the last movement. Its material is based on the rhythm and melodic motive of a Tibetan folk dance from Qinghai, a Chinese province by the border of Tibet, where I lived during my teenage years."

-Bright Sheng

Bright Sheng, born in Shanghai, China on December 6th 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