

EARLY SUMMER ROSE
June 10, 2013
Unity Chapel
Spring Green, Wisconsin

Wesley Luke, violin
James Sherry, trumpet
Bang Lang Do, piano

“First Movement” from *Trio Sonata for Violin, Trumpet and Piano* James Stephenson (born 1969)
Sonate for Piano and Violin (Kreutzer), opus 47 Ludwig van Beethoven (1770-1827)

Intermission

“Scarbo” from *Gaspard de la Nuit* Maurice Ravel (1875-1937)
Zigeunerweisen (Gypsy Airs) Pablo de Sarasate (1844-1908)

“Andante and Allegro” from *Trio for Trumpet, Violin and Piano*
Eric Ewazen (born 1954)

The Performers

James Sherry has performed at such diverse venues as Vietnam’s Hanoi Jazz Club, Chicago Symphony Hall, the Kennedy Center in our nation’s capital, and the Gold Coast Casino, Las Vegas. He has appeared with artists such as Bob Hope, PDQ Bach, the New York Woodwind Quintet, the Hungarian State Opera Company and the Bangkok Brass. Dr. Sherry received his first musical education as a member of the Sherry Family Band. His first piano teacher was his mother, Virginia, and his first trumpet teacher was his father, Floyd. He earned his master’s degree from Yale University School of Music with a doctorate from the Peabody Institute of the Johns Hopkins University in 2002. Widely respected as a music educator, he has taught at Johns Hopkins University, Chicago’s VanderCook College of Music, Mahidol University (Thailand), the Baltimore School for the Arts and, most recently, the University of Dubuque.

Pianist **Bang Lang Do**, now an assistant professor at Divine Word College in Epworth, IA has performed internationally in Europe and East Asia. Her master’s and doctoral degrees are from the University of Montreal (Canada), with a Diplomed’EtudesSuperieures from the Quebec Conservatory and a unanimous first prize from Royal College of Music in London. She has studied with masters from around the world, including GyorgySebok, Madeleine Belanger, Monique Deschassees, and Natalie Pepin.

Wes Luke performs and teaches across the Upper Midwest. He is currently the Acting Concertmaster of the La Crosse Symphony Orchestra and a member of the Kipperton String Quartet, artists-in-residence at the University of Wisconsin-Platteville and the Madison Symphony Orchestra. He has played in performances with Yo-Yo Ma, Midori, Emanuel AX, Sarah Chang and Stephen Hough. Mr. Luke holds degrees from the New England Conservatory of Music. He currently teaches at Loras College, Clarke College and Divine Word College.

Program Notes

James Stephenson's *Trio Sonata* was written for Richard Stoelzel, trumpet professor at Grand Valley State University, who asked the composer to write something "straight forward and pleasant." Each instrument is presented as a soloist and then brought together in a balance that allows each to step forward as necessary. The piece opens with a Gershwin-esque ballad and segues into an energetic tarantella jig.

Beethoven's *Sonata for Violin and Piano*, No. 9 in A major, "Kreutzer", opus 47 is arguably the greatest piece ever written for violin and piano, which Beethoven dedicated to the top violinist of his day. According to the original title page, this sonata for violin and piano is "in a style molto concertante almost like that of a concerto". It was both completed and premiered in 1803 while Beethoven was in Vienna. Though the composer had completed the finale approximately three years earlier, the first and second movements were ready only moments before the first performance of this work, and the featured violinist was forced to play them at sight. Additionally, the piano part remained practically blank at the premiere, but with the composer himself performing, one did not need written notes. For a brief time, the sonata was known as the Bridgetower Sonata, dedicated to the violinist who premiered the work. However, a quarrel between Beethoven and Bridgetower encouraged the composer to re-dedicate the work to Rudolphe Kreutzer instead, a Parisian virtuoso violinist whom Beethoven had heard perform in Vienna. Ironically, Kreutzer himself never performed the work, especially after a broken arm later compelled Kreutzer to give up violin playing.

"Scarbo" is one of three movements from Ravel's *Gaspard de la Nuit*. It is a musical depiction of a poem by Aloysius Bertrand:

Oh! How many times have I heard and seen Scarbo, when at midnight the moon shines in the sky like a silver coin on an azure banner dotted with golden bees!

How many times have I heard his laughter buzz in the shadows of my alcove, and his fingernails scratching on the silk curtains round my bed!

How many times have I seen him leap down to the floor, pirouette on one foot and hurtle round the room like the spindle that had fallen from a witch's distaff!

Did I think he had vanished? The dwarf would begin to grow between the moon and me like the steeple of a Gothic cathedral, with a gold bell bobbing on his pointed bonnet!

But soon his body would start to turn blue, as transparent as candle wax, his face would grow pale as the light from a candle-end – and suddenly he would begin to disappear. *Poem by Aloysius Bertrand, translation by R. Nichols*

To appeal to the predilection for a certain Eastern exoticism in the German and Austrian musical appetites of the day, Pablo de Sarasate devised a concert work for violin and piano in 1878 based on melodies of Hungarian extraction that he titled *Zigeunerweisen* - "Gypsy Airs." (Brahms also catered to the popular taste. His *Hungarian Dances* were a smash hit when they first appeared in 1869) *Zigeunerweisen* is disposed in two large paragraphs of contrasting nature. A bold orchestral summons based on a grave theme introduces the soloist, who continues the opening mood with an accompanied cadenza and a sad lament utilizing a gapped-scale melody of considerable pathos. Though the musical substance of this first section is simple and direct, the soloist embroiders it with a rich overlay of trills, grace notes, harmonics, *glissandi*, *pizzicati* and *spiccati*. After a grand pause, the tempo quickens and the mood brightens for the closing section, a blazing dance in the most brilliant Gypsy manner energized by an entire fusillade of violin pyrotechnics.

Eric Ewazen wrote his *Trio* for trumpet, violin and piano in 1992 at the Julliard school. The trio was inspired by the Brahms horn trio, with its rich combination of a string instrument, a brass instrument, and the piano. "Traditionally, the trumpet has provided composers with bright, brilliant sonorities, often used heroically or dramatically. In this work, the expressive lyrical qualities of the instrument are also emphasized, helping to display its full range of coloristic possibilities. The work opens peacefully and elegiacally. Although intimations of dramatic tension appear, they ultimately fade away into serenity. The finale is a joyous dance, filled with lively gestures and rhythms. A brief recollection of the first movement gives way to complete exhilaration as the music spins to a rousing close." (Eric Ewazen)

