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Greetings from the President

Thank you for joining us as we celebrate the 10th anniversary of the Grand County Concert Series. International and American artists who perform around the world will grace our stage in 2013. We hope you enjoy both the music and the opportunity to meet these remarkable musicians.

“ We promise you an inviting concert experience and an unforgettable year of music. ”

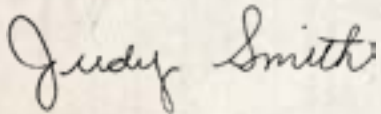
Tenth anniversaries are a time to remember the past years and plan for the future. Looking back at the experimental first season of four classical concerts, our 10th season marks incredible growth. Along with the peaks came valleys, plateaus, and of course, the recession. We've survived it all and are planning for the next 10 years.

On a serious note though, it's been a tough time for classical music. The truth is audiences have become smaller around the country and attracting a younger audience is a challenge for all classical music organizations. When we look around at who is successful in this pursuit of keeping classical concerts vibrant in a community and healthy financially, it appears there are some things they all do well.

- Improve the music and engage a variety of musicians and performance styles each season.
- Have as much interaction as possible between the musicians and the audience.
- Reach out to students to bring music to them and make performances affordable.
- Partner with the community to deliver concerts with broad appeal.
- Make the concert experience accessible, inviting and comfortable. No one should feel that classical music, or for that matter any music, is only available to certain people.
- Offer many ways to donate or be involved with the concerts.
- Communicate regularly with audiences, donors, sponsors and volunteers.
- Play a role in promoting all of the arts and culture in a community.

As you read through the program, attend concerts and see our activities throughout the 2013 season, I hope it's apparent that the Grand County Concert Series is an organization that strives to be the best, offering quality, great music, partnership and service.

On behalf of the board, thank you for your support. In return, we promise you an inviting concert experience and an unforgettable year of music.



Judy Smith
President, Grand County Concert Series

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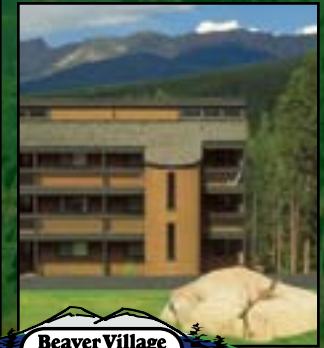
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Concert Etiquette

Intimidated by the thought of attending a concert of classical music? Don't be. There are a few simple things you can do to make the concert experience enjoyable for you and everyone else.

A piece of classical music may consist of several sections called movements. The piece is not complete until all of the movements are played. Please hold your applause until the end of the piece. Applauding between movements of the piece can be distracting for the musicians and the audience.

When the piece is concluded, it's your turn to let go! Feel free to applaud, stand and shout Bravo! Exchange compliments and comments with your friends and otherwise let the musicians know you appreciate the performance.

Please turn off all cell phones and electronic devices.

Please do not take photos during the performances. If you want a picture of the musicians, the reception afterwards is the best time to take it.

Sweet



Meet the musicians at a complimentary dessert reception after the concert. It's a sweet finale and a unique opportunity to meet them one on one. Coffee, juice and wine are available at the reception. (Donations for wine are welcome and gratefully appreciated.)



Music Class

Each year the concert series brings musicians to Grand County schools. These artists share their knowledge and talents, while entertaining and inspiring students to study music. The East Grand Education Foundation makes these opportunities possible through their grants to the Concert Series. This year the Poulenc Trio will spend Thursday, April 4, 2013, with students, introducing them to classical music and encouraging their musical aspirations.

Part of the Poulenc's mission is to share their love of music with as many people as possible. They have special programs for K-12 Kids and Teens. They teach master classes for colleges and professional musicians. They feature informal Cappuccino Concerts for Professionals on the Go. Clearly, the Poulenc offers many ways to promote a love of music and introduce the public to chamber music.



Thank You — Thank You!

We depend on the generosity of the business community, Grand Foundation, local government, individual donors, season ticket subscribers and many volunteers to bring these concerts to Grand County. The program includes all of our sponsors. Please take time to thank them when you see them and, most importantly, take your business to them whenever you can.

Our thanks go to the Grand Foundation for supporting artist fees and other needs for many years. In addition, grants from the East Grand Education Foundation make it possible to have visiting musicians in schools to present workshops.

We appreciate the generous support given by the Grand County Commissioners, Town of Winter Park and Town of Fraser.

A special thanks to the Winter Park & Fraser Chamber. They continue to offer valuable advice and partnership whenever asked.

Dwight Poole, piano technician, tunes the piano for each concert which includes a piano. We thank him for his generosity.

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The Lincoln Trio

FRIDAY, JANUARY 18, 2013 at 7 PM
Church of the Eternal Hills, Tabernash

Formed in 2003, the Lincoln Trio has been praised for its polished presentations of well-known chamber works and its ability to forge new paths with contemporary repertoire. The trio is an ensemble-in-residence at the acclaimed Music Institute of Chicago. The group's reputation as a first-rate ensemble draws an eclectic audience of sophisticated music lovers, young admirers of contemporary programs and students discovering chamber music for the first time.

Bringing together performing experience spanning the globe, each member is an artist of international renown. **Desirée Ruhstrat**, violin, has performed throughout the United States and Europe, appearing at the White House and performing on a live radio broadcast heard around the world with the Berlin Radio Orchestra. **David Cunliffe**, cello, has performed with the BBC and Royal Scottish orchestras as well as touring as a member of the Balanescu Quartet. **Marta Aznavoorian**, piano, has appeared with the Chicago Symphony and has performed at the Kennedy Center and the Sydney Opera House.

The trio has performed throughout the United States, including appearances at Carnegie's Weil Hall, Ravinia Festival, the Indianapolis Beethoven Chamber Music Series, Lane Concert Series, University of Chicago, Dame Myra Hess Memorial Concert Series, Music in the Loft, Poisson Rouge and in Springfield, Illinois, where the trio was chosen to celebrate the Abraham Lincoln Bicentennial celebration with President Barack Obama.



Learn more at www.lincolntrio.com.

The Lincoln Trio appears by arrangement with Lisa Sapinkopf Artists, www.chambermuse.com

Program

Beethoven: Piano Trio in D Major, Op. 70,
No. 1 "Ghost"

Jennifer Higdon: Piano Trio*

Intermission

Conrad Tao: Piano Trio**, specially written
for Lincoln Trio

Smetana: Piano Trio in G Minor, Op. 15

*From the trio's highly praised CD "Notable Women", a very appealing work whose movements are entitled "Pale Yellow" and "Fiery Red."

**Tao is a young "rising star" composer who is already writing for the Dallas Symphony and made FORBES "30 under 30" List.



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FRIDAY, February 15, 2013 at 7 PM | Church of the Eternal Hills, Tabernash

The Italian Saxophone Quartet (ISQ), founded in 1982, performs chamber music for saxophone at the very highest artistic level. They have played more than 500 concerts in Italy, France, Germany, Spain, Greece, Japan, United States, Sweden, Lebanon, Bermuda and Russia.

Important performances include L. Berio's work "Outis" with the Symphony Orchestra of Milan's Teatro alla Scala and as soloists with the Malipiero Symphony Orchestra. They collaborated with the Fonè String Quartet, creating a new arrangement of the Art of the Fugue by J.S. Bach for string and saxophone quartets.

As individuals, each member of the ISQ has appeared with the important Italian orchestras.

Federico Mondelci, sax soprano, has toured worldwide as soloist with the Moscow Chamber Orchestra and performed in the World Saxophone Congress (WSC). His CD of Piazzolla Tangos with Moscow Chamber Orchestra has received great critical acclaim; another CD for RCA received the "Diapason d'Or" medal.

Marco Gerboni, alto sax, has won several prestigious prizes. Gerboni has twice represented Italy at the WSC. His recordings include discs for EMI and Mondo Musica.



Mario Marzi, tenor sax, has won 13 competitions. He has worked under the baton of today's leading international conductors and released a CD of the major saxophone concertos and a book on the saxophone.

Massimo Mazzoni, sax baritone, represented Italy several times at the WSC. He has released a CD of the major saxophone concertos and a book on the saxophone.

Learn more at www.italiansaxophonequartet.com.

The ISQ appears by arrangement with Lisa Sapinkopf Artists, www.chambermuse.com

Program

Europe Meets the Americas

Johann Sebastian Bach (1685 - 1750)
Prelude and Fugue XVI

Domenico Scarlatti / G. Pierné (1685 - 1757)
Three Pieces: Presto Giocoso; Andante; Scherzo

Jean Francaix (1912 - 1997)
Petit Quatuor
Gauguenardise-Cantilene-Sérénade Comique

Samuel Barber (1910 - 1981)
Adagio

Michael Nyman (b. 1944)
Tony's Song

Intermission

Pedro Iturralde
Suite Suite Hellénique

Scott Joplin (1867 - 1917)
The Easy Winners

George Gershwin (1898 - 1937)
Blues (from *An American in Paris*)

Pepito Ros (b. 1965)
Cycles (Meditativo - Vivo)

Aníbal Troilo (b. 1955)
Contrabajeando

Astor Piazzolla (1921 - 1991)
Oblivión

Nino Rota (1911 - 1979)
Passerella (from Fellini's film 8 1/2)

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Paul Galbraith



Friday, MARCH 8, 2013 at 7 PM

Church of the Eternal Hills, Tabernash

Paul Galbraith was born in Edinburgh, Scotland. His family name has been associated since the 12th century with harpists and lutenists. Galbraith began playing piano at age seven and group guitar lessons at age eight. At age 17, he took part in the 1st Segovia International Guitar Competition. Segovia himself presented the silver medal to Galbraith.

“Paul is magnificent. He will be a great artist,” Segovia commented to media after the competition.

In 1984, Galbraith found a more natural and comfortable way of playing the guitar in a cello-like vertical posture. Three years later he furthered this new posture, using a cello end-pin and sitting on a chair. A resonance box, designed to further enrich the sound and volume, was added later and completed his stage equipment.

Internationally renowned as a brilliant innovator of classical guitar, Galbraith has been expanding the technical limits of his instrument, besides augmenting the quantity and quality of its repertoire. These efforts resulted in a series of critically acclaimed recordings of works by Bach, Haydn and Brahms, along with his own arrangements of folk tunes from various countries. By exchanging the traditional guitar for the eight-string Brahms Guitar, which he helped to develop, Galbraith found the ideal instrument with which to interpret the transcriptions from his personal repertoire.

Learn more at www.paul-galbraith.com.

Paul Galbraith appears by arrangement with Lisa Sapinkopf Artists, www.chambermuse.com

Program

W.A. Mozart: Andante Varié

Petr Eben: 'Tabulatura Nova':
 Variations on a Czech Love Song

Isaac Albeniz: Espana
 Preludio, Tango, Malaguena, Serenata,
 Zortzico, Capricho Catalan

Intermission

J.S. Bach:
 Cello Suite # 5, BWV 1011/Lute Suite # 3,
 BWV 995

Cello Suite # 1, BWV 1007



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FRIDAY, APRIL 5, 2013 at 7 PM | *Church of the Eternal Hills, Tabernash*



The Poulenc Trio brings together three uniquely gifted virtuosos. Their tours have brought them to Russia with Hilary Hahn; Italy; Mexico; the Caribbean; the Kennedy Center in Washington, DC; Symphony Space in New York City; and every region of the United States.

They are committed to rediscovery of old masterpieces and commissioning of new works. Adventurous projects include "A Glass Act," pairing music and wines of four great composers and "The Fragrance of Sound," which includes the perfume "Poulenc" created in Paris.

Bryan Young, bassoon, has appeared as soloist with the National Symphony and Baltimore Symphony Orchestras. He is principal bassoonist of the Baltimore Chamber Orchestra. He trained at the Peabody Conservatory in Baltimore and at Yale University.

Vladimir Lande, principal oboist of the Baltimore Opera, graduated from the St. Petersburg Conservatory in Russia with degrees in oboe and piano. As principal oboist of the St. Petersburg (Leningrad) Philharmonic Orchestra, he recorded all the Brahms symphonies and performed with distinguished conductors, including Leonard Bernstein.

Pianist **Irina Kaplan** graduated from the St. Petersburg Conservatory in Russia. She has appeared in series including the Yale Gordon Concert Series, the Bachanalia Recital Series and the New York Times Young Performers Series. Kaplan is on the piano faculty at the Peabody Institute.

Called "a brilliant young violinist" in the Palm Beach Post, **Anton Lande** graduated from Johns Hopkins University and the Peabody Conservatory. He has performed in such venues as the Kennedy Center and Smithsonian Institute.

Learn more at www.poulenctrio.com.

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Program

Piano Trio in B flat major, Op. 11

Allegro con brio

Adagio

Tema con variazioni

Octavio Vazquez (b.1972)

Tríptico (2012) Premiere season, written for the Poulenc Trio

Moderato

Adagio

Scherzo

Intermission

Leonard Bernstein (1918-1990)

Suite from "Porgy and Bess"

Astor Piazzolla (1921-1992)

Chau Paris

Paquito D'Rivera (b.1948)

Afro-Cuban Songs

1. Afro

2. Danzon

3. Preludio and Merengue

Program Notes

Beethoven

After the string quartet, the most prominent ensemble in the chamber music repertoire is the piano trio comprising the intimate but powerful combination of piano, cello and violin. Haydn established the genre with numerous outstanding trios, inaugurating a tradition that has engaged nearly every notable composer until today. Never to be outdone, Beethoven wrote six major piano trios, beginning with the set of three he deemed worthy enough to claim his first published opus number.

Between the Op. 1 piano trios and the three masterpieces of his maturity, Beethoven wrote his charming piano trio, Op. 11, originally scored for clarinet, cello and piano but also published, with little modification, in a transcription for the typical ensemble featuring the violin as the treble instrument.

Both versions enjoy the concert stage, but tonight, it appears in the novel permutation of piano, oboe and bassoon.

The Poulenc Trio *with Anton Lande, Violin*

The trio's nickname, "Gassenhauer," stems from the theme of the third movement's nine variations. The tune, "Pria ch'io l'impegno" (Before I go to work), comes from the then popular comedic drama "L'amor marinaro ossia Il corsaro" by Joseph Weigl. The melody was so popular it could be heard in many of Vienna's lanes ("Gassen" in German), and "Gassenhauer" is roughly equivalent to the term "hit" or success. (Hummel and Paganini were among the other composers who used this melody.)

Many have pointed out that the Op. 11 piano trio is atypical of Beethoven. Accurate descriptions employ adjectives that one does not necessarily associate with the most familiar of his music: gentle, lyrical, playful, even, light. The reactions of his contemporaries range from describing the work as "easy" and "more melodious" to "difficult" and "unnaturally composed." Most now share the opinion that it is wonderful music, especially when it is allowed to speak for itself. Still, it provides a curious exercise for the listener: if you didn't know it was Beethoven, would you know it was Beethoven? (Adapted from a note by Kai Christiansen)

Gershwin

When Gershwin saw DuBose Heyward's play "Porgy," depicting Bess's love for the crippled Porgy, he was inspired to write this opera. Heyward wrote the opera libretto and Gershwin lived for several weeks in a waterfront shack in Charleston, South Carolina, to absorb the lifestyle he wanted in the opera. He incorporated impressions of the poignant melodies of Charleston street cries, some of the savage rhythms of the Gullahs (descendants of slaves, who have maintained a distinct language and culture) working or praying, and more than a hint of the reverberating sounds of a sad race. It took Gershwin 11 months to write the opera and an additional nine to complete the orchestration. This version of the piece was transcribed in 1947 by the famous violinist Jascha Heifetz.

Piazzolla

Piazzolla composed *Chau Paris* while studying in that city with the great Nadia Boulanger. The piece was dedicated to Edouard Pécourt, who ran a record shop in Paris. A lover of tango, Pécourt had taught himself to read Spanish and knew of Piazzolla from reading tango magazines imported from Argentina. A mutual friend introduced them,

starting a lifelong friendship. This arrangement of Piazzolla's work was done by Osvaldo Requena for the Poulenc Trio and violinist Hilary Hahn, who first performed it at the White Nights Festival at the Hermitage Museum Theater in St. Petersburg, Russia.

D'Rivera

Born in Cuba, Paquito D'Rivera began his career as a child prodigy. A restless musical genius during his teen years, D'Rivera created various original and groundbreaking musical ensembles. As a founding member of the Orquesta Cubana de Musica Moderna, he directed that group for two years, while at the same time playing both the clarinet and saxophone with the Cuban National Symphony Orchestra. He eventually went on to premier several works by notable Cuban composers with the same orchestra. Additionally, he was a founding member and co-director of the innovative musical ensemble Irakere. With its explosive mixture of jazz, rock, classical and traditional Cuban music never before heard, Irakere toured extensively throughout America and Europe.

D'Rivera recently received his eighth Grammy, and is a recipient of the National Medal for the Arts. Additionally, D'Rivera was named one of the 2005 NEA Jazz Masters, and was honored in March 2007 with the Living Jazz Legend Award at the Kennedy Center in Washington, DC. He won a Grammy for Best Instrumental Composition for his *Merengue*, performed by cellist Yo-Yo Ma. In *Afro*, a slow introduction is followed by an energetic, rhythmic and modal six-eight dance over an Afro-Cuban ostinato. The Cuban danzón evolved in the 1870s from the contradanza, becoming a distinctive Creole blend of African rhythms with melodic elements drawn from the European country-dance. The rubato introduction of *Danzón* sets a romantic atmosphere followed by the danzón proper in clave, the rhythmic foundation of almost all Cuban music. *Preludio y Merengue* is an excellent example of Paquito's unique mix of Latin and modal jazz styles. The colorful and episodic *Preludio* is followed by an energetic, lilting *Merengue* in five-eight time.

Shostakovich

In a musical career spanning half a century, Shostakovich engrossed himself with a staggeringly diverse range of genres and styles. Beyond the fifteen symphonies and fifteen string quartets, the

lesser-known works of Shostakovich offer intrigue and interest likewise. With the reappraisal of Shostakovich in recent times, his light music is beginning to enjoy unprecedented popularity in concert halls and record catalogues.

The Gadfly (1955) is probably Shostakovich's best-known film score. It is an orchestral suite of incidental music from the film, which was based on the novel of the same name by Ethel Lilian Voynich. Set in 1840s Italy under the dominance of Austria, a time of tumultuous revolt and uprisings, the story centers on the illegitimate son of a cardinal who joins the fight to unite Italy. When caught, he faces the firing squad as a willing martyr. It is a story of faith, disillusionment, revolution, romance, and heroism.

The Gadfly was exceptionally popular in the Soviet Union, exerting a large cultural influence. It was compulsory reading in the Soviet Union and the top best seller, indeed by the time of Voynich's death. "The Gadfly" is estimated to have sold 2,500,000 copies in the Soviet Union alone.

Shostakovich composed the score, known as *The Gadfly Suite*, for the film of the same name. Its most famous movement, the Romance, was used in the BBC/PBS TV series, *Reilly, Ace of Spies*. *Moscow, Cheryomushki* (1958) is a three-

act comic operetta in a bewildering variation of styles, from the Romantic idiom to the most vulgar popular songs. The satirical plot dealt with one of the most pressing concerns of urban Russians of the day: the chronic housing shortage and the difficulties of securing livable conditions. "Cheryomushki" translates to "bird-cherry trees," the name of a real housing estate in southwest Moscow. *A Spin Through Moscow* is the first of the four dance-like movements of the orchestral suite from the operetta.

Vázquez

Described by New Music Connoisseur magazine as "a burning torch for the next century," Octavio Vázquez is a quickly rising compositional star. Born in Santiago de Compostela (Galicia, Spain), Vázquez spontaneously started writing music at age seven. At age 12 he became music director of St. Peter's church in Lugo. He studied at the Madrid Conservatory, taking degrees in piano, theory, and accompaniment, and after winning the prestigious Barrié de la Maza Foundation Scholarship, he went on to study composition at the Peabody Conservatory in Baltimore and the University of Maryland. *Triptico* was commissioned by the Poulenc Trio in 2012 for its premiere as part of the New York Festival of Now, a leading contemporary arts festival.

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Bergonzi String Quartet

FRIDAY, AUGUST 9, 2013 at 7 PM | Church of the Eternal Hills, Tabernash

The Bergonzi String Quartet, formed in 1994, is the Quartet-in-Residence at the University of Miami's Frost School of Music. In their first year, the Bergonzi was named Quartet-in-Residence at the prestigious Society of the Four Arts in Palm Beach. During the summers, the Bergonzi four have taught and performed at major music festivals.

Glenn Basham, violin, has been a member of the artist faculty at the Frost School of Music since 1992 and the concertmaster of the Naples Philharmonic Orchestra since 1994. Basham served as concertmaster at music festivals nationwide.

Scott Flavin, violin, is Professor of Violin at the Frost School of Music. His violin career crosses genres from Baroque performance to cutting-edge contemporary and popular music. He has been concertmaster of Florida Grand Opera, since 2001. He performs on a rare Italian violin made in 1780 by Tomaso Eberle.



Ross Harbaugh, cello, is Professor of Cello at the Frost School of Music. Performing throughout Europe and the United States, he has appeared in concerts at the Kennedy Center, Alice Tully Hall and Wigmore Hall in London.

Pamela McConnell, viola, is Professor of Viola at the University of Miami and is recognized as a concert violist, an adjudicator and master teacher. She has performed as soloist and chamber musician throughout North and South America, Europe, South Africa, Australia, Japan, Korea and in the United States.

Learn more at www.bergonzistringquartet.com.

Program

Beethoven: Quartet in A Major, opus 18#5

The Best of Scott Flavin

Dvorak: Quartet in F Major, opus 96, the "American"



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Bergmann Piano Duo

FRIDAY, AUGUST 23, 2013 at 7 PM | Church of the Eternal Hills, Tabernash

Elizabeth and Marcel Bergmann

The Bergmann Piano Duo's dynamic and energetic performances have inspired audiences for more than two decades. Their recitals and concerts with orchestras have taken them to many parts of the world, including the United States, Italy, Germany, Holland, Greece and Canada. The duo has appeared at international festivals.



As founding members of the International Piano Quartet they had the opportunity to record Stravinsky's Les Noces under the direction of Robert Craft at the Abbey Road Studios in London. Their latest two releases on the Brilliant Classics label feature Marcel's arrangement for four pianos of Mike Oldfield's Tubular Bells and a collection of minimal music for multiple pianos also featuring Marcel's compositions.

The duo studied with Arie Vardi at the Hochschule für Musik und Theater, Hannover and with Jean-Eudes Vaillancourt at the Université de Montréal. They received first prize at the International Chamber Music Competition in Caltanissetta, Italy, and were laureates of The 4th Murray Dranoff International Two Piano Competition. In 1993 they became members of the young artists' roster of Yehudi Menuhin-Live Music Now.

Marcel is currently Professor of Music at Mohawk College in Hamilton, Ontario, and Elizabeth is Artistic Director of Concerts and Summer Programmes at Langley Community Music School. They have been on the faculty at Mount Royal University and University of Calgary as well as being involved in various musical projects at The Banff Centre for the Arts.

Learn more at www.bergmannduo.com

Program

W.A. Mozart: Sonata in D major, K.448

C. Debussy: Symphony in B minor

J. Moross: Suite from The Cardinal
(arr. for two pianos by M. Bergmann)

Intermission

I. Albeniz: Navarra
(transcription for two pianos by F. Marshall)

M. Bergmann: Fantasy on Themes from
Rossini's La Cenerentola* (2012)

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* Commissioned by the San Francisco
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The Language of Music



The musical terms below are found in the programs that are presented this season. Composers use this language to describe their works, including the composition, tempo and style. The terms give direction for those performing the music. This glossary is included as a reference for the audience.

A

A cappella	choral music without instrumental accompaniment
Agitato	agitated
Allegretto	lively, but not as lively as allegro
Allegro assai	very fast
Allegro non troppo	not too lively
Allemande	a moderately slow dance of German origin
Alto	lowest female voice; there are also male altos
Andantino	moderate tempo, slightly faster than andante

B

Baritone	a male voice, in pitch between bass and tenor voices
Bass voice	the lowest male voice
Basso continuo	a term to denote the continuous bass part that runs through a concerted work in the late-Renaissance, Baroque and early-Classical periods, serving as a basis for the harmonic structure; also known as “thoroughbass.”
Bel canto	Italian for “beautiful singing.” A term generally understood to refer to the elegant Italian vocal style of the 17th to 19th centuries, characterized by beautiful tone, florid delivery, shapely phrasing and effortless technique.

C

Cadenza	an unaccompanied, virtuosic passage (either improvised by the performer or written out by the composer), played by the soloist near the end of many concerto movements.
Canon	a contrapuntal composition in which the same melody is imitated by one or more overlapping voices.
Capriccio	a short composition in free form
Chaconne	a musical form based on a reiterated harmonic pattern
Chamber music	instrumental or vocal compositions performed by a small ensemble, with one player/singer for each part
Clavier	literally “keyboard.” General Baroque-period term for all stringed keyboard instruments (harpsichord, clavichord, and spinet, etc.). In the 19th century, it became the general word for piano.
Con brio	with spirit
Concerto	a composition for solo instrument, usually with orchestral accompaniment
Con spirit	with spirit

D

Divertimento	an 18th-century form of instrumental music having several short movements.
Dynamics	These terms instruct performers to play from loud to soft.

Forte	loud
Fortissimo	very loud
Mezzo-forte	medium loud
Piano	soft
Pianissimo	very soft

E

Etude	musical study or exercise
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F

Fantasy or fantasia	traditional term for pieces in no standard form
Fugue	a contrapuntal procedure in which a short theme is treated in imitation

G

Glissando	a musical effect of sliding up or down in pitch without a break
-----------	-----------------------------------------------------------------

L

Larghetto	slow tempo, slightly faster than largo
Larghissimo	extremely slow
Largo	slow and dignified
Legato	smoothly connected notes without a break in the sound

M

Maestoso	majestically
Mezzo soprano	female voice between soprano and alto
Molto	very
Molto allegro	very fast

O

Obligato	“necessary” A term used for an independent and essential accompaniment part in music.
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P

Pastorale	a musical composition suggestive of rural life
Piano quartet	the term usually applied to quartets for piano, violin, viola and cello
Piano quintet	the combination of piano with string quartet
Pizzicato	a direction to pluck the string or strings
Polyphony	contrapuntal music; a style in which two or more melodies are interwoven

R

Recitative	a type of vocal writing, normally for a singing voice, which follows the natural rhythms and accentuation of speech and its pitch contours
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S

Scherzando playful, lively, sportive
Sonata a multi-movement work for one or two solo instruments as in piano sonata or sonata for cello and piano

Sonata form a formal model for individual movements developed in the Classical period and typically used in instrumental genres such as symphony, sonata and string quartet.

Soprano highest female voice; there are male sopranos

Sostenuto sustained

Staccato musical indication for notes played very short and detached

String quartet the standard chamber music ensemble of two violins, viola and cello

T

Tenor highest male voice

Tempo The speed at which music is played. Common tempo markings are below:

Presto	extremely fast
Vivace	quite fast, lively
Allegro	fast
Moderato	moderate
Andante	walking tempo
Lento	rather slow
Adagio	slow

V

Vibrato with a strong, vibrating and full quality of tone; a fundamental aspect of string playing

Information compiled from the following reference.

Mazza, Lynne S. *Music Primer*. Bravo! Vail Valley Music Festival, 2006.

2013 Concert Schedule



JAN
18

The Lincoln Trio

Friday - 7 PM - Church of The Eternal Hills, Tabernash

FEB
15

Italian Saxophone Quartet

Friday - 7 PM - Church of The Eternal Hills, Tabernash

MAR
8

Paul Galbraith

Friday - 7 PM - Church of The Eternal Hills, Tabernash

APR
5

The Poulenc Trio *with Anton Lande, Violin*

Friday - 7 PM - Church of The Eternal Hills, Tabernash

AUG
9

Bergonzi String Quartet

Friday - 7 PM - Church of The Eternal Hills, Tabernash

AUG
23

Bergmann Piano Duo

Friday - 7 PM - Church of The Eternal Hills, Tabernash

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