

DAT 13,656  
CD 13,657

University of Washington  
SCHOOL OF MUSIC

F32  
2000  
3-1

presents a Faculty Recital:



# MUSIC FOR OBOE AND STRINGS

Ronald Patterson & Kyung Sun Chee, *violins*  
Helen Callus, *viola*  
Rajan Krishnaswami, *cello*  
Rebecca Henderson, *oboe*

School

of

Music

University

of

Washington

March 1, 2000

8:00 PM

Meany Theater

## PROGRAM

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1 QUARTET IN B FLAT FOR OBOE, (11:36)  
VIOLIN, VIOLA, AND CELLO ..... JOHANN CHRISTIAN BACH  
(1735-1782)

2 PHANTASY QUARTET (13:27) ..... BENJAMIN BRITTEN  
for oboe, violin, viola, cello (1913-1976)

3 MAZURKA-NOCTURNE (7:48) ..... BOHUSLAV MARTINU  
for oboe, two violins, and cello (1890-1959)

## INTERMISSION

4 TRIO NO. 1 IN C MAJOR (9:03) ..... JOSEPH HAYDN  
(THE "LONDON") for oboe, violin, cello (1732-1809)

5 QUINTET (19:18) ..... ARNOLD BAX  
oboe, two violins, viola, cello (1883-1953)

JOHANN CHRISTIAN BACH, the youngest son of J. S. Bach, was a composer who valued craftsmanship, form and a graceful melody. He was particularly influenced by the Italian Opera, having studied composition under the renowned Padre Martini. Commonly referred to as "the Bach of London," he emigrated to London in 1762 where he spent the remainder of his life. Eventually, he came into the employ of Queen Charlotte, where he and his colleagues Abel (viola da gambist), Cramer (violinist), and Fischer (oboist) held private quartet parties twice a week. Although the *QUARTET IN B FLAT* was almost certainly a product of these soirees, it was at one time mistakenly published as a composition by Joseph Haydn. It is interesting to note that J. C. Bach tutored young W. A. Mozart during one of Mozart's visits to London, and had a lasting and profound effect on Mozart's compositional style. The influence, perhaps of this very work, can be heard in the more commonly-performed Oboe Quartet in F by Mozart.

*Notes by Rebecca Henderson*

In 1932, while still a student at the Royal Conservatory of Music, BENJAMIN BRITTEN submitted two works to be considered for the Cobbett Chamber Music Prize. This competition, founded in 1905 with the intent of inspiring a specifically English style of music, required one-movement compositions based on the model of the 17th-century 'Fancy', as popularized by Henry Purcell. Britten's string quintet won the prize and promptly faded into obscurity, not to be played again until 1982. The *PHANTASY QUARTET* however, attracted national and international attention to its 19-year-old composer.

Dedicated to Leon Goossens, the quartet received its first performance on BBC radio in the summer of 1933, and was first heard live at a Music Society concert later that fall. Published reviews describe the quartet as "uncannily stylish, inventive, and securely poised" and "his treatment of the oboe...original, but quite natural and unforced." The work was also successfully presented at the International Society of Contemporary Music Festival held in Florence in 1934. Mr. Goossens, widely regarded as one of the finest oboists of his generation, was the soloist for all three performances.

The imaginative freedom implied by the title 'Phantasy' is present in its creatively chosen underlying structure as well as in the easy-going pastoral strains which overlay it. Britten's maturity in integrating sonata form with ternary variations has earned praise for the inventive cohesion he deftly accomplishes in such an early work. As a whole the *Phantasy* forms a large arch, which begins and ends with a lyric melody in the

oboe accompanied by a rhythmic march figure in the strings. These outer sections frame a sonata design, with clearly perceptible sections of statement and recapitulation, and whose unexpected development is a slower middle section for strings alone. The recurrence and transformation of the oboe's opening melody also forms a set of variations interwoven thematically and harmonically with the sonata structure.

Britten's affinity for the oboe, as well as his fondness for theme and variations, continued with *Two Insect Pieces*, 'The Grasshopper' and 'The Wasp', of 1935, and *Temporal Variations* for oboe and piano, written in 1936. Fifteen years later, he wrote his first work for an unaccompanied instrument, the *Six Metamorphoses After Ovid*, Op. 49 for oboist Joy Boughton.

*Notes by Darlene Franz*

Though he lived in the United States for close to twenty years, receiving much acclaim and an appreciative audience for his works, BOHUSLAV MARTINU never felt quite at ease in his adopted home. American culture, especially in large cities, seemed to him slick and superficial, and he longed for Prague and the historical rootedness of a European way of life.

Largely self-taught as a composer, Martinu had rebelled at formal instruction, supporting himself as a violinist in the Czech Philharmonic while continuing to write music. In 1923 a small scholarship enabled him to settle in Paris, where he made contact with *Les Six* and Stravinsky, came under the influence of jazz, and experimented with various styles. In the 1930's he returned to a more nationalistic style, but the most pressing influence at this time was the political tension that led to World War II. Blacklisted by the Nazis, Martinu and his wife finally secured passage to the United States in March of 1941.

A commission from Serge Koussevitsky led to the composition of his First Symphony in 1942, ushering in an extremely productive period of symphonic writing. This was cut short in 1946, however, by a severe fall that left Martinu in a coma for two days and affected his nervous system and concentration for several years. In the summer of 1948 he was well enough to travel to Europe on vacation, though his hopes of returning to an appointment at the Prague Conservatory were dashed by the rise of a communist regime. He settled instead in New York, where he chaired the composition department at Princeton. It was during this summer of return to health that the *MAZURKA-NOTTURNO* was written at the request of UNESCO to celebrate the centennial of the death of Frederic Chopin.

*Notes by Darlene Franz*

The charming *TRIO I IN C MAJOR* (Hob. IV, 1) for two flutes and cello is the first of the four works now known collectively as the "London" trios. Written towards the end of 1794, this trio was presented to the Baron of Aston, possibly as a gift following JOSEPH HAYDN's stay at the Aston home outside of London. Both Aston and Lord Abingdon, Haydn's travelling companion and patron, were amateur musicians who enjoyed chamber music in private. The flute was extremely popular in England and was one of the only instruments thought suitable for a gentleman to play. While the music Haydn wrote for his patrons seems easy and airy, it is quite skillfully constructed with every detail carefully realized. As Pierre Boulez remarked of such small pieces as the London Trios, "a great composer reveals himself—and in a very engaging manner—in works which are like family snapshots in relation to large study portraits."

*Notes by Beth Antonopulos*

Two years after entering the Royal Academy of Music in 1900, ARNOLD BAX encountered the writings of W. B. Yeats and discovered an identification with Celtic culture that was to transform his life and work. Upon departing the RAM in 1905, he became a frequent visitor to Ireland, even publishing several novels in Dublin under the pseudonym Dermott O'Byrne. Literary influences and the beginnings of a lifelong fascination with the dichotomy between the forces of beauty and cruelty in nature are strongly evident in his early compositions.

Much of Bax's acclaimed work dates from the 1920's, when he initiated a series of symphonies and composed several of his finest chamber works. It was in this decade that his reputation became firmly established in England and began to spread abroad.

Written during the last two months of 1922, immediately after the completion of his powerful First Symphony, the *OBOE QUINTET* brings to mind a relaxed Celtic landscape. The first performance was given by dedicatee Leon Goosens, and the quintet was later heard as a concerto for oboe and strings as programmed by Sir John Barbirolli. Its standard fast-slow-fast movements use a remarkable range of textures and colors, from unaccompanied oboe to lush string writing. Filled with Irish-sounding melodies and tuneful fragments that are in fact Bax's original composition, the work's evocative character is evident from the first swirls of color in the oboe through the soulful lament of the slow movement and lively jig of the finale.

*Notes by Darlene Franz*

A native of El Paso, Texas, REBECCA HENDERSON began studying the oboe at age 11 with her father and continued her musical education at the Oberlin Conservatory and the Eastman School of Music. Before joining the faculty of the University of Washington in 1996, Ms. Henderson served as assistant principal oboist with the Colorado Symphony Orchestra and oboist/english hornist with the Santa Fe Opera Orchestra.

She has also performed as principal oboist with the Seattle Symphony Orchestra, Alabama Chamber Orchestra, the Chicago Civic Orchestra, the Lake Placid Sinfonietta, and has served on the faculty at the University of Alabama and the University of Montana. Ms. Henderson has been a featured soloist with the Colorado Symphony, the Boulder-Bach Festival, and the Philharmonia Northwest. She was a prize-winner in the 1995 New York International Competition for Solo Oboists and in the 1988 Lucarelli International Solo Oboe Competition.

Ms. Henderson has toured throughout Asia, as well as North and South America, presenting solo recitals, concertos and master classes.

A brilliant student of Manuel Compinsky, Eudice Shapiro and Jascha Heifetz, RONALD PATTERSON has presented concerts throughout the United States and Europe since the age of 11. He served as concertmaster of the Orchestre Philharmonique de Monte Carlo from 1979-1999, and was awarded the Officier de l'Ordre du Mérite Culturel in 1997 by the Principality of Monaco. Prior to that, he was concertmaster of the Miami Philharmonic, Denver and Houston Symphonies.

Patterson has performed as a soloist and recitalist and in chamber ensembles with many of the greatest musicians of the 20th century, and is an exponent of rarely heard and new music. Many compositions have been recorded by and written for Patterson and his violist wife, Roxanna, as Duo Patterson.

Mr. Patterson joined the UW School of Music faculty in 1999. He is professor of music and head of the strings division, and the first member of the faculty to hold the Ruth Sutton Waters Endowed Professorship in Music.

KYUNG SUN CHEE, a member of the violin faculty at the UW School of Music, performs often in both chamber music and orchestral settings. She has been guest artist for the Second City Chamber Series in Tacoma and University of Puget Sound's Jacobsen Concert Series, and has

collaborated with artists such as Glenn Dicterow, Dale Clevenger, Eric Wilson, Jeffrey Michaels, Toby Appel, and Karen Dreyfus.

Ms. Chee often plays with the Seattle Symphony, Seattle Opera, Pacific Northwest Ballet, and Auburn Symphony, and has performed as soloist with conductors Peter Erös, Milton Katims, and Huw Edwards.

She has been on the faculty of Marrowstone Music Festival and Seattle Youth Symphony for four years, and adjudicates for the Performing Arts Festival of the Eastside and other competitions.

Ms. Chee earned her DMA (doctor of musical arts) and MA (master of arts) degrees at the UW, where she was teaching assistant to Steven Staryk. She received her bachelor's degree in music from University of Puget Sound.

HELEN CALLUS joined the UW faculty at the age of 26 and is currently assistant professor. She obtained her degrees from the Royal Academy of Music, London, and the Peabody Institute of Music, Johns Hopkins University. She has won numerous competitions in the United States and the United Kingdom.

Ms. Callus has performed extensively throughout Europe with esteemed artists in many major concert halls. As a guest solo and chamber music artist, she has performed at festivals across the U.S. and in performances in Canada and Russia. In 1998 she was invited to join the critically acclaimed Bridge Ensemble Piano Quartet. Ms. Callus appears regularly on TV and radio.

Ms. Callus is president of the Seattle chapter of the American Viola Society and guest faculty with the Seattle Youth Orchestras, the Academy of Music Northwest and the Seattle Conservatory. The founding director of B.R.A.T.S (Bratche [viola] Resources and Teaching in the Schools), she is committed to teaching and outreach programs in the high schools. Ms. Callus has given master classes in schools and colleges throughout the U.S. and has also served on the faculties of many summer programs.

Callus' recordings can be found on the ECM New Series Label.

International soloist RAJAN KRISHNASWAMI has appeared on three continents as a recitalist and soloist with orchestras, including the Northwest Chamber Orchestra; the Hunan, Wuhan, and Shenzhen Symphonies in China; and the Prince George Symphony in Canada, among others. Recent critically acclaimed recital engagements include appearances in New York City's Weill Hall, Boston, Pittsburgh, Seattle and

many others. He has recently released a CD of new music for cello and piano on the Ambassador label with his duo partner Mark Salman.

Equally devoted to the arts of teaching and performing, Mr. Krishnaswami is currently on the cello faculty of the University of Washington and Cornish College of the Arts.

Among his many prestigious awards are a Fulbright Fellowship for study in Germany, and first prize in the Performers of Connecticut International and Ladies' Musical Club Competitions. Mr. Krishnaswami has received many grants and scholarships, including those from the King County Arts Commission, Meet the Composer, Inc. and others. He holds bachelor and master of music degrees from the Juilliard School.

## 1999-2000 UPCOMING EVENTS

*Tickets and information for events listed below in Meany Theater and Meany Studio are available from the UW Arts Ticket Office at 543-4880.*

*Tickets for events listed below in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) are on sale at the door, beginning thirty minutes before the performance. Information on events is available from the School of Music Calendar of Events line, 685-8384, and the School of Music website (<http://depts.washington.edu/musicweb/>).*

*To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); [access@u.washington.edu](mailto:access@u.washington.edu) (E-mail).*

March 2, University Composers Workshop. 8 PM, Brechemin Auditorium.

March 3, Opera Workshop. 7:30 PM, Playhouse Theatre.

March 4, Opera Workshop. 7:30 PM, Playhouse Theatre.

March 5, Barry Lieberman & Friends. 2 PM, Brechemin Auditorium.

March 6, Contemporary Group. 8 PM, Meany Theater.

March 7, University Wind Ensemble. 8 PM, Meany Theater.

March 9, Jazz Combos. 8 PM, Brechemin Auditorium.

March 10, University Symphony & Combined Choruses. 8 PM, Meany Theater.

March 28, Faculty Debut Recital: Don Immel, trombone. 8 PM, Meany Theater.

April 4, Faculty Artists in Recital: Soni Ventorum Wind Quintet. 8 PM, Meany Theater.

April 7, Brechemin Scholarship Winners Concert. 8 PM, Brechemin Auditorium.

April 10, University Jazz Group. 8 PM, Meany Theater.

April 11, Visiting Artists in Ethnomusicology: Music of Ghana and Trinidad. 8 PM, Meany Theater.

April 13, Keyboard Debut Series. 8 PM, Brechemin Auditorium.

April 17, Voice Division Recital. 7 PM, Brechemin Auditorium.

April 19, Guest Keyboard Artists Series: Andrew Rangel, piano. 8 PM, Brechemin Auditorium.

April 21, Seattle Opera Preview: Rossini, THE BARBER OF SEVILLE. 1:30 PM, Brechemin Auditorium.

April 24, University Symphonic and Concert Bands. 8 PM, Meany Theater.

April 28, Mallet Head Series. 8 PM, Brechemin Auditorium.

April 28, Guest Keyboard Artists Series: Marnie Giesbrecht & Joachim Segger, Duo Organists. 12:30 PM and 8 PM, Walker-Ames Room.

May 9, Jazz Combos. 8 PM, Brechemin Auditorium.

May 11, Keyboard Debut Series. 8 PM, Brechemin Auditorium.

May 12, UW Opera: Cole Porter, KISS ME, KATE. 7:30 PM, Meany Theater.

May 13, UW Opera: Cole Porter, KISS ME, KATE. 7:30 PM, Meany Theater.

May 13, Ethnomusicology Student Concert. 7 PM, Brechemin Auditorium.

May 13, UW Opera: Cole Porter, KISS ME, KATE. 7:30 PM, Meany Theater.

May 14, UW Opera: Cole Porter, KISS ME, KATE. 3:00 PM, Meany Theater.