

University of Washington
THE SCHOOL OF MUSIC

Presents a

Faculty Artist Recital:

Ronald Patterson, *violin*

Carmen Pelton, *soprano*

Toby Saks, *cello*

Craig Sheppard, *piano*

Felix Skowronek, *flute*

And Guest Artist

Roxanna Patterson, *viola*

7:30 PM
April 10, 2001
Meany Theater

School of Music

DAT - 13,910
CDS - 13,911 - 13,912

≠ PROGRAM ≠

CD - 13,911

1] COMMENTS, Craig Sheppard

2] CHANSONS MADÉCASSES (1926) (13:21) MAURICE RAVEL
(1875-1937)

Nahandove
Aoua!
Il est doux

Carmen Pelton, *mezzo soprano* + Felix Skowronek, *flute*
Toby Saks, *cello* + Craig Sheppard, *piano*

3] COMMENTS - Ron Patterson

4] DUO FOR VIOLIN AND VIOLA (1929) (13:07) LADISLAV VYCPALEK
(1882-1969)

Allegro non tanto
Andante
Allegro moderato

Ronald Patterson, *violin* + Roxanna Patterson, *viola*

5] COMMENTS, Carmen Pelton

6] CHILDREN'S RHYMES (1919) (17:06) LEOS JANACEK
(1854-1928)

Introduction
Turnip's Wedding
Spring Sunshine
Mole and Hamster
Charlie's Ride to Hell
Torn Trousers
Frank the Knacker Plays the Cello
Our Doggie
A Fine Sermon
Magic
How! Now! There's the Cows
Soup
Granny in the Bushes
Fruit Picking
Farmer Bumpkin
Goat Lazes in the Sun
Silly Billy
Frankie Boy
Bear Sits Down upon a Tree Trunk

Carmen Pelton, *soprano* + Ronald Patterson, *violin*
Roxanna Patterson, *viola* + Craig Sheppard, *piano*

≡ INTERMISSION ≡

CD-13.912

1 Walkon & tune

2 PIANO QUARTET IN G MINOR, OP. 25 (38:37) JOHANNES BRAHMS
(1833-1897)

Allegro

Intermezzo: Allegro ma non troppo

Andante con moto

Rondo alla Zingarese: Presto

Craig Sheppard, *piano* + Ronald Patterson, *violin*

Roxanna Patterson, *viola* + Toby Saks, *cello*

Texts to *Chansons Madécasses* (Évariste Parny)

Nahandove

Nahandove, O lovely Nahandove! The nocturnal bird has begun its cries, the full moon shines overhead, and the new-born dew moistens my hair. Now is the hour; who can be delaying you, Nahandove, O lovely Nahandove!

The bed of leaves is prepared; I have strewn it with flowers and sweet-smelling herbs; it is worthy of your charms, Nahandove, O lovely Nahandove!

She comes. I recognized her breathing, quickened by her rapid walk; it is she, it is Nahandove, lovely Nahandove!

Take breath, my little love; rest on my lap. How bewitching your gaze is! How quick and delightful is the motion of your breast beneath a caressing hand! You smile, Nahandove, O lovely Nahandove!

Your kisses reach right into my soul; your caresses set all my senses ablaze; stop, or I shall die. Can one die of delight, Nahandove, O lovely Nahandove?

Pleasure passes like lightning. Your sweet breath falters, your moist eyes close, your head falls gently forwards, and your ecstasy dies, giving way to languor. Never were you so lovely Nahandove, O lovely Nahandove!

You leave, and I shall languish in sorrow and desire. I shall languish until evening. You will return tonight, Nahandove, O lovely Nahandove!

Aoua!

Aoua! Aoua! Beware of white men, dwellers of the shore. In our fathers' time, white men landed on this island; they were told: Here is land, let your women work it; be just, be kind, and become our brothers.

The white men made promises, and yet they made entrenchments too. A menacing fort was built; thunder was stored in muzzles of cannon; their priests pressed on us a God we did not know; they spoke finally of obedience and slavery. Sooner death! The carnage was long and terrible; but despite the thunder they spewed and which crushed whole armies, they were all wiped out. Aoua! Aoua! Beware of white men.

We have seen new tyrants, stronger and more numerous, setting their tents on the shore; heaven has fought on our behalf; has hurled rains upon them, storms and poisoned winds. They are no more, and we live, and live in freedom. Aoua! Aoua! Beware of white men, dwellers of the shore.

It is sweet (*Il est doux*)

It is sweet to lie in the heat beneath a leafy tree, and wait for the coolness of the evening wind.

Women, draw near! While I rest here beneath a leafy tree, fill my ear with your long-drawn tones. Sing the song of the young girl, who when her fingers braid her plaits, or when she sits beside the rice, chases off the greedy birds.

Song, please my soul; dance is for me almost as sweet as a kiss. Let your steps be slow; let them mime the gestures of pleasure and the abandon of passion.

The evening breeze begins to stir; the moon begins to gleam through trees on the mountainside. Go. Prepare the meal.

RONALD 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.

A brilliant student of Manuel Compinsky, Eudice Shapiro and Jascha Heifetz, 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 wife, Roxanna, as DUO PATTERSON.

Patterson has recorded for CRI, Erato, Orion, Vox, Ante Aeternum, Virgin Classics, Serenus, Philips, and EMI.

Soprano CARMEN PELTON has been at the University of Washington since 1992 and is associate professor of voice. She has been a faculty member and performing artist at the Aspen Music Festival and School (Colorado) and Brevard Music Festival (North Carolina.)

Since coming to international attention at England's Aldeburgh Festival in Mozart's *Così fan tutte*, Pelton has appeared with the San Francisco Symphony, St. Paul Chamber Orchestra, Scottish Opera, Goodman Theater in Chicago, the Smithsonian's 20th-Century Consort, and the New York Festival of Song, as well as performing for the President of the United States at the "Kennedy Center Honors."

Recent performance highlights include *Messiah* and the Bach *Magificat* with Atlanta Symphony and Robert Shaw, Beethoven's *Missa Solennis* with the Baltimore Symphony and Jeffrey Tate, premieres by August Read Thomas and Mark Adamo with the Choral Arts Society of Washington, and Barber's *Knoxville: Summer of 1915* and Mahler's *Symphony No. 4* with the Colorado Symphony. Her recording of Samuel Barber's *Prayers of Kierkegaard* and Vaughan Williams' *Dona Nobis Pacem* with the Atlanta Symphony and Robert Shaw (Telarc) won three Grammys in 1999.

Pelton received her education at the University of Wisconsin at Madison and at the Eastman School of Music.

TOBY SAKS has been professor of cello and chamber music at the University of Washington since 1976 and the artistic director and founder of The Seattle Chamber Music Festival since 1982.

Saks has performed in the United States, Canada, Europe, the USSR, and Israel. Her chamber music credits include the Sitka, Boston Chamber Music Society, Vancouver, Cascade Head, Bargemusic, St. Cere, New Mexico, Amsterdam, Juneau, Marlboro, Stratford, Spoleto, and Anchorage festivals. She was a first prize winner at the International Pablo Casals Competition in Israel and was also a top prize winner at the Tchaikovsky Competition in Moscow.

A recipient of Fulbright and Rockefeller grants, she studied with Leonard Rose at The Juilliard School, where she received her bachelor's and master's degrees, and with Andre Navarra at the Conservatoire de Musique in Paris. She made her Town Hall debut at age 18 after winning the New York Concert Artists Guild Competition, and performed with the New York Philharmonic from 1971-76.

Saks has taught hundreds of young cellists in the Seattle community and coached the cellists of the Seattle Youth Symphony during their regular seasons and at the Marrowstone Festival. She also co-founded the Seattle Violoncello Society, was elected to the board of the American Cello Council, and served as national representative and board member of Chamber Music America.

CRAIG SHEPPARD, associate professor in the keyboard division, came to the School of Music in 1993. A graduate of both the Curtis Institute in Philadelphia and The Juilliard School in New York City, he studied with Rudolf Serkin, Sir Clifford Curzon, Eleanor Sokoloff, Sascha Gornitski, Ilona Kabos and Peter Feuchtwanger.

Following his New York debut in 1972, he won the silver medal at the Leeds International Pianoforte Competition in England and moved there

in 1973. He quickly established himself through recording and frequent appearances on BBC radio and television as one of the preeminent pianists of his generation.

Sheppard has performed with all the major orchestras of Great Britain, as well as those of Philadelphia, Boston, Chicago, San Francisco, Atlanta, Dallas, Seattle, and others, and with such conductors as Sir Georg Solti, James Levine, Leonard Slatkin, Michael Tilson Thomas, Lord Yehudi Menuhin, Erich Leinsdorf, Aaron Copland, David Zinman, Gerard Schwarz, and Peter Erös.

He has had a high profile with both the Seattle Chamber Music Festival and the Park City (Utah) Chamber Music Festival. Sheppard has appeared with the Seattle Symphony on numerous occasions, and in 1999 made his recital debut with the Berlin Philharmonic to great critical acclaim. He has recorded on the EMI, Polygram (Philips), Sony, Chandos and Cirrus labels.

FELIX SKOWRONEK, professor of flute, graduated from the Curtis Institute of Music after studying flute with William Kincaid, the legendary principal flutist of the Philadelphia Orchestra. He subsequently served as principal flutist with the Seattle, Puerto Rico, and St. Louis Symphony Orchestras, and as instructor of flute with Pablo Casals' Conservatory of Music of Puerto Rico.

Prior to coming to the UW in 1968, he performed as principal flutist with the Seattle, Puerto Rico, and St. Louis symphony orchestras. He has been an instructor with the National Youth Orchestra of Canada in Toronto and Vancouver, the Banff Centre for the Arts in Alberta, and the Marrowstone Music Festival in Washington State. Skowronek is a founding member of Soni Ventorum, the UW School of Music's resident woodwind quintet, as well as founding president of the Seattle Flute Society (1979-82) and president of the National Flute Association (1985-86). He is in his second season as music director of the Belle Arte Concerts, the professional chamber music series headquartered in Bellevue's Meydenbauer Center. He also served in this position from 1982 to 1991.

ROXANNA PATTERSON began her professional career at age 16 as a member of the Fort Worth Symphony and the Fort Worth Opera Orchestras. She later attended the Shepherd School of Music (Rice University) and played in the Houston Symphony, Houston Opera Orchestra and served as Concertmaster of the Houston Ballet Orchestra.

In 1979 she moved to Monte Carlo with her husband Ronald Patterson, concertmaster of the Orchestra Philharmonique de Monte Carlo from 1979-1999. There she changed from violin to viola and the couple

formed the violin/viola ensemble DUO PATTERSON. A chamber music enthusiast, Patterson has performed extensively in this capacity. She has also appeared in recital and as soloist with orchestras in France, Italy, Germany, England, Switzerland, Czechoslovakia, and the U.S..

In 1984 she received the first Special Award from the Princess Grace Foundation and was recently decorated by Prince Rainier of Monaco with Chevalier de l'Ordre du Merite Culturel. Patterson has recorded for the Ante Aeternum, CRI, and VOX labels, and appeared on European and American television.

2000-2001 UPCOMING EVENTS

Information for events listed below is available at www.music.washington.edu and the School of Music Events Hotline (206-685-8384).

Tickets for events listed in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) go on sale at the door thirty minutes before the performance. Tickets for events in Meany Theater and Meany Studio Theater are available from the UW Arts Ticket Office, 206-543-4880, and at the box office thirty minutes before the performance.

To request disability accommodation, contact the Disability Services Office at least ten days in advance at 206-543-6450 (voice); 206-543-6452 (TTY); 685-7264 (FAX); or dso@u.washington.edu (E-mail).

April 11, Saxophone Night. 7:30 PM, Brechemin Auditorium.

April 12, Guest Artist Lecture/Demonstration: Janos Cegledy, piano. 3:30 PM, Brechemin Auditorium. *Free.*

April 12, Keyboard Debut Series. 7:30 PM, Brechemin Auditorium. *Free.*

April 13, Brechemin Scholarship Winners Concert. 8:00 PM, Brechemin Auditorium.

April 15, Guest Artist Recital: Sven Hermann, accordion, and Matthias Hettmer, electric bass. 5:00 PM, Brechemin Auditorium.

April 19, University Symphony. 7:30 PM, Meany Theater.

April 20, Guest Artist Recital: Kraig Scott, organ. 12:30 PM & 8:00 PM, Walker-Ames Room, Kane Hall.

April 21, Mallet Head Series. 8:00 PM, Brechemin Auditorium.

April 23, Symphonic Band/Concert Band/Wind Ensemble. 7:30 PM, Meany Theater.

April 24, Faculty Artist Recital: Münir Nurettin Beken (Turkey) and Kelak Lama (Tibet.) 7:30 PM, Meany Theater.

April 27, Seattle Opera Preview: Verdi, 'Falstaff.' 1:30 PM, Brechemin Auditorium. *Free.*

April 28, Guest Artist Recital: Claudia Hoca, piano. 8:00 PM, Brechemin Auditorium.

May 4, Baroque Ensemble. 8:00 PM, Brechemin Auditorium.

May 9, UW Opera: Britten, 'The Turn of the Screw.' 7:30 PM, Meany Theater.