

awake every night, listening for the sound of a car drawing up outside, of boots thudding on the stairs, of a sharp rap at the door."

That Shostakovich escaped arrest and relocation is cause for speculation about Stalin's personal interest in him. In any event, the composer redeemed himself in the eyes of the State when his Fifth Symphony, premiered in Leningrad on November 31, 1937, was cheered with a 40-minute ovation.

Victorious in World War II, Stalin's government set about to continue the social reforms begun during the Thirties. The First Congress of the Union of Soviet Composers opened in Moscow in January 1948 was charged with purging Soviet music of Formalist perversions. Called to account for their 'sins' were, among others, Sergei Prokofiev (1891-1953), Aram Khachaturian (1903-1978), and again, Dmitri Shostakovich. On February 10 a decree was issued by the Communist Party Central Committee condemning the work of those composers who "are happy to live in a narrow circle of specialists and gourmets. . . content to cater to the degenerate tastes of a handful of estheticising individualists." [Werth]. "A further conference in April saw a complete revision of the history of Soviet music, establishing the Proletkult/Socialist Realist tradition as the official mainstream. Dismissing Shostakovich's symphonies *en masse* as 'frantically gloomy and neurotic' [Secretary-General] Khrennikov declared almost everything by him and the other major composers 'alien to the Soviet People' and unfit for performance. All records and tapes by them and their fellow Formalists were ordered to be destroyed and their scores recycled to save paper." [MacDonald]

From that point, until Stalin's death in 1953 and the subsequent relaxation of controls forced upon composers, Shostakovich earned a living by composing for films and playing recitals. Other works completed and consigned to his desk drawer until friendlier times included the Violin Concerto, Op. 77; song cycle *From Jewish Folk Poetry*, Op. 79; and the String Quartet #4, Op. 83.

The *Symphony No. 10 in E Minor, Op. 93* was composed at Komarovo near Leningrad during the months of July through October 1953. The premiere, in Leningrad, was directed by Yevgeny Mravinsky on December 17. Critical response, mixed because of uncertainty on the official party position on Shostakovich's music, finally settled in with the phrase "an optimistic tragedy." The composer refused to be pinned down on the symphony's meaning; when asked, he replied, "Let them work it out for themselves." Quoted later in *Testimony*, the composer's memoirs as told to Solomon Volkov, he said, "It's about Stalin and the Stalin years."

The first movement, *Moderato*, is built on three themes, the first given in the cellos and basses. Some 50 bars later, the clarinet brings in the second theme, the third by the flute. Shostakovich seems to have devised a code of three-note measures versus two-note measures; triple vs. duple. (To say more than that would be unfair to the listener!) The scherzo which follows, *Allegro*, runs a scant five minutes compared with 27 for the first. This second movement is called by Volkov 'inexorable, merciless, like an evil whirlwind, a portrait of Stalin' painted with brutal brass and percussion. The third movement, *Allegretto*, contains Shostakovich's personal signature in German, *D. S.-C.-Hostakovich*, (D, Es or E-flat, C, B), played recurrently by the horn. The finale, *Andante - Allegro*, begins with a series of laments by members of the woodwind choir. The whirling gopak (fast dance in 2/4 meter) builds to a climax before being interrupted by the DSCH to calm things down. Thematic quotations from the previous movements are developed into a brilliant conclusion.

Copyright © 1995, Stephen Long



School
of
Music

University
of
Washington

University of Washington
THE SCHOOL OF MUSIC

presents the

UNIVERSITY SYMPHONY

Peter Erös, *Conductor*

with guest pianists

Erin Chung
and
Timothy Schwarz

8:00 PM
February 16, 1995
Meany Theater

COMPACT
DISC
S99
1995
2-16
DUB

DAT #12,522 | ~~CASS~~ #12,523
 CD #14,302 | 12,524
PROGRAM

102 Concerto for Two Pianos.....^{28'} Wolfgang Amadeus Mozart
 and Orchestra in E-flat, K. 365 (1756-1791)
 1. Allegro
 2. Andante
 3. Rondeaux (Allegro)

Erin Chung and Timothy Schwarz, pianists

Intermission

104 Symphony No. 10 in E Minor, Opus 93.....^{50'} Dmitri Shostakovich (1906-1975)
 2. 1. Moderato 22'
 3. 2. Allegro 5'
 4. 3. Allegretto 12'
 5. 4. Andante - Allegro 12'

When Wolfgang Amadeus Mozart returned home to Salzburg in January 1779, he had been gone for sixteen months. He and his mother, Maria Anna Mozart, set off from Salzburg on September 23, 1777 to Mannheim and eventually Paris in hopes of finding a job. The 21 year old composer had been dismissed by his boss, Prince Archbishop Hieronymus of Salzburg.

Mannheim was the home of the glorious Mannheim orchestra, ("an army of generals," quipped Charles Burney in 1772) employed by Elector Karl Theodor. The first conductor, Johann Stamitz (1717-1757), had brought the ensemble to international acclaim for its discipline, use of the whole dynamic range from *pianissimo* to *fortissimo*, instant contrasts of *loud/soft*, and for the new music being written for it. Christian Cannabich (1731-1798), Stamitz' successor, introduced Mozart to orchestra members, found him students, and supported him in his job quest. The Elector, however, did not offer Mozart a job. Nevertheless, the Mozarts stayed on until March 14, 1778.

The Paris portion of the journey was less happy, though not without some gains. Upon their arrival in Paris, Wolfgang's activities were making himself known to the musical community and giving lessons. His introduction to the Director of the Concert Spirituel, Monsieur Le Gros, eventually led to 'the big break:' performance of his new Symphony in D, K.297 on June 18, 1778. In the meantime, however, Frau Mozart's health had broken and she died on July 3. Grieving and rudderless, Wolfgang remained in Paris until September 26 when he departed for Salzburg via Mannheim and Munich. His intention was to woo Aloysia Weber, the budding virtuoso soprano he had met the previous year. She rejected him.

Returning to Salzburg in January 1779, Mozart went back to work for the Prince Archbishop. While he hated the job, his compositions from that period, 1779-80, show no sign of stress. Chief among them are two masses: K.317

THE UNIVERSITY SYMPHONY
 Peter Erös, conductor
 Timothy Schwarz, assistant conductor

VIOLIN I	CELLO	BASSOON
Kevin He	Stacy Philpott	Nancy Bondurant
Wonsoon Chung	Yoonju Cho	Jason Schilling
Keh-shu Shen	Leslie Hirt	Elliott Sohn
Anne-Marie Hoffman	Jee Hyun Hwang	Brian Wirt
Kyung Sun Chee	Loren Dempster	
Matthew Cowan	Kimberly Johnsen	CONTRA BASSOON
Thane Lewis	Karen Thomson	Emily Robertson
Coral Overman	Joseph Kim	
Neil Bacon	Christopher Spring	HORN
David Lawson	Ho Yong Byun	Ryan Stewart
Immanuel Hsu	Alina Hua	Carey LaMothe
Tim Mitin	Mary Kate Robertson	Shauna Johnson
Kjell Sleipness	Peter Lee	Tony Miller

VIOLIN II	BASS	TRUMPET
Jeff Yang	Patrick Marckx	Dan McDermott
Leah Zamora	Olav Hekala	Matt Armstrong
Maria Kim	Aron Taylor	Todd Mahaffey
Anja Kluge	Chien-pi Chen	
Valerie Cook	Anthony Balducci	TROMBONE
Bing Wan	Joseph Dying	Scott Higbee
Anthony Tsai	Christopher Balducci	Kevin Karnes
Olivia Lorgen-Jones	Sam Finlay	
Kiwon Seong		BASS TROMBONE
Susie Jung	FLUTE	Nathaniel Irby-Oxford
Tove-Lise Falch	Kyung joo Min	
Stephanie Goon	Amy Swanson	TUBA
Raney Newman	Ashley Carter	Scott Johanson

VIOLA	OBOE	TIMPANI
Camber Charlot	Darlene Franz	Gunnar Folsom
Ed Davis	Jared Hauser	
Daniel Halsey		PERCUSSION
Carrie Jo Adams	ENGLISH HORN	Carla Becker
Keri Lynn Downey	Christine Kiner	Chris Carlson
Ryan Beise		Emmy Ulmer
D. J. Schreffler	CLARINET	Mark Wilbert
Laura Johnson	Deborah Smith	
	Kathryn Labiak	
	Elliott Sohn	

Erin Chung, pianist, a native of Seoul, Korea, is a graduate of the Eastman School of Music and the University of Washington. She has appeared as soloist with the Houston Symphony, the Houston Civic, and the University of Houston Symphony. Her former teachers include Anton Nel and Bela Siki. Currently, Ms. Chung is pursuing a Doctor of Musical Arts degree with Professor Robin McCabe, and is a Teaching Assistant in the School of Music's Piano Division.

Pianist/conductor **Timothy Schwarz** is a graduate of the Eastman School of Music, where he studied with Anton Nel, and began his piano studies at the University of Washington with Bela Siki. He has been a winner in the Joanna Hodges International Piano Competition, the Southwestern Music Festival, and the California Young Artist Guild, and has soloed with the La Mirada Symphony and the Eastman Musica Nova Ensemble. Currently a Doctor of Musical Arts student in both piano and conducting studying with Robin McCabe and Peter Eros respectively, Schwarz also serves as the Assistant Conductor of the University Symphony.

Peter Erös has held positions as Music Director of the Aalborg Symphony Orchestra of Denmark (1983-1989), Associate Conductor of the Amsterdam Concertgebouw (1960-1965), and Music Director of the Malmo Symphony Orchestra of Sweden (1966-1968). Under his direction (1972-1980), the San Diego Symphony became a major professional orchestra. The Hungarian-born maestro has also appeared as guest conductor with numerous symphony orchestras and opera theaters throughout the world. He has served on the faculty of the Amsterdam Conservatory, and the Peabody Conservatory as Director of Orchestral and Operatic Activities. In 1983 and 1984, he was honored with an ASCAP award for his numerous musical achievements. Mr. Erös joined the UW School of Music in 1989 as the Aura Bonnell Morrison Professor of Music.

1994-95 UPCOMING EVENTS

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 (E-mail).

February 21, Harpsichord: a 20th Century Retrospective, with Carole Terry and Friends. 8 PM, Meany Theater. CANCELLED.

February 22, Jazz Combos. 8 PM, Brechemin Auditorium.

February 24, Jazz Artists Series. 8 PM, Brechemin Auditorium.

February 27, Studio Jazz Ensemble. 8 PM, Meany Theater.

February 28, Barry Lieberman & Friends present Bach's *Six Brandenburg Concerti*. 8 PM, Meany Theater.

March 2, Madrigal Singers. 8 PM, Brechemin Auditorium.

March 3, Collegium Musicum. *Spring in Paris*. 8 PM, Brechemin Auditorium.

March 5, Student Chamber Music Concert. 8 PM, Brechemin Auditorium.

March 6, Percussion Ensemble. 8 PM, Meany Studio Theater.

March 6, Voice Division Recital. 7 PM, Brechemin Auditorium.

March 7, Wind Ensemble and Symphonic Band. 8 PM, Meany Theater.

March 8, ProConArt. 8 PM, Brechemin Auditorium.

March 9, Keyboard Debut Series. 8 PM, Brechemin Auditorium.

March 10, University Symphony and Combined Choruses: 20th Century Masterpieces Revisited. 8 PM, Meany Theater.

(*Coronation Mass*) and K.337; two sets of *Solemn Vespers*: K321 (*de Dominica*) and K.339 (*de Confessore*); a *Regina caeli* K276; two symphonies: K319 and K.338; the serenade K320; three Epistle sonatas for organ & strings K.328, K.329, and K.336; a divertimento for string-quartet and two horns K.334; the *Sinfonie-concertante* for violin, viola K.364; and the concerto for two pianos, K.365.

The *Concerto in E-flat for two pianos and orchestra* of oboes, bassoons, and French horns in pairs, and strings, was completed in 1779. Composed presumably for use in concert by himself and his sister Nannerl, performances were rare or undocumented. The Mozarts probably premiered it in Salzburg. After moving to Vienna in 1781, Mozart played it again, this time with his student Josepha Auernhammer, a city councilor's daughter of whom he wrote in 1781, "The young woman is a fright, but she plays ravishingly!" The orchestra there was augmented with clarinets, trumpets and timpani.

Mozart's newly acquired techniques of composition can be seen in the dynamic contrasts and *sforzati*, trademarks of the Mannheim school. Of the Parisian conceit, *Le premier coup d'archet* (the opening downbow in unison), he quipped, "The fuss the oxen here make of it! What the devil! I can't see any difference - they all begin together - as they do in other places." [Letter from Paris, June 12, 1778]

Mozart's writing for the two pianos is remarkable in that it emulates conversation between intimates. There is, too, the added spatial dimension of pitting the pianos in front against the orchestral winds seated behind the strings. The sunny first movement, *Allegro moderato* in sonata allegro form, opens in the Parisian manner - in unison. Development of the two principal themes is light, culminating in the cadenza. The second movement, *Andante*, in the dominant key of B-flat, is also in sonata form. Noteworthy is the aria for oboes decorated by the piano dialog. Back in E-flat major, the collaboration of soli and orchestra heats up in the concluding rondo, *Allegro con spirito*. The emotional sense of well-being is maintained even through a dramatic sojourn through C minor, the relative minor key center. Mozart's cadenza caps the movement, which includes a thematic preview of another of his piano concerti, K.467 in C Major.

Josef Stalin's death on March 5, 1953 marked the end of "the cruelest dictatorship the world has so far seen." [MacDonald] The width and breadth of his government's reign of terror (1928-1953) on the Soviet people is virtually incomprehensible to all but those who survived or who have endured similar circumstances in other places. Fifty million people under his control were purged in those years. Musicians, artists and writers were not exempt from scrutiny by the state. Dmitri Shostakovich, whose entire career fell within the purview of Soviet system, twice felt the sting of public denouncement.

The first time came on the morning of January 28, 1936. Shostakovich happened upon the article in *Pravda* headlined "Muddle Instead of Music" condemning his opera *Lady Macbeth of Mtsensk* and promising a gloomy future to the composer unless he changed his ways. In the hearings that followed, he was personally condemned for the 'cacophonous and pornographic' nature of the opera and for his 'Formalist and anti-People' musical style. Ian MacDonald, in *The New Shostakovich*, describes the composer's plight: "His fall was resounding. Now mentioned in the press only amongst lists of enemies of the People, he was *persona non grata* to society at large - *unpersoned*, as the jargon had it. To know him was dangerous, to associate with him suicidal. With [his wife] Nina five months pregnant and no money coming in, he was in a desperate situation. Like millions of others, he took to keeping a suitcase packed with two changes of warm underwear and some stout shoes. Like millions of others, he now lay