

honore CDs # 16,198-16,199

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2011
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THE UNIVERSITY SYMPHONY
Jonathan Pasternack, *music director*
Meena Hwang, *assistant conductor*

School of Music

University of Washington Seattle, Washington

VIOLIN I
Jae-In Shin,
concertmaster
Mitchell Drury
Sol Im
Annie Wong
Samson Lu
Joanne Hsu
Midori Mori
Allion Salvador
Gabiella Vizzutti
Zhiyuen Chen

BASS
Abbey Blackwell
Rachel Ferguson
Kelsey Mines
Ramon Salumbides
Adrian Swan
Joseph LaNasa

PICCOLO
Maria-Alise Agrawal

FLUTE
Juno Hyun-Ju Lee
Elizabeth Jolly
Maria-Alise Agrawal

HORN
Christopher Sibbers
Elizabeth Janzen
Rebecca Winner
Justin Thiele
Kellen Reimers
Devin Beecher

TRUMPET
Matthew Frost
Arthur Meng
Nicole Secula
Erik Reed

VIOLIN II
Emily Choi
Sam Lee
Khulpatr Sinteppadon
Yi Fan Xiao
Ryu Arvin Sato
Ji-Hye Kim
Min Kim
Jacqueline Wan
Weston Hambleton

OBOE
Chris Aagaard
Kazune Tsukioka
Daniel Yun
Sara Thompson

ENGLISH HORN
Sara Thompson

TROMBONE
Steven Harreld
Samuel Elliot
Masamitsu Ohtake

BASS TROMBONE
Dwayne LaForce

TUBA
Seth Tompkins

VIOLA
Yi Zhou
Olivia Thomas
Ayala Goldstein
Romaric Pokorny
David Boe
Kim Rivera
Lennon Aldort

CLARINET
Leslie Edwards
Geoffrey Larson
Miriam Champer

BASS CLARINET
Miriam Champer

TIMPANI
Ben Krabill

PERCUSSION
Brian Pfeifer
Lacey Brown
Memmi Ochi
Hilary Domke
Brandon Fidler
Melanie Stambaugh

CELLO
Lauren Vander Lind
Sonja Myklebust
Alex Ho
Michelle Nelson
Allyson McGaughy

BASSOON
David Swanson
Erin Bodnar
Andrew Marlin
Adam Williams

CONTRABASSOON
Adam Williams

HARP
Megan Bledsoe
Olivia Cacchione
Tomoko Numa

CELESTA
Meena Hwang

presents

A Tale of Two Symphonies

THE UNIVERSITY SYMPHONY
Jonathan Pasternack, *conductor*

February 24, 2011

7:30 PM

Meany Theater

PROGRAM

CD1 # 16,200

SYMPHONY NO. 88 IN G MAJOR, HOB. I:88 23:20 JOSEPH HAYDN
1 I. Adagio. Allegro (1732-1809)
2 II. Largo
3 III. Menuetto: Allegretto
4 IV. Finale: Allegro con spirito

INTERMISSION

CD2 # 16,201

SYMPHONY NO. 11 IN G MINOR, OP. 103, 59:40 DMITRI SHOSTAKOVICH
"THE YEAR 1905" (1906-1975)
1 I. Adagio: 'The Palace Square'
2 II. Allegro: 'The 9th of January'
3 III. Adagio: 'In Memoriam'
4 IV. Allegro non troppo: 'The Tocsin'

A Tale of Two Symphonies

Haydn, who composed his Symphony No. 88 in 1787, was a man completely in tune with the zeitgeist of his era. A man of enormous wit and keen intellect, he effortlessly charmed the public and his long-term patrons, the Esterhazy clan, with symphonic music that wholly captured his personal qualities – comic brilliance in one moment, pathos the next, all leavened with frequent nods to popular dance forms (minuet, ländler), and borrowings from popular tunes. The results revolutionized symphonic music and prepared the way for the symphonic works of the nineteenth century.

Symphony No. 88 is recognized as one of Haydn's greatest works, exhibiting his genius for orchestration, rich harmony, and abrupt changes in dynamics. The work follows classical symphonic form—commencing with a spirited Allegro, continuing to the Largo movement that embellishes a legato oboe theme, progressing to the Minuet, and concluding with the cheerful and effervescent fourth movement. Within its standard form, No. 88 boasts concentrated, sometimes contrapuntal, outer movements, while the gorgeous Largo theme is set off by surprising entries of the trumpets and drums. This is the first time Haydn employed such pyrotechnics—brass and drum—in a slow movement; the result is symphonic drama of the highest order. Haydn's ability to synthesize these musical elements, while retaining his popular appeal, not only makes this symphony one of Haydn's best-loved works, but also propelled the art of the symphony forward.

In Shostakovich's case, retaining popular appeal—as understood by the Soviet regime—was, in fact, a matter of life and death. Remaining in political favor could lead not only to another performance, but also to permanent faculty appointments and long-term government support, while failing to please could result in public reprimand, withdrawn appointments, confinement, and worse. The challenge for Shostakovich—indeed, for any artist in his time and place—was to keep pace with the willy-nilly changes of official sanction, and somehow to incorporate them into works in ways that maintained creative integrity. Given his creative energy and his desire for his music to be modern and topical, it is no surprise that Shostakovich ran afoul of the authorities several times: with his operas *The Nose*, and *Lady Macbeth of the Mtsensk District*, and his controversial Eighth and Ninth Symphonies. Though an arrest never materialized, Shostakovich clearly was in the cross hairs of the regime.

It was not until after Stalin's death in 1953 that Shostakovich was able gradually to exercise his musical freedom. Conceived in 1957, Symphony No. 11 is still clearly a work designed to curry both popular and party favor, featuring as it does folk melodies and a programmatic narrative designed to celebrate the people's revolution. Some have argued that Symphony No. 11 is an example of compromised jingoism. Viewed within the challenging history of the time, it may in fact take on a more sincere sensibility in which a great artist celebrates a people, while still railing against oppression.



The Donald and Gloria Swisher Concertmaster Chair in Orchestra

In honor of Donald and Gloria Swisher, devoted supporters and friends of the UW School of Music, **Jae-In Shin** has been named **The Donald and Gloria Swisher Concertmaster Chair in Orchestra** for the UW Symphony's 2011 Winter Quarter.



A native of South Korea, **Jae-In Shin** was born in 1984 and began studying the violin at the age of five. She spent twenty-two years studying music at the Preparatory School of Korean National University of Arts, Yewon Arts Middle School, and Seoul Arts High School. Jae-In received her bachelor's degree at Yonsei University in Korea and served as the principal violinist of the Yonsei Symphony. On full scholarship, Jae-In obtained her Master's degree at Yale School of Music studying under Professor Hyo Kang.

Ms. Shin won numerous national competitions. These include the Korea-Germany Music Competition, the Baroque String Competition, the Catholic Competition, CBS Music Competition, and has been a two-time winner of the Music Society Competition. She made her debut at the age of eight playing with the Daejeon Philharmonic which was broadcasted on Korea Broadcasting station (KBS TV) and also performed as a soloist with the Seoul Symphony and UW Symphony Orchestra. She has made further appearances in solo and chamber music both domestically and internationally including at Carnegie Hall in New York, New Haven, Seattle (USA), Seoul, Dajeon, Busan, Jeju (Korea), Courchevel (France), Hong Kong, and Beijing (China). She is currently studying with Professor Ronald Patterson at University of Washington pursuing her Doctor of Musical Arts degree.

CLASSICAL

KING FM 98.1

Dr. JONATHAN PASTERNAK is Director of Orchestral Activities at the University of Washington School of Music during the 2010-11 academic year. He has conducted orchestras, opera and ballet in the United States and Europe, with such ensembles as the London Symphony Orchestra, Residentie Orkest of the Hague, Scottish Chamber Orchestra and the National Symphony Orchestra at the Kennedy Center, among many others. His debut recording, leading the London Symphony Orchestra in Béla Bartók's *Miraculous Mandarin* suite and the *Symphony No. 1* by Johannes Brahms, will be released in January 2011 on the Naxos label.

His opera conducting experience includes productions of *Tosca*, *Don Carlos*, *Die Fledermaus*, *The Turn of the Screw*, *Les Dialogues des Carmélites*, *Cendrillon*, *L'enfant et les sortilèges* and *Il barbiere di Siviglia*. He led the Paris premiere of Robert Clerc's *À l'ombre du grand arbre* and the world premiere of *The Prestigious Music Award* by Gloria Wilson Swisher at Shoreline Community College. He recently conducted performances of Wayne Horvitz's chamber opera-oratorio, *The Heartsong of Charging Elk*, as part of an educational tour presented by Washington State University in Pullman and Vancouver.

Born and raised in New York City, Jonathan Pasternack studied violin, cello, trombone, piano and percussion. He won a trombone scholarship to the Manhattan School of Music at the age of sixteen and later transferred to the Massachusetts Institute of Technology to pursue studies in astronomy, philosophy and political science. He earned master's and doctorate degrees in music from the University of Washington, where he studied conducting with Peter Erös and trombone with Stuart Dempster. His other conducting teachers and mentors have included Neeme Järvi, Hans Vonk, Valery Gergiev, Jorma Panula, James DePreist, Murry Sidlin, and David Zinman. At the invitation of Mr. Zinman, Jonathan Pasternack attended the Aspen Music Festival and School as a featured Academy Conductor, where he was the recipient of fellowships in both conducting and trombone. In 2002, he was awarded Second Prize at the Sixth Cadaqués International Conducting Competition in Barcelona, Spain, where he was the only American invited to compete.

Pasternack has served as Assistant Conductor with the Oregon Symphony, Resident Conductor and Managing Director of the Icicle Creek Music Center in Leavenworth, and Visiting Director of Orchestral Activities at Pacific Lutheran University. He has served as guest faculty at the University of Washington, Central Washington University, East Oregon University, Pacific University, Conservatoire de Maurepas in France and Conservatoire Supérieur de Musique de Genève in Switzerland.

Unique in its "program music" format, *The Year 1905* tells a story via symphonic idiom: specifically a recount of the Russian Revolution of 1905 and its aftermath. Shostakovich's own movement titles give specific settings to the symphony. "The Palace Square" (Adagio) sets the *mise-en-scène*—winter, cold, quiet, tense—as an uneasy melodic line evolves in the strings. Continuous and ominous triplets in the timpani add texture, while sporadic harp chords may represent time moving forward. Out of this material emerges the song of the people, first from the flutes, then from the muted trumpet. The first movement ends as it started: tense and cold, while we wait with baited breath for something.

"Ninth of January" (Allegro) musically depicts the events of January 9, 1905—Bloody Sunday. It began as a day of protest, when a group of unarmed demonstrators marched on the Palace Square to present a petition to Tsar Nicholas II, and then Cossack bodyguards opened fire on the demonstrators. A thousand unarmed men were left dead in the snow. Shostakovich quotes his own song "Bare Your Heads" in the opening string gesture, and the movement continues to develop musically with graphic realism. A tense fugal theme represents the appearance of Cossack guards, before fire is opened on the crowd. The movement utilizes an intense four-against-three cross-rhythm at the highest dramatic level; sparing the listener nothing: a massacre is represented in music.

Shostakovich chooses the folk song "You Fell as Victims" as the theme of "Eternal Memory" (Adagio). Originally the revolutionary funeral march, the folk song is quoted first in the strings, then fleshed out by low woodwinds, and quiet brass. Flashbacks to the horror of movement two serve to remind us how the victims died. The third movement ends with a sense of tragedy, with hope: while the victims must be honored, society must come together with renewed strength.

The fourth movement "Tocsin" (Allegro non troppo) is the final march—a call to band together. Again, we are reminded of the events depicted in movement two, as if to remind us of our anger—to remind us why revolution must come. Each instrument joins the march, until a climax is reached, with maximum emotional affect. We return to Palace Square—this time, the people are organized. They are ready for revolution. The irony—and perhaps the abiding subtext to Shostakovich's great work—is that, by the time of its premiere, the oppressive regime of 1905 had been replaced by another that proved equally oppressive.

"The Year 1905" is a work representative of Shostakovich's own feelings on how music functions. He once stated "Real music is always revolutionary, for it cements the ranks of the people; it arouses them and leads them onward."

Sarah Marroquin & Phillip Tschopp