

Moscow. A recipient of Fulbright and Rockefeller grants, she studied with Leonard Rose at Juilliard 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 Young Concert Artists auditions, and was a member of the New York Philharmonic from 1971-76.

2003-2004 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 8, Keyboard Debut Series. 7:30 PM, Brechemin Auditorium.

April 9, Brechemin Scholarship Winners Concert. 7:00 PM, Brechemin Auditorium.

April 14, DXARTS Event. 8:00 PM, Meany Theater.

April 26, Wind Ensemble, Concert Band and Symphonic Band: *Songs & Dances*. 7:30 PM, Meany Theater.

April 27, Visiting Artists in Ethnomusicology: *Music of Bali and Persia* with I Wayan Sinti (Balinese *gambuh* ensemble) and Hossein Omoumi (Persian *ney*.) 7:30 PM, Meany Theater.

May 2, Barry Lieberman & Friends: *Our Favorite Pieces*. 2:00 PM, Brechemin Auditorium.

May 2, Eichinger Memorial Concert Series on the Littlefield Organ: *Honoring Excellence* with students of Professor Carole Terry honoring her 25 years of teaching at the University of Washington. 3:00 PM, Walker-Ames Room.

May 3, Voice Division Recital. 7:30 PM, Brechemin Auditorium.

May 8, Vocal Jazz Solo Night. 7:30 PM, Brechemin Auditorium.

May 12 & 14, 'The Magic Flute.' 7:30 PM, Meany Theater.

May 13, Keyboard Debut Series. 7:30 PM, Brechemin Auditorium.

May 15, Ethnomusicology Student Concert. 7:00 PM, Brechemin Auditorium.

May 16, 'The Magic Flute.' 3:00 PM, Meany Theater.

May 18, Faculty Recital: Craig Sheppard, *piano*. *Beethoven: A Journey (Part VII.)* 7:30 PM, Meany Theater.

May 19, Composers' Workshop. 7:30 PM, Brechemin Auditorium.

May 21, Guitar Ensemble. 7:30 PM, Brechemin Auditorium.

May 23, The Spokane String Quartet: *Music from the Moldenhauer Archives*. 2:00 PM, Brechemin Auditorium.

School of Music

University of Washington
THE SCHOOL OF MUSIC

Presents

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2004
4-5

Strings Attached!

UNIVERSITY OF WASHINGTON
MUSIC LIBRARY LISTENING CENTER

RONALD PATTERSON, *violin*

KYUNG SUN CHEE, *violin*

TOBY SAKS, *cello*

ROBIN MCCABE, *piano*

7:30 PM

April 5, 2004

MEANY THEATER

DAF 14,613

PROGRAM

CD 14,614

1 SONATA FOR VIOLIN AND PIANO 13:20 CLAUDE DEBUSSY (1862-1918)

Allegro vivo
Intermede - Fantasque et leger
Finale - Tres anime

Kyung Sun Chee, *violin*
Robin McCabe, *piano*

2 SONATA FOR CELLO AND PIANO, 29:08
OPUS 40 DMITRI SHOSTAKOVITCH (1906-1975)

Allegro non troppo
Allegro
Largo
Allegro

Toby Saks, *cello*
Robin McCabe, *piano*

INTERMISSION

CD 14,615

1 TRIO IN B MAJOR FOR PIANO, 34:56
VIOLIN AND CELLO, OPUS 8 JOHANNES BRAHMS (1833-1897)

Allegro con brio
Scherzo: Allegro molto
Adagio
Allegro

Robin McCabe, *piano*
Ronald Patterson, *violin*
Toby Saks, *cello*

CLAUDE DEBUSSY produced his Violin Sonata (1917) during another period of great upheaval. While the Great War raged across Europe, the composer was slowly dying of cancer. From the winter of 1915, Debussy's production had slowed considerably due, in large part, to his depression about the war and the fact that he was in such a great deal of pain that he claimed that it was only through morphine that his life was made bearable. Nonetheless, he was able to complete this beautiful sonata - a work which in many ways presages the post-War return to "simplicity" and classical forms, of which Shostakovich took part. Ravel claimed this movement could be traced directly to Debussy and particularly to his late works. Debussy's performance of this work with the violinist Gaston Poulet was his last public performance.

The title of "sonata" for this piece denotes a return to classical forms, though in this case a rather idiosyncratic return. Of note is the order of the movements of this sonata in which the distinction is not so much one of tempo as of character, a fact suggested by the title of the second movement: *Intermede*. Like the spectacle presented between the acts of an opera from which it takes its name, this movement provides a change of character that allows the performers and audience a moment to catch their breath before the Finale begins with a return of the opening theme from the first movement, though now with nervous activity in the piano rather than the languid exploration of register that was heard in the first movement. Throughout the work, Debussy explores a wide range of colors in the violin, from the warm resonances of the lower ends of the instrument's range to abrupt leaps into the thin, shrill upper reaches. He exploits his performers' expressivity in a similar way: from the highly lyrical playing in the first movement, to the jocular repeated notes and false starts of the second movement, to the fragmentation of motives in the final movement, this sonata requires a constant synchronizing of affect between the performers.

DMITRY SHOSTAKOVICH felt the effect of political pressures throughout his career. The Great Terror of the Stalinist purges certainly cast a pall over artists, musicians and writers alike and Shostakovich's position at the forefront of Soviet progressive composition exposed him to a fair amount of governmental scrutiny. However, his Cello Sonata was written during a period of relative freedom from observation following the debut of his landmark opera *Lady Macbeth of the Mtsensk District* (January, 1934) and the composer was riding a wave of critical acclaim for this work. However, his personal life was unraveling due to the strain put on his marriage of two years (an admittedly open arrangement) by a love affair with a twenty-year-old university student. During the summer

of 1934, while vacationing with his wife Nina, Shostakovich sent daily love-letters to his young friend—a fact not lost on Nina who initiated a separation from the composer in mid-August. It was during this period of self-inflicted unpleasantness that the Sonata came to be. In a period of frenetic activity the work rapidly took shape: by August 17th the first movement was completed, and the three remaining movements were finished by September 19th.

The work debuted in Leningrad on December 25, 1934, performed by Viktor Kubatsky, former principal cellist at the Bolshoi Theater, with the composer at the piano. By all accounts the first performance met with a mediocre reception, though it has since found a solid footing in the repertoire. Many performances followed the debut, and the composer was performing this work the day the infamous *Pravda* article came out following Stalin's attendance at a performance of *Lady Macbeth*, an article which described that work as "Muddle instead of music." By this time, however, Shostakovich was already exploring a new style, the beginnings of which are found in this Sonata. He was in search of a simple, expressive musical language that owed its conception in part to Gorky's contemporary articles on the "purity of language." The work eschews what we might now consider modernistic tendencies toward the complex, opting instead for a lyricism which occasionally makes room for folk-like elements (particularly in the 1st and 2nd movements). It also makes use of a return to classical sonata form, with four movements (including a repeated exposition in the first movement).

From our two modernists, we step back in time to the music of JOHANNES BRAHMS. The Trio Op. 8 is an early work and dates from the period of the composer's intense involvement with the Schumanns. He began work on the piece in early 1854, shortly before Robert Schumann's breakdown, suicide attempt, and removal to asylum. The work, in its original form, is full of musical references that would have resonated with his friends (allusions to favored selections from Beethoven, hints of frustrated love) – references that were excised when he took the opportunity to revise this work in 1889.

Aside from the personal references, the work seeks to combine Romantic expressivity with classical form—an urge which ties it to the two other sonatas on this program through the desire to link the modern with the classic. Once again we see the piano acting as an equal in the ensemble texture, with Brahms juxtaposing his three instruments in various combinations to allow the piano some freedom from the role of accompanist. While each voice in this texture is allowed to shine, it is the third movement in which Brahms displays his confidence and mas-

tery of his forces (keep in mind that the composer was only 21 at the time this was written). Particularly in the opening of this movement, with the strings acting as a duo against the piano, one gets the sense of a perfectly balanced choir partaking in that most German of traditions: chorale singing.

While all three of these works ideally fit the designation "chamber work," and while all three are standouts in the standard repertoire, they are linked by several intimate details which allow them to sit comfortably on a program side by side. First of all, there is the use of classical form in the pursuit of the progressive or even experimental—be it Brahms's Romanticism, Debussy's vision of austerity in his and Old Europe's dying days, or Shostakovich's search for a "pure language" of expression. Second, we note the important role of the piano in each of these pieces—no mere accompaniment for an instrumental soloist, these are works for balanced ensembles. Finally, there is the common thread of the works being produced during a time of personal turmoil for each of the composers. The most amazing thing about this program is how each composer has responded to the challenge of creation in the face of personal strife, imbuing their music with that most admirable of human traits: the urge to say something, to express and communicate, rather than to be rendered silent by adversity.

[Notes by Benjamin L. Albritton]

Violinist KYUNG SUN CHEE performs extensively throughout the United States and Canada. She gives solo recitals and also appears frequently with orchestras and in chamber music ensembles. Dr. Chee is a faculty member at the University of Washington and has served as a faculty member at the Marrowstone Music Festival and the Seattle Youth Symphony. Locally she performs with the Seattle Symphony, the Seattle Opera, the Auburn Symphony and the Pacific Northwest Ballet Orchestra. In addition, she does studio recording for movies and serves as a clinician for school orchestras and chamber music groups. She earned her BA with a major in music from the University of Puget Sound and received her Doctor of Musical Arts in Violin Performance from the University of Washington.

Celebrated American pianist ROBIN MCCABE has enthralled audiences on four continents with her virtuosic performances, and has established herself as one of America's most communicative and persuasive artists. McCabe's involvement and musical sensibilities have delighted audiences across the United States, Europe, Canada, South America, and the Far East.

Critics respond both to McCabe's prowess and to her expressive intensity. As noted by the *New York Times*, "What Ms. McCabe has that raises her playing to such a special level is a strong lyric instinct and confidence in its ability to reach and touch the listener." She has won numerous prizes and awards, and her recordings have received universal acclaim.

McCabe, a Puyallup native, earned her bachelor of music degree summa cum laude at the University of Washington School of Music, where she studied with Béla Siki, and her master's and doctorate degrees at the Juilliard School of Music, where she studied with Rudolf Firkusny. She joined the Juilliard faculty in 1978, then returned to the UW in 1987 to accept a position on the piano faculty. In 1994 McCabe was appointed Director of the School of Music. She continues to teach as Professor of Piano and head of the school's keyboard division, and is one of two Ruth Sutton Waters Professors of Music for 2002-05. In addition, McCabe is a persuasive arts ambassador and advocate for arts audience development.

The winner of numerous prizes and awards, including the International Concert Artists Guild Competition and a Rockefeller Foundation grant, McCabe was the subject of a lengthy *New Yorker* magazine profile, "Pianist's Progress," which was later expanded into a book of the same title.

She was honored in 1993 at Seattle's Association for Women in Communications annual Matrix Table dinner, at which outstanding women of achievement in business, the arts and community service are recognized. In 1995 McCabe presented the annual faculty lecture—a concert with commentary—at the University of Washington. She was the first professor of music in the history of the University to be awarded this lectureship. The November 1997 issue of *Seattle* magazine selected McCabe as one of 17 current and past University of Washington professors who have had an impact on life in the Pacific Northwest.

Violinist RONALD PATTERSON has been the Professor of Violin and Chair of the Strings at the University of Washington School of Music since 1999. He is the violinist in Duo Patterson, 1st Violin of the Rainier String Quartet and Concertmaster of the New Hampshire Music Festival

Orchestra. He was a student of Jascha Heifetz, Eudice Shapiro and Manuel Compinsky.

Mr. Patterson has concertized extensively in the United States and Europe since the age of 11, performing 45 works (including 6 world premieres) in more than 150 solo performances with orchestras such as the Prague Chamber Orchestra in Prague, the MDR in the Leipzig Gewandhaus, UNESCO in Paris, REI Milan, the Dusseldorf Symphony, NY Cosmopolitan Orchestra, Denver Symphony, Austin Symphony, St. Louis Symphony, Houston Symphony, Brooklyn Philharmonic, Duisberg Symphony and the Monte Carlo Philharmonic in Monaco, Italy, France, Germany, Switzerland and the United States. He has been acclaimed for his "skill, authority and imagination" by the *New York Times*.

From 1965 to 1999, he was Concertmaster of the Monte-Carlo, Houston, Denver, and Miami symphonies, St. Louis Little Symphony and the Los Angeles Chamber Orchestra. He was a founder and Associate Professor of the Shepherd School of Music at Rice University (Houston, 1974-1979). Assistant Professor at Washington University (St. Louis, 1967-1971), as well as on the faculty of Stetson University (Florida, 1975-1979), MacMurray College (Illinois, 1966) and the University of Miami (Florida, 1965).

Mr. Patterson has recorded for CRI, ERATO, ORION, VOX, Virgin Classics, Serenus, Philips, EMI, and Ante Aeternum Records (with a new 2004 Duo Patterson release of "Czech Mates"). A five time First Prize Winner of the Coleman Chamber Music Competition, he has performed chamber music with some of the greatest musicians of our day, including Jascha Heifetz, Gregor Piatigorsky and Henryk Szeryng. In 1998 he was named Officier de l'Ordre du Merite Culturel, one of the Principality of Monaco's highest honors.

TOBY SAKS is the founder and Artistic Director of the Seattle Chamber Music Society since its inception in 1982. Professor of cello at the University of Washington since 1976, she is a frequent adjudicator at regional and national competitions. Saks has performed in the U.S., Canada, Europe, the former U.S.S.R., and Israel. Her chamber music credits include Boston Chamber Music Society and the festivals of Sitka, Vancouver, Cascade Head, Bargemusic, St. Cére, New Mexico, Amsterdam, Juneau, Marlboro, Stratford, Spoleto, and Anchorage. In 1988 she led musicians of the Seattle Chamber Music Festival on a two-week tour of the Soviet Union.

Saks was first prizewinner at the International Pablo Casals Competition in Israel and a top prizewinner at the Tchaikovsky Competition in