

## More Friends

Dorothy L. Harwood Dorthea C. Hawley Randolph and Dorothy Hokanson James and Jayne Holland Gerald and Linda James Robert F. Jones Jacqueline Karon Michael and Beret Kischner Maurice and Jeane Kutner Ladies Musical Club Stan and Judy Lennard David C. Long John and Barbara Long William E. Mahlik Sally Mann David and Marcia McCracken Edward F. McCabe JoAnn McManus Donald and Renate McVittie	Eva J. Mehaffey John and Gail Mensher Howard and Audrey Morrill Peter and Anna Marie Morton Kathleen Munro Jon R. Nelson Rose Marie Nelson James L. Odlin Alan and Mary-Louise Peterson Gustav and Claire Raaum Joyce Renfrow Juanita Richards Martin and Bernice Rind Mrs. John S. Robinson Randall and Willa Jane Rockhill Frederick W. Root Ralph and Virginia Rosinbum Irwin and Barbara Sarason Ralph and Pearl Schau	Seattle Civic Opera Assoc. Ruth L. Setterman Felix Skowronek Karl E. Spellman Joseph and Evelyn Sterne Mrs. Emmett Sullivan Jean P. Swanson Ronald O. Thompson Frits and Elizabeth Van Oppen Lew and Nola Wallace Christie Watson Ralph and Virginia Wedgwood Raymond and Eleanor Wilson Richard and Janet Wilkie Robert and Beulah Wood Steven and Mary Jo Wright George and Amy Youngstrom
--	--	--

Our "Friends of Music" listing is for the current fiscal year and is updated regularly to reflect cumulative donations. While we appreciate all our Friends, due to space limitations we are only able to list donors who have reached the level of Contributor or above. Please mark contributions intended for scholarships on your check. Pursuant to RCW 19.09, the University of Washington is registered as a charitable organization with the Secretary of State, State of Washington.

The School of Music  
presents the 73rd program of the 1989-90 season

---

# Faculty Artist Recital

---

555  
1990  
4-3

Eric Shumsky, viola

Guest Artists

Geoffrey Michaels, violin  
Richard Aaron, cello

And

University Chamber Orchestra

### Upcoming Concerts

---

~~Harp Ensemble; April 10, 8:00 PM, Meany Theater~~ cancelled

Music of Southeast Asia; April 12, 8:00 PM, Meany Theater

Keyboard Debut Series; April 12, 8:00 PM, Brechemin Auditorium

Easter Concert of the Musical Poetical Club; April 15, 3:00 PM, Brechemin Auditorium

Emilie Berendsen, soprano; Lisa Bergman, piano; April 18, 8:00 PM, Meany Theater

Soni Ventorum Wind Quintet; April 20, 8:00 PM, Brechemin Auditorium

Andrea Ridilla, oboe; April 22, 3:00 PM, Brechemin Auditorium

Wind Ensemble and Symphonic Band; April 24, 8:00 PM, Meany Theater

Collegium Musicum; April 26 & 27, 8:00 PM, Brechemin Auditorium

Contemporary Group; April 30, 8:00 PM, Meany Theater

~~Baroque Ensemble; May 2, 8:00 PM, Brechemin Auditorium~~ cancelled

Faculty Recital - Arthur Grossman, bassoon; Toby Saks, cello; Carole Terry, harpsichord; May 8, 8 PM, Brechemin Auditorium

Keyboard Debut Series; May 10, 8:00 PM, Brechemin Auditorium

Vanessa; May 16 & 18, 8:00 PM; May 20, 3 PM, Meany Theater

University Singers; May 21, 8:00 PM, Meany Theater

Percussion Ensemble; May 22, 8:00 PM, Meany Studio Theater

April 3, 1990  
8:00 PM, Meany Theater

DAT # 11623

CASS # 11624

# Program

CASS 11624A  
Passacaglia for Violin and Viola (7:15) ..... HANDEL-HALVORSEN

Geoffrey Michaels, violin  
Eric Shumsky, viola

Sonata Pastorale for Solo Viola (10:52) ..... LILLIAN FUCHS

*Fantasia  
Pastorale*

Eric Shumsky, viola

Serenade in C Major, Op. 10 (20:20) ..... ERNST VON DOHNANYI

*Marcia  
Romanza  
Scherzo  
Tema con variazioni  
Rondo*

Geoffrey Michaels, violin  
Eric Shumsky, viola  
Richard Aaron, cello

## Intermission

CASS 11624B  
Concerto in b minor for Four Violins, F. IV, No. 10 (10:35) ... VIVALDI

*Allegro  
Largo  
Larghetto - Adagio - Largo  
Allegro*

Sunny Lee Kim  
Jennifer Hillaker  
Shirley Lee  
Steve Tada

Ballade for Viola and Strings (7:53) ..... JAMES BEALE

Eric Shumsky, violist and conductor  
UW Chamber Orchestra

Introduction and Allegro (14:05) ..... EDWARD ELGAR  
for String Quartet and String Orchestra, Op. 47

Hai-Xin Wu, violin  
Sunny Lee Kim, violin

Scott Ligoeki, viola  
Brian Schuldt, cello

## Program Notes

Norwegian composer Johann Halvorsen is perhaps most famous for his virtuosi set of variations on a theme from Handel's harpsichord sonata. After the initial theme is stated the listener is treated to a series of spectacular variations exploiting the tonal and virtuoso capabilities of both the violin and viola. The **Passacaglia for Violin and Viola** is probably one of the most effective transcriptions written for the two instruments and shows the composers extraordinary skill at writing for strings.

Lillian Fuchs' **Sonata Pastorale** is the only solo sonata ever written by the composer. Miss Fuchs is in my estimation one of the greatest artists living today. I was fortunate enough to have studied with her at Juilliard many years ago. Her artistry is unique and to this day I have never heard more beautiful Bach playing on the viola than I remember from her. The **Sonata Pastorale** reflects her personality so beautifully — at once captivating and tender yet having great inner strength.  
— Eric Shumsky

Dohnanyi's **Serenade in C Major** was written in 1904, when the composer was 26 and like Brahms before him, a barnstorming pianist. He became a good friend of Brahms and the association was to make an indelible stamp on his compositions — in fact he is often referred to as "the Hungarian Brahms." There were five full facets to Dohnanyi's career: as pianist, composer, conductor, teacher, and administrator.

There are five movements in the **Serenade**. The first is a witty, ebullient *Marcia*, full of march rhythms. The *Romanza* has a wistful folk-like atmosphere.

The theme is played by the viola after a one-bar introduction. The *Scherzo* is a pranks fughetta. The violin leads with cross-rhythms from the cello. The coda is an interesting inversion of the opening. The next movement is a theme with five variations and is the most serious and romantic of the five movements. The last movement, a *Rondo*, opens with a double theme, *a la* Haydn, in the violin and viola. The classical serenade of Haydn and Mozart's day usually began and ended with a march. To keep up tradition, Dohnanyi recalls the opening *Marcia* before the coda fades away to a final *fortissimo*.  
— John Erling

Vivaldi's **Concerto for Four Violins** is one of the few existing concerti for four violins and string orchestra. The work made such an impact upon Bach that he transcribed it for four harpsichords and orchestra. The work is scored for solo voices and ripieno parts creating a wonderful antiphonal effect.

James Beale's **Ballade for Viola and Strings** is an adaptation of the original **Ballade** scored for viola and piano. I was very taken with the lyric quality of the work and asked the composer if he would consider writing another version for viola and strings. I feel honored this evening to premiere this version which James Beale so kindly dedicated to me.  
— Eric Shumsky

Elgar's **Introduction and Allegro for Strings**, first published in 1905, ranks amongst the masterpieces of the composer's early maturity. Elgar himself was proud of the work, and it certainly marks an advance upon the **Enigma** in terms of formal concentration and textural variety. That these qualities were achieved in a work written for strings alone need surprise nobody familiar with Elgar's abiding affection for stringed instruments. Later, the **Violin Concerto** and **Cello Concerto** were to continue his exploration of the string sonorities.

The work steadily unfolds, quartet and full orchestra blending, then alternating in textures of surpassing richness, strings at one point subdividing into thirteen parts. After tension has subsided with a pianissimo utterance of a Welsh tune — a theme which is to stamp unique loveliness on the whole work — we are thrust into the *Allegro* of the title — “a devil of a fugue”, to quote the composer. The staccato theme calls for care in its articulation — the whole section is most taxing on conductor and players. Soon we hear the trochaic figure of the opening section, played by the quartet as a counterpoint. Gradually its role becomes more assertive. After a passage of high strenuousness the music dies away again, though every bar of this withdrawal section is related somehow to one of the work's principal themes. Then when we return — in G major — to the first upward-swaying subject, a subtle type of recapitulation brings us earlier material in sumptuous review, until a brusque coda presages the triumphant conclusion.  
— Geoffrey Crankshaw

## Artist Profiles

---

Born in 1953, **Eric Shumsky** received his first violin lessons at age six from his celebrated father, the violinist Oscar Shumsky. At age 17, he switched to the viola and received a full scholarship to study with violist Lillian Fuchs at the Julliard School of Music.

With his father, Shumsky has recorded the major repertoire for the violin and viola, including the duos by Mozart, Haydn, Spohr, Kalliwoda, R. Fuchs, Folla, Martinu, and Halvorsen. Recently they recorded the Mozart **Sinfonia Concertante for Violin, Viola, and Orchestra** for EMI. He has also recorded for the the Jecklin, Spectrum, Pan, and Adda labels.

Shumsky has been a member of the American Piano Quartet and the Ensemble Arpeggione. He has appeared with the Cherubini, the Manhattan and Viotti String Quartets. Based in Paris for the past eight years, he has soloed with orchestras in over 75 cities around the world. He is presently professor of viola at the University of Washington in Seattle.

**Richard Aaron** studied his instrument, the cello, with Raya Garbousova and Mary Lou Rylands. He joined the Jerusalem Symphony at age seventeen. He also played in orchestras in Basel, Switzerland and London. In this country he taught at Salem College, North Carolina. He is a trained teacher of the Alexander technique of cello performance and has travelled extensively throughout the United States giving workshops at over twenty schools. Aaron came to Seattle three years ago and is currently a member of the Northwest Chamber Orchestra and the Pacific Northwest Ballet Orchestra. He also maintains a studio of thirty-five cello students in Seattle. For two summers he has appeared at the Colorado Music Festival in Boulder, and this past summer he gave cello workshops in five states.

**Geoffrey Michaels**, a native of Perth, Australia, began violin study at the age of five and at the age of fourteen was the youngest winner of the Australian Broadcasting Commission Concerto and Vocal Competition. He later studied at the Curtis Institute of Music in Philadelphia with Efrem Zimbalist and Oscar Shumsky and while there, was also a member of the Curtis Quartet. He has been a soloist and prize winner in the Tchaikovsky Competition, the Queen Elisabeth of Belgium International Competition, the Montreal International Competition, and the Concours Jacques Thibaud in Paris. He has won critical acclaim for solo tours in England, France, Israel, and the USSR as well as North America and Australia. In 1987 he joined the string faculty of the University of British Columbia in Vancouver.

## University Chamber Orchestra

### Violin

Hai-Xin Wu  
Sunny Lee Kim  
Jennifer Hillaker  
Shirley Lee  
David Tobin  
Jonathan Graber  
Paul Susen  
Steve Tada

### Viola

Scott Ligocki  
Gregory Savage  
Angela Engebretsen

### Cello

Brian Schuldt  
Nora Engebretsen  
Joe Bichsel

### Bass

Todd Gowers

## I want to be one of the "Friends of Music"

- Lifetime Friends ..... \$25,000 and up  
 Patrons ..... \$10,000 to \$24,999  
 Sponsors ..... \$1,000 to \$9,999  
 Supporters ..... \$250 to \$999  
 Contributors ..... \$50 to \$249  
 Donors ..... \$1 to \$49

Name \_\_\_\_\_

Address \_\_\_\_\_

Return this form, along with your tax deductible contribution to:

Friends of Music  
School of Music, DN-10  
University of Washington  
Seattle, WA 98195

Our "Friends of Music" listing is for the current fiscal year and is updated regularly to reflect cumulative donations. While we appreciate all our Friends, due to space limitations we are only able to list donors who have reached the level of Contributor or above. Please mark contributions intended for scholarships on your check.

### Music at the University of Washington

For over 125 years, aspiring musicians have come to the University of Washington School of Music to polish their skills as performers and broaden their knowledge as students. It is a comprehensive music school with specialists on every instrument, and opportunities to study every musical discipline from jazz to opera and from ethnomusicology to music education.

The UW School of Music shares all the advantages of a small college and a large university. With approximately 350 music majors, the SOM offers an intimate learning atmosphere; our faculty-to-student ratio averages one teacher for every seven music majors. At the same time, the University of Washington has over 33,000 students and is located in Seattle which has frequently been named "America's most livable city." Members of the School of Music faculty are talented artist-teachers who enjoy national and international reputations in performance, music education, composition and music academics. Students receive weekly private lessons with a teacher who may have recently returned from an international tour, a studio recording session, a world-wide conference of scholars, or a weekend of performing before live audiences. Students come to the UW to work and learn in a highly stimulating artistic environment.

### Friends of Music (7/1/89 - 3/19/90)

#### LIFETIME FRIENDS

The Boeing Company  
Brechemin Family Foundation  
William and Ruth Gerberding  
Hans and Thelma Lehmann  
Edmund and Carolyn Littlefield  
Aura Bonell Morrison

#### PATRONS (\$10,000-\$24,999)

Meade and Deborah Emory  
Luther and Carol Jones  
Donald and Linda Miller

#### SPONSORS (\$1000-\$9,999)

Babb Foundation  
David and Jane Davis  
Edwin W. & Catherine M.  
Davis Foundation  
Ramesh and Shanta Gangolli  
Charles and Janet Griffes

#### PONCHO

Mrs. V.R. Scheumann  
Seattle Foundation

#### SUPPORTERS (\$250-\$999)

Anonymous  
James and Jane Beale

Kenneth Benshoof  
CCNAO in Seattle  
James and Mary Carlsen  
Digital Equipment Corporation  
Richard and Judith Evans  
Ferdinand Eberstadt Foundation  
Morris and Evelyn Gorelick  
Richard F. Graham  
Ward and Mary Ingram  
Milton and Virginia Katims  
Kathleen O. Long  
Theodore L. Marks  
McCaw Foundation  
Charles and Alice McGregor  
Daniel and Arundhati Neuman  
Maynard and Ellen Pennell  
Andrew and Marianna Price  
Melville and Mary Price  
Alan T. Robertson  
Gilbert J. Roth  
Tom and Lorraine Sakata

#### CONTRIBUTORS (\$50-\$249)

George and Lorna Aagaard  
George H. Allison  
Margarita Andrijic  
Gladys Haug Arntzen  
Renaldo A. Baggott

Henry and Helen Balisky  
Niranjan and Shantha Benegal  
Carl and Corrine Berg  
Andrew Biles  
Karen Gottlieb Bleaken  
Kelly and Margaret Bonham  
Kalman and Amy Brauner  
James and Donna Brudvik  
Charles and Carol Canfield  
Philip and Mary Jo Carlsen  
Robert and Mary Cleland  
Kathleen Conger  
Parker and Mildred Cook  
John and Eleanor Cowell  
Mary V. Curtis-Verna  
Frank and Norma Del Giudice  
Helen G. Eisenberg  
Keith and Karen Eisenbrey  
Leonard and Enid Eshom  
Margaret V. Evans  
Frederick Fenster  
Melvin and Margaret Figley  
Cornelius Gaddum-Rosse  
John and Dorothy Givens  
William O. Goodrich  
Mary Ann Hagan  
Eleanor R. Hall  
William and Mary Hallauer