

Presents

THE UNIVERSITY SYMPHONY

Jonathan Pasternack, *conductor*

With faculty artist

Craig Sheppard, *piano*

7:30 PM

January 26, 2012

MEANY THEATER

CLASSICAL

KING FM 98.1

www.king.org

PROGRAM

ATHANOR, for orchestra (2001) JOËL-FRANÇOIS DURAND (b. 1954)

PIANO CONCERTO NO. 2 IN A MAJOR, G. 125 FRANZ LISZT (1811-1886)

- I. *Adagio sostenuto assai – Allegro agitato assai*
- II. *Allegro Moderato*
- III. *Allegro deciso – Marziale, un poco meno Allegro*
- IV. *Allegro animato*

Craig Sheppard, *piano*

INTERMISSION

VARIATIONS ON AN ORIGINAL THEME,

“*ENIGMA*,” Op. 36 EDWARD ELGAR (1856-1934)

Theme

- I. *C.A.E.*
- II. *H.D.S-P.*
- III. *R.B.T.*
- IV. *W.M.B.*
- V. *R.P.A.*
- VI. *Ysobel*
- VII. *Troyte*
- VIII. *W.N.*
- IX. *Nimrod*
- X. *Dorabella*
- XI. *G.R.S.*
- XII. *B.G.N.*
- XIII. *** – “*Romanza*”
- XIV. *E.D.U.* – “*Finale*”

ATHANOR uses as its central image the idea of the alchemical furnace (the “athanor”) in which ordinary matter was traditionally transformed into gold. In this orchestral piece, the transformation involves primarily the dimensions of color – as the combination of pitch, harmony, and timbre – and time. Throughout the course of the work, we witness the progressive unveiling of a long melody which appears clearly only at the very end, but is active in various ways during most of the piece.

At the beginning of the work the pitches that comprise this melody are set within a temporal scale that is too large to afford the perception of a direct melodic continuity: each note occupies from one to three measures, and is constantly varied in color and inflection. Consequently, what is primarily focused on during the first large part of the work is the combination of harmonies and instrumental timbres attached to the tones. In the second part, the role of the melody becomes more diffuse and guides the formal progression in a hidden and subcutaneous manner. In the third and final part of the work, which starts after an extended polyphonic section heard in the strings, longer continuous lines are pitted against harmonics blocks in a series of dramatic oppositions that signal a more direct influence of the basic melody: parts of it soon start to appear openly, played in unison by various instrumental groups. The coda that follows finally exposes the whole melody in a perceptible manner: the temporal scale of the first part has now been sufficiently reduced to allow the individual tones to be heard in clear connection.

The large-scale movement outlined here points to a general semantic displacement in which the changing temporal structures bring the basic melodic elements in varying formal perspectives. As the work progresses, the perception of the discourse changes from being attached to the elemental details of the sound (its harmonic and timbral constituents) to becoming more and more aware of the relations between the sounds (the melodic contour that connects them). In that sense, the alchemical image dominating *ATHANOR* consists in the transformation from a material, analytical perception into a more global and holistic one. Far from being negated, the material nature becomes integrated in a higher consciousness of its role and function in the whole.

ATHANOR was commissioned by Radio France, and premiered by the BBC Symphony Orchestra in London, 2003, conducted by Pierre-André Valade. Tonight’s performance is the North American premiere of *ATHANOR*

—JOËL-FRANÇOIS DURAND

Franz Liszt’s *SECOND PIANO CONCERTO IN A MAJOR* was first sketched in 1849-50 and completed in 1861. The composer himself called the work a “Symphonic Concerto” in his manuscripts, indicating that he envisioned from the start a work that would be different from the typical concerto structure. Similar to the first concerto in its structure resembling a symphonic tone poem or improvisational fantasy, the Second Concerto is in six sections, performed without pause. The opening Adagio begins with the main musical theme, which will be heard throughout the piece. This first, dreamlike section is followed by a heroic

allegro and then a more lyrical moderato section, which also features as a brief cadenza. Returning to a faster tempo, the music moves to a more forceful, march-like version of the main theme, another variation of the slow motive, and then a final, energetic section leading to a triumphant conclusion. While the first concerto is music that, according to essayist Michael Steinberg, is fit for an “expert keyboard athlete,” the more subtle and rhapsodic Concerto No. 2 is for “poets only.”

The first performance of Elgar’s *ENIGMA’ VARIATIONS* took place at St James’s Hall London on 19 June 1899, conducted by Hans Richter. Writing in 1911, Elgar revealed that this work, commenced in a spirit of humour & continued in deep seriousness, contains musical sketches of the composer’s friends. The sketches are not ‘portraits’, but each variation contains a distinct idea founded on some particular personality or perhaps on some incident known only to two people. Although many commentators have attempted to show that the Theme is a counterpoint to another tune, usually of popular origin and ranging from ‘Rule! Britannia’ and ‘God Save the Queen’ to ‘Pop Goes the Weasel’ and ‘Auld Lang Syne’, Elgar clearly stated that ‘through and over the whole set’ a larger theme goes. The composer wrote, in a letter of 1912, that the Theme ‘expressed when written (in 1898) my sense of the loneliness of the artist...and to me, it still embodies that sense.’ The movements and their real-life inspirations from Elgar’s life are:

Theme (‘Enigma’)

I. C. A. E. (Caroline Alice Elgar): a gentle and moving tribute to the composer’s wife.

II. H. D. S.-P. (Hew David Steuart-Powell): an amateur pianist, who often played chamber music with Elgar; his characteristic warm-up routines are gently parodied here.

III. R. B. T. (Richard Baxter Townshend): a writer and amateur actor, whose theatrical presentations of an old man amused Elgar, ‘the low voice flying off occasionally into ‘soprano’ timbre.’

IV. W. M. B. (William Meath Baker): a country squire with an abrupt manner and a tendency to bang doors behind him when leaving a room (note the ending of this variation).

V. R. P. A. (Richard P. Arnold): a music-lover and pianist (son of the poet Matthew Arnold) whose playing had, according to Elgar, a way of ‘evading difficulties but suggesting in a mysterious way the real feeling. His serious conversation was continually broken up by whimsical and witty remarks.’

VI. Ysobel (Isabel Fitton): an amateur viola player. This variation contains one of Elgar’s private jokes, the leading viola melody involving a tricky little exercise in crossing from the fourth to the second string without accidentally catching the third.

VII. Troyte (Arthur Troyte Griffith): an architect and close friend of the Elgars. This energetic variation portrays, in part, Elgar's ultimately unsuccessful attempt to teach his friend to play the piano.

VIII. W. N. (Winifred Norbury): this variation is a portrait of a graceful 18th-century house and the lady who inhabited it. Her characteristic laugh is suggested in the central section.

IX. Nimrod (August Jaeger): in the Book of Genesis Nimrod is 'the mighty hunter'; the name Jaeger means 'hunter' in German. Jaeger was Elgar's closest musical friend, the man who edited his music and whose judgment he trusted more than anyone else's. Their shared love of Beethoven, especially the slow movements of the piano concertos, is enshrined in this profound Adagio.

X. Dorabella (Dora Penny): Elgar's nickname for Miss Penny was taken from Mozart's opera *Così fan tutte*. The gently halting rhythm alludes to her slight stutter.

XI. G. R. S. (George Robertson Sinclair): organist of Hereford Cathedral. Sinclair had a bulldog called Dan, of whom Elgar was immensely fond, often writing a musical 'Mood of Dan' in the visitors' book at Sinclair's home. The opening bars recall Dan falling into a river, swimming upstream, and then scrambling to the bank with a triumphant bark.

XII. B. G. N. (Basil G. Nevinson): a fine amateur cellist whom Elgar described as 'a serious and devoted friend'.

XIII. * * * (Romanza) The identity of the friend concealed behind the three asterisks is still a subject of speculation. Perhaps it was Lady Mary Lygon, a society lady who was on a voyage to Australia around the time the Variations were composed? Or Helen Jessie Weaver, Elgar's first love, to whom he was engaged as a young man? In either case the clarinet quotation is from Mendelssohn's 'Calm Sea and Prosperous Voyage' overture, set above the quiet throb of a heartbeat (or of a ship's engines?).

XIV. Finale: E. D. U. ('Edoo' was Alice's pet name for her husband): a heroic self-portrait of the composer – accompanied in the middle section by a reference to the first variation and C. A. E. herself, drawing the musical threads together in an energetic and highly contrapuntal symphonic finale.

Professor of Piano, CRAIG SHEPPARD is a much sought after pedagogue whose former students hold positions at universities throughout the US, Europe and Asia. With his colleague, Dr. Robin McCabe, he is co-founder of the Seattle Summer Piano Institute at the University of Washington, held every summer at the School of Music for a group of sixteen gifted young pianists from around the world. As a performer, Sheppard has enjoyed a highly successful international concert career that spans more than forty years. In the April, 2011, issue of London's *International Record Review*, describing Sheppard's most

recent CD release, *The Last Three Piano Sonatas by Franz Schubert*, Robert Matthew-Walker noted: 'It was Hans Keller who said that *All great artists are, by virtue of what they do, also great teachers* and those who have heard Sheppard's recent recordings on the Romeo label – particularly the complete Beethoven sonatas and the Bach's 48 Preludes and Fugues – will know the truth of that statement... The City of Seattle and the students at its University are indeed fortunate to have him in their midst.' Following Sheppard's appearance at the 2010 Minnesota Beethoven Festival, the reviewer remarked: 'With the [solo] recitals of Yo-Yo Ma and Craig Sheppard, the festival is off to a great start! Ludwig van Beethoven would have loved pianist Craig Sheppard!'

Craig Sheppard has made eleven trips to the Far East since 2002, giving master classes and performing in venues in Japan, Korea, China, Taiwan and Singapore. His repertoire is eclectic, comprising forty-plus recital programs and over sixty concerti spanning all the major eras of Western music. An avid chamber music player, musicians he has collaborated with include Wynton Marsalis, José Carreras, Victoria de los Angeles, the Cleveland and Emerson string quartets, and many members of the younger generation, including James Ehnes, Stefan Jackiw, Richard O'Neill and Johannes Moser. During the twenty years he lived in Great Britain, prior to coming to Seattle in 1993, he performed on multiple occasions with all the major British orchestras and many on the European continent, including the Berlin Philharmonic and La Scala, Milan. In this country, he has soloed with the orchestras of Philadelphia, Boston, Chicago, Atlanta, Dallas, San Francisco and Rochester, among others. Conductors he has played with include Sir Georg Solti, Erich Leinsdorf, James Levine, Michael Tilson Thomas, Aaron Copland, Yehudi Menuhin, Esa Pekka Salonen, David Zinman, and Leonard Slatkin. A champion of contemporary music, Sheppard gave the world première this past summer of Laura Kaminsky's *Horizon Lines* at the Seattle Chamber Music Festival, and will give the world première this coming May for *Music of Remembrance* of a new commission by Jake Heggie on the life of the Polish dissident, Krystyna Zywylska.

Craig Sheppard's CDs can be found on the Roméo, AT-Berlin, Philips, Sony, and Chandos labels. A voracious reader, he is known for his broad academic interests, particularly foreign languages. For more information, please visit www.craigsheppard.net.

Dr. JONATHAN PASTERNAK is Director of Orchestral Activities at the University of Washington School of Music since 2010 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 Brahms' *Symphony No. 1* 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.

Dr. 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.

Upcoming performances by the University Symphony:

February 23 featuring winners of the 2011 UW Concerto Competition. 7:30 PM, Meany Theater.

March 9 with the combined choruses of the University of Washington. 7:30 PM, Meany Theater.

April 30 with guest artist Elisa Barston, *violin*. 7:30 PM, Meany Theater.

June 1 with faculty artist Donna Shin, *flute*. 7:30 PM, Meany Theater.

Upcoming performance by Craig Sheppard:

April 20, *Mostly Brahms*. 7:30 PM, Meany Theater.

THE UNIVERSITY SYMPHONY
Dr. Jonathan Pasternack, *Music Director & Conductor*
Anna Edwards & Meena Hwang, *Assistant Conductors*

VIOLIN I

Kouki Tanaka, *concertmaster*
Sol Im
Jae-In Shin
Christopher Lin
MeeAe Hong
Marika Tindall-Ralph
Corentin Pokorny
Joanne Hsu
Sakura Shibata
Dongyang Chen
Midori Mori
Jesse Peng

VIOLIN II

Allion Salvador, *principal*
Kay Lin
Kevin Wang
Cristian Gruber
Alex Mangubat
Hyung (Sam) Lee
Jacqueline Wan
Pattamon Wattananawitchakorn
Melinda Wang
Ryu Arvin Sato
Maria Suto

VIOLA

Seth May-Patterson, *principal*
Yi Zhou
Andrew Pang
Ayala Goldstein
David Colemanares
Lennon Aldort
Anna Edwards

CELLO

Alex Ho, *principal*
Joanne Huang
Lauren Vander Lind
Melissa Kersh
Alec Duggan
Michelle Nelson
Laura Daugherty
Allyson McGaughey

BASS

Abbey Blackwell, *principal*
Adrian Swan
Kelsey Mines
Matthew Hinea
Mercedes Paynter
Zeke Hunter-Green
Ellen Parodi
Chris Duclos
Ramon Salumbides
Dune Butler
Rachel Ferguson

PICCOLO

Meese Agrawal #
Kathleen Shin @
Sho Kato %

FLUTE

Meese Agrawal
Zoe Funai
Katherine Isbill
Elizabeth Jolly @
Sho Kato
Juno Lee #
Colleen McElroy %
Kathleen Shin

OBOE

Alyssa Sibbers, *principal*
Nick Hendryx
Brian Jacoby-McCurdy

ENGLISH HORN

Nick Hendryx

CLARINET

Leslie Edwards, *principal*
Will Lacey
Sabrina Pope+

BASSOON

Roshan Sukumar, *principal*
Adam Williams
Michael Gamburg*

CONTRABASSOON

Michael Gamburg*

FRENCH HORN

Elizabeth Janzen %
Jacob Parkin # @
Justin Thiele
Trevor Cosby

TRUMPET

Joshua Gailey %
Arthur Meng @
Jared Tanner
Nicole Secula #

TROMBONE

Steve Harrel # @
Masa Ohtake %
Sam Elliot

BASS TROMBONE

Jonathon Wilson

TUBA

Jon Hansen

TIMPANI

Andrew Angell #
Kevin Birrell %
Declan Sullivan @

PERCUSSION

Andrew Angell
Kevin Birrell
Brian Pfeifer
Declan Sullivan
Gabriella Vizzutti

ORGAN

Hyun-Ja Choi

* member of Seattle Symphony
+ guest musician
principal on Durand
@ principal on Liszt
% principal on Elgar