

School of Music
University of Washington Seattle, Washington

Presents

The University Symphony
Maestro Peter Erös, *conductor*

with

2006-2007
Hans and Thelma Lehmann
Distinguished Visiting Artist

Ani Kavafian, *violin*

7:30 PM
March 1, 2007
MEANY THEATER

Noncirc CDs # 15,349
15,350

PROGRAM

CD# 15,351

CONCERTO IN D MAJOR for Violin and Orchestra, Opus 77 (40:18)

JOHANNES BRAHMS (1833 - 1897)

- 1 applause
- 2 I. *Allegro non troppo* 22:43
- 3 II. *Adagio* 8:43
- 4 III. *Allegro giocoso, ma non troppo vivace - Poco piu presto*
8:20

Ani Kavafian, violin

~ INTERMISSION ~

CD# 15,352

SYMPHONY No. 10 IN E MINOR, Opus 93 (51:06)

DMITRI SHOSTAKOVICH (1906 - 1975)

- 1 I. *Moderato* 21:49
- 2 II. *Allegro* 4:47
- 3 III. *Allegretto* 11:20
- 4 IV. *Andante - Allegro* 12:12

CLASSICAL

KING FM 98.1

Violin Concerto in D Major

Some of the finest compositions in the repertoire were written especially for friends of the composers to perform. For example, Schubert wrote most of his songs for particular singers who were close to him. Mozart's solo clarinet works were tailored to the talents of his lodge brother, Anton Stadler, and Mendelssohn intended his e-minor Violin Concerto for Ferdinand David, a life-long friend who was also concertmaster of Mendelssohn's Leipzig Gewandhaus Orchestra. Johannes Brahms also composed with friends in mind, particularly when it came to violin works. His Violin Concerto, Double Concerto for violin and cello, and three violin sonatas were all created for the very same man, Joseph Joachim, Brahms' recital partner, musical advisor, and friend for all of their adult lives.

Brahms had begun his professional career in the 1850s as a piano accompanist to better-known artists, particularly violinists, such as Joachim. His professional alliance with Joachim led to an association with Robert and Clara Schumann, who stimulated international interest in the aspiring young composer; thus, it can fairly be said that, through Joachim, Brahms acquired his reputation. As their careers developed, one man became one of the most prominent composers of the day, the other, one of the most respected violinists. Their professional positions, combined with their personal friendship made further collaboration inevitable.

In the summer of 1878, while vacationing in the Austrian village of Pörschach, Brahms began a violin concerto for Joachim. The two men had performed together for decades, and Brahms certainly knew the impressive extent of his colleague's talent, but not being a violinist himself, the composer was concerned about the practicality of what he was creating. With an eye toward solving problems before it was too late, he sent the first movement solo part to Joachim, writing, "You should correct it, not sparing the quality of the composition...I shall be satisfied if you will mark those parts that are difficult, awkward, or impossible to play." The violinist, who was also something of a composer himself, eagerly complied, starting a three-month correspondence concerning the piece.

The discussion continued until the concerto's premiere in Leipzig on New Year's Day, 1879. Some listeners were skeptical of the new piece, which seemed to be virtually beyond the abilities of merely mortal violinists. In fact, one observer, the conductor and pianist Hans von Bülow, even claimed it was a concerto "against the violin," and Brahms and Joachim continued revisions on the work until its publication six months later. Even then, not all observers were pleased. The Spanish violinist

Pablo de Sarasate flatly refused to play the work, though not because of its difficulty. "Do you think," he queried rhetorically, "that I would stand there with my violin in my hand and listen while the oboe plays the only melody in the entire piece?" Indeed, the oboe's second movement solo is exquisite, but the violinist has his own lovely music in abundance, and despite debate amongst the experts, audiences have always delighted in the piece, reveling in its lyrical melodies and rich orchestration.

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Symphony No. 10

The Symphony No. 10 in E minor (Op. 93) was premiered by the Leningrad Philharmonic Orchestra under Yevgeny Mravinsky on 17 December 1953.

In March 1953, when Shostakovich awoke to the news that Stalin was dead, his first professional act was to release the works he had withheld from performance for fear of persecution. Though begun secretly in the first years of the 1950's while he was under official censure from the increasingly paranoid Stalin regime, Shostakovich rushed to complete Symphony No. 10 in the months after Stalin's death.

This is music of a new beginning, at once summing up all that Shostakovich had to say in the form of a symphony, releasing everything that the years of Stalin's oppression had buried. The Tenth Symphony was performed in Leningrad in December 1953, to a mixed response. In March 1954 the Moscow branch of the Union of Soviet Composers even called a special three-day conference to debate the symphony, already recognized as a pivotal work in the history of Soviet music. Unable to effectively classify this ground-breaking work, the conference released a statement declaring the greatness of symphony No. 10, suggesting that it's grandeur expressed an "optimistic tragedy."

Performing musician's warmed more quickly to the epic scope of the symphony. Soviet musicians quickly noticed, in the beginning of the symphony, a strong resemblance to the opening of Liszt's *Faust* Symphony. This may very well have been intentional; in his early adulthood Shostakovich admired Liszt's music, a passion that was to cool in later years (he once suggested Liszt's music was too fussy, filled with "too many notes"). As in his symphony No. 5, Shostakovich quotes from one of his settings of Pushkin: in the first movement, from the second of his *Four Pushkin Monologues*, entitled "What is in My Name?" (This theme of personal identity is picked up again in the third and fourth movements.) From those first strands of sound, sunken and mysterious, the music rises step by step toward a massive climax then retreats. The mas-

sive arch form, unerringly paced, is one of his finest accomplishments, and it achieves the kind of epic stature that eludes so many symphonies written in the twentieth century.

The second movement is a short and violent scherzo, described in Testimony as "a musical portrait of Stalin, roughly speaking." Like much of Shostakovich's angriest music, it's set against a relentless *moto perpetuo*, with screaming woodwinds, flaring brass, and abundant percussion. The ensuing Allegretto begins as a dialogue between two kinds of music—one introspective, the other more muscular and active. It is in fact a nocturne built around two musical codes: the DSCHE theme representing Shostakovich, and an "Elmira" theme: notes which spell out "E L(a) M I R(e) A." (Shostakovich had fallen in love with Elmira Nazirova, an Azerbaijani pianist and composer who had studied with Shostakovich at the Moscow Conservatory, and for whom he corresponded frequently during the summer of 1953.) The ELMIRA theme interrupts the musical motion twelve times. In a letter to Nazirova, Shostakovich himself noted the similarity of the motif to the ape call in the first movement of *Das Lied von der Erde* (Mahler), a work which he had been listening to around that time. The same notes are used in both motifs, and both are repeatedly played by the horn. In the Chinese poem set by Mahler, the ape is a representation of death, while the Elmira motif itself occurs together with the "funeral knell" of a tam tam. Over the course of the movement, the DSCHE and Elmira themes alternate and gradually draw closer.

Leaving the horn call unanswered, the finale begins, cautiously at first and then picking up speed and courage. This movement has often puzzled listeners because it answers the severe and despairing tone of the early movements with unexpected cheerfulness. It's this music that makes the Tenth Symphony an "optimistic tragedy." But even the affirmative final pages, where the DSCHE motto is finally pounded out by the timpani, can never entirely sweep aside all the questions and fears that have been raised before. Nevertheless, Shostakovich's triumph is complete: he was at last out of Stalin's grasp, and finally, free to write symphonic music as he wished!

Violinist ANI KAVAFIAN is enjoying a prolific career as a soloist, recitalist and chamber musician. She has performed with virtually all of America's leading orchestras, including the New York Philharmonic, the Philadelphia Orchestra, the Cleveland Orchestra, the Pittsburgh Symphony, the Minnesota Orchestra, the Los Angeles Orchestra, and the symphony orchestras of St. Louis, Delaware, Detroit, San Francisco,

Atlanta, Seattle, Minneapolis, Utah and Rochester. Her numerous solo recital engagements include performances at New York's Carnegie Hall and Alice Tully, as well as in venues across the country.

In recent years, she has premiered and recorded a number of important new works written for her, including Henri Lazarof's Divertimento for Violin and String Orchestra with the Seattle Symphony, Todd Machover's concerto *Forever and Ever* for computerized violin and orchestra with the Boston Modern, and Michelle Ekizian's *Red Harvest* with the Brooklyn Philharmonic. In addition, Kavafian gave the west coast premiere of Aaron Kernis' Double Concerto for Violin and Guitar with guitarist Sharon Isbin and the Los Angeles Chamber Orchestra.

Kavafian has appeared around the country with her sister, violinist and violist Ida Kavafian. Together in recital, and as soloists, they have performed with the symphonies of Detroit, Colorado, Tucson, San Antonio, and Cincinnati, and have recorded the music of Mozart and Sarasate on the Nonesuch label. They will be celebrating the 25th anniversary of their first performance at Carnegie Hall in the fall of 2008.

As an Artist-Member of the Chamber Music Society of Lincoln Center since its founding in 1979, Kavafian has played more concerts with them than any other artist, touring with them throughout the U.S. and Canada and performing in their regular series at New York's Alice Tully Hall. She is in great demand at renowned summer music festivals such as Ravinia, Chamber Music Northwest, Seattle Chamber Music Festival, OK Mozart, Virginia Waterfront International Arts Festival, Music from Angel Fire, Bridgehampton and Sarasota Music Festival.

She is a member of Trio da Salo with violist Barbara Wesphal and cellist Gustav Rivinius. Kavafian has recently joined with clarinetist David Shifrin and pianist Andre-Michel Schub and will be performing as violinist and violist with them. Along with cellist Carter Brey, she is the artistic director of the New Jersey chamber series "Mostly Music." In addition she is a regular performer with The American String Project—"the unique, conductorless string orchestra"—founded by the UW School of Music artist-in-residence Barry Lieberman.

Her recordings can be heard on the Nonesuch, RCA, Columbia, Arabesque, and Delos labels. In autumn 2005 Ani Kavafian and Kenneth Cooper released a live recording of Bach's Six Sonatas for Violin and Fortepiano on the Kleos Classics label of Helicon Records. With Trio da Salo she just released a recording of the Moart Divertimento and the c minor Beethoven String Trio, Op. 9, on the Heicon/Kleos label. Kavafian was heard on Artek Recordings in summer 2006 with Jorge Federico Osario, pianist, on the first of several CDs devoted to the Mozart Sonatas piano and violin.

Kavafian's list of prestigious awards includes the Avery Fisher Prize and the Young Concert Artists International Auditions. She has appeared at the White House on three separate occasions and has been featured on many network and PBS television music specials.

Born in Istanbul, Turkey of Armenian descent, Kavafian began her musical studies with piano lessons at the age of three. At age nine, shortly before her family moved to the United States, she began the study of the violin with Ara Zerounian and, at 16, won first prize in both the piano and violin competitions at the National Music camp in Interlochen, Michigan. Two years later, she began violin studies at The Juilliard School with Ivan Galamian, eventually receiving a master's degree with highest honors.

Ani Kavafian resides in northern Westchester County, New York, with her husband, artist Bernard Mindich, and their son, Matthew, now a student at the University of Puget Sound. She is on the faculties of both Yale and Stony Brook Universities. She plays the 1736 Muir McKenzie Stradivarius violin.

PETER ERÖS is professor of instrumental conducting at the University of Washington School of Music. He was born in Budapest, Hungary, and is a graduate of the Franz Liszt Music Academy, where his teachers included Zoltan Kodaly and Leo Weiner. In 1956, during the Hungarian Revolution, he emigrated to Holland. At age 27, he was named associate conductor of the Amsterdam Concertgebouw Orchestra, a post he held for five years. In the summers of 1960 and 1961 he was a coach for the Bayreuth Wagner Festival, and in 1961 Erös was assistant conductor of the Salzburg Mozart Festival's production of Mozart's *Idomeneo*, among others, though 1964.

As a guest conductor, Erös has appeared with numerous major symphony orchestras and opera companies on five continents, such as the Chicago Symphony Orchestra, the Cleveland Orchestra, the Seattle Symphony Orchestra, the San Francisco Symphony, the Israel Philharmonic Orchestra, the London Royal Philharmonic Orchestra, the Hamburg Philharmonic Orchestra, the Stockholm Philharmonic Orchestra, the Scottish National Orchestra, and others, including nine tours of South Africa. He received ASCAP awards in 1983 and 1985 for playing music by American composers.

Erös came to the UW School of Music in 1989 as conductor of the University Symphony Orchestra. He has also taught at the Amsterdam Conservatory and at the Peabody Conservatory of Music.

UNIVERSITY SYMPHONY

VIOLIN I

Lauren Roth,
Concertmaster
Julia Tai, *Co-*
concertmaster
Ian Ma
Kelli Geiger
Emily Bishop
Rachel Simon
Audrey Djunaedi
Su-Min Lee
Kang Yu

VIOLIN II

Matthew Wu*
Aurora Burd
Eric Wong
Kevin Mosher
Sam Byun
Grace Moon
Brittany Newell
Keisuke Natsume
Sean Chang
Rae Kim

VIOLA

Annika Donnen*
Julia King*
Jonathan Ip
Dane Armbruster
Lisa Philip
Jacqueline Benthuisen
Anthony Pierce
Andrea Waade
Ruth Navarre
Sam Alkek
Sam Whittle
Pam Burovac
Sheila Francis
Tony Chen

CELLO

Ho-Lin Hsu*
Joanne de Mars
So-Young Lee
Nathan Whittaker
Hae-Yoon Shin
Suhrim Choe
Sigma Chang
Ruth Marshall
James Qunell
Amy McAdams

BASS

Bren Plummer*
Emily Snow Farnham
Jeff Norwood
Will Jameson
Brett Nakashimi
Evan Muehlhausen
Shaunessey Scott

PICCOLO

Torrey Kaminski
Ann Lin

FLUTE

Brahms
Catherine Bender
Pamela Saunders
Shostakovich
Hsiao-Chieh Lin*
Ann Lin

OBOE

Brahms
Jayne Drummond*
Chris Aagaard
Shostakovich
Jayne Drummond
Justin Henderlight

ENGLISH HORN

Kelly Sixt

E^b CLARINET

Christine Gilbert

B^b CLARINET

Kent Van Alstyne*
Timothy Nelson

BASSOON

Ya-Yun Tseng*
Kirsten Alfredson

CONTRA BASSOON

Jessica Smith

HORN

Kenji Ulmer
Josiah Boothby*
Tim Herold
Severn Ringland

TRUMPET

Toby Penk*
Rachel Moore*
Carey Rayburn

TROMBONE

Colby Wiley*
Vince LaBelle

BASS TROMBONE

Caleb Lambert

TUBA

Jon Hill

PERCUSSION

Emily Kimes
Memmi Ochi*
Spenser Smith
Adam Page

TIMPANI

Brahms
Emily Kimes
Shostakovich
Paul Progreba

**denotes principal*