

University of Washington
THE SCHOOL OF MUSIC

L54
1996
2-14

presents

Barry Lieberman and Friends

in a program of

Mendelssohn, Mozart, and More

with guest artists

John Cerminaro
Charlotte Cerminaro
Maria Larionoff
Sarah Carter

and faculty guest artist

Toby Saks

8:00 PM

February 14, 1996

Meany Theater



School
of
Music

University
of
Washington

DAT 12,733
CASS 12,734

PROGRAM

DAT
ID1 Divertimento #17 in D Major, K.334.....^{39'40} Wolfgang Amadeus Mozart
for 2 horns and strings (1779-80) (1756-1791)

1. *Allegro*
2. *Thema mit variationen: Andante*
3. *Menuetto e trio*
4. *Adagio*
5. *Menuetto—Trio I—Trio II*
6. *Rondo allegro*

John Cerminaro, horn
Charlotte Cerminaro, horn
Camber Charlot, viola

Maria Larionoff, violin
Kyung Chee, violin
Barry Lieberman, bass

INTERMISSION

CASS SIDE A
SIDE B

ID2 Concerto for Two Celli in G minor, Rv.531^{10'10} Antonio Vivaldi

1. *Allegro* (1678-1741)
2. *Largo*
3. *Allegro*

Toby Saks and Sarah Carter, *celli*

ID3 Symphony #1 in C Major (1821)^{11'20} Felix Mendelssohn-Bartholdy

1. *Allegro* (1809-47)
2. *Andante*
3. *Allegro*

ID4 Symphony #12 in G minor (1823)^{18'16} Mendelssohn

1. *Fuga-Grave-Allegro*
2. *Andante*
3. *Allegro molto*

Violin I
Maria Larionoff
Matt Cowan
Immanuel Hsu
David Lawson

Violin II
Kyung Chee
Kjell Sleipness
Tim Mitin
Coral Overman

Viola
Camber Charlot
Mara Gearman

Violin cello
Gretchen Yanover
Sarah Carter

Double bass
Barry Lieberman

Harpsichord
Lisa Reedy

PROGRAM NOTES

As is popularly known, thanks to *Amadeus*, MOZART had an overbearing and manipulative father, and no business sense whatsoever. Thus it was when, in 1779 (after he had been unsuccessfully gallivanting around Europe), his father found him a job and he returned home to Salzburg. While there, as court organist for the archbishop, Mozart wrote the Divertimento No. 17 for his friends, the aristocratic Robinig family. It is notable for its length (six full movements; some as extensive as the major Serenades), and its use of individual instrumental color, particularly in the second and fourth movements. The third movement Minuet is independently famous in its own right, as a standard of the Classical period. Dad would've been proud.

An asthmatic since birth, VIVALDI never allowed his illness to keep him from undertaking long tours, nor did it keep him from becoming one of the most prolific composers of all time, particularly of concerti. Several hundred concerti survive, the majority for violin, but this is the only known concerto for two cellos. It exemplifies his liking for homotony—that is, the casting of each movement in the same key. The retention of G minor for the slow movement enhances the brooding, somber mood of the work.

Of interest in the first movement is the long, fantasia-like introduction on the solo instruments over a continuo pedal-tone. Also typical of Vivaldi's style are the little canonic exchanges in the intimate Largo, scored only for soloists with continuo.

At the age of ten, Felix MENDELSSOHN began his studies with the principal of the Berlin Singakademie, Carl Friedrich Zelter, who introduced him to the works and techniques of the old masters. Little wonder, then, that Mendelssohn's first compositions so closely follow the form of the early Classical symphony; the influences of Bach and Mozart are evident throughout.

The first Sinfonia shows these influences quite readily, as the twelve-year-old had yet to develop a personal style. The first and last of its typical three movements would have been at home in Mozart's Vienna, although music historians argue that the melancholy andante foreshadowed Mendelssohn's later depression.

By fourteen and the time of the twelfth Sinfonia, his personal style was forming—a synthesis of Bach's contrapuntal principles and Mozartian polyphony. Here, Mendelssohn still relies on Classical forms, but shows his mastery of them, in this case his competence with the art of fugue.

These early symphonies were not found and published until after Mendelssohn's death, so unsatisfied was he with the works of his youth. Now, though, they stand together with his later compositions to demonstrate the genius of this young composer and his meteoric development.

Program notes by Stephan Hahn

SARAH CARTER began studies with Richard Aaron at age seven. She has performed the Lalo cello concerto with the Cleveland Orchestra, Saint-Saens concerto with the Seattle Symphony, and Kol Nidrei with the Marrowstone Festival Orchestra in 1995. She is currently studying with Toby Saks.

CAMBER CHARLOT received an Artist Diploma from The Boston Conservatory where she studied with Patricia McCarty. Camber was principal violist of the Marlborough Symphony and a member of the Conservatory Honor's Quartet. Also, she has participated in the Sarasota and Kent/Blossom music festivals and worked with Robert Vernon, Ana Kafavian, and William Preucil. Since moving to Seattle, Camber has started graduate study at the University of Washington with Richard Skerlong and works throughout the state as a freelance violist.

KYUNG SUN CHEE is currently a DMA candidate at the University of Washington and is a student and teaching assistant of Professor Steven Staryk. She has been on the faculty of the Marrowstone Music Festival and the Seattle Youth Symphony Association. Kyung is presently teaching at the UW School of Music and working with violinists in the Seattle Public Schools as a grant recipient from the Seattle Arts Commission.

CHARLOTTE CERMINARO was a recipient of the Naumberg scholarship to the Juilliard School, where her teachers included James Chambers and Ranier DeIntinis. Former assistant principal horn of the Phoenix Symphony, Ms. Cerminaro is currently a member of the Lake Forest Symphony with whom she recently appeared as soloist in Schumann's *Konzertstück*. Ms. Cerminaro is an active freelance musician in the Chicago area and a participant in the Aspen Music Festival since 1986.

JOHN CERMINARO has appeared as soloist with many of the world's leading orchestras, and has performed the Mozart horn concertos on both East and West Coasts of the United States. He made his debut at age sixteen with the Dallas Symphony Orchestra, and subsequently studied at The Juilliard School where he won the coveted Naumberg Award. He served as principal horn with the New York Philharmonic from 1969 to 1979, when he left to join the Los Angeles Philharmonic in the same capacity. He may be heard on numerous recordings, including two CD releases: a horn recital from Crystal Records, and the Brahms Trio with Nadja Salerno-Sonnenberg and Cecile Licad from Angel/EMI. Solo horn works composed for him include William Schuman's *Three Colloquies for Horn*, Rand Steiger's *Hexadecathlon*, and William Kraft's *Evening Voluntaries*, the latter two of which he recently recorded.

MARA GEARMAN has been playing the viola since she was nine years old. She studied with Jean Tolman, her mother, until the spring of 1995 when she began taking lessons from Susan Gulkis. Mara has attended the Olympic Music Festival, Max Aronoff Viola Institute and Bellingham Chamber Music festival in recent summers. This past December she participated in the New York String Orchestra. Mara is currently principal viola in the Seattle Youth Symphony and Garfield High School Orchestra.

IMMANUEL HSU, nineteen, is a junior at the University of Washington. He began his violin studies at age five and is currently studying under Professor Staryk.

MARIA LARIONOFF is a graduate of the Juilliard School and a former member of the Los Angeles Philharmonic. She made her solo debut at age twelve, and since then has performed regularly both in recital; and with the orchestras of San Francisco, Los Angeles, New York and Seattle.

Since joining the Seattle Symphony in 1990, Ms. Larionoff has been featured as a soloist with the orchestra on numerous occasions, including a recording of the Morton Gould Violin Concerto. She has appeared with the Seattle Chamber Music Festival, the Seattle International Festival, and is on the faculty of the Marrowstone Festival. Ms. Larionoff coaches both the violin and viola sections of the Seattle Youth Symphony.

Ms. Larionoff has toured Japan with the Mostly Mozart Festival Orchestra, and most recently was one of two Americans invited on a tour of Germany, France and Austria with Dmitry Sitkovetsky and the New European String Orchestra. Ms. Larionoff makes her Yakima Symphony debut in March of 1996 with Lalo's *Symphonie Espagnole*.

"An outstanding talent...intoxicating in its brilliance."—San Francisco Chronicle. "A sensational violinist...the sky is the limit for her."—The Post. "All the stage presence of an Itzhak Perlman."—Green Sheet.

DAVID LAWSON is a student of Walter Schwede at the University of Washington. He is principal second viola of the Seattle Youth Symphony and has been principal second violin of the UW Symphony. He is an accomplished chamber music player.

BARRY LIEBERMAN, double bass, began his career in Winnipeg, Canada, as principal bass at the age of twenty one. He joined the Los Angeles Philharmonic in 1975 and was appointed associate principal in 1976 by Zubin Mehta. Lieberman is a graduate of the Interlochen Arts Academy and the Cleveland Institute of Music.

Mr. Lieberman has been a regular performer with Chamber Music Northwest, Music from Angel Fire, the Seattle Chamber Music Festival, Bravo Festival Colorado, and the El Paso Pro Musica, to great critical success. He is currently on the faculty of the University of Washington, the Marrowstone Music Festival, and the Seattle Youth Symphony, as well as being one of only two American members of the "New European Strings" Orchestra, which tours regularly around the world.

"Every time Barry Lieberman made an entrance, the blossoming sound went straight to the gut. Such moments propelled the music, suffusing it with joy."—The Oregonian. "...a consummate chamber musician..."—Seattle Weekly.

Born in Moscow in 1978, TIM MITIN studied in the musical school of the Moscow's Tchaikovsky State Conservatory. He finished in the top of his class at the Moscow French School, and July 1994 came to Seattle and enrolled in

Garfield High School. He is currently in the twelfth grade, is concertmaster of the Seattle Youth Symphony, and studies with Steven Stryk.

CORAL OVERMAN was born in Seattle and began her violin studies at age three. She has studied with Sharyn Peterson, Walter Schwede, and currently studies with Steven Stryk. Coral played in the Seattle Youth Symphony for three years and attended Marrowstone Music Festival during the summers. In 1992 she won the Marrowstone concerto competition and soloed with the Festival Orchestra. That summer, Coral attended the International String Workshop in Graz, Austria, and was selected to perform in a solo recital. She also played in the American Institute of Musical Studies Orchestra in Graz. Coral has been an active music teacher for the past eleven years and taught string classes at North Seattle Christian School for four years. She has given several recitals around Seattle and is currently working on her Bachelor Music degree at the University of Washington.

LISA REEDY holds a Master of Music in harpsichord performance from the University of Washington. She studied harpsichord with Carole Terry, Elizabeth Wright and Byron Schenkman. She's an active performer of Baroque solo and ensemble music, and is harpsichordist for the U.W. Baroque Ensemble.

Professor TOBY SAKS, the well-known UW faculty cellist and music director of the Seattle Chamber Music Festival, is a graduate of the Juilliard School of Music, where she studied with Leonard Rose. She launched her career by winning first prize at the International Pablo Casals Competition, and is a Laureate of the International Tchaikovsky Competition. She has been a recipient of numerous grants, including a Fulbright and a Martha Baird Rockefeller grant. She has toured the United States, Canada, Europe, the USSR and Israel, and participated in International Music Festivals. A former member of the New York Philharmonic, Saks has been on the University of Washington's music faculty since 1976.

KJELL SLEIPNESS played in the Seattle Youth Symphony organization from 1988-1992. He was concertmaster for the 1991-92 concert season. He started studying with Steven Stryk at the age of fifteen, and will be attending Indiana University.

GRETCHEN YANOVER earned her B.A. in Music from the University of Washington in 1994, where she studied with Raymond Davis. She currently coaches strings in Seattle public middle schools through a grant from the Seattle Arts Commission.