

Presents a Faculty Recital

Michael Partington,
guitar

With faculty artists

Ronald Patterson, *violin*
Stephen Rumph, *tenor*

And guest artists from
THE SEATTLE CHAMBER PLAYERS:

Mikhail Shmidt, *violin*
David Sabee, *cello*
Paul Taub, *flute*
Laura DeLuca, *clarinet*

7:30 PM
February 12, 2012
Brechemin Auditorium

PROGRAM

From *GENERALI'S "I BACCANALI DI ROMA"*, Op. 102

VARIATIONS ON "NUME PERDONAMI, SE IN TALE ISTANCE"

..... MAURO GIULIANI (1781-1829)

TOWARD THE SEA TORU TAKEMITSU (1930-1996)

The Night

Moby Dick

Cape Cod

Paul Taub, *flute*

QUINTETTO DI MOZART Op. 156 FERDINANDO CARULLI (1770-1841)

Allegro

Allegretto

Ronald Patterson, *violin*

INTERMISSION

TURKISH FOLKSONGS AHMET KHANNECI (b. 1957)

Urfa'nin Etrafi

Ay giz

Laura DeLuca, *clarinet*

Adelaide LUDWIG VAN BEETHOVEN (1770-1827)

Unge duld }

Der Wanderer }

..... FRANZ SCHUBERT (1797-1828)

Stephen Rumph, *tenor*

A TRE ESTER MÄGI (b. 1922)

I

II

III

Mikhail Shmidt, *violin* & David Sabee, *cello*

Einam wandelt dein Freund im
Frühlingsgarten,
Mild vom lieblichen Zauberlicht
umflossen,
Das durch wankende
Blüthenzweige zittert,
Adelaïde!

Your friend wanders alone in the
garden of spring,
Gently bathed in lovely magical
light,
Which shimmers through the
swaying branches of flowers:
Adelaide!

In der spiegelnden Flut, im Schnee
der Alpen,
In des sinkenden Tages
Goldgewölke,
In Gefilde der Sterne strahlt dein
Bildnis,
Adelaïde!

In the reflection of the river, in the
snows of the Alps,
In the golden clouds of sinking
day,
In the fields of stars thy face
beams forth,
Adelaide!

Abendlüftchen im zarten Laube
flüstern,
Siberglöcken des Mais im Grase
säuseln,
Wellen rauschen und Nachtigallen
flöten,
Adelaïde!

Evening breezes whisper through
the tender leaves
The silver bells at Maytime rustle
in the grass,
Waves roar and nightingales sing,
Adelaide!

Einst, o Wunder! entblüht auf
meinem Grabe,
Eine Blume der Asche meines
Herzens.
Deutlich schimmert auf jedem
Purpurblättchen:
Adelaïde!

Some day, o miracle! a flower will
blossom,
Upon my grave from the ashes of
my heart;
And clearly on every violet petal
will shine:
Adelaide!

Ich schnitt' es gern in alle Rinden
ein,
Ich grub' es gern in jeden
Kieselstein,
Ich möcht' es sä'n auf jedes frische
Beet
Mit Kressensamen, der es schnell
verrät,
Auf jeden weißen Zettel möcht'
ich's schreiben:
Dein ist mein Herz, und soll es
ewig bleiben.

Ich möcht' mir ziehen einen
jungen Star,
Bis daß er spräch' die Worte rein
und klar,
Bis er sie spräch' mit meines
Mundes Klang,
Mit meines Herzens **vollem**,
heißem Drang;
Dann säng' er hell durch ihre
Fensterscheiben:
Dein ist mein Herz, und soll es
ewig bleiben.

Den Morgenwinden möcht' ich's
hauchen ein,
Ich möcht' es säuseln durch den
regen Hain;
Oh, leuchtet' es aus **jedem**
Blumenstern!
Trüg' es der Duft zu ihr von nah
und fern!
Ihr Wogen, könnt' ihr nichts als
Räder treiben?
Dein ist mein Herz, und soll es
ewig bleiben.

I would carve it fondly in the bark
of trees,
I would chisel it eagerly into each
pebble,
I would like to sow it upon each
fresh flower-bed
With water-cress seeds, which it
would quickly disclose;
Upon each white piece of paper
would I write:
Yours is my heart and so shall it
remain forever.

I would like to raise a young
starling,
Until he speaks to me in words
pure and clear,
Until he speaks to me with my
mouth's sound,
With my heart's full, warm urge;
Then he would sing brightly
through her windowpanes:
Yours is my heart and so shall it
remain forever!

I would like to breathe it into the
morning breezes,
I would like to whisper it through
the active grove;
Oh, if only it would shine from
each flower-star!
Would it only carry the scent to
her from near and far!
You waves, could you nothing but
wheels drive?
Yours is my heart, and so shall it
remain forever.

Ich meint', es müßt' in meinen
Augen stehn,
Auf meinen Wangen müßt' man's
brennen sehn,
Zu lesen wär's auf meinem
stummen Mund,
Ein jeder Atemzug gäb's laut ihr
kund,
Und sie merkt nichts von all' **dem**
bangen Treiben:
Dein ist mein Herz, und soll es
ewig bleiben!

I thought, it must be visible in my
eyes,
On my cheeks it must be seen that
it burns;
It must be readable on my mute
lips,
Every breath would make it loudly
known to her,
And yet she notices nothing of all
my yearning feelings.
Yours is my heart, and so shall it
remain forever.

DER WANDERER poem by G. P. Schmidt von Lübeck (1766-1849)

Ich komme vom Gebirge her,
Es dampft das Tal, es braust das
Meer.
Ich wandle still, bin wenig froh,
Und immer fragt der Seufzer, wo?
Die Sonne dünkt mich hier so kalt,
Die Blüte welk, das Leben alt,
Und was sie reden, leerer
Schall; Ich bin ein Fremdling
überall.
Wo bist du, mein geliebtes Land?
Gesucht, geahnt, und nie
gekannt! Das Land, das Land
so hoffnungsgrün, Das Land,
wo meine Rosen blühn.
Wo meine Freunde wandelnd
gehn, Wo meine Toten
auferstehn, Das Land, das
meine Sprache spricht, O
Land, wo bist du? ...
Ich wandle still, bin wenig froh,
Und immer fragt der Seufzer,
wo? Im Geisterhauch tönt's
mir zurück: "Dort, wo du nicht
bist, dort ist das Glück."

I come from highlands down to
shore,
the valleys steam, the oceans roar.
I wander silent, joyless here:
my sigh keeps asking, Where? Oh,
where?
Their sun appears to me so cold,
their blossoms limp, their life
so old; and what they speak of,
empty fare: I am a stranger
everywhere.
Where are you, land, beloved
home? Imagined, sought, but
never known! The land, the
land, whence hope does flow,
the land where all my roses
grow,
where friends shall never meet in
vain, where all my dead shall
rise again, the land that speaks
my language true: Oh land,
where are you?
I wander silent, joyless here, my
sigh keeps asking, Where? Oh
where? The specters answer
my distress: "Where you are
not, there's happiness."

MICHAEL PARTINGTON is one of the most engaging of the new generation of concert players. Praised by Classical Guitar Magazine for his “lyricism, intensity and clear technical command,” this award-winning British guitarist has performed internationally as a soloist and with ensembles to unanimous critical praise. Audiences are put at ease by his charming stage manner and captivated by his musical interpretations. His innate rhythmic understanding and sense for tonal colour combine to form some of the most memorable phrasing to be heard on the guitar.

He began playing guitar at age six while growing up in Wales, gave his first public performance at age seven, and won his first competition at age nine. He has trained with many of the world's greatest guitarists, including Oscar Ghiglia, Eliot Fisk, Eduardo Fernandez, Manuel Barreco, and David Russell, who commented on his “exquisite good taste and fluid perfection.” Since moving to the US he has received awards in several guitar, instrumental, and concerto competitions. He has appeared throughout the US, UK, Russia, and Scandinavia in solo recital, ensemble, and with orchestra. He has performed live on radio stations throughout the US and UK, including BBC Radio 3's In Tune, BBC Wales, and St. Paul Sunday on National Public Radio, and cable television in California, Montana and Washington. He has released six solo CDs for Rosewood Recordings and can also be heard on the Cadenza Music and Present Sounds labels.

RONALD PATTERSON teaches violin, chamber music, orchestral repertoire, and pedagogy.

A student of Jascha Heifetz, Eudice Shapiro and Manuel Compinsky, Patterson has concertized extensively in the United States and Europe since the age of eleven, performing 45 works (including six world premieres) in more than 150 solo performances with orchestra. He has been acclaimed for his "skill, authority and imagination" by the New York Times. From 1965 to 1999, Patterson 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) and 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).

Patterson has recorded for CRI, ERATO, ORION, VOX, Ante Aeternum, Virgin Classics, Serenus, Philips, and EMI. 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 Heifetz, Piatigorsky, and Szeryng. In 1998 he was named Officier de l'Ordre du Merite Culturel, one of the Principality of Monaco's highest honors.

STEPHEN RUMPH teaches courses on Mozart, Beethoven, Fauré, Bach, Verdi, Wagner, music and politics, opera, rhetoric, and semiotics. He earned his Ph.D. at the University of California, Berkeley, writing a Beethoven dissertation with Joseph Kerman. He joined the UW School of Music faculty in 2002.

Rumph's book *Beethoven After Napoleon: Political Romanticism in the Late Works* (University of California Press, 2004) offers a political interpretation of late Beethoven illuminated by the writings of the German Romantics. A new book, *Mozart and Enlightenment Semiotics*, is in production with UC Press. It pioneers a "historically-informed" semiotics of music for Mozart, based upon 18th-century sign and language theory. His next project will be a study of Gabriel Fauré's mélodies.

Rumph has published articles in the Journal of the Royal Music Association, Music and Letters, Beethoven Forum, Nineteenth-Century Music, Eighteenth-Century Music, and The Journal of Musicology, as well as reviews in JAMS, JRMA, Beethoven Forum, the Cambridge Opera Journal, and Journal of Musicological Research. He has given invited papers at Oxford, Cambridge, Stanford, Duke, University of British Columbia, University of Nottingham, and various conferences and music festivals. He served as Reviews Editor for Beethoven Forum from 2005 to 2008.

Rumph also sings professionally as a lyric tenor. He has sung with the Seattle Symphony, Spokane Symphony, Walla Walla Symphony, Northwest Sinfonietta, Tacoma Symphony Orchestra, Tacoma Opera, Skagit Valley Opera, Berkeley Opera, and other opera companies and orchestras through the Puget Sound and San Francisco Bay Area.

Hailed for daring and intelligent programming, uncompromising artistry and spirited performances, THE SEATTLE CHAMBER PLAYERS (SCP) enjoys a growing international reputation. For over twenty years, SCP's four core members—LAURA DELUCA, *clarinet*, DAVID SABEE, *cello*, MIKHAIL SHMIDT, *violin*, and PAUL TAUB, *flute*—have been passionately dedicated to introducing rarely performed and previously unheard contemporary chamber music of the highest quality to the Pacific Northwest and audiences worldwide. The ensemble's work has

been recognized with the ASCAP/Chamber Music America Award for Adventurous Programming. DeLuca, Sabee and Shmidt are key members of the Seattle Symphony; Taub is Professor of Music at Cornish College of the Arts.

SCP was featured on the award-winning radio program “Saint Paul Sunday with Bill McLaughlin” in a concert recorded in Seattle in January 2005 and broadcast numerous times over the past few years. The ensemble’s first CD, *Otis Spann: Music of Wayne Horvitz*, is available on the Periplum label and its latest recording, *Reza Vali’s Folksongs* (Set No. 15), appears on Albany Records. Recordings of the music of Henry Brant, Artur Avanesov and Onute Narbutaite and a survey of music from the Baltic countries are in preparation.

Upcoming guitar events at the University of Washington:

March 3, guest artist master class with Odair Assad.
10:00 AM, Rm. 213 Music Building.

April 21, guest artist master class with
PARIS DUO – Judicæel Perroy and Jeremy Jouve.
10:00 AM, Rm. 213 Music Building.

May 26, Guitar Ensemble. 7:30 PM, Brechemin Auditorium.

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