

*Presents*

THE UNIVERSITY  
SYMPHONY

Jonathan Pasternack,  
*conductor*

*with guest artist*

Elisa Barston, *violin*

7:30 PM  
May 10, 2011  
Meany Theater

PROGRAM

*TWO CONTEMPLATIONS*.....CHARLES IVES (1874-1954)

*The Unanswered Question (or, A Contemplation of a Serious Matter)*

*Cental Park in the Dark (or, A Contemplation of Nothing Serious)*

*VIOLIN CONCERTO NO. 1 IN D MAJOR, OP. 19*

.....SERGEI PROKOFIEV (1891-1953)

*I. Andantino*

*II. Scherzo: Vivacissimo*

*III. Moderato – Andante*

Elisa Barston, *violin*

*INTERMISSION*

*SYMPHONY #4, "THE INEXTINGUISHABLE," OP. 29, FS 76*

.....CARL NIELSEN (1865-1931)

*I. Allegro*

*II. Poco allegretto*

*III. Poco adagio quasi andante*

*IV. Allegro*

CLASSICAL

**KING FM 98.1**

CHARLES IVES, *TWO CONTEMPLATIONS*:

- *The Unanswered Question*
- *Central Park in the Dark*

Charles Ives composed these two works in 1906 and united them under the title *Two Contemplations*: I. “A Contemplation of a Serious Matter” or “The Unanswered Perennial Question”; II. “A Contemplation of Nothing Serious” or “Central Park in the Dark in ‘The Good Old Summer Time’.” The compositions are similar in texture, both assembled by juxtaposing layers of various materials, but as suggested by their titles they differ greatly in character. The contemplative mood of *The Unanswered Question* is contrasted by the down to earth *Central Park in the Dark* that, according to Ives’ own program notes, portrays what one might hear when sitting on a bench in Central Park “some thirty or so years ago.”

*The Unanswered Question* opens with the strings playing a slow chorale, *pianissimo*, evoking what Ives described as “the silence of the Druids, who know, see, and hear nothing.” They supply an indifferent universal background, signifying the apathetic world, over which the solo trumpet poses “the perennial question of existence” seven times. After each of the first six soundings of the question, an energetic though chaotic flute quartet, symbolizing humanity, attempts to provide an answer but to no avail. The seventh and final trumpet phrase is left ‘unanswered.’ When considered in the musical and social contexts of 1906, the combination of seemingly unrelated layers of music and the dissonant flute choir were radical innovations, as was the essential idea they represented, that sometimes the question is more important than the answer (a thought that Ives, inspired by the New England transcendentalist philosophy of Emerson and Thoreau, often touched upon in both his music and his essays).

Similarly to *The Unanswered Question*, the strings in *Central Park in the Dark* supply a soft and unchanging background, representing “the night sounds and silent darkness.” All other sounds in the composition represent man-made events interrupting the natural quiet of the park at night, including “sounds from the casino over the pond...street singers coming up from the circle singing...the tunes of those days...pianolas having a ragtime war in the apartment house . . . a cab horse runs away, lands ‘over the fence and out’...” One can also hear snippets of the tune *Hello, Ma Baby* and Sousa’s *Washington Post March* amidst the growing frenzy. Following a powerful crescendo, “again the darkness is heard,” and the work concludes in the hushed ‘night music’ of the strings.

SERGEI PROKOFIEV, *VIOLIN CONCERTO NO. 1 IN D MAJOR, OP. 19*

Prokofiev composed his first violin concerto in 1917, in the midst of both the First World War and the Russian revolution. During the same year, which turned out to be the most prolific of his career, Prokofiev also completed his Third and Fourth Piano Sonatas, *Visions fugitives* for piano, the cantata *Seven, They Are Seven*, and one of his best-known compositions, the Symphony No. 1 (subtitled the '*Classical Symphony*' by the composer).

Like the First Symphony, much of the First Violin Concerto is written in the brilliant key of D Major, favored by Prokofiev. This neoclassical work, originally intended as a one-movement concertino, features a variety of virtuosic violin techniques, seamlessly woven into an overall lyrical character that is occasionally broken by stormy, almost violent episodes. The main theme, played first at the outset by the solo violin, was composed as early as 1915, during Prokofiev's first mature love affair; it functions as the foundation for the entire composition and its romantic character is dominant throughout, especially in the first and third movements. The exuberant second movement is perhaps the most 'modern' sounding, marked by quick alternation of different virtuoso string techniques and pointillistic effects in the orchestration. Another remarkable feature of this concerto is the use of the tuba as the sole low brass instrument, appearing here without the usual orchestral complement of three trombones.

CARL NIELSEN, *SYMPHONY NO. 4, OP. 29, "THE INEXTINGUISHABLE"*

Carl Nielsen, arguably Denmark's most celebrated composer, wrote the Fourth Symphony between 1914 and 1916, partly as an artistic statement in response to the First World War. Its title, which in Nielsen's words expresses "the elementary will of life," relates both to the struggle of mankind during those years of turmoil and to the inextinguishable human spirit. Nielsen regarded his Fourth Symphony as the beginning of his 'organic' period, in which he focused on continually evolving his polyphonic writing and harmonization during the process of composition rather than planning out an entire work beforehand.

The first movement opens in a conflict of tonality, with the woodwinds centering around D and the strings playing similar melodies around C. The classical form of the symphony involves contrasting ideas, and the energetic opening in a fast tempo later gives way to a lyrical theme in the woodwinds that suggests calm and order, in contrast to the turbulence of the beginning. This theme will reappear at important

structural points in the first and fourth movements, finally emerging as the principal melodic idea of the symphony. The second movement is a *Poco Allegretto* in which the woodwinds are especially prominent. The playfully naïve character of this movement is reminiscent of a nineteenth-century scherzo, and the different colors created by various combinations of woodwind instruments are of particular interest. The third movement, slow, plaintive, and mysterious, prepares the way for the climax of the work in the fourth movement, which contains one of the symphony's most memorable moments—a musical 'battle' between two sets of timpani, during which the sense of tonality is again thrown into doubt and the dramatic tension builds anew. Ultimately, the clear key of A Major brings back consonant harmony, and the symphony ends on a triumphant note.

#### *GUEST SOLOIST:*

Praised for her "glowing sound" and "technical aplomb" ([The Strad](#)), violinist ELISA BARSTON is currently the Principal Second Violinist of the Seattle Symphony Orchestra. She previously served as the Associate Concertmaster of the Saint Louis Symphony Orchestra, and was a first violin section member of the Cleveland Orchestra. Ms. Barston's principal violin teachers include Almita and Roland Vamos, Robert Lipsett, and Josef Gingold. She graduated from the University of Southern California with a Bachelor of Music Cum Laude. At Indiana University, where she earned a Master of Music degree, Ms. Barston was awarded the prestigious Performer's Certificate, the Jascha Heifetz Scholarship, and the Starling Foundation Grant. Among her awards, Ms. Barston has garnered top prizes at the Yehudi Menuhin International Competition, First Prize at the Julius Stulberg Auditions, Grand Prize at the International Kingsville Young Performers' Competition, and First Prize in the Seventeen-General Motors National Music Competition.

As a soloist, Ms. Barston has performed extensively throughout the United States, Europe, and Asia, with the major symphony orchestras of Chicago, Los Angeles, Saint Louis, Seattle, and Taipei, among numerous others. In 1986, she made her European debut with the English Chamber Orchestra at the request of Sir Yehudi Menuhin.

## CONDUCTORS:

DR. JONATHAN PASTERNAK is Director of Orchestral Activities at the University of Washington School of Music during the 2010-11 academic year. He 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 the Symphony No. 1 by Johannes Brahms, 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 Heart-song 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.

MEENA HWANG, a pianist and cellist since age four, is pursuing a doctoral degree in orchestral conducting at the University of Washington. After graduating from the Seoul Arts High School with a composition emphasis, she entered the prestigious Korean National University of Arts and received her Bachelor's of Music degree in orchestral conducting. During these years, Ms. Hwang served the KNUA orchestra and opera as an assistant conductor and directed numerous ensemble groups for contemporary concerts and competitions for young composers.

Since coming to the University of Washington, where she earned her Master's degree, she has served as an assistant conductor to the UW Symphony Orchestra and Opera, and made her opera conducting premiere at Meany Hall with the UW production of Mozart's *Marriage of Figaro*. As a recipient of the Alcor Endowed Scholarship, Ms. Hwang has conducted such ensembles as the Sofia Festival Orchestra, Rouse Philharmonic, and the Rose City Chamber Orchestra. Her stage credits include productions of Tchaikovsky's *Eugene Onegin*, Puccini's *Suor Angelica*, Mozart's *La Finta Giardiniera*, Haydn's *Il mondo della luna*, Pasatieri's *The Women*, and others. In addition to studying with Maestro Peter Erös at the University of Washington, she also has studied with Jorma Panula, Gianluigi Gelmetti, Nansae Kum and Chiyong Chung.

THE UNIVERSITY SYMPHONY  
Jonathan Pasternack, *Conductor*  
Meena Hwang, *Assistant Conductor*

VIOLIN I	BASS	HORN
Sol Im, <i>concertmaster</i>	Taylor Kent, <i>principal</i>	Christopher Sibbers
Emily Choi	Abbey Blackwell	Elizabeth Janzen
Mitchell Drury	Adrian Swan	Rebecca Winner
Midori Mori	Rachel Ferguson	Justin Thiele
Gabriella Vizzutti	Kelsey Mines	Kellen Reimers
Zhiyuen Chen	Chris Duclos	
Annie Wong		TRUMPET
Joanne Hsu	PICCOLO	Matthew Frost
Samson Lu	Maria-Alise Agrawal	Arthur Meng
	Elizabeth Jolly	Nicole Secula
VIOLIN II	FLUTE	TROMBONE
Allion Salvador, <i>principal</i>	Juno Hyun-Ju Lee	Steven Harreld
Sam Lee	Elizabeth Jolly	Samuel Elliot
Ryu Arvin Sato	Maria-Alise Agrawal	
Ji-Hye Kim	Lauren Glass	BASS TROMBONE
Golf Sinteppadon	Sydney Gordon	Dwayne LaForce
Jacqueline Wan		
Isis Rush	OBOE	TUBA
	Alyssa Sibbers	Seth Tompkins
	Kazune Tsukioka	
VIOLA	Alyssa Sorenson	TIMPANI
Olivia Thomas, <i>principal</i>		Lacey Brown
Yi Zhou	CLARINET	Brian Pfeifer
Ayala Goldstein	Leslie Edwards	
Romaric Pokorny	Geoffrey Larson	PERCUSSION
Lennon Aldort	Eric Vanderbilt-	Brian Pfeifer
Kim Rivera	Mathews	Lacey Brown
David Boe		Hilary Domke
	BASSOON	Gabriella Vizzutti
CELLO	Andrew Marlin	
Sonja Myklebust, <i>principal</i>	Adam Williams	HARP
Lauren Vander Lind	David Swanson	Megan Bledsoe
Alex Ho		
Michelle Nelson	CONTRABASSOON	PIANO
Allyson McGaughy	David Swanson	Yigit Kolat
Craig Jansen		Elizabeth Yao



THE UNIVERSITY SYMPHONY  
Jonathan Pasternack, *Conductor*  
Meena Hwang, *Assistant Conductor*

VIOLIN I	BASS	HORN
Sol Im, <i>concertmaster</i>	Taylor Kent, <i>principal</i>	Christopher Sibbers
Emily Choi	Abbey Blackwell	Elizabeth Janzen
Mitchell Drury	Adrian Swan	Rebecca Winner
Midori Mori	Rachel Ferguson	Justin Thiele
Gabriella Vizzutti	Kelsey Mines	Kellen Reimers
Zhiyuen Chen	Chris Duclos	
Annie Wong		TRUMPET
Joanne Hsu	PICCOLO	Matthew Frost
Samson Lu	Maria-Alise Agrawal	Arthur Meng
	Elizabeth Jolly	Nicole Secula
VIOLIN II	FLUTE	TROMBONE
Allion Salvador,	Juno Hyun-Ju Lee	Steven Harreld
<i>principal</i>	Elizabeth Jolly	Samuel Elliot
Sam Lee	Maria-Alise Agrawal	
Ryu Arvin Sato	Lauren Glass	BASS TROMBONE
Ji-Hye Kim	Sydney Gordon	Dwayne LaForce
Golf Sintepadon		
Jacqueline Wan	OBOE	TUBA
Isis Rush	Alyssa Sibbers	Seth Tompkins
	Kazune Tsukioka	
VIOLA	Alyssa Sorenson	TIMPANI
Olivia Thomas, <i>principal</i>		Lacey Brown
Yi Zhou	CLARINET	Brian Pfeifer
Ayala Goldstein	Leslie Edwards	
Romaric Pokorny	Geoffrey Larson	PERCUSSION
Lennon Aldort	Eric Vanderbilt-Mathews	Brian Pfeifer
Kim Rivera		Lacey Brown
David Boe	BASSOON	Hilary Domke
	Andrew Marlin	Gabriella Vizzutti
CELLO	Adam Williams	
Sonja Myklebust,	David Swanson	HARP
<i>principal</i>		Megan Bledsoe
Lauren Vander Lind	CONTRABASSOON	
Alex Ho	David Swanson	PIANO
Michelle Nelson		Yigit Kolat
Allyson McGaughy		Elizabeth Yao
Craig Jansen		