

UNIVERSITY SYMPHONY

Violin I

Rick Dorfer,
Concertmaster
Teo Benson
Evelyn Gottlieb
Matthew Wu
Lisa Doubet
Lisa Noguchi
Emily Terrell
Derek Wong
Roy Lim
Lisa Mahlum

Violin II

Catherine Chi*
Heather Carmen
Kang Yu
Maria Leininger
Chris de Leon
Deanna Doan
Andrew Yang
Charles Chang

Viola

Felisa Hernandez-
Salmeron*
Brianna Atwell
Colin Todd
Ruth Navarre
Shannon Whitney
Dane Armbruster

Cello

Joanne de Mars*
Nick Brown
Meghan Bass
Janice Lee
Brendan Kellogg
Suhrim Choe
Sandy Kuan
Rachel Orheim

Bass

Bren Plummer*
Leslie Woodworth
Tracie Sanlin
Anna Brodie
Howard Lin
James Tseng
Even Meulhausen
Jeff Eaton

Piccolo

Erik Anspach

Flute

Svetlana Abramova*
Sarah Carr

Oboe

Gabriel Renteria*
Jayne Drummond

E^b Clarinet

Chrissie Gilbert

Clarinet

Matthew Nelson*
Stefan van Sant

Bassoon

Aaron Chang*
Bruce Carpenter

Contra Bassoon

Paul Swanson

Horn

Maxwell Burdick*
Matthew Kruse
Josiah Boothby
Kestrel Wright
Carson Smith

Trumpet

Ed Castro*
Rachel Moore
Ian Newhall

Trombone

Joshua Bell*
Colby Wiley
J. J. Cooper

Tuba

Nate Lee

Piano/Celesta

Meenah Hwang

Harp

Ashley Wong*
Juyong Kwon

Timpani

Paul Pogreba

Percussion

Josh Fulfs
Katie Keeney
Robert Campbell

*denotes principal

UNIVERSITY OF
WASHINGTON



School of Music

COMPACT
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2005
2-22

University of Washington
THE SCHOOL OF MUSIC

Presents

THE UNIVERSITY
SYMPHONY

Peter Erös, *conductor*

with faculty guest artists

Ronald Patterson, *violin*

and

Toby Saks, *cello*

7:30 PM
February 22, 2005
MEANY THEATER

DATE # 14,816

PROGRAM

CD # 14,817

[1] OVERTURE, THE HEBRIDES
("FINGAL'S CAVE"), OP. 26 10:00 FELIX MENDELSSOHN
(1809-1847)

CONCERTO FOR VIOLIN, VIOLONCELLO,
AND ORCHESTRA, A MINOR, OP. 102 31:42 JOHANNES BRAHMS
(1833-1897)

- [3] I. Allegro
- [4] II. Andante
- [5] III. Vivace non troppo

Ronald Patterson, violin
Toby Saks, cello

~INTERMISSION~

CD # 14,818

SYMPHONY NO. 5, OP. 47 45:32 DMITRI SHOSTAKOVICH
(1906-1975)

- [2] I. Moderato
- [3] II. Allegretto
- [4] III. Largo
- [5] IV. Allegro non troppo

As an ambitious and highly successful young man twenty years of age, **FELIX MENDELSSOHN'S** music imagination was fired by his visit to the Scotland in 1829. Only about one week after discovering the inspiration for his Third Symphony ("The Scottish,") Mendelssohn visited the tiny island of Staffa, one of the Hebrides Islands west of Scotland. The name for the island comes from an ancient Norse word for staff or column, and is reflective of the natural columns of basalt that are formed along the coastline.

The most famous cave, *FINGAL'S CAVE*, is named for a figure of ancient Scottish and Irish legends. Over two hundred feet in length, visitors can sail into the cave on calm seas, just as Mendelssohn did on his visit. The poet Carl Klingemann traveled with Mendelssohn that day. "We were put out in boats, and climbed... over the pillar stumps to the celebrated Fingal's Cave. A greener roar of waters surely never rushed into a stranger cavern – comparable on account of the many pillars, to the inside of an immense organ, black and resounding, lying there absolutely purposeless in the utter loneliness, the wide gray sea within and without.

Mendelssohn's overture describes the same scene using the powerful language of music. The primary theme, heard at the very outset of the work, occurred to him on the spot. He wrote to his sister, Fanny, on the very day his visited the cave, and quoted to her the theme as he had heard it. Throughout the course of many revisions, the work finally took shape.

The primary theme is repeated gently many times at the opening of the work, in rising musical waves suggestive of the sea itself. After many variations and developments of this theme, the cellos and bassoons introduce a second, more lyrical melody. As the piece continues, these themes develop, intertwine, rise and fall in portrayal of the calm and storms at sea. The ending of the work comes as a surprise. The final storm suddenly dies away, giving the listener the powerful impression of Fingal's Cave, as Klingemann had said, being left behind in "utter loneliness, the wide gray sea within and without."

JOHANNES BRAHMS' CONCERTO FOR VIOLIN AND CELLO was the composer's final orchestral work. He composed the work with two soloists in mind – the Hungarian violinist Joseph Joachim and cellist Robert Hausmann. It is surmised that Brahms intended the work to be, in part, a method of reconciliation between Brahms and Joachim, whose relationship had been broken for years. Clara Schumann, a close confidant of Brahms', wrote in her journal after a rehearsal of the Double Concerto,

“This concerto is a work of reconciliation – Joachim and Brahms have spoken to each other for the first time in years.” Following the premiere, Brahms shared with a friend, “I know what it is that’s been missing in my life for the past few years.... It was the sound of Joachim’s violin.”

The concerto shows much that tends towards the intimate and relational, and which rejects the external and glamorous. Rather than follow the Baroque tradition of the *concerto grosso* in which a group of soloists alternates and contrasts with the orchestra, this work is truly in the vein of the Romantic concerto except that the two performers must share in the limelight.

Following the opening orchestral statement the cello, with its darker voice, is the first to make a solo statement. Joined eventually by the violin, their double cadenza leads ever more powerfully to the return of the orchestra and the principal theme. The remainder of the movement unfolds in the traditional sonata-allegro form – one in which contrasting ideas are introduced, blended, and developed. The opportunities for the interplay of the two soloists and orchestra are taken full advantage of by Brahms.

The powerful and beautiful slow movement opens with the winds slowly stating a four-note theme, which will be repeated at the close of the movement. Both soloists, together in octaves, then play the simple and warm main melody that dominates the movement. The final movement is in the character of several dance types, all more subdued in color and mood. The main theme that begins this movement is of a distinctly Hungarian quality (perhaps as a tribute to Joachim) and returns throughout, offering the stability of the familiar after contrasting themes and characters are introduced.

The life of **DMITRI SHOSTAKOVICH**, like all who lived in the Soviet Union at the time, was inextricably linked with Josef Stalin and his regime. Shostakovich’s musical career began quickly and with great acclaim following his graduation from the Leningrad Conservatory. His First Symphony was an instant success, making him popular around the world and much loved at home.

One can only imagine the difficulty it must have caused the composer to come under the fire of the Soviet regime. The first blow came following the premier of his opera, *Lady Macbeth of the Mtsensk District*, which the official Soviet paper Pravda proclaimed to be a “monstrosity” that was “coarse, primitive, vulgar.” Nine days later, another attack came on his ballet, *The Clear Stream*. Shostakovich himself declared it

to have been a time of deep soul-searching. He continued with his plans for his Fourth Symphony. However, following an unenthusiastic response from the Leningrad Philharmonic in 1936, the work was withdrawn from rehearsals and not performed at that time.

One can only wonder as to what Shostakovich concluded during his time of reflection and soul-searching. Whatever conclusions he came to for himself, he was successful in composing the *FIFTH SYMPHONY* as, in the composer’s own words, “a Soviet artist’s practical, creative reply to just criticism.” It is possible that he came to agree with the Soviet authorities that music should be more tuneful and accessible to the general public. Such a movement was happening in other parts of the world at the same time in history. It is also conceivable that his statement of Pravda’s criticisms as “just,” merely reflects the actions of a man who knew that his career, perhaps even his life, depended on exactly those words. The dualities of simplicity and complexity, of joy and bitterness exist throughout the work.

Shostakovich said, “The theme of my Symphony is the stabilization of a personality. In the center of this composition... I saw a man with all his experiences. The Finale resolves the tragically tense impulses of the earlier movements into optimism and joy of living.” The ‘tragically tense impulses’ are made clear at the opening of the work. A powerful, jagged theme is introduced by the lower strings, and imitated immediately by the upper strings, eventually giving way to a gentler, lyrical second theme. The heart of the movement shows the struggle between these two states, sometimes resulting in the titanic clashing of orchestral forces, and eventually fading away in the distant sound of the harp and celesta.

The second movement is in the traditional form of the *scherzo*, with a heavy Russian character to the opening section, contrasted with a more delicate and lilting central section. The third movement is a deeply felt *Adagio*, and is perhaps at the heart of the work’s emotional impact. The long, arching melodies Shostakovich created for this movement suggests the deep soul-searching that the composer had undertaken, and perhaps reveals the true depths of pain he felt at the hands of the Soviet critics. The finale burst forth in a blaze of timpani and brass, stating a theme that is repeated many throughout the movement. This eruption, once begun, seldom relents. As listeners we are swept away in music that seems simultaneously jubilant and forced, reveling in both Soviet patriotism and angry defiance.

Violinist **RONALD PATTERSON** has been the Professor of Violin at the University of Washington School of Music since 1999. He is the violinist in Duo Patterson, 1st Violin of the Rainier String Quartet and Concertmaster of the New Hampshire Music Festival Orchestra. He was a student of Jascha Heifetz, Eudice Shapiro and Manuel Compinsky.

Mr. Patterson has concertized extensively in the United States and Europe since the age of 11, performing 45 works (including 6 world premieres) in more than 150 solo performances with orchestras such as the Prague Chamber Orchestra in Prague, the MDR in the Leipzig Gewandhaas, UNESCO in Paris, REI Milan, the Dusseldorf Symphony, NY Cosmopolitan Orchestra, Denver Symphony, Austin Symphony, St. Louis Symphony, Boston "Pops", Houston Symphony, Brooklyn Philharmonic, Duisberg Symphony and the Monte Carlo Philharmonic in Monaco, Italy, France, Germany, Switzerland and the United States. He has been acclaimed for his "skill, authority and imagination" by the New York Times.

From 1965 to 1999, he 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), 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).

Mr. Patterson has recorded for CRI, ERATO, ORION, VOX, Virgin Classics, Serenus, Philips, EMI, and Ante Aeternum Records (with a new 2004 Duo Patterson release of "Czech Mates"). 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 Jascha Heifetz, Gregor Piatigorsky and Henryk Szeryng. In 1998 he was named Officier de l'Ordre du Merite Culturel, one of the Principality of Monaco's highest honors.

TOBY SAKS is the founder and Artistic Director of the Seattle Chamber Music Society since its inception in 1982. Professor of cello at the University of Washington since 1976, she is a frequent adjudicator at regional and national competitions.

Saks has performed in the U.S., Canada, Europe, the former U.S.S.R., and Israel. Her chamber music credits include Boston Chamber Music Society and the festivals of Sitka, Vancouver, Cascade Head, Bargemu-

sic, St. Cére, New Mexico, Amsterdam, Juneau, Marlboro, Stratford, Spoleto, and Anchorage. In 1988 she led musicians of the Seattle Chamber Music Festival on a two-week tour of the Soviet Union.

Saks was first prizewinner at the International Pablo Casals Competition in Israel and a top prizewinner at the Tchaikovsky Competition in Moscow. A recipient of Fulbright and Rockefeller grants, she studied with Leonard Rose at Juilliard and with Andre Navarra at the Conservatoire de Musique in Paris. She made her Town Hall debut at age 18, after winning the New York Young Concert Artists auditions, and was a member of the New York Philharmonic from 1971-76.

Saks is head of the string division at the UW School of Music.

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