

DATE 12715 (Dat 20-43 kw)
CASS# 12716

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University of Washington
THE SCHOOL OF MUSIC

C661
1996
1-24

presents the

CONCERTO COMPETITION WINNERS SHOWCASE

JAIRO GERONYMO, PIANO
ANN-MARIE HOFFMAN, VIOLIN
WENDY YAMASHITA, PIANO

performing with the

UNIVERSITY SYMPHONY
PETER ERŐS, CONDUCTOR
TIMOTHY SCHWARZ, ASSISTANT CONDUCTOR

January 24, 1996 8:00 PM Meany Theater

PROGRAM

171 10'
Academic Festival Overture.....Johannes Brahms
(1833-1897)
Timothy Schwarz, conductor

172 17'20" 14
Concerto No. 3 in C Minor.....Beethoven
Allegro con brio (1770-1827)
Wendy Yamashita, piano

Wendy Yamashita is enrolled in the Doctor of Musical
Arts program and studies with Robin McCabe.

173 17'20" 13
Violin Concerto No. 1Dmitri Shostakovich
Moderato, Allegro (1906-1975)
Anne-Marie Hoffman, violin

Anne Marie Hoffman is enrolled in the Bachelor of
Music program and studies with Steven Staryk.

INTERMISSION

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174 16'20
Concerto No. 1 in D Flat.....Prokofiev
Allegro brioso, Andante assai, Allegro scherzando (1891-1953)
Jairo Geronymo, piano

Jairo Geronymo is enrolled in the Doctor of Musical Arts program
and studies with Craig Sheppard.

175 5'
Tromba Lontana.....John Adams
Short Ride in a Fast Machine (b. 1947)
Timothy Schwarz, conductor

176' 4'30

Academic Festival Overture Johannes Brahms

The Academic Festival Overture was composed as a acknowledgment from Brahms for the honorary doctorate bestowed upon him by the University of Breslau. The composer conducted the first performance of this work on January 4, 1881. Instead of writing a work that might have been construed as being 'academic,' Brahms decided to weave three student songs into this overture, which are contrasted and developed before it culminates with a *maestoso* statement of the song *Gaudeamus igitur*.

Violin Concerto No. 1 Dmitri Shostakovich
Moderato, Allegro

Following the end of World War II there was a series of far-reaching cultural 'purgings' in Russia, enacted by the commissar in charge of cultural affairs, Andrei Zhdanov. Among the composers singled out for extreme criticism were Prokofiev and Shostakovich, who stood accused of perverting the cause of democracy in music through their advocacy of "the cult of atonality, dissonance and discord...infatuation with confused, neurotic combinations which transform music into cacophony." As a result of this condemnation, Shostakovich took to composing in two distinct styles; the first style being more 'accessible' to the general public, the second being more complex—a fulfillment of his own creative needs. The Violin Concerto No. 1 falls into this second category. Indeed, he withheld publication of this work until after the death of Stalin when the severity of the purges relaxed somewhat. It was not until 1955 that it was premiered by the great Russian virtuoso David Oistrakh.

The first movement of this concerto is a *nocturne* in which the main theme is introduced by the cellos and basses before being taken up by the soloist who transforms it into an extended aria. A second theme heard on the flute is also taken over by the violin in its turn. Overall, the mood of this movement is one of an almost troubled ecstasy.

By means of a contrast, the second movement is a *scherzo*. Here, a triple-time theme alternates with a quadruple-time theme. The soloist soars over

gradually thickening orchestral textures until the movement intensifies to a powerful climax.

Concerto No. 3 in C Minor Beethoven
Allegro con brio

The premiere of this concerto took place in April 1803 at the Theater an der Wien with the composer as soloist. This concert provided the public with an enormous program containing the first two symphonies and the oratorio *Christ on the Mount of Olives* in addition to the new concerto. This concerto is often considered pivotal among Beethoven's other piano concertos, for although the sketches date from the compositional period of the first two, its style looks forward to the richness and complexity of the fourth and fifth.

The first movement is one of great dramatic intensity with the mood being set by the hushed opening and its subsequent development until the soloist enters with a show of great bravura and contrast. The tension is relaxed by the appearance of the second theme. However, the sense of drama takes over completely as the movement works towards its close.

Concerto No. 1 in D Flat Sergei Prokofiev
Allegro brioso, Andante assai, Allegro scherzando

By the time of his graduation from the St. Petersburg Conservatory in 1914, Sergei Prokofiev had already shown enormous talent as a pianist. However, his skills as a composer were rather underrated even though his first two piano concertos were written during his student years.

The first concerto was dedicated to his conducting professor, Nikolai Tcherepnin and considered by the composer to be his first 'mature' work. It received its first performance on August 7, 1912 in Moscow with a subsequent performance on August 16 in St. Petersburg. The composer was the soloist. Most of the reviews were negative ("...musical mud...harsh, coarse, primitive cacophony.") but helped bring Prokofiev's name to the attention of the public for the first time.

This work is cast in a single movement beginning with the sonorous main theme played by the soloist and supported by the full orchestra. This theme is repeated at the middle and the end, interspersed with a brief *andante* and *scherzo* before a brilliant cadenza heralds the majestic close of this concerto.

'Tromba Lontana' and 'Short Ride in a Fast Machine' John Adams

These two brief pieces by the contemporary American composer John Adams are contrasting works sharing the common characteristic of being based upon a steady rhythmic pulse heard at the beginning.

'Tromba lontana' can best be translated as 'distant trumpet' even though the work features two solo trumpets which weave their almost mysterious melody over a gentle pulsing in the rest of the orchestra.

The title of the second piece is self-explanatory. This work is a breathless and exuberant showpiece for orchestra with the mood being set by the relentless sound of the wood block with which the piece opens.

Program notes by Robert Huw Morgan

UNIVERSITY SYMPHONY
Peter Erös, *conductor*
Timothy Schwarz, *assistant conductor*

Violin I

Kui He
Coral Overman
Kyung Sun Chee
Matt Cowan
Neil Bacon
Immanuel Hsu
Kjell Sleipness
Kelly Jeppeson
Rugart Fertoh
Mary Theodore
Tim Mitin

Violin II

David Lawson
Catherine Shipley
Valerie Cook
Kiwon Seong
Tove-Lise Falch
John Powelson
Kathryn Temple

Viola

Leah Irby-Oxford
Jeanne Drumm
Kerri Lynn Rotton
Ryan Beise
Camber Charlot
Tara Ord
Laura Johnson

Cello

Yoon Ju Cho
Loren Dempster
Christoph Spring
Karen Thomson
Leslie Hirt
Pamela Lee
Kimberly Johnstone
MaryKate Robertson
Alina Hua
Peter Lee

Bass

Patrick Marckx
Olav Hekala
Joseph Dyvig
Brad Hartman
Rebecca Keeny
Chris Branhaver
David Sterns
Chris Balducci
Stefan Hahn

Flute

Leslie Laibman
Ashley Carter
Amy Swanson
Joseph Kobayashi

Oboe

Darlene Franz
Sylvia Leveque
Gail Perstein

English horn

Gail Perstein

Clarinet

Kyung-Jin Cho
Pamela Farmer

Bass Clarinet

Jennifer Harold

Bassoon

Nancy Bondurant
Ryan Hare
Jeff Eldridge

Contra Bassoon

Emily Robertson

Horn

Ryan Stewart
Anthony Miller
Aaron Beck
Carey LaMothe

Trumpet

Todd Mahaffey
Darrin Faul
Dan McDermott
Thomas Marriot
Mike VanBebber

Trombone

Kevin Karnes
Joshua Vannatta

Bass Trombone

Nathaniel Irby-
Oxford

Tuba

Joseph Dyvig

Harp

Alexis Odell
Bianca Ence

Piano/Celesta/

Synthesizer
Ming Hsu

Synthesizer

Michelle Page

Timpani

Emmy Ulmer

Percussion

Emmy Ulmer
Matt Drumm
Carla Becker
Eric Peters