

Compact disc

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2017

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SCHOOL OF MUSIC
UNIVERSITY of WASHINGTON

Russian Music of the 1960s: Schnittke & Shostakovich

Luke Fitzpatrick, violin

Special Guest Artist
Dr. Brendan Kinsella, piano

Marcin Pączkowski, electronics

7:30 PM

January 20, 2017

Meany Studio Theater

UW MUSIC
2016-17 SEASON

PROGRAM

CD #17,636

1 Prelude in Memoriam of Dmitri Shostakovich (1975).....^{7:19}.....Alfred Schnittke (1934-1998)

Luke Fitzpatrick, violin(s)
Marcin Pączkowski, electronics

2 Sonata No. 2 (quasi una Sonata) (1968).....^{26:07}.....Alfred Schnittke

Luke Fitzpatrick, violin
Brendan Kinsella, piano

INTERMISSION

Sonata for Violin and Piano, Op. 134 (1968).....^{33:36}.....Dmitri Shostakovich (1906-1975)

- 3 Andante
- 4 Allegretto
- 5 Largo-Andante-Largo

Luke Fitzpatrick, violin
Brendan Kinsella, piano

Prelude in Memoriam for Dmitri Shostakovich was written in 1975 and is scored for either 2 violins or violin and tape (with the violinist recording the 2nd violin part). Similar to his *Sonata No. 2 (quasi una Sonata)*, Alfred Schnittke uses the musical monogram BACH (Bb-A-C-B) as well as the monogram Shostakovich often uses to represent himself: DCSH (D-C-Eb-B). As the piece concludes, the two monograms become fused together, signifying their collective influence on both the composer as well as music history.

In 1968, Alfred Schnittke found himself at a compositional impasse. Frustrated by the limitations presented in his earlier serial work, Schnittke began to look to the past to form a new path. *Sonata No. 2 (quasi una Sonata)* marked his first (along with his *Serenade*) Polystylistic Composition. Drawing from Schnittke's score to the animated film *The Glass Harmonica*, *Sonata No. 2* incorporates a wide range of playing techniques, styles and quotations (both real and imagined). Included are quotations and allusions from Beethoven, Brahms, Franck/Liszt, Webern, Wagner and Shostakovich, among others. Through it all, the obsessive use of the BACH monogram slowly overtakes the piece. Structurally, the piece is one uninterrupted movement with at least three main movements inside it. The equalization of historicism through the use of quotation became one of Schnittke's characteristic traits. But his motivations were less about provocation and more centered on the reclamation of a history once censored by the state.

Dmitri Shostakovich wrote his *Sonata for Violin and Piano* as a birthday gift for David Oistrakh's 60th birthday. Shostakovich had become interested in serialism due to its frequent use in Russia at the time. His *Sonata for Violin and Piano* strives to meld elements of serialism with Shostakovich's distinct musical language. Written in three movements, the first movement opens with a tone row in the piano before spelling the DCSH monogram in the opening notes of the violin. The second is an explosive movement reminiscent of the second movement of Shostakovich's *String Quartet No. 8*. Like Schnittke's *Sonata No. 2*, Shostakovich looks back to Bach but the influence is heard in different ways. With a last movement that features a Passacaglia before returning to material from the first movement, Shostakovich looks to the past but expresses it under the surface.

Special thanks to Brendan Kinsella, Marcin Paćzkowski, Richard Karpen and Doug Niemela.

Program Notes by Luke Fitzpatrick

LUKE FITZPATRICK is a violinist, composer and improviser. He is a founding member and artistic director of *Inverted Space*, a Seattle-based new music collective. Recent solo performances include Earle Brown's *Centering* with Inverted Space, Alfred Schnittke's *Moz-Art* with the University of Washington Chamber Orchestra and Brian Ferneyhough's *Intermedio alla ciaccona* in the presence of the composer. His February 2016 performance of Steve Reich's *Violin Phase* was performed with a live electronics system developed by Marcin Paćzkowski. Additionally, he has performed with Deltron 3030, The Penderecki String Quartet, inauthentica, The Parnassus Project, The Moth, The Argento Chamber Ensemble and the California EAR Unit. His world premiere recording of Vera Ivanova's *Quiet Light* for solo violin was released on Ablaze Records in 2011. Luke holds degrees from The University of Washington (DMA), California Institute of the Arts (MFA) and the University of Missouri-Kansas City (BM). His principal teachers include Benny Kim, Mark Menzies, Lorenz Gamma and Ron Patterson. He is currently Artist-in-Residence at the University of Washington.

Described as a "sensitive musician with an ear for color" by the Cincinnati Enquirer, pianist BRENDAN KINSELLA's recent concert engagements have taken him to New York, Chicago, Los Angeles, San Francisco, Houston, Dallas, Holland, Italy, and other cities throughout the United States, Europe, and Asia.

He earned his Bachelor (with honors) and Master of Music degrees at the University of Cincinnati College-Conservatory of Music as a pupil of Frank Weinstock (with additional coaching from James Tocco and Kenneth Griffiths) and in 2008 received his Doctor of Musical Arts degree from the University of Missouri-Kansas City as a student of Robert Weirich. In master classes, he has performed for artists such as Christopher Elton, Susan Graham, Martin Katz, Ani Kavafian, Anne-Akiko Meyers, Frederic Rzewski, Andre-Michel Schub, Peter Serkin, David Shifrin, Midori, and the Takacs Quartet. He completed his training as a Solo Piano Fellow at the Music Academy of the West, working under the guidance of Jerome Lowenthal, Professor of Piano at The Juilliard School. In 2010, he debuted as a soloist in Carnegie Hall's Weill Recital Hall and was a featured concerto soloist at the prestigious Midwest Clinic in Chicago.

Kinsella has appeared in concerti ranging from Beethoven to Brahms to Barber with the Kentucky Symphony, the Jefferson City Symphony, the CCM Chamber and Concert Orchestras, the UMKC Conservatory Orchestra, and the UMKC Wind Symphony in collaboration with conductors Xian Zhang, Steve Davis, and Robert Olson. As a collaborative pianist, he has performed both as an orchestral pianist and in duo-recitals with members of the New World Symphony, the Cincinnati Symphony Orchestra, the Cincinnati Chamber Orchestra, the Omaha Symphony, the Dayton Philharmonic, the Kansas City Symphony and Lyric Opera, and in recital

with artists such as Benny Kim, Carter Enyeart, Daniel Saenz, and his wife, Shoko. Since 2010, he has coached and performed as a Guest Artist in Collaborative Piano at the soundSCAPE Composition Festival in Maccagno, Italy.

A dedicated teacher, Kinsella presently serves as Assistant Professor of Piano at the University of Texas-Rio Grande Valley, where he teaches applied piano, chamber music, piano pedagogy, and piano literature. Members of his select studio of graduate and undergraduate pianists regularly participate in prestigious national and international summer festivals, perform in master classes for distinguished artists (such as Jerome Lowenthal, James Dick, and Adam Wodnicki), present their scholarly research at professional conferences, and gain admittance to prestigious master's and doctoral programs nationwide. Before joining the faculty at UTPA, he was as a member of the piano area at Missouri Western State University and held graduate assistantships in piano and collaborative piano at CCM and UMKC.

MARCIN PAŹKOWSKI is a composer, conductor, and digital artist, working with both traditional and electronic media. As a composer, he is focused on developing new ways of creating and performing computer music. His pieces involving realtime gesture control using accelerometers have been performed at the Music of Today concert series in Seattle, Washington, Northwest Percussion Festival in Ashland, Oregon, and at the Audio Art festival in Kraków, Poland. As a conductor he is involved in performing new music and premiering new works. He is the conductor and co-director of Inverted Space, a Seattle-based new music collective. He is also the music director of the Evergreen Community Orchestra in Everett, Washington and co-founder of the contemporary chamber vocal ensemble Pogratulujmy Mrówkom in Kraków, Poland. He received his Ph.D. from the Center for Digital Arts and Experimental Media (DXARTS) at the University of Washington in Seattle, Washington. He also received Masters' degrees from the Academy of Music in Kraków, Poland (composition and conducting), and from University of Washington in Seattle, Washington (composition). He was a grant recipient from Polish Institute of Music and Dance and from Lesser Poland Scholarship Foundation Sapere Auso.

UPCOMING EVENTS:

- JAN 26 UW Symphony and Seattle Symphony: *Side by Side*. 7:30 PM, Meany Theater.
30 Faculty-Student Chamber Concert. 7:30 PM, Meany Theater.
- FEB 2 Scholarship Chamber Group: Evergreen Trio. 7:30 PM, Brechemin Auditorium.
8 Faculty Recital: Cristina Valdés, piano. 7:30 PM, Meany Theater.
9 Brechemin Piano Series. 7:30 PM, Brechemin Auditorium.
10 Guitar Studio Recital. 7:30 PM, Brechemin Auditorium.
10 Solaris Vocal Ensemble. 7:30 PM, Meany Studio Theater.
12 Scholarship Recital. 2:00 PM, Brechemin Auditorium.
15 Jazz Innovations, Part I. 7:30 PM, Brechemin Auditorium.
16 Jazz Innovations, Part II. 7:30 PM, Brechemin Auditorium.
17 Faculty Recital: Marc Seales, *Piano Jazz*. 7:30 PM, Brechemin Auditorium.
18 Barry Lieberman & Friends Master Class with Chris Burns. 2:00 PM, Brechemin Auditorium.
18 Faculty Recital: Cyndia Sieden, soprano & Rhonda Kline, piano. 5:30 PM, Brechemin Auditorium.
19 Barry Lieberman & Friends Recital: Chris Burns. 2:00 PM, Brechemin Auditorium.
21 Music of Today. 7:30 PM, Meany Theater.
21 Baroque Ensemble. 7:30 PM, Brechemin Auditorium.
23 Ethnomusicology Visiting Artist Recital: Paco Diez, *Spanish-Judeo Music*. 7:30 PM, Brechemin Auditorium.
23 Faculty Recital: Craig Sheppard, piano. 7:30 PM, Meany Theater.
24 Faculty Performance: Melia Watras. 26. 7:30 PM, Brechemin Auditorium.
26 Guest Artist Recital: Stephen Drury, piano. 4:30 PM, Brechemin Auditorium.
27 Voice Division Recital. 7:30 PM, Brechemin Auditorium.
28 Guest Artist Master Class: Stephen Drury, piano. 4:30 PM, Brechemin Auditorium.

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