University of Washington
THE SCHOOL OF MUSIC

presents

Barry Lieberman and Friends

in a program of

Mendelssohn, Mozart, and More

with guest artists
John Cerminaro
Charlotte Cerminaro
Maria Larionoff
Sarah Carter

and faculty guest artist
Toby Saks

8:00 PM
February 14, 1996
Meany Theater
**PROGRAM**

Divertimento #17 in D Major, K.334..................Wolfgang Amadeus Mozart for 2 horns and strings (1779-80)  
(1756-1791)  
1. Allegro  
2. Thema mit variationen: Andante  
3. Menuetto e trio  
4. Adagio  
5. Menuetto—Trio I—Trio II  
6. Rondo allegro  

John Cerminaro, horn  
Charlotte Cerminaro, horn  
Camber Charlot, viola  
Maria Larionoff, violin  
Kyung Chee, violin  
Barry Lieberman, bass

**INTERMISSION**

Concerto for Two Cellos in G minor, Rv.531...............Antonio Vivaldi  
(1678-1741)  
1. Allegro  
2. Largo  
3. Allegro  

Toby Saks and Sarah Carter, cello

Symphony #1 in C Major (1821)........................Felix Mendelssohn-Bartholdy  
(1809-47)  
1. Allegro  
2. Andante  
3. Allegro  

Symphony #12 in G minor (1823)........................Mendelssohn  
1. Fuga-Grave-Allegro  
2. Andante  
3. Allegro molto

Violin I  
Maria Larionoff  
Matt Cowan  
Immanuel Hsu  
David Lawson  
Vivaldi  
Kjell Sleipness  
Tim Minit  
Coral Overman  
Viola  
Camber Charlot  
Mara Gearman  
Double bass  
Barry Lieberman

Violin II  
Kyung Chee  
Tim Minit  
Sarah Carter  
Violin cello  
Gretchen Yanover  
Lisa Reedy  

**PROGRAM NOTES**

As is popularly known, thanks to Amadeus, Mozart had an overbearing and manipulative father, and no business sense whatsoever. Thus it was when, in 1779 (after he had been unsuccessfully gallivanting around Europe), his father found him a job and he returned home to Salzburg. While there, as court organist for the archbishop, Mozart wrote the Divertimento No. 17 for his friends, the aristocratic Robinig family. It is notable for its length (six full movements; some as extensive as the major Serenades), and its use of individual instrumental color, particularly in the second and fourth movements. The third movement Minuet is independently famous in its own right, as a standard of the Classical period. Dad would've been proud.

An asthmatic since birth, VIVALDI never allowed his illness to keep him from undertaking long tours, nor did it keep him from becoming one of the most prolific composers of all time, particularly of concerti. Several hundred concerti survive, the majority for violin, but this is the only known concerto for two cellos. It exemplifies his liking for homotony—that is, the casting of each movement in the same key. The retention of G minor for the slow movement enhances the brooding, somber mood of the work. Of interest in the first movement is the long, fantasia-like introduction on the solo instruments over a continuo pedal-tone. Also typical of Vivaldi's style are the little canonic exchanges in the intimate Largo, scored only for soloists with continuo.

At the age of ten, Felix MENDELSSOHN began his studies with the principal of the Berlin Singakademie, Carl Friedrich ZeIter, who introduced him to the works and techniques of the old masters. Little wonder, then, that Mendelssohn's first compositions so closely follow the form of the early Classical symphony; the influences of Bach and Mozart are evident throughout.

The first Sinfonia shows these influences quite readily, as the twelve-year-old had yet to develop a personal style. The first and last of its typical three movements would have been at home in Mozart's Vienna, although music historians argue that the melancholy andante foreshadowed Mendelssohn's later depression.

By fourteen and the time of the twelfth Sinfonia, his personal style was forming—a synthesis of Bach's contrapuntal principles and Mozartian polyphony. Here, Mendelssohn still relies on Classical forms, but shows his mastery of them, in this case his competence with the art of fugue.

These early symphonies were not found and published until after Mendelssohn's death, so unsatisfied was he with the works of his youth. Now, though, they stand together with his later compositions to demonstrate the genius of this young composer and his meteoric development.

Program notes by Stephan Hahn
SARAH CARTER began studies with Richard Aaron at age seven. She has performed the Lalo cello concerto with the Cleveland Orchestra, Saint-Saëns concerto with the Seattle Symphony, and Kol Nidrei with the Marrowstone Festival Orchestra in 1995. She is currently studying with Toby Saks.

CAMBER CHARLOT received an Artist Diploma from The Boston Conservatory where she studied with Patricia McCarty. Camber was principal violist of the Marlborough Symphony and a member of the Conservatory Honor's Quartet. Also, she has participated in the Sarasota and Kent/Blossom music festivals and worked with Robert Vernon, Ana Kafavian, and William Preucil. Since moving to Seattle, Camber has started graduate study at the University of Washington with Richard Skerlong and works throughout the state as a freelance violist.

KYUNG SUN CHEE is currently a DMA candidate at the University of Washington and is a student and teaching assistant of Professor Steven Staryk. She has been on the faculty of the Marrowstone Music Festival and the Seattle Youth Symphony Association. Kyung is presently teaching at the UW School of Music and working with violinists in the Seattle Public Schools as a grant recipient from the Seattle Arts Commission.

CHARLOTTE CERMINARO was a recipient of the Naumburg scholarship to the Juilliard School, where her teachers included James Chambers and Ranier DeIntinis. Former assistant principal horn of the Phoenix Symphony, Ms. Cerminaro is currently a member of the Lake Forest Symphony with whom she recently appeared as soloist in Schumann’s Konzertstück. Ms. Cerminaro is an active freelance musician in the Chicago area and a participant in the Aspen Music Festival since 1986.

JOHN CERMINARO has appeared as soloist with many of the world's leading orchestras, and has performed the Mozart horn concertos on both East and West Coasts of the United States. He made his debut at age sixteen with the Dallas Symphony Orchestra, and subsequently studied at The Juilliard School where he won the coveted Naumburg Award. He served as principal horn with the New York Philharmonic from 1969 to 1979, when he left to join the Los Angeles Philharmonic in 1975 and was appointed associate principal in 1976 by Zubin Mehta. He is principal second viola of the Seattle Youth Symphony and has been principal second violin of the UW Symphony. He is an accomplished chamber music player.

BARRY LIEBERMAN, double bass, began his career in Winnipeg, Canada, as principal bass at the age of twenty one. He joined the Los Angeles Philharmonic in 1975 and was appointed associate principal in 1976 by Zubin Mehta. Lieberman is a graduate of the Interlochen Arts Academy and the Cleveland Institute of Music.

Mr. Lieberman has been a regular performer with Chamber Music Northwest, Music from Angel Fire, the Seattle Chamber Music Festival, Bravo Festival Colorado, and the El Paso Pro Musica, to great critical success. He is currently on the faculty of the University of Washington, the Marrowstone Music Festival, and the Seattle Youth Symphony, as well as being one of only two American members of the "New European Strings" Orchestra, which tours regularly around the world.

"Every time Barry Lieberman made an entrance, the blossoming sound went straight to the gut. Such moments propelled the music, suffusing it with joy."—The Oregonian. "...a consummate chamber musician..."—Seattle Weekly.

Born in Moscow in 1978, TIM MITIN studied in the musical school of the Moscow's Tchaikovsky State Conservatory. He finished in the top of his class at the Moscow French School, and July 1994 came to Seattle and enrolled in
Garfield High School. He is currently in the twelfth grade, is concertmaster of the Seattle Youth Symphony, and studies with Steven Staryk.

CORAL OVERMAN was born in Seattle and began her violin studies at age three. She has studied with Sharyn Peterson, Walter Schwede, and currently studies with Steven Staryk. Coral played in the Seattle Youth Symphony for three years and attended Marrowstone Music Festival during the summers. In 1992 she won the Marrowstone concerto competition and soloed with the Festival Orchestra. That summer, Coral attended the International String Workshop in Graz, Austria, and was selected to perform in a solo recital. She also played in the American Institute of Musical Studies Orchestra in Graz. Coral has been an active music teacher for the past eleven years and taught string classes at North Seattle Christian School for four years. She has given several recitals around Seattle and is currently working on her Bachelor Music degree at the University of Washington.

LISA REEDY holds a Master of Music in harpsichord performance from the University of Washington. She studied harpsichord with Carole Terry, Elizabeth Wright and Byron Schenkman. She's an active performer of Baroque solo and ensemble music, and is harpsichordist for the U.W. Baroque Ensemble.

Professor TOBY SAKS, the well-known UW faculty cellist and music director of the Seattle Chamber Music Festival, is a graduate of the Juilliard School of Music, where she studied with Leonard Rose. She launched her career by winning first prize at the International Pablo Casals Competition, and is a Laureate of the International Tchaikovsky Competition. She has been a recipient of numerous grants, including a Fulbright and a Martha Baird Rockefeller grant. She has toured the United States, Canada, Europe, the USSR and Israel, and participated in International Music Festivals. A former member of the New York Philharmonic, Saks has been on the University of Washington's music faculty since 1976.

KJELL SLEIPNESS played in the Seattle Youth Symphony organization from 1988-1992. He was concertmaster for the 1991-92 concert season. He started studying with Steven Staryk at the age of fifteen, and will be attending Indiana University.

GRETCHEN YANOVER earned her B.A. in Music from the University of Washington in 1994, where she studied with Raymond Davis. She currently coaches strings in Seattle public middle schools through a grant from the Seattle Arts Commission.