

MLQ 24

MLC 24

**Violin I**  
 Chris Bohannon\*  
 Lisa Pinza\*  
 Cynthia Prior\*  
 Sei Isomine  
 Donald Power\*  
 Jane Blegen†

**Violin II**  
 Tana Bachman  
 Katharine Macdonald\*  
 Kim Uyehara  
 Richelle Getschel  
 Florence Steen

**Viola**  
 Jay Prior\*  
 Teryl McClain\*

**Violoncello**  
 Nicholas Brown\*  
 Curtis Barr\*  
 Pat Bassett  
 Achilles Balabanis†

**Double Bass**  
 Brian Hodgson\*  
 Jon Mackenzie  
 Cameron Roethle

\*EWU Symphony Scholar  
 †EWU Faculty  
 •Marvin Mutchnik Endowed Scholar

**Piccolo**  
 Leann Clark

**Flute**  
 Eilly Craft  
 Brandee Hunter

**Oboe**  
 Andy Turle  
 Judy Bohnet

**Clarinnet**  
 Sarah Bachman  
 Nichelle Crocker

**Bassoon**  
 Glenn West  
 Shawnda Nilson  
 Don Goodwin

**Horn**  
 Colleen McColloch  
 Lisa Lenke  
 Steve Churchwell  
 Charles Engelhard

**Trumpet**  
 Scott Sauer  
 Gregory Irving

**Tympani**  
 Sam Wollenhaupt  
 Ken Rostad

**Percussion**  
 Sam Wollenhaupt

**EASTERN**  
 EASTERN WASHINGTON UNIVERSITY

# Symphony Orchestra

Kelly Farris, Conductor

WINTER CONCERT 1992

with guest artist  
**David Rostkoski, piano**

MONDAY, MARCH 9, 1992  
 8:00 p.m.

at the  
 MUSIC BUILDING RECITAL HALL

Presented by the Associated Students of EWU and the College of Fine Arts

# PROGRAM

Symphony No. 103 ("Drum Roll").....Franz Joseph Haydn  
Adagio-Allegro  
Andante  
Menuett-Trio  
Finale: Allegro con spirito

## INTERMISSION

Side 2

Concerto No. 2 in F Major, Op. 102.....Dmitri Shostakovich  
Allegro  
Andante  
Allegro

David Rostkoski, piano

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## TONIGHT'S SOLOIST

David Rostkoski began performing at the age of six. Originally from Elyria, Ohio, he is an honors graduate of Oberlin Conservatory and holds a master's degree in piano performance from Northwestern University. He was also the first person to be awarded the doctoral degree in piano at the University of Washington. He has performed extensively in the United States and Europe, where he was invited to perform in Frederic Chopin's birthplace and was featured in recital on Polish National Radio because of the authority of his interpretation of Chopin's music.

## Symphony No. 103 in E-flat major (*The Drum Roll*)

The death of Mozart in 1791 left Joseph Haydn without a doubt the most famous musician in Europe. The death in the previous year of his longtime employer, Prince Nicolaus Esterhazy, had already left Haydn a pensioned-off free agent. The London impresario Johann Peter Salomon took advantage of these situations by inviting Haydn to write 12 symphonies for two seasons of London concerts and to come to England to conduct them in 1791-92 and in 1794-95. Haydn's "London" symphonies, in both their formal inventiveness and expressive scoring, summarized the classical symphonic process and paved the way for Beethoven and the romantic symphonists of the 19th century.

The dramatic drum roll which begins the introduction of the first movement introduction furnishes the nickname by which Symphony No. 103 is known. The drum roll is followed by a mysterious passage for low strings based on the Catholic Requiem chant "Dies irae," a theme which recurs in various guises throughout the first movement. Haydn had a great ear for folk melodies and an uncommon gift for incorporating them into the symphonic style. Much of the thematic material throughout this symphony is based on melodies from Croatia and Hungary. And there is even a bit of Austrian yodeling (complete with echo) in the third movement!

Haydn was understandably proud of this symphony. When he was an old man, he presented the manuscript to Luigi Cherubini, a then-famous symphonist and opera composer. Haydn jokingly inscribed it, "J. Haydn - father of the celebrated Cherubini."

## Piano Concerto No. 2 in F major, Op. 102

Shostakovich completed this work in 1957 for his son Maxim - now a well-known conductor, then a 19-year-old piano student at the Moscow Conservatory. Maxim passed the conservatory's qualifying examination by giving the first performance of the concerto on May 10, 1957. The concerto is an examination piece *par excellence*, having an almost dictionary-like thoroughness in demonstrating the performer's command of technical problems: repeated notes, scales, rapid octaves, and brilliant, fast-moving chords played with alternating hands. As this evening's soloist remarks, "What you do with the right hand, you'd better be able to do just as well with the left."

At the time Shostakovich was writing the Second Piano Concerto, he was also at work on his Symphony No. 11 and his String Quartet No. 6, both of which are darker and more serious in mood than the wit and high spirits which dominate the outer movements of the concerto. The slow movement with its muted strings and tender lyricism comes very close to the style of an already famous Second Concerto - Rachmaninoff's.

Notes by Travis Rivers