

31.30 min.
EASTERN
EASTERN WASHINGTON UNIVERSITY

Tape #2

MLT1611

Symphony Orchestra

Conducted by
Kelly Farris

Orchestra Personnel

Violin I

Dorothy Blankenship*
Concertmistress
Nancy Vasquez
Roberta Green*
Anna Coulter*
Jane Blegen
Kathy Teal

Violin II

Tana Bachman*
Mike Giles
Gentry Winters
Richelle Goettel
Kim Witherup
Florence Gates

Viola

Wendy Jacobson
Dennis Bachman*
Charles Alexander
Laura Jenkins
Monique Rektor

Cello

Jennifer Lund*
Tamara Nanto*
Chris Osbourne
Nancy Stinger

Double Bass

Paige Markham
Chris Prideaux
Alan Rybacki

Flute

Tracy Trotter
Tonia Hoefner

Oboe

Andrew Turtle
Kristie Swanson

Bassoon

Wendal Jones
Virginia Jones
Danette Cole

Horn

Kim Johnson
Colleen McColloch

Trumpet

Jeff Ray
Craig Gustafson



Presents

J.S. Bach's
Piano Concerto in D minor
featuring Piano Soloist
Stefan Kozinski

—and—

W.A. Mozart's
"Haffner" Serenade K 250

Monday, February 22
8:00 p.m.

EWU Music Building Recital Hall

*Spokane Symphony Scholars

Presented by the Associated Students
and the Department of Music of the School of Fine Arts

EASTERN WASHINGTON UNIVERSITY

ORCHESTRA

Kelly Farris
Conductor

PROGRAM

J.S. Bach

Clavier Concerto in D minor (BWV 1052)

featuring Stefan Kozinski, pianist

W.A. Mozart

Serenade in D minor (K. 250) ("The Haffner")

with Dorothy Blankenship and Nancy Vasquez, violin soloists

Stefan Kozinski

Stefan Kozinski was born in 1953 in Wilmington, Delaware. He started piano lessons at 4 and made his debut with the Wilmington Symphony at age 8 as the narrator in Britten's *Young Person's Guide to the Orchestra*.

His subsequent musical education has included study in composition with George Rochberg, Vincent Persichetti (Julliard), and Nadia Boulanger; piano with Jean-Jacques Painchaud, Robert Casadesus, and Robert Helps (Naumberg Scholarship); organ with Nadia Boulanger, Andre Marchal and Marcel Dupre; and conducting at Tanglewood (full scholarship), and with Erich Leinsdorf (full scholarship to Aspen), Sir Georg Solti (1981 Award Winner), Edoardo Muller (San Diego Opera Conductor's Program), Max Rudolf, Carlo Maria Guilini (Aċcademia Chigiana), and Peter Herman Adler.

Mr. Kozinski graduated *summa cum laude* from Princeton University in 1976 and received his Master of Music degree in composition from Julliard in 1978.

Kozinski's *Suite No. 1* was performed by the Philadelphia Orchestra when he was 9 years old. He won the 1974 *Prix Lili Boulanger* simultaneously with Robert Rodriguez, which was awarded by Harvard University and judged by Elliott Carter, Walter Piston, and Aaron Copland. His compositions have been performed by the Delaware Symphony, and United States Marine Band at Kennedy Center, Alice Tully Hall, Carnegie Recital Hall; in Paris, Boston, and northern Germany. During the last ten years he has created three opera translations—*Madama Butterfly*, *Magic Flute*, and *Fidelio*—various transcriptions, orchestrations, translations, and piano pieces.

Simultaneously, Kozinski has juggled a conductor's career with that of concert pianist, organist, and opera coach.

As pianist, he has performed with Arthur Fiedler and the Boston Pops, four times with the Delaware Symphony, on stage for New York City Ballet's "Dances at a Gathering," at Kennedy Center, Carnegie Recital Hall, in recitals throughout the U.S. and Europe, under the batons of Krzysztof Penderecki, Hans Werner Henze, George Alexander Albrecht, Gunther Schuller, and Bruce Ferden. As organist he inaugurated the Albert Schweitzer Centennial Series at Princeton, gave recitals at Longwood Gardens, University of Pennsylvania, Notre-Dame Cathedral, Fontainebleau, and was University Organist at Princeton for two years. He has been the church organist for various lesser known churches as well. Kozinski was principal pianist with the Niedersachsische Staatsorchester.

Kozinski became Assistant Conductor to Bruce Ferden at the Spokane Symphony and was Music Director of the Eastern Washington University Orchestra from 1985 to 1987. This season he will continue with the Spokane Symphony and with responsibilities as Music Director of Connoisseur Concerts and Music Director of Performing Arts for Children of Delaware.

Clavier Concerto in D minor

(BWV 1052) J.S. Bach

No one knows exactly how many solo keyboard concertos J.S. Bach may have written, but opportunities for such compositions abounded. Bach's own brilliance as a harpsichordist and organist is well documented, as is the fact that three of his sons and numerous of his other pupils were also keyboard virtuosos. Scores to all seven of Bach's extant solo harpsichord concertos and a fragment of an eighth exist in an autograph manuscript dating from fairly late in Bach's career (sometime between 1735 and 1744).

All seven of these keyboard concertos are apparently based on concertos for string and wind instruments composed early in Bach's career between 1708 and 1723, the original models for three of them still survive in the earlier version. Though the original model for the D minor Concerto has disappeared, the nature of the solo part clearly indicates that it began life as a violin concerto. In 1728 or 1729, Bach revised this violin concerto, transferring the solo part to the organ and using the outer movements as the instrumental introductions to Cantatas No. 146 and 188. He further added a choral part to the *adagio* movement, and used it as the first chorus of Cantata No. 146. This version for solo keyboard and strings is Bach's last reworking of this material.

Serenade in D minor (K. 250)

("The Haffner") W.A. Mozart

Mozart wrote over 40 compositions that might be classed as dinner music or entertainment music—works he entitled cassation, divertimento or serenade. Many of these, such as the *Eine kleine Nachtmusik* and the "Haffner" Serenade, are substantial works both in size and quality. The "Haffner" Serenade on tonight's program is Mozart's longest instrumental work consisting of eight movements lasting about an hour if all the repeats are taken. It is, in effect, a symphony (with an extra minuet movement) surrounding a violin concerto!

The Serenade was written in July 1776, for a prenuptial party for the marriage festivities of Elizabeth Haffner, daughter of Salzburg's mayor and friend of the Mozart family. The occasion for the performance is called a *Polterabend*—a long, lively dinner party featuring a good deal of rowdy humor, much along the lines of the shivarees in the American south.

The work itself is a series of alternating fast and slow movements, the second third and fourth of which feature elaborate violin solos which the composer himself undoubtedly played at the first performance.

Program notes by Travis Rivers