

MLT 1570

Violin I
Nancy Vasquez,
Concertmistress
Dorothy Blankenship,
Associate
Concertmistress
Roberta Green
Amy Robinson
Jane Blegen
Charles Lund

Violin II
David Potts, Principal
Richelle Goettle
Florence Steen
Peter Wu
Dana Bachman
Cory Smith

Viola
Wendy Jacobson,
Principal
Dennis Bachman
Charles Alexander
Sherry House

Violoncello
Jennifer Lund,
Principal
Tamara Nanto
Achilles Balabanis
Helen Fitch

Double Bass
Paige Markham,
Principal
Alan Rybacki
Roma Vayspapier

Flute
Tracy Trotter
Tonia Hoefner

Oboe
Andrew Turtle
Jui-Yu Lin

Clarinet
Lisa Pirkkala
Herman Danielson

Bassoon
Charlie Brown
Wendal Jones

Horn
Colleen McCullough
Reid Smith

Trumpet
Ted Welsh
Jim Kelsey

Trombone
Aaron Bragg
Steve Churchwell
Joe Mercer

Timpani
Steve Croteau
Dale Norby

EASTERN WASHINGTON UNIVERSITY *Symphony* ORCHESTRA

Kelly Farris
Conductor

FEATURING

Stefan Kozinski
Performing Felix Mendelssohn's
Piano Concerto in G minor, Opus 25

INCLUDING

W.A. Mozart
Symphony No. 29 in A Major, K. 201
Franz Schubert
Ballet Music I & II from *Rosamunde*



Thursday, May 21, 8:00 p.m.
Music Building Recital Hall

Sponsored by ASEWU

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PROGRAM

Ballet Music I & II from *Rosamunde* (D. 797) Schubert

Symphony No. 29 in A major (K. 201) Mozart

Piano Concerto No. 1 in G minor, Op. 25 Mendelssohn

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 Giulini (Accademia Chigiana), and Peter Herman Adler.

Mr. Kozinski graduated Summa Cum Laude from Princeton University in 1976 and received his Masters of Music in composition from Juilliard 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—*Madame 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 Music Director of the Eastern Washington University Orchestra in 1985. Next season he will continue with the Spokane Symphony and assume new responsibilities as Music Director of Connoisseur Concerts and Music Director of Performing Arts for Children of Delaware.

Ballet Music I & II from *Rosamund* (D. 797) . . . Schubert

Schubert has never enjoyed fame as a composer of music for the theater. None of his 15 operas was a success, but the incidental music he wrote in 1823 for Helmine von Chezy's "grand romantic drama," *Rosamund, Princess of Cyprus*, comprises some of his most famous orchestral music outside his symphonies. Chezy had been the author of the disastrous libretto for Weber's *Euryanthe* with which Schubert was unimpressed. Still he agreed to write music for *Rosamund* (no doubt he needed the money). The nine pieces of incidental music he composed for it make up the last theatrical music Schubert was to complete though he lived for another five years.

The script of the plays has disappeared completely. Justly so, for contemporary descriptions reveal it to have been a mish-mash of ridiculous events featuring an abducted princess raised by fishermen, good-hearted and amorous pirates, and a sorcerer who could produce the ultimate in poison-pen letters — the recipient died merely from reading them.

None of the contemporary reports of the plays reveal what part in all this nonsense Schubert's two pieces of ballet music was supposed to accompany. Therefore, it is possible to enjoy it as pure orchestral music. They are very much in the style of the "Unfinished" Symphony (D. 759) which Schubert completed, or rather "incompleted," a year earlier than the *Rosamunde* music.

Symphony No. 29 in A major (K. 201)Mozart

As a little boy and young man, Mozart travelled widely and had the chance to hear the greatest orchestras of Europe playing the most up-to-date music. He complained bitterly, and probably exaggeratedly, about the low quality of orchestral playing back home in Salzburg. Nonetheless, Mozart composed more than 25 symphonies for the Salzburg orchestra, among them are two truly remarkable works, K. 183 in G minor (whose tempestuous opening provided the opening music for the film *Amadeus*) and the present Symphony in A major, K. 201.

Mozart finished this score on 6 April 1774, barely two months past his 18th birthday. The contrast of high seriousness and good humor and the high emotional voltage found in this symphony is usually associated with the artistic movement known as "Sturm und Drang" (Storm and Stress) — a reaction to the light-hearted and superficial style that dominated much avant-garde music of the mid-18th century.

Three of the four movements in the symphony — the first, second and last — are in sonata-allegro form, a structure which allows Mozart to combine melodic invention, harmonic contrast and textural variety in an unprecedented degree of dramatic intensity. Even the third movement, a minuet, has an abrupt rhythm that removes it from the realm of the graceful court dance popular in the time of Louis XIV. The finale is notable not only for the lengthy and clever working out of the melodic material but also for its high-spirited al fresco quality.

Piano Concerto No. 1 in G minor (Op. 25) .Mendelssohn

Mendelssohn was a magnificent pianist, acclaimed as a piano virtuoso as much as a composer. Like keyboard virtuosos of all periods, from Bach and Mozart through Beethoven to Liszt and Rachmaninoff, Mendelssohn wrote concertos and other concert pieces to capitalize on his keyboard skills. Of all eight such works he wrote, none was more instantaneously popular than the G minor Concerto. Berlioz even wrote amusingly of a piano that went mad after having to endure 29 consecutive performances of this concerto by young lady pianists and began to play the piece of its own accord!

Mendelssohn wrote the G minor Concerto when he was 21 and very much under the spell of Delphine von Schauroth, a 16-year old pianist he met in Munich. He wrote to his sister Fanny that he even allowed Delphine to compose a passage in the concerto, though he does not say which passage. The story, romantic as it is, seems somewhat unlikely in light of the seriousness with which even the young Mendelssohn took the craft of composition.

But Mendelssohn's craftsmanship is not the conventional kind. He does not slavishly imitate Mozart or even Beethoven. In this concerto, there is no lengthy opening statement for the orchestra as was usual in concertos by Mendelssohn's predecessors, and here the piano (not the orchestra) dominates in the presentation of thematic material. The first two movements are linked together rather than separated. The work has no solo cadenzas, though they are scarcely needed since the piano is rarely silent.

It is no wonder the work became so popular. The brilliance of the piano writing, the beauty and transparency of the orchestration and Mendelssohn's great melodic gift are all combined here. The second movement opens with a hint of the theme Mendelssohn will use for the Nocturne in his *Midsummer Night's Dream* incidental music some ten years after the completion of this concerto.