

## Orchestra Personnel

### Violin I

Dorothy Blankenship\*,  
Concertmistress  
Roberta Kimball\*  
Tana Bachman\*  
Jennifer Clarkson\*  
Anna Coulter\*  
Jane Blegen

### Violin II

Lisa Pinza\*  
Christopher Bohannon\*  
Kim Witherup  
Aaron Bicchieri  
Lori Foster  
Christal Robertson  
Florence Gates

### Viola

Dennis Bachman\*  
Frank Russell  
Charles Alexander  
Stephen Macko

### Cello

Tamara Walling\*  
Chris Osborn  
Susan Alexander  
Achilles Balabanis+

### Double Bass

Paige Markham-Lester  
Brian E. Hodgson

\*Symphony Scholars  
+Faculty

### Flute

Deborah Decker  
John McMahon

### Oboe

Andrew Turtle  
Becky Kiver

### Clarinet

Tyler Regan  
Virginia Jones+

### Bassoon

Glenn West  
Alan Rybacki

### Horn

Klara Bergtholdt  
Colleen McColloch

### Trumpet

Jeff Ray  
Craig Gustafson

### Timpani

Ken Danielson

### Business Manager

Kim Witherup

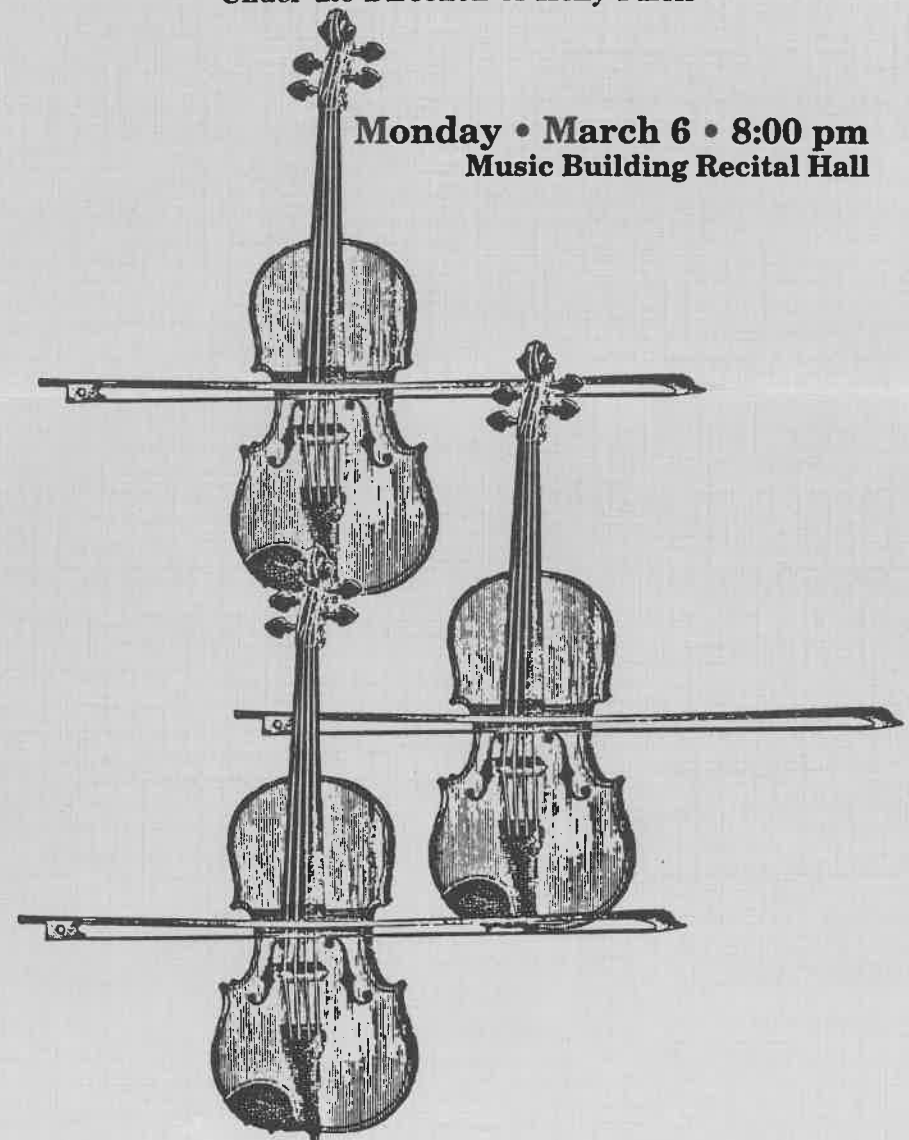
# EASTERN

EASTERN WASHINGTON UNIVERSITY

## Symphony Orchestra

*Under the Direction of Kelly Farris*

**Monday • March 6 • 8:00 pm**  
**Music Building Recital Hall**



## PROGRAM

Mendelssohn Violin Concerto  
in E minor, Op. 64 ..... Felix Mendelssohn Bartholdy

*Dorothy Blankenship, violin*

## I N T E R M I S S I O N

Symphony in D ("Prague") K 504 ..... W.A. Mozart

### **Mendelssohn: Concerto in E minor Op. 64**

Unlike many of Felix Mendelssohn's compositions, which were written with great facility, the violin concerto was the result of lengthy and painstaking study. The composer spent seven years working with the violinist, Ferdinand David, resolving various technical and musical problems. Mendelssohn's correspondence reveals the great influence David had on the evolution of the work. Mendelssohn desired, foremost, to create a concerto "for" and not "against" the violin. The composer, recovering from illness, did not attend the first performance on March 13, 1845, which was a great success.

The concerto is steeped in the classic tradition and maintains the Mozartian clarity and balance which led Robert Schuman to refer to Mendelssohn as the "Mozart of the nineteenth century." An unusual feature of the concerto is that all three movements are played without pause. The first movement opens with the wonderfully lyric theme stated in the high register, played on the E string. The sonata form of this movement is absolutely clear. The development section is based largely on the first theme. The second movement is based on a song-like melody. The great nineteenth century violinist, Joseph Joachim, who, as a child, was coached by Mendelssohn himself, warns the performer to avoid all exaggeration of vibrato and mawkish sliding which would undermine the beautiful simplicity of the work. The third movement has the fanciful lightness of the music to *Midsummer Nights Dream*. It requires dexterity, absolute intonation and a sure command of bowing techniques from the violinist. There may be greater concertos for the violin — Beethoven or Brahms, but none which is more perfect.

### **Mozart: Symphony No. 38 in D major (K. 504) ("Prague")**

Mozart spent the last ten years of his life trying to earn a living in the city of Vienna. He had won acclaim there as a child prodigy and, at first, was popular with the Viennese public as an adult. However, this popularity did not guarantee him financial security. As the years went by, Mozart's financial situation worsened and much of his public support fell away. One wonders why he chose to stay in Vienna while he was so much better appreciated in other cities such as Prague.

In 1787, Mozart visited this Bohemian capital at the invitation of a wealthy and influential musical amateur, Count Thun. While there he achieved a notable success. His concerts were triumphs and earned him substantial sums. He later composed the opera, *Don Giovanni*, for the city and conducted the first performance in October, 1787.

The Symphony in D major was presented during Mozart's first visit to Prague in a concert which he conducted. The work was an immediate success and its reception was tumultuous.

The most unusual feature of the Symphony is the absence of a minuet movement. The first movement is slightly unusual for its inclusion of a slow introduction. Mozart himself, was proud of the smooth flow of the music which disguised the careful contrapuntal technique and sophisticated art which lies behind the work's construction. The symphony is scored for a large orchestra including pairs of flutes, oboes, bassoons, horns, trumpets and timpani. Strangely, there are no clarinets, though he used them in his later symphonies.