

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

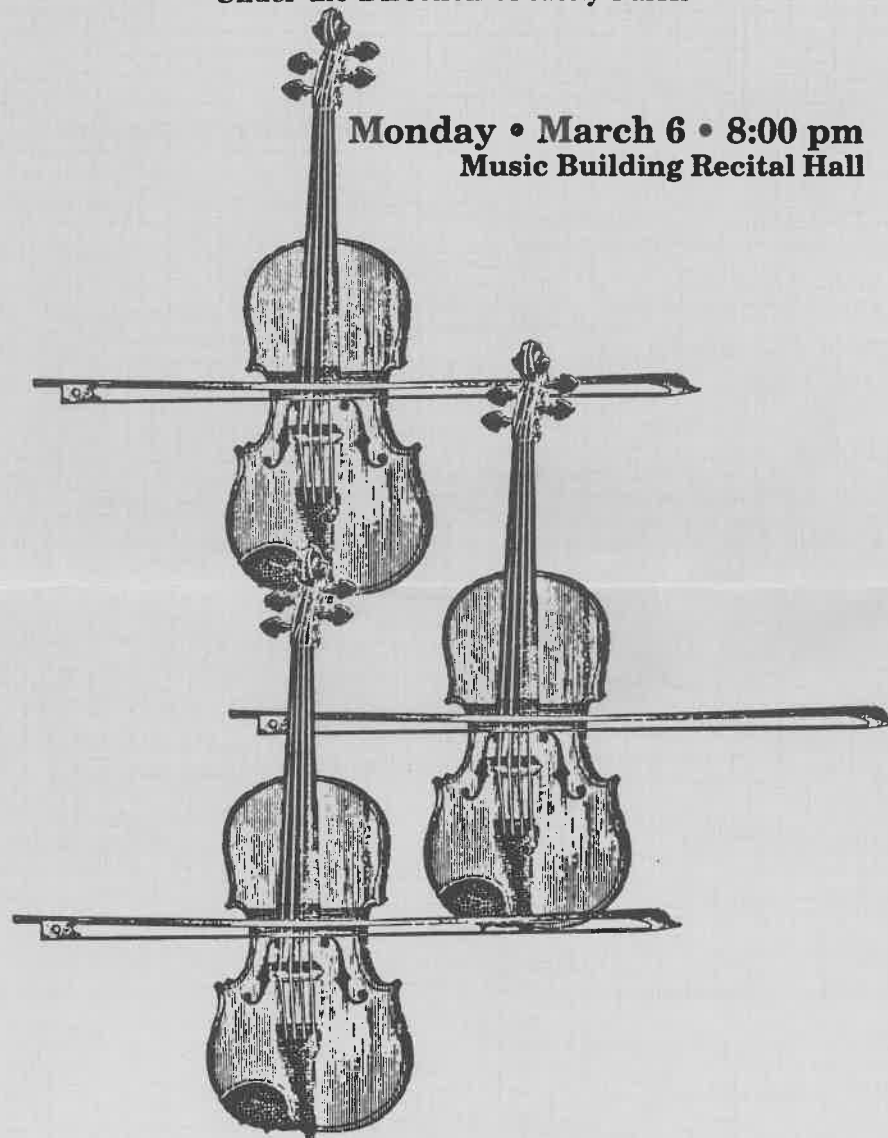
EASTERN

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.