NooN CoNCert

This performance is made possible in part by the generous support from the Joy S. Shinkoskey Series of Noon Concerts endowment.

The Department of Music presents
Shinkoskey Noon Concert

Iris Stone, violin
Kurt Rohde, viola
Joanne Lin, cello

Program

Duo No. 2 for Violin and Viola in B Major, K. 424
W. A. Mozart (1756–91)

Adagio; Allegro
Adagio cantabile
Andante con variazioni

Trio for Violin, Viola, and Cello in E Major, op. 3
Ludwig van Beethoven (1770–1827)

Allegro con brio
Andante
Menuetto; Allegro
Adagio
Menuetto; Moderato
Finale; Allegro

Joanne Lin, cello, is an enthusiastic explorer of chamber music. A New York resident since 1998, she travels back to her native Bay Area to perform with the New Century Chamber Orchestra. In New York, she plays with Transfiguration Ensemble, a mixed chamber music group, and Momenta Quartet (www.momentaquartet.com), which recently gave a League of Composers/ISCM-sponsored concert in the Leonard Nimoy Thalia Hall at Symphony Space. Last summer Momenta was formed as ensemble-in-residence, for the composition department at Temple University, to focus on contemporary and twentieth-century repertoire. As a chamber musician, Lin has attended festivals including Bowdoin, Musicorda, Yellow Barn, and Norfolk and studied with artists Syoko Aki, Bonnie Hampton, James Buswell, William Purvis, Andre Emelianoff, and members of the Cassatt, Tokyo, and Vermeer String Quartets. At Juilliard, Lin studied chamber music with Jacob Lateiner, Seymour Lipkin, Toby Appel, Jerry Grossman, and Joel Smirnoff. Her piano trio was featured in an Alice Tully Hall chamber music series concert with the Brahms B-Major Piano Trio, and her string quartet was performed in the St. Paul’s Cathedral Chamber Music Series, New York.

An avid performer of new music, Lin is a founding member of Argento Chamber Ensemble, a contemporary music group that presented “Loops and Resonances,” a program in the “Sounds French” Festival in New York, March 2003. She has appeared as a guest artist on various prestigious new music series, including the International Society for Contemporary Music concerts and the Look and Listen Festival. She has worked closely with important living composers, including Tristan Murail and Mario Davidovsky, whose string trio she recently performed at Temple University and at Symphony Space in New York City. She is also a regular cellist for Long Island Composers Alliance concerts. She received her master’s degree from the Juilliard School in 2000, as a student of Fred Sherry. While studying at Swarthmore College in Environmental Systems Modeling, she studied the cello with Peter Stumpf in Philadelphia.

UPCOMING EVENTS

FRI, FEBRUARY 25, 2011 8:00 PM
SUN, FEBRUARY 27, 2011 7:00 PM
Jackson Hall, Mondavi Center

UC Davis Symphony Orchestra
Christian Baldini, music director and conductor
Peter Lichtenfels, director
Bartók: Bluebeard’s Castle

12:05 PM Thursday, February 17, 2011
Room 115, Music Building

We ask that you be courteous to your fellow audience members and the performers. Please turn off your cell phones and refrain from texting. Audience members who are distracting to their neighbors or the performers in any way may be asked to leave at any time. Also, this performance is being professionally recorded for the university archive. Photography, audio, or audiovisual recording is prohibited during the performance.
Mozart’s Duo No. 2 for Violin and Viola in B-flat Major, K. 424, reflects the composer’s seemingly endless facility to compose for any instrumental combination almost instantly, along with his sincerity to help a friend in need. Composed in the summer of 1783 while Mozart and his wife, Constanze, were visiting Salzburg from their new home in Vienna, the two duos of K. 424 were meant to be used as works that would satisfy a commission by another composer, his ailing friend Michael Haydn. Haydn, the younger brother of Franz Joseph, was the court music director for Mozart's former employer, Archbishop Colloredo. At the time of Mozart’s visit, Haydn was suffering from an ongoing illness and was unable to complete a commission from the Archbishop for six duos for violin and viola. As a way of helping his old friend, Mozart finished the remaining two duos in the set, allowing Michael Haydn to pass them off as his own. Two interesting results occurred: of the six duos, the two by Mozart (one in G major, the other in B-flat major) have become beloved parts of the standard repertoire while Haydn’s have fallen to the side. Second, the Archbishop appeared to truly enjoy these two duos in particular, which would have been deeply satisfying to Mozart, since Mozart had been under the employment of the Archbishop for many years prior and his subsequent departure from the court was not on the best of terms.

The early works of Beethoven share a striking number of features (texture, phrase structure, melodic shape, contrapuntal devices) with the works of Haydn and Mozart. The young Beethoven would often model his music on works of these two composers as he developed his compositional skills. Composed in 1794 while he was in Vienna, Beethoven’s String Trio in E-flat Major, op. 3, was his first published chamber work for strings. This string trio shares some connections to the famous Divertimento in E, K. 563, by Mozart. One connection is Beethoven’s choice of having more than four movements (there are six movements in this string trio). Whereas his remaining string trios and subsequent string quartets would follow the four-movement model established by Haydn in his symphonies and string quartets, Beethoven’s String Trio in E-flat clearly belongs to the early Classical genre of divertimento. The use of multiple movements, often two minuets and two slow movements in addition to the faster outer movements, was not uncommon in this genre. Just as Mozart did not allow the small size of the ensemble to limit the way in which he drew on the abilities of the players, Beethoven produces extended flights of virtuoso display for each of the three players throughout the piece in a manner similar in Mozart’s Divertimento.

A native of Berlin, Germany, violinist Iris Stone has been a member of the New Century Chamber Orchestra under Stuart Canin and has been performing with the orchestra since 2001. As part of the Stone-Zimmermann violin-piano duo and chamber musician in various ensembles, she has performed across Europe and the United States. She recently performed and recorded with the Berlin Philharmonic Orchestra under Sir Simon Rattle. The concert was telecast live on German national television and recorded on the EMI label.

As a member of the Munich Chamber Orchestra, a world-class touring ensemble, Stone performed in the great concert halls of Europe, Asia, and America on prestigious series including the Metropolitan Museum in New York and San Francisco performances. She has also been a member of the San Francisco Opera Orchestra, an assistant concertmaster of San Francisco’s Women’s Philharmonic, and principal of the Monterey Symphony Orchestra. Ms. Stone first came to the United States in 1993 as a recipient of a Fulbright scholarship. She subsequently worked with violinist Donald Weilerstein, founding member of the Cleveland Quartet, and was granted a long-term residency at the Banff Center for the Arts in Canada.

Composer and violist Kurt Rohde lives in San Francisco. His music has been described as being “filled with exhilaration and dread. It’s a mirror of our times” (San Jose Mercury News, Richard Scheinin). Recipient of the Charles Ives Fellowship and the Hinrichsen Award from the American Academy of Arts and Letters, he has received a Guggenheim Fellowship, and commission awards from the Koussevitzky Foundation of the Library of Congress, the Fromm Foundation of Harvard University, the Barlow Endowment for Music Composition, the National Endowment for the Arts, and the Hanson Institute for American Music. He is a recipient of the Rome Prize Elliot Carter Fellowship from the American Academy in Rome and the Berlin Prize Fellowship from the American Academy in Berlin and has been recently chosen as one of three finalists in the composition competition for the Grammy-award-winning ensemble eighth blackbird.

Rohde’s recent projects include a work for puppet theater, a violin concerto for Axel Strauss, and a work for speaking pianist for Genevieve Lee. He was featured composer with Southwest Chamber Music for their “Ascending Dragon” project during the 2009–10 season. In the 2010–11 season, he will have new works performed by the UC Davis Symphony Orchestra, the Scharoun Ensemble, and the Left Coast Chamber Ensemble. A graduate of the Peabody Conservatory at Johns Hopkins University, the Curtis Institute of Music and SUNY Stony Brook, he studied composition with Donald Erb, Ned Rorem, and Andrew Imbrie, and viola with Karen Tuttle, John Graham, and Caroline Levine. He is former artistic director of the Left Coast Chamber Ensemble, co-director of the Empyrean Ensemble, and teaches composition and theory at UC Davis. He has taught composition at UC Santa Barbara, was composer-in-residence at the Yellow Barn Music Festival, and guest composer at the Wellesley Composers Conference. Rohde plays with the Left Coast Chamber Ensemble and the New Century Chamber Orchestra.