Shinkoskey Noon Concert

Dreams of a Young Woman, Ruminations of an Old Man
Ellen Ruth Rose, viola
Karen Rosenak, piano

Program

Morpheus

Rebecca Clarke
(1886–1979)

Sonata for Viola and Piano, op. 147
Dmitri Shostakovich
(1906–75)

Moderato
Allegretto
Adagio

12:05 pm Thursday, January 23, 2014
Yocha Dehe Grand Lobby, Mondavi Center

We want you and your fellow concertgoers to have a positive experience. In order to facilitate that, please completely turn off your phone and any other electronic devices you may have with you in the concert hall. Concertgoers that cause unnecessary distractions may be asked to leave. Audio or visual recording is prohibited.

NOTES

Dreams of a Young Woman, Ruminations of an Old Man

Born to German and American parents and raised in England, Rebecca Clarke (1886–1979) is perhaps best known for her elegant and rapturous 1919 Sonata for Viola and Piano and her 1921 Piano Trio, both of which won prizes in the annual composition contests of Elizabeth Sprague Coolidge, a noted American arts patron. Her output also includes several other vocal and instrumental chamber works that are gradually being reintroduced onto the concert stage (including Prelude, Allegro and Pastorale, 1941) for clarinet and viola, first performed in 1942 in Berkeley, California. Morpheus, written in 1917 and premiered by the composer in 1918 (Clarke was an accomplished violist and active performer as well), invokes the eponymous Greek god of dreams through impressionistic colorations of a single theme and its countermelody.

The final composition of Dmitri Shostakovich (1906–75) was his Sonata for Viola and Piano, op. 147, completed shortly before his death. It was dedicated to the Russian violist Fyodor Druzhinin. Bleak, biting, and beautiful—sometimes all three simultaneously—the sonata enfolds a traditional three-movement structure. Like many other late Shostakovich works, the outer movements are melodic, declamatory, and reflective in character and the middle movement is rhythmic and dancelike. In each of the movements, however, the expansion and contraction of material are at odds with the conventionality of the structure. Phrases are extended well beyond a normal presentation, or they are abruptly stopped. This sense of timelessness is heard most strikingly in the final movement, in which the digressive musings of the viola incessantly if unhurriedly interrupt the references to Beethoven’s “Moonlight” Sonata that frame the movement.
ABOUT THE ARTISTS

Violist Ellen Ruth Rose enjoys a varied career as a soloist, ensemble musician, and teacher with a strong interest in the music of our times. She is a member of Empyrean Ensemble, the flagship new music ensemble in residence at UC Davis, Ecoensemble, the professional new music ensemble at UC Berkeley, and Earplay, the San Francisco-based contemporary ensemble. She has worked extensively throughout Europe with Frankfurt’s Ensemble Modern and the Cologne experimental ensemble Musik Fabrik, appearing at numerous European festivals. She has performed as soloist with the West German Radio Chorus, San Francisco Contemporary Music Players, at Monday Evening Concerts in Los Angeles, and the symphony orchestras of UC Davis and UC Berkeley. In 2003 she created, organized, and directed Violafest!, a four-concert festival at UC Davis celebrating the viola in solos and chamber music new and old, which became the template for the music department’s popular instrument festivals. Over the past several years she has collaborated with, premiered and recorded works by numerous composers, among them several from within the UC Davis community: professors Kurt Rohde (Double Trouble, a double viola chamber concerto, 2002, and Double-Franken-Trouble-Stein, for two amplified violas and orchestra, 2011), Pablo Ortiz (Le vrai tango argentin, for solo viola, 2001, and The viola in the motorcycle boy’s life, for viola and marimba, 2009), and Laurie San Martin (Dival, for four violas, 2003, and Child’s Play, for viola and marimba, 2007). Rose holds an M.Mus. in viola performance from the Juilliard School, an artist diploma from the Northwest German Music Academy in Detmold, Germany, and a B.A. with honors in English and American history and literature from Harvard University. She is on the instrumental faculty at UC Davis and UC Berkeley. Her students have gone on to master’s and doctoral programs in viola performance as well as medical school, veterinary school, music history graduate programs and other places where good violists enrich the world.

Karen Rosenak, piano, has spent her professional life in the Bay Area, dividing her time between teaching and performing. As a graduate student at Stanford University she was introduced to the performance of early music and, in particular, the fortepiano, an interest she continues to pursue. As a modern pianist, she has specialized in the performance of new music, which presents constant and varied challenges, frustrations, and ultimately many rewards. Probably the most challenging and rewarding aspect of her career, however, is the musicianship sequence she teaches at UC Berkeley, where she helps students learn to read, understand, and hear the language of music. She is a founding member and pianist with Bay Area new music ensembles Earplay and Empyrean, piano soloist with Oakland East Bay Symphony, guest pianist with SF Chamber Music Sundaes, recitalist at DeBellis Collection and Noe Valley Ministry in San Francisco and Strathmore Hall in Baltimore and Berkeley Art Center, and pianist with San Francisco Contemporary Music Players, Berkeley Contemporary Chamber Players, Mills New Music Ensemble, San Francisco Chamber Orchestra, and Left Coast. She has also received a Mellon grant to develop an interdisciplinary course in German lieder.

UPCOMING EVENTS

SUNDAY, JANUARY 26, 2014 \(\rightarrow\) 7:00 PM
VANDERHOF STUDIO THEATRE, MONDAVI CENTER

Empyrean Ensemble: Across the Seas
Mika Pelo and Kurt Rohde, directors
Filippo Perocco: Ballata for Flute, Clarinet, Violin, Cello, and Piano
Michael Norris: dirty pixels for Violin, Cello, and Piano
Maurizio Kagel: Piano Trio No. 2 for Violin, Cello, and Piano
Örjan Sandred: Crack and Corrosion for Guitar and Electronics
Ezequiel Menalled: “Verticalities and Indifferences” (world premiere)

$8 STUDENTS & CHILDREN, $20 ADULTS | CLASSICAL CABARET SEATING

MONDAY, JANUARY 27, 2014 \(\rightarrow\) 2:00–4:00 PM
ROOM 115, MUSIC BUILDING

Örjan Sandred, composer
Sandred will speak about his music. Swedish composer and professor of composition at the University of Manitoba, Canada, Sandred has recently composed a series of pieces for live electronics, including a concerto for a Yamaha Wind Controller and Symphony Orchestra.

FREE, NON-TICKETED (A VALENTE LECTURE)