



Donald F. Cook Recital Hall
M.O. Morgan Building

Saturday, 3 November 2001 at 8:00 p.m.

MUN Chamber Orchestra

Thomas Loewenheim, conductor

Kristina Szutor, piano

Maureen Volk, piano

Divertimento in D major, K.136

Allegro

Andante

Presto

W. A. Mozart
(1756-1791)

String Symphony No.7 in D major

Allegro

Andante

Menuetto

Allegro molto

F. Mendelssohn-Bartholdy
(1809-1847)

Intermission

Concerto in E-flat major for two Pianos and Orchestra, K.365 (K.316a)

W.A. Mozart

Allegro

Andante

Rondeaux: Allegro



Memorial

University of Newfoundland

Program Notes

Mozart wrote much string music at an early age, beginning with his first string quartet in 1770, when he was only 14 years of age. In addition, Mozart also composed serenades and divertimentos, works, which for most composers, were meant to entertain or be background music for social functions. In 1772, Mozart composed three string works, K.136-138, which he called divertimentos. Typical of Mozart, they transcend the standard expectations of the genre, and show the influence of his trips to Italy and his experience with the Italian sinfonia tradition. K.136 is a particularly striking work, with a challenging opening movement, a sensuous, Italianate Andante, and a vivacious Presto closing movement, which includes a fugal development section.

Mendelssohn wrote his string symphonies between the ages of 12 and 14 years. While they represent his early artistic development, these works remained unpublished and were virtually unknown until the early 1970s. The first six works show their indebtedness to Haydn, Mozart and Pleyel. The seventh, however, is a striking work, which reveals the young Mendelssohn's knowledge of Beethoven's style. The symphony contains four Movements, the first of which reveals the composers growing ability to develop his thematic materials. While the Menuetto has a Beethovenian abruptness in its thematic economy, it is the dramatic and insistent tone of the Finale, which reveals the spirit of Beethoven most clearly.

The Concerto for Two Pianos and Orchestra in E-flat major K.365, was written by Mozart in 1779, shortly after his return to Salzburg from his concert tours to Mannheim and Paris. While Mozart also made an arrangement for two pianos of his earlier Concerto for Three Pianos and Orchestra, the E-flat concerto is his only original concerto for two keyboard soloists, and it was conceived for Mozart and his sister, Nannerl, to perform. The concerto treats the soloists as equal partners, featuring them in frequent musical dialogues requiring great technical finesse. The concerto reflects a sunny radiance, as is often the case when Mozart composed in the key of E flat.

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Thomas Loewenheim's cello career has taken him throughout Europe and the United States, as well as Canada and Israel, as a soloist and a chamber musician. He has recorded for the Austrian radio station ORF and the CBC radio in Canada. He is currently professor of cello at Memorial University of Newfoundland, where he also conducts the MUN Chamber Orchestra. Mr. Loewenheim was twice a prizewinner at the International Chamber Music Festival Austria. For six years he was the recipient of a scholarship from the Israel-America Cultural Foundation. His doctoral research won the Presser Foundation Award for 2000-2001.

Pianist **Kristina Szutor** is a native of British Columbia who now lives in Newfoundland where she is associate professor at Memorial University's School of Music. She holds a masters degree from the Juilliard School of Music and a doctorate in piano performance from the University of British Columbia. She has concertized throughout Canada and in New York, Switzerland and Spain, and she can be heard frequently on CBC radio, both locally on "Musiccraft", as well as nationally on shows like "Two New Hours" and "Take Five". While she regularly performs a wide variety of traditional solo and chamber repertoire, she has a special flair for 20th century music and has in recent years been very active in premiering and commissioning new works. Her CD of solo piano music entitled "Bookends in Time" for example features works from the first and last decades of the 20th century and includes a newly commissioned work as well as three premiere recordings. She can also be heard on Newfoundland composer Michael Parker's CD entitled "Lyre".

Maureen Volk began her piano studies in Saskatchewan, and received her bachelor of music degree from the University of Regina. With the assistance of The Canada Council, she continued her studies at The Juilliard School in New York, where she received her master of music degree, and at Indiana University, where she completed her doctorate in 1992. Her principal teachers have been Sasha Gorodnitzki, Shigeo Neriki, and most recently, Edna Golandsky. Dr. Volk has performed as a recitalist, orchestral soloist and chamber musician in Canada and the United States. She was president of the Canadian University Music Society from 1997-99, and she was director of the School of Music at Memorial from 1990 to 2000.

The **Memorial University of Newfoundland Chamber Orchestra** has been featured on CBC-FM and CBC-TV since 1995. The group has won the St. John's Kiwanis Festival Group Rose Bowl and has toured the Maritime Provinces and Ontario. They released a CD of works by Elgar, Bartok, Clark Ross and Grieg in 1996.

Violin I: Rebecca Brown, Angela Garwood, Heather Kao†, Catherine Wilcox
Violin II: Elizabeth Engram, Julia Collins, Michael Collins, Tristan Jeffrey*
Viola: Colin Jeffrey, Angela Pickett*
Cello: Matthew March, Adam Press*
Bass: Bradley Madden*, Joshua Ward

Oboe: Catherine Conway, Adele Petten
Clarinet: Elizabeth Reckling, Sean Rice
Bassoon: Kristen Fitzpatrick, DeAnne Slater
Horn: Kjellrun Hestekin, Doug Vaughan
Timpani: Philip Yetman

†Concert Master * Principal