resignation. The second movement is reminiscent of Slavic/Russian folk music. It also reflects musical characteristics of Bartok and Stravinsky. While this movement might be considered the most lighthearted, it is not without an underpinning of sadness and longing. The movement gradually fades serenely to the end. The third movement is solemn and harmonically vague but has moments of brief resolution. You will hear snippets of the famous melody in the first movement of Beethoven's "Moonlight Sonata" to the point where one could consider this an homage to the master. The ghost of Beethoven keeps popping in and out lest we forget! This movement fades away, also ending very softly in a long stretch of C major. It is as if the C major ending not only concludes the third movement of the work but that of entire sonata. Perhaps Shostakovich has finally come to terms with his own mortality and apparent peace and calm has conquered the despair, pain, and longing of the two previous movements. While it may be difficult at times for the ear to absorb this work, Lyn and I bring it to you because for us it has much to say. Perhaps you too will find a thread of meaning for your own life as revealed by Dmitri Shostakovich.

Debra Bakland

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"It takes A Village"

Special Thanks to

Thor and Jean Bakland
Lanny and Barbara Collins
Ralph and Astri Coupland
Pam Cress
Jaimie Derting
Amy Dodds
Tom and Linda Emmerson
Jason Gourley
Sonja Gourley
Bruce and Anna Johanson
Dave Knight
Jinhyang Park
Gary Peter
Bonnie Roemer

Recital for

VIOLA & PIANO

to honor the retirement of Dr. Lyn Ritz
Lyn Ritz, Viola Debra Bakland, Piano
Bruce Johanson, Poet
Linda Emmerson, Reader

Sabbath, June 9, 2018
5 pm, WWU Church

Reception immediately following concert in the Foyer
ALL ARE WELCOME
Program

Invocation: “I’ll Bid My Heart Be Still”  Rebecca Clarke  
(1886-1979)

Reading: “Between A Darkness and Dawn”

Sonata for Viola and Piano, Op. 147  Dmitri Shostakovich  
1. Moderato  (1906-1975)  
2. Allegretto  
3. Adagio  

Performed in memory of David Weinberger

Reading: “The Music In the Soul”

Sonata in F Minor, Op. 120, No. 2  Johannes Brahms  
1. Allegro appassionato  (1833-1897)  
2. Andante un poco Adagio  
3. Allegretto grazioso  
4. Vivace

Benediction: Passacaglia  Rebecca Clarke  
(1886-1979)

Some History . . .

Lyn Ritz joined the WWU music department in the fall of 2003, having previously taught at the University of Dayton in Ohio. Lyn taught many core classes at WWU, such as Theory I and II, Ear Training I and II, Form and Analysis, Counterpoint, Orchestration, String Methods, Computer Notation, Introduction to Music, and coached various string chamber ensembles. She has performed extensively with numerous Walla Walla Valley musicians and until this year, was the concertmaster of the Walla Walla Symphony Orchestra for fourteen years under the direction of Yaacov Bergman. This past year she joined the viola section of the WWSO.

Lyn and I have performed together from the very beginning of her tenure at WWU. Along with Kraig Scott, I accompanied her first faculty recital in 2004. I have performed with Lyn on Fridays at Four concerts (Whitman College campus), and she has collaborated with others including Susan Pickett, Amy Dodds, Jackie Wood, Maya Takemoto, Sally Singer, and Michael LeFevre. In 2015 we performed the Mozart Piano Quartet in G minor with Karin Thompson (cello) and Amy Dodds (violin) on the First Thursday Concert Series at St. Paul's Episcopal Church. Lyn has also presented a recital with Lanny Collins on the First Thursday Concert Series, featuring little known works for violin and organ. While I was employed at Burman University in Alberta, Canada, from 2007-2017, Lyn performed on that campus on two occasions. The first was a Faculty and Friends Recital (2012) of violin and viola repertoire which I accompanied. In 2016, Lyn and Karin Thompson joined Cristian Neacsu (violin), the newly appointed WWU Music Department Chair, and me to perform Mozart's Piano Quartet in G minor both at Burman University and at Gaetz United Memorial Church in Red Deer, Alberta.

The music selections today by Clarke and Brahms need little commentary. However, the Shostakovich Violin and Piano Sonata is less accessible upon first hearing. Shostakovich died of lung cancer and was also plagued with chronic ill health for many years. The turmoil and ongoing issues Shostakovich endured regarding his artistic freedom and the constraints experienced under Stalin is a matter of record. The viola sonata was Shostakovich's final composition and was written during the last three months of his life. This work was premiered four months after his death by its dedicatee, Fjodor Drushinin, violist of the Beethoven Quartet, and can be considered a portrayal of his preoccupation with his own mortality.

The first movement is dissonant and strident. It can sound chaotic and disjointed. Yet oddly, it ends softly and perhaps with a suggestion of