

2002-2003 UPCOMING EVENTS

Information for events listed below is available at www.music.washington.edu and the School of Music Events Hotline (206-685-8384).

Tickets for events listed in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) go on sale at the door thirty minutes before the performance. Tickets for events in Meany Theater and Meany Studio Theater are available from the UW Arts Ticket Office, 206-543-4880, and at the box office thirty minutes before the performance.

To request disability accommodation, contact the Disability Services Office at least ten days in advance at 206-543-6450 (voice); 206-543-6452 (TTY); 685-7264 (FAX); or dso@u.washington.edu (E-mail).

- February 28, Baroque Ensemble. 8:00 PM, Brechemin Auditorium.
March 3, Studio Jazz Ensemble. 7:30 PM, Meany Theater.
March 4, Percussion Ensemble: 'Percussion Bop!' 7:30 PM, Meany Theater.
March 5, Jazz Innovations Series. 7:30 PM, Brechemin Auditorium.
March 6, Viola Studio Recital. 7:30 PM, Brechemin Auditorium.
March 7, Student Chamber Ensembles. 8:00 PM, Brechemin Auditorium.
March 8, Vocal Jazz Concert. 8:00 PM, Hub Auditorium.
March 10, Contemporary Group: 'Modern Classics Meet Jazz.' 7:30 PM, Meany Theater.
March 11, Wind Ensemble/Symphonic Band/Concert Band. 7:30 PM, Meany Theater.
March 12, Jazz Traditions Series. 7:30 PM, Brechemin Auditorium.
March 12, Opera Workshop. 7:30 PM, Meany Studio Theater.
March 13, Keyboard Debut Series. 7:30 PM, Brechemin Auditorium.
March 14, Combined Choruses & University Symphony. 7:30 PM, Meany Theater.
March 17, Faculty Recital: Craig Sheppard, piano, 'Beethoven: A Journey (II).' 7:30 PM, Meany Theater.
April 5, Guest Artist Master Class: Roma Vayspapir, double bass. 2:00 PM, Brechemin Auditorium.
April 6, Faculty & Guest Artist Recital: Barry Lieberman and Friends, featuring Roma Vayspapir. 2:00 PM, Brechemin Auditorium.
April 10, Computer Music. 8:00 PM, Meany Theater.
April 20, Keyboard Debut Series. 7:30 PM, Brechemin Auditorium.
April 11, Brechemin Scholarship Winners. 7:30 PM, Brechemin Auditorium.
April 18, Mallet Head Series: 'Mallet Jazz.' 8:00 PM, Brechemin Auditorium.
April 21, Faculty Recital: Ronald Patterson, violin, 'Patterson 1/2/4' featuring Roxanna Patterson, viola, and student guest artists. 7:30 PM, Meany Theater.
April 24, University Symphony. 7:30 PM, Meany Theater.
April 25, Faculty Recital: Ziyang Wu (pipa & qin) and Chaka Chawasarira (hean & karimba), 'Music of China and Zimbabwe.' 7:30 PM, Meany Theater.
April 28, Wind Ensemble/Symphonic Band/Concert Band. 7:30 PM, Meany Theater.



School of Music

University of Washington
THE SCHOOL OF MUSIC

Presents

THE UNIVERSITY SYMPHONY

Peter Erös, *conductor*

With faculty guest artist

Kyung Sun Chee, *violin*

7:30 PM
February 25, 2003
Meany Theater

COMPACT
DISC
\$99
2003
2-25

DTT 14332
CD 14333

PROGRAM

CD

[1] SELECTIONS FROM CARMEN SUITES 1 & 2^{16:02} GEORGES BIZET
(1838-1875)

The Toreadors
Prelude and Aragonaise
Intermezzo
Seguedille
Danse Boheme

[2] VIOLIN CONCERTO IN A MINOR, OP. 82^{21:41} ALEXANDER GLAZUNOV
(1865-1936)

Moderato
Andante
Allegro

Kyung Sun Chee, *violin*

INTERMISSION

[3] SYMPHONY NO. 4 IN D MINOR, OP. 120^{30:47} ROBERT SCHUMANN
(1810-1856)

Ziemlich Langsam—Lebhaft
Romanze. Ziemlich Langsam
Scherzo. Lebhaft
Langsam—Lebhaft

CARMEN SUITES

Two Suites for Orchestra of music from the composer's opera 'Carmen'. Length 12 minutes (Suite No 1) and 24 minutes (No 2; complete opera 120 minutes). The 'Habañera' and 'March of the Toreadors' are two of the most familiar pieces of classical music in the west.

Bizet's opera dealt with a promiscuous and unfaithful heroine who worked in a cigarette factory who eventually gets stabbed. It involved not just murder, but sex and drugs and the nearest thing to rock and roll Paris had at the time. The opera was controversial - and after some initial slating from some of the public and certain critics for its lurid subjects, became a worldwide hit. The 'Carmen Suites', two shortish sets of orchestra pieces using tunes from the opera, are a non-stop succession of familiar songs and tunes.

GLAZUNOV VIOLIN CONCERTO IN A MINOR, OP. 82

Alexander Konstantinovich Glazunov. Now, there's a name to conjure with! How many of his tunes spring immediately to mind? One certainly (The Seasons - Autumn), two at a pinch. Yet here was a key figure in Russian music about a hundred years ago. Balakirev, leader of the "Mighty Handful", urged him to broaden his musical horizons. He did, with a vengeance. In the 1880s, through his teacher Rimsky-Korsakov he joined the rival "new" Russian Nationalist school. Belyayev, the group's sponsor, introduced the precocious Glazunov to Liszt, who was sufficiently impressed to foster his reputation abroad. Later, Glazunov became Rimsky-Korsakov's close friend and collaborator, joining the staff of the St. Petersburg Conservatory in 1899. An inspiration to pretty well all his students, Glazunov made a profound and lasting impression on the young Shostakovich.

During the turmoil of 1905, while Rimsky-Korsakov was getting sacked from the Conservatory for supporting the revolting students, Glazunov kept his head down - and picked up the job of Director once the dust had settled. He regarded Richard Strauss as "an infamous scribbler", and would often depart disapprovingly during the premiere of a new work. Although it's thought that these ostentations were related to a degree of Dutch courage, it's as well to remember that he behaved rather better towards works of which he approved. At one time, he even inspired an English reporter to describe him as looking like a prosperous retired tea-planter, or even a bank manager. In the heady early years of the Soviet the authorities regarded his music, which had formerly been admired for its "boldness", as "bourgeois".

Glazunov was thus a contradictory character, both of himself and of his circumstances. Justly praised for his promotion of cultural interbreeding between Russia and the West, he nevertheless took a conservative view of "new music", which he reflected in his own music. But, when the World moved on, his music was, willy-nilly, left in limbo. This is a crying shame: like Mendelssohn's, Glazunov's music lacks rabble-rousing spectacle, but it is always finely-crafted, sensitively orchestrated, often ingeniously structured, and never less than imaginative. The short and sweet Violin Concerto is typical - the structure of the first movement is a brilliant ruse!

1. Moderato - (2. Andante sostenuto) - Moderato: In keeping with his "bridge-building" reputation, Glazunov gives his first subject a refined "Russian" flavor, lingering then capricious. Starting with a strong descending phrase, the second subject is reminiscent of those violin obligato numbers in Tchaikovsky's ballets. The expected development starts, but yields unexpectedly to (seemingly) a third subject, which turns out to be an admirably complementary, variational slow movement. By the time that the final "plunks" arrive, we are all thinking "Bruch G minor". We are, of course, mistaken: violas and 'cellos calmly pick up the first subject, and the first movement development, recapitulation and cadenza follow, linking directly to . . .

3. Allegro: More surprises are in store, but of a different kind. Festive gestures usher in the trumpets, positively prancing on the distinctive ritornello of a variational rondo cast in the cumulative style of a Russian dance, and festooned with a bewitching array of felicities. The subtle radiance of the earlier movements is upstaged by dazzling disco lights, as Glazunov creates colourful effects for his soloist and matches them, blow for blow, with complementary orchestral effects.

SCHUMANN FOURTH SYMPHONY

Schumann's Fourth Symphony was completed in 1841 soon after his First Symphony, but his 1851 revision of the work resulted in its being placed last, after the other three. Nevertheless, the revision became the official version only many years later, after Clara (Schumann's widow) overcame the strong objections of their mutual friend Brahms, who had argued that Schumann's changes were prompted by the inadequacies of Schumann's orchestra in Düsseldorf. However astute Brahms's observations might have been, Clara occupied the high ground in the dispute: not only did her musical credentials rival those of Brahms, but she also had the advantage of a double claim of proprietorship, as the custodian of her husband's legacy and, according to many, as the person

for whom the D-Minor Symphony had originally been written (indeed, some have gone so far as to claim that its principal thematic ideas, which reappear throughout the symphony, were derived from a musical spelling of her name!)

In this Symphony in D minor, Schumann sought to avoid disruption of the work by connecting the movements without pause. Precedent for this innovation had been established in several compositions, but Schumann wished to call his work a "symphonic fantasy" to prepare the public for its novel format. (One must remember that in Schumann's time it was common for movements of a symphonic work to be spread out over an entire program, with solos or other works interspersed. Sometimes conductors even "mixed and matched" symphonies, substituting a movement from an entirely different work!)

The symphony begins with a mysterious slow introduction, featuring a melody of narrow range that becomes a main building block in the construction of the work. The introduction gradually accelerates into the main body of the movement, foreshadowing the main theme in the process. At the change of tempo the principal idea is heard, which also becomes an integral motive throughout the symphony. From here on, Schumann's handling of thematic material and form is most imaginative and original. The second theme is drawn from the principal idea, now transposed to the relative major. The exposition of themes therefore has a single-minded purpose about it that drives straight into the development. The development begins with two sudden fermatas. Gradually the music builds to a climatic statement of strongly rhythmic character, heard in the winds. After this, an entirely new melody is heard, marked dolce, which almost seems to be the true second theme of the work although it does not occur until the middle of the development. Indeed, the development of themes far surpasses the exposition in length, and its brilliance and drama would make any standard recapitulation seem out of place. Schumann therefore bypasses any true recapitulation, and moves straight to the coda, heard in D major.

The slow movement begins with a highly lyrical melody in the style of a folk song. Schumann even toyed with the idea of adding a guitar to the instrumentation at this point, further increasing its folk-like nature, but discarded the idea when revising the symphony. A restatement of the introductory theme of the first movement is heard, underscoring the unification of movements. In the middle section, this idea is transformed into an expressive tune heard in the major mode, with a solo violin adding delicate figuration. The movement concludes with a return of the folk-like opening theme.

The third movement, an energetic scherzo, begins with a theme which on close inspection proves to be the introductory theme of the first movement, now inverted. A trio follows, itself derived from the middle section of the preceding movement. The scherzo and trio are restated, leading to a transition passage (once again with the music being drawn from earlier material) that leads to the finale without pause. The fourth movement begins slowly in the key of B flat major. The music is drawn from an idea first encountered in the development of the first movement. The main body of the movement begins with a change of tempo (*lebhaft*) and key (D major). The main theme is strongly martial in character, and is punctuated by the same idea used moments earlier from the first movement. (Incidentally, some commentators draw a parallel between this symphony and Beethoven's Symphony No. 5 due to the similar bridges between third and fourth movements and the march-like quality of the finales.) A second theme is heard, after which an elaborate development occurs. There is a recapitulation of the second theme, and then the coda begins, which increases in speed and excitement until a final fugato section, marked *presto*, closes the work with a rush of sound.

KYUNG SUN CHEE, a member of the violin faculty at the UW School of Music, performs often in both chamber music and orchestral settings. She has been guest artist for the Second City Chamber Series in Tacoma and University of Puget Sound's Jacobsen Concert Series.

Chee often plays with the Seattle Symphony, Seattle Opera, Pacific Northwest Ballet and Auburn Symphony, and has performed as soloist with conductors Peter Erös, Milton Katims, and Huw Edwards. She is an adjunct faculty member at The Northwest School and has been on the faculty of Marrowstone Music Festival and Seattle Youth Symphony for four years, as well as adjudicating for the Performing Arts Festival of the Eastside and other competitions. She was invited to be the Cascade Symphony's concertmaster, and more recently held a one-year appointment to the University of Puget Sound faculty. Chee is also an active studio artist and has recorded numerous film scores.

She earned her doctor of musical arts and master of arts degrees at the UW School of Music, where she was teaching assistant to Steven Staryk.

THE UNIVERSITY SYMPHONY

Peter Erös, *conductor*

Jeremy Briggs-Roberts, *assistant*

VIOLIN I

David Lawson,
concertmaster
Miodrag Veselinovic
Emily Terrell
Alina To
Erica Brewer
Emily Mount
Nicolas Addington
Victoria Chamberlain
Monica Boros

VIOLIN II

Teo Benson
Roy Lim
Shiho Shirotori
Janet Utterback
Christine Dunaway
Carolyn Willis
Colin Trovato
Sarah Unbehagen
Stephania Diamante
Heather Sullivan
Claire Petty
John Lee

VIOLA

Brianna Atwell
Mitsuru Kubo
Colin Todd
Nathan Medina
Felisa Salmeron
Carolyn Vass
Liesl Olson
Alex Baldcock

CELLO

Dylan Rieck
Anil Seth
Edward Lee
Nicholas Brown
Dawn Hollison
Amanda Kim
Peggy Huang
Chi Chung Chan
Brian Ma
Joey Pickard
Rachel Orheim
Alex Denny
Anna Alexander

BASS

Scott Teske
Leslie Woodworth
Thomas Mayes
Gavin Kovite
Peter Griffin
James Tseng

FLUTE

Helen Lee
Lana Abramore

OBOE

Joe Groves
Chris Sigman

CLARINET

Michael Byerly
Matthew Nelson

BASSOON

Aaron Chang
Julia Kingray

HORN

Michael Tisocco
Matthew Kruse
Veronica Reed
Erika Bramwell

TRUMPET

Rabi Lahiri
Akash Shivashankara

TROMBONE

Dennis Asis
Sarah Mayo
Donal McCleod
Jason Roe

TUBA

Tyler Benedict

HARP

Gabrielle Holmquist

PERCUSSION

Doug Maiwurm
Andrew Cooke
Brian Fraser
Will Harvey