

PROGRAM

CONCERTO FOR MARIMBA AND ORCHESTRAJAMES BASTA (b. 1934)

Christopher Lennard, *soloist*
Meena Hwang, *conductor*

*CONCERTO IN D MAJOR FOR VIOLIN
AND ORCHESTRA, OP. 35*.....PYOTR ILYICH TCHAIKOVSKY (1840-1893)

Allegro Moderato

Xiaojing Pu, *soloist*
Meena Hwang, *conductor*

INTERMISSION

*CONCERTO POUR FLÛTE ET ORCHESTRE
À CORDES* ANDRÉ JOLIVET (1905-1974)

- I. *Andante cantabile – Allegro scherzando*
- II. *Largo – Allegro risoluto*

Jessica Polin, *soloist*
Julia Tai, *conductor*

*PIANO CONCERTO NO. 1 IN D^b MAJOR,
OP. 10*.....SERGEI PROKOFIEV (1891-1953)

Allegro brioso - Andante assai - Allegro scherzando

Gabriel Manalac, *soloist*
Peter Erös, *conductor*

CONCERTO FOR MARIMBA AND ORCHESTRA JAMES BASTA

Composed in 1955 while he was attending the Eastman School of Music, JAMES BASTA'S *CONCERTO FOR MARIMBA* was premiered by James R. Dotson, one of his fellow students, under the baton of Howard Hanson. The marimba as played tonight is a Western adaptation of an African instrument. It has found a place in the concert hall only in the last sixty years or so, providing a ripe opportunity for young composers to add to its repertoire. Basta exploits the potential of the instrument with rapid, rhythmic passages as well as sustained tremolo and four-mallet technique. He uses a conversational back and forth between orchestra and soloist that allows for both a rich orchestration and for the marimba to be heard. Basta went on to serve as first horn in the U.S. Marine Band for 20 years.

CONCERTO IN D MAJOR FOR VIOLIN AND ORCHESTRA, OP. 35
PYOTR ILYICH TCHAIKOVSKY

In 1878 Tchaikovsky was in Switzerland recovering from a depression brought on by his failed marriage. His student Yosif Kotek joined him there and they played through works for violin and piano together, including an arrangement of Lalo's *Symphonie Espagnole*. Perhaps inspired by this experience, he decided to compose a piece for violin and orchestra. The work was finished quickly but its premiere was delayed due to being too challenging for the original soloist, Leopold Auer. Alfred Brodsky took on the challenge and performed the concerto in Vienna in 1881. Initially, the piece met with mixed reviews but has since become a mainstay of the violin repertoire, combining technical virtuosity with passionate musicality.

CONCERTO POUR FLÛTE ET ORCHESTRE À CORDES ANDRÉ JOLIVET

Jolivet, a student of Edgar Varèse, had an early interest in acoustics and atonality. His later style would adopt a more tonal and lyrical approach but his work would always remain challenging to preconceptions. He was also concerned with the spiritual and symbolic aspects of music, seeking throughout his career to "give back to music its original, ancient meaning, when it was the magical, incantatory expression of the religious beliefs of human groups." His concerto for flute and string orchestra was written in 1949. Premiered the following year by Jean-Pierre Rampal and conducted by the composer, it is one of several concertos he composed during the next twenty years. This piece uses the string orchestra to full effect, with double-stops, extreme registers and solo passages for the section leaders.

PIANO CONCERTO NO. 1 IN D^b MAJOR, OP. 10 SERGEI PROKOFIEV

Prokofiev's brief first piano concerto was composed while he was a student at the St. Petersburg Conservatory and premiered in 1912 with the composer as soloist. Although composed very early in his career, this piece already displays

the rhythmic energy and colorful dissonance that would become his hallmarks. In 1914 he performed the piece for the annual Rubinstein competition, hoping that he "might impress the examiners by the novelty of technique; they simply would not be able to judge whether I was playing it well or not!" The concerto is composed as a single movement but suggests the more typical three movement, fast-slow-fast concerto structure. By recapitulating the opening statement at the end of the piece and drawing on common thematic material throughout, Prokofiev introduces elements of arch structure, a form common among early twentieth century modernists.

CHRISTOPHER LENNARD is a Senior, soon to graduate with degrees in Percussion Performance and Music Education. He is a student of Professors Thomas Collier and Michael Crusoe. After graduating, he plans to apply to Graduate School and pursue higher degrees in Performance and someday teach at the college level. This summer he will be working with the Front Ensemble of the Troopers Drum and Bugle Corps. Chris teaches privately in the area, and coaches drumlines and front ensembles at multiple schools.

XIAOJING PU began playing violin at age four, at age twelve, she attended the middle school and high school of Sichuan conservatory of music in China. She was accepted into the prestigious Shanghai Conservatory of music in China where she received bachelor degree in violin performance. While in Shanghai conservatory, she was selected as a member of "Ongaku-juku" project orchestra in 2005 which was conducted by one of the world's top conductors, Seiji Ozawa, and gave tour performance around Japan and China. Ms. Pu was a member of Asian Youth orchestra in 2006 which was conducted by Richard Pontzius and toured many Asian cities. She was the prize winner of the chamber music competition trio division held by Shanghai Conservatory in 2005. Ms. Pu participated in the Great Wall International Music Academy and European Youth Music Festival. In 2006, she received a full scholarship from University of Michigan and came to U.S to pursue her Master's degree in violin performance. She was the concertmaster of the University Symphony Orchestra in 2007-2008, and performed in Carnegie Hall in 2008. In Michigan she was the first violin of Ann Arbor Symphony Orchestra and assistant principle second violin of Battle Creek Symphony. Currently, Ms Pu is a Doctor of Musical Arts student at University of Washington, and a member of Northwest Sinfonietta.

JESSICA POLIN is currently finishing her Masters Degree in Flute Performance at the University of Washington. She earned her Bachelor of Music from Arizona State University, where she performed regularly with the ASU Symphony Orchestra, the ASU Wind Symphony and the Arizona Contemporary Music Ensemble. Jessica has performed as principal flute with the UW Symphony Orchestra and the Seattle Metropolitan Chamber Orchestra, and will appear as a soloist on Bach's Brandenburg Concerto No. 4 with the orchestra in March. Ms. Polin also teaches regularly in the Seattle area, and acts as a flute coach for

several middle and high schools. Upon finishing her Masters Degree, Jessica plans to pursue an orchestral and chamber music career. Her teachers include Donna Shin, Zart Dombourian-Eby, Elizabeth Buck and Thomas Robertello.

GABRIEL MANALAC is an acclaimed performer who is continuously gaining recognition in the music community both as a soloist and collaborative pianist. Currently working on his Master's degree in Piano Performance with Dr. Robin McCabe at the University of Washington, Gabriel graduated Magna Cum Laude with a Bachelor's degree in Piano Performance at Loyola University in New Orleans, where he studied with Dr. John Murphy. At that same time, he repeatedly performed with the Louisiana Philharmonic Orchestra, Gulf Coast Symphony Orchestra, and the Loyola Symphony Orchestra. Gabriel is also an avid chamber musician. As the co-founder of the New Orleans Chamber Ensembles (NOCE), Gabriel performs alongside professionals, university students, and alumni in the local New Orleans area with the purpose of exposing the community to the vast chamber repertoire.

Hungarian-American conductor PETER ERÖS was born in Budapest in 1932 and attended the Franz Liszt Academy of Music, where he studied composition with Zoltán Kodály, chamber music with Leo Weiner, and conducting with László Somogyi.

In 1956, during the Hungarian Revolution, he emigrated to Holland. At age 27, Erös was named Associate Conductor of the Amsterdam Concertgebouw Orchestra, a post he held for five years. While in Amsterdam, he assisted Otto Klemperer in opera productions for the Holland Festival. In the summers of 1960 and 1961, he served as a coach and assisted Hans Knappertsbusch at the Bayreuth Festival, and in 1961 he was assistant conductor to Ferenc Fricsay for the Salzburg Festival production of Mozart's "Idomeneo." He continued to assist Fricsay both in Salzburg and in Berlin with the RIAS Symphony Orchestra and Deutsche Grammaphon through 1964. In 1965, Erös came to the United States for the first time at the invitation of George Szell to work with him and the Cleveland Orchestra as a Kulas Foundation Fellow.

His principal appointments were as Music Director and Conductor of the Malmö Symphony Orchestra (1966-1969) in Sweden, the Australian Broadcasting Commission Orchestras (1967-1969, Sydney and Melbourne; 1975-79, Perth), the San Diego Symphony and La Jolla Chamber Orchestra (1971-1980), and the Aalborg Symphony Orchestra (1982-1989) in Denmark.

As a guest conductor, Erös appeared regularly with major symphony orchestras and opera companies on five continents, including the Chicago Symphony Orchestra, Cleveland Orchestra, National Symphony Orchestra, Seattle Symphony Orchestra, San Francisco Symphony, Israel Philharmonic Orchestra, Royal Philharmonic Orchestra, Hamburg Philharmonic Orchestra, Stockholm Philharmonic Orchestra, Royal Swedish Opera in Stockholm, Hamburg State Opera, the Hague Residentie Orchestra, and the Scottish National Orchestra, and made nine tours of South Africa. He received ASCAP awards in 1983 and 1985 for his programming of music by American composers.

Erös came to the University of Washington School of Music in 1989 as the Morrison Endowed Professor of Conducting and Music Director and Conductor of the University Symphony. He also taught conducting from 1960 to 1965 at the Amsterdam Conservatory, where his pupils included Hans Vonk, and served as Director of Orchestral and Operatic Activities at the Peabody Conservatory of Music from 1982 to 1985.

At the personal request of Richard Wagner's granddaughter Friedelind, Erös led the first set of recordings of orchestral works by Friedelind's father, Siegfried Wagner. Two discs were released on the Delysé label, featuring the Aalborg Symphony Orchestra conducted by Erös: the Symphony in C and the tone poems "Glück, Und wenn die Welt voll Teufel wär" (Scherzo), "Welterstein-spielung," and "Sehnsucht." He also conducted the first recording of the opera "Jesus Before Herod" by Hungarian composer Gabriel von Wayditch (1888 - 1969) with the San Diego Symphony.

MEENA HWANG, a pianist and cellist since age four, is pursuing a doctoral degree in orchestral conducting with Maestro Peter Erös at the University of Washington. After graduating from the Seoul Arts High School with a composition emphasis, she entered the prestigious Korean National University of Arts and received her Bachelor's of Music degree in orchestral conducting. During these years, Ms. Hwang served the KNUA orchestra and opera as an assistant conductor and directed numerous ensemble groups for contemporary concerts and competitions for young composers. Since coming to the University of Washington, where she earned her Master's degree, she has served as an assistant conductor to the UW Symphony Orchestra and Opera, and made her opera conducting premiere at Meany Hall with the UW production of Mozart's *Marriage of Figaro*. As a recipient of the Alcor Endowed Scholarship, Ms. Hwang has conducted such ensembles as the Sofia Festival Orchestra, Rouse Philharmonic, Rose City Chamber Orchestra. Her stage credits include productions of Tchaikovsky's *Eugene Onegin*, Puccini's *Suor Angelica*, Mozart's *La Finta Giardiniera*, Haydn's *Il mondo della luna*, Pasatieri's *The Women* and others. She also has studied with Jorma Panula, Gianluigi Gelmetti, Christopher Zimmerman, Nansae Kum and Chiyong Chung.

JULIA TAI is a doctoral student at the University of Washington, where she studies instrumental conducting with Maestro Peter Erös and violin with Prof. Ronald Patterson. Julia plays a 1740 Calcanius violin, loaned to her by the CHIMEI Culture Foundation in Taiwan. She is the co-concertmaster of the University of Washington Symphony and the conductor of the UW Contemporary Ensemble. In 2006, she conducted the UW Opera production of Kurt Weill's *Seven Deadly Sins*, and was the assistant conductor and chorus master for UW Opera's production of Mozart's *Marriage of Figaro*. She is also the assistant conductor of the Rainier Symphony, and has premiered many works for the Seattle Experimental Opera and the Washington Composers Forum.

Born in Taipei, Taiwan, Julia began her violin studies at age four and piano at age eight. She received her formal music training at some of the most pres-

tigious music schools in Taiwan. During these years, she gave many recitals in violin, piano, and chamber music. She also performed concerts with choirs and orchestras, which toured extensively in Austria, Belgium, France, Germany, Spain, the United States, Japan, and Taiwan. Julia obtained a Bachelor of Music degree in Vocal Arts Performance and a Master of Music degree in Choral Music from the University of Southern California Thornton School of Music, graduating with the departmental award as the "Outstanding Graduate of 2004" from the Choral and Sacred Music Department.

The Donald and Gloria Swisher Concertmaster Chair in Orchestra



In honor of Donald and Gloria Swisher, devoted supporters and friends of the School of Music, Lauren Roth has been named The Donald and Gloria Swisher Concertmaster Chair in Orchestra.

Lauren Roth is 21 years old and a graduate of Lakeside School in Seattle. Shortly before her third birthday, she informed her parents that she wanted a violin and private lessons. They complied, and her musical career began. She studied the Suzuki method until she began working with Ron Patterson six years ago. She is now in her fourth year at the University of Washington majoring in violin performance and Italian studies. Lauren won the University of Washington Symphony's annual concerto competition and has soloed with the UW Symphony and Bremerton Symphony. She is also concertmaster of the UW Symphony and the Seattle Philharmonic Orchestra and teaches as an adjunct faculty member at Holy Names Academy in Seattle.



*CONCERTO COMPETITION
WINNERS SHOWCASE*

In order of appearance:

CHRISTOPHER LENNARD, *MARIMBA*
XIAOJING PU, *VIOLIN*
JESSICA POLIN, *FLUTE*
GABRIEL MANALAC, *PIANO*

Performing with the

UNIVERSITY SYMPHONY
PETER ERÖS, *MUSIC DIRECTOR*
MEENA HWANG, *ASSISTANT CONDUCTOR*
JULIA TAI, *ASSISTANT CONDUCTOR*

*Tonight's soloists are winners of the School of Music's
NINETEENTH ANNUAL CONCERTO COMPETITION
held November 16, 2009.*

7:30 PM
January 28, 2010
MEANY THEATER

