

THE UNIVERSITY SYMPHONY
Peter Erös, *conductor*
Robert Huw Morgan, *assistant conductor*

VIOLIN I

David Lawson
Catherine Shipley
Jonathan Aldrich
Yu-Ling Cheng
Julie Chapman
Veronica Ho
Hsuan Lee
Liz Ryker
Brandon Woodruff
Mark Feldhaus
Becky Sundstrom
Kathy Temple

VIOLIN II

Cynthia Staruck
Young Jae Lee
Candice Chin
Mike Chen
Jeremiah Hong
Mahru An
Amy Po
Bonnie Whitaker
Rachel Kannas
Elisa Na

VIOLA

Timothy Prior
Lisa Killinger
Mary Carson
Jeanne Drumm
Kendra Dupuy
Laura Beth Johnson
Seon Ju Kim
Nathan Medina
Sharon Olsen
Alexis Schultz
Paul Schurke
Sophia Shau
Gabe Su

CELLO

Ching-Shin Ko
Tricia Barry
Danna Birdsall
Erica Bleckwehl
Kyle Campbell
Richard Evans
Jacob Humphrey
Jee Hyun Hwang
Shian-Yin Lee
Liz Petersen
Peter Williams
Karla Youngers
Kenzie Broughton

BASS

Joe Dyvig
Dan Ball
Rebecca Keaney
Devon Becker
Wesley LeMay
Anthony Balducci
Josh Hollingsworth

FLUTE

Dane Andersen
Amy Swanson

OBOE

Sarah Bahauddin
Megan Norberg

CLARINET

Jenny Ziefel
Ann Chi

BASSOON

Ryan Hare
Louie Fielding
Chang Ho Lee

HORN

Aaron Beck
Jacqueline Faissal
Carey LaMothe
Ryan Stewart

TRUMPET

Judson Scott
Erick Borling

TROMBONE

Nicholas Di Nunzio
Nathan Brown
David Stucki

TIMPANI

Matt Drumm

HARP

Karyn Fidelity

ORGAN

Robert Huw Morgan

S 99
1998
3-13

University of Washington
THE SCHOOL OF MUSIC

presents the

UNIVERSITY SYMPHONY
AND
COMBINED CHORUSES
Abraham Kaplan, *conductor*

with soloists
Jennifer Trimboli, *soprano*
Glenn Guhr, *baritone*

and

UNIVERSITY SYMPHONY
Peter Eros, *director*

UNIVERSITY OF WASHINGTON CHAMBER CHOIR
Dr. Geoffrey Boers, *director*

UNIVERSITY CHORALE
Dr. Geoffrey Boers, *director*

ORATORIO CHORUS
Abraham Kaplan, *director*

UNIVERSITY SINGERS
Jeffrey Cooper, *director*

8:00 PM
March 13, 1998
Meany Theater



DAF 13,218

CD 13,219-13,220

PROGRAM

- CD1
- [1] Overture 'The Hebrides,' Op. 26.....10:47.....Felix Mendelssohn ^{DAF} 1D1
(Fingal's Cave) (1809-1847)
- [2] Symphony No. 2, D major, Op. 36. ~~33:32~~.....Ludwig van Beethoven 1D2
 1. *Adagio molto - Allegro con brio* (1770-1827)
 2. *Larghetto*
 3. *Allegro*
 4. *Allegro molto*

INTERMISSION

CD 13,219

CD 13,220

- CD2
- [1] Requiem, Op. 4834:16.....Gabriel Fauré 1D3
 1. *Introit et Kyrie* (1845-1924)
 2. *Offertoire*
 3. *Sanctus*
 4. *Pie Jesu*
 5. *Agnus Dei*
 6. *Libera me*
 7. *In paradisum*

Jennifer Trimboli, *soprano*
 Glenn Guhr, *baritone*

PROGRAMME NOTES, by Robert Huw Morgan

FELIX MENDELSSOHN must be considered as one of the truly naturally gifted musicians, ranking alongside such a figure as Mozart. He was a child prodigy as a pianist and composer who flourished in the midst of the influences of early Romanticism. However, his musical influences came rather from the works of Bach and Mozart. His nod towards Romanticism came mainly in the form of extra-musical influences. 'The Hebrides' overture (also known as 'Fingal's Cave') is a fine example of this.

Between 1829 and 1835 he traveled throughout Europe and it is a visit to Scotland which was the inspiration for this work. Part of his travels in Scotland involved a rather rough crossing by steamship from the mainland to the island of Staffa, on which is situated the landmark of Fingal's Cave. Indeed, this overture is a very stormy piece of music with very few points of repose. The opening presents the listener with a brooding theme in the cellos which is taken up by the violins. We are able to hear quite clearly the swelling of the waves within the orchestration. A secondary theme, heard also in the lower strings, offers something of a respite from the turbulence of the opening. However, it is the mood of the opening which pervades this work. What might be considered as unusual is the conclusion. After scurrying string writing, coupled with chromatic chordal figures in the woodwind and brass, we hear a quieter statement of the opening melody, before the music subsides completely.

The 2nd Symphony of BEETHOVEN was composed at a time when he was coming to terms with his increasing loss of hearing. In a letter to a friend he wrote: "I must confess that I am living a miserable life. For almost two years I have ceased to attend any social functions, just because I find it impossible to say to people: I am deaf. If I had any other profession it would be easier, but in my profession it is a terrible handicap." However, he made it clear in another letter that he would continue to write and not be overtaken by this handicap: "I will seize Fate by the throat; it shall certainly not crush me completely." In the midst of such obvious turmoil, it is almost amazing that he was able to produce such a work as this symphony. This work does not seem to be that of a man who was about to "seize Fate by the throat."

The first movement opens with a huge unison played by the full orchestra. A brief adagio follows which grows in complexity before the music hurls itself into an exhilarating allegro. Here the first melody is heard in the lower strings before exploding with the full force of the orchestra. The second theme is almost a fanfare which is thrown between the winds and the strings. A more hushed, lyrical tone pervades the second movement. This *larghetto* manages to develop two very contrasting themes. The first theme is an almost vocal melody heard in the strings alone. The second is a more lilting figure which is heard between the strings and winds.

The Scherzo which follows is a work of genius. Here Beethoven takes a three note motif, heard at the opening, and manages to throw it around the orchestra in many different keys and colors. It is interesting to note that the three notes also become the basis for the more lyrical trio section. Following this is the Bacchanalian fourth movement, a vigorous *Allegro molto*. An opening figure which is rather fragmented in its nature gives way to a broader string figure. It is the fragmented figure which finally gets the upper hand and provides this work with a most exciting conclusion.

GABRIEL URBAIN FAURÉ was born into a family of the minor French aristocracy. At the age of nine, he was encouraged to enroll in the famous Ecole Niedermeyer in Paris. He attended this school for the next eleven years, training as an organist, choirmaster and composer. During this time, he came under the influence of Saint-Saëns, who was his piano teacher. Saint-Saëns introduced much new music to his students, including that of Liszt and Wagner. However, Fauré would never consider himself to be a follower of either composer. After graduation, he held church positions in Paris before succeeding Saint-Saëns as organist at the Church of the Madeleine. Later, he was to become composition teacher and director of the Paris Conservatoire. Fauré is perhaps best known as a composer of songs. However, his setting of the *Requiem* is a very popular work. This *Requiem* was not written for any specific occasion or to the memory of any specific person. In his own words, he wrote this work "for the pleasure of it." The process of composition was a long one: he worked on it between 1877 - 1890, and completed the orchestration in 1900.

It is of interest to make mention of the orchestration. This is a very hushed work, certainly nothing like the similar works of Verdi or Berlioz. The violins play very little, most of the string writing is concentrated on the more somber colors of the violas and cellos. Similarly, the brass play a very small role, as do the woodwinds. The use of an organ gives the accompaniment a great sustaining quality. Additionally, in a few places, the harp adds another touch of color.

The first movement opens with a stark unison in the orchestra above which the chorus chants the opening text. An *andante moderato* follows in which the melodic line seems to be almost modal in its feeling. The harmonic movement is very sparing: Fauré saves any great changes in harmony for the more dramatic points of the text. The following *Offertoire* opens with a series of imitative entries between the divided violas and cellos before the voices enter in a similar manner. The heart of this movement is the baritone solo. Here the mood seems to change completely with more expansive phrases over a wider ranging harmonic background. This movement ends as it began, with the imitative entries in the chorus giving way to an enormously beautiful amen.

The *Sanctus* is so simply conceived as to be very effective. The sopranos and tenors sing a beautiful, yet simple line above a gently undulating accompaniment. A brief climax ensues, before the music returns to that of the opening. The *Pie Jesu* which follows is a solo for the soprano, her only appearance in the whole work. A placid air surrounds this movement as lyrical solo lines give way to slow arpeggio figures in the orchestra.

With the *Agnus Dei* we reach perhaps the most beautiful melody in the work. The opening string melody is one of great simplicity and beauty which is also remarkable for the wideness of its range. Out of this grows the tenor melody which almost seems to be an accompaniment to the orchestral figure. At the text *lux aeterna* ('eternal light') Fauré, through use of a harmonic *tour de force* manages to convey the meaning of the text with an astonishing accuracy. This moment is one of enormous repose.

The *Libera me* presents us with the second baritone solo of the work. Above an accompaniment of sustained organ chords and rhythmic pizzicati the soloist declaims the text with great dramatic effect. At the center of this movement is a moment when we hear the full orchestra for the only time. Here, the text *Dies irae, dies illa* speaks of the vehemence of the Day of Judgment. However, this mood does not last long, for the movement ends with the chorus singing the baritone solo from the opening.

The final movement is one of Fauré's most beautiful creations, where the music is perfectly married to the text. The accompaniment is especially noteworthy. Soft string chords provide a cushion of sound on top of which the organ, later joined by the harp, plays a series of staccato arpeggios. Above this accompaniment, the sopranos sing a glorious melody, later accompanied by the lower voices. This wonderful movement brings this work to a conclusion which has an air of quiet ecstasy.

JENNIFER TRIMBOLI is completing her last year of graduate study and her last year as a voice Teaching Assistant at the University of Washington. Her most recent operatic roles include Queen of the Night in *The Magic Flute*, and Fiordiligi in *Così fan tutte*. She was recently awarded second place in the Metropolitan Opera Northwest Regional competition and is currently featured in an original musical, *Bootlegger*, at the Village Theatre in Issaquah.

GLENN GUHR received a Bachelor of Arts in Music from Tabor College and a Master of Music in Music History from Kansas State University. He is currently a doctoral candidate in performance at the University of Washington where he studies voice with Julian Patrick. He has appeared in numerous UW opera productions, including *La Finta Giardiniera*, *Patience*, *The Magic Flute*, *Così fan tutte*, and *Die Fledermaus*. In the Seattle area, he has performed with the Tacoma Opera (*Romeo and Juliet*), the Kitsap Opera (*Carmen*), and the Pacific Northwest Ballet (*Carmina Burana*). Currently he is working on the role of Ford for the upcoming UW production of *Falstaff*.

ABRAHAM KAPLAN has been Director of Choral Studies at the University of Washington since 1977, and Associate Conductor for Choral Activities of the Seattle Symphony since 1995. From 1953-54 and 1958-59 he was Conductor of the Radio Chorus in Jerusalem, Israel, and from 1961-1977 was Director of Choral Studies at The Juilliard School. Kaplan's college textbook, Choral Conducting, published by W. W. Norton in 1985 is now in its third printing.

THE UW CHAMBER CHORUS

Geoffrey Boers, *director*

Steven McCollum, *assistant director* / Jacob Winkler, *accompanist*

Jeffrey Adams	K. C. Evans	Evin Lambert	Michelle Rice
Spencer Arnot	Anneliese Gorne	Ellaina Lewis	Rachel Root
Rebecca Bailey	Elliot Hardin	Steven McCollum	Alina Rozanski
Anthony Balducci	David Hebert	Heather Mills	Craig Schell
William Carpenter	Heather Hull	Christine Monson	Sara Schultz
Jeffrey Cooper	Hyojin Kang	Marci Morrell	Carolyn Waud
Tova Dodge	Mary Kennedy	Paul Nakhla	Kathea Wicks
Maria Rosa Duarte	Mark Kloeppe	Simon Poon	Jacob Winkler
Kelly Esvelt	Sam Lai	Janet Reasons	Daniel Zucker

THE UW CHORALE

Geoffrey Boers, *director* / Jeffrey Cooper, *assistant director*

**denotes accompanists*

Ned Abenroth	Kevin Clayton	Joseph Hawkins	Randy Rowley
Russell Allison	Heather Dalke	Deborah Heuser	Carmen Sammy-
Hiroko Anno	Bruce Davis	Heather Hill	Sacquitne
Tina Arciaga	Chip Diamond	Kevin Hovey	Carole Schaub
Spencer Arnot	Andrew Dolphin	Tiffany Lapp	Catherine Schefter
Shawna Avinger	John DuWors	Megan Larson	Julianne Severson
Anthony Balducci	Laura Erling	Sool-Lim Lee	Jung Eun Shin
Christopher	Essie Fine	Shawna Lenzion	Martin Sorensen
Balducci	Carley Francis	Thomas Lumley	Tonya Surface*
Candice Balen	Kevin M.	Megan Magden	Sarah Tilstra
Brett Bartlett	Gausepohl	Shauna Mitchell	Michael van Bebbert
Dean Bennett	Julie Goodell	Carlos Moreno	Mark Walters
Joelle Berry	Kandis Griff*	Kelly O'Halloran	Alyssa Warner
Eric Bone	Dena	Glynn Olive	Jennifer Watson
Nicholas Bone	Grossenbacher	Aly Panichi	Seth Whelan
Kristin Brakke	Victoria Halligan	Doug Patten	Kathea Wicks
Jeffrey Bruner	Laura Haney*	Monika Pettersson	Eun Ho Yang
Kenneth Cecka	Valerie Harris	Caroline Phan	Darryl Yong
Hee Won Chung	Stephanie Hastings	Hale Rankin	

ORATORIO CHORUS

Abraham Kaplan, *director* / Steven McCollum, *assistant director*

Aubrey Bruneau	James Gabriel	Adam Gossett	Abigail Hurd
Hee Won Chung	Richard Gadsden	A. Hallanger-	Ruth Jacobson
Katherine Freeze	Marilee Glenn	Takaki	Kyojin Kang

Heidi Lee	Steven McCollum	Randy Rowley	Thomas Strzelec
Mei-Yin Liao	Jennifer Mears	Atsuko Savorgino	Hannah Tran
Chin-chi Lin	Kathleen Mohan	Carolyn Sawin-	Helen Wong
Shawpei Loh	Patricia Naylor	Wilson	Eun Ho Yang
Nicole Mauldin	Patricia Petrisor	Kyung Sook Shin	Sook Hyun Yoon

THE UW SINGERS

Jeffrey Cooper, *director* / Evin Lambert, *accompanist*

Danielle Allsop	Maggie Darlow	Katherine Klang	Odawni Palmer
Scott Amplayo	Jessica Davis	Amanda Koss	Kimberly
Sandra Andrews	Deanna Dewell	Benjamin	Pangilinan
Elizabeth Angell	Sarah Diane	Kromholtz	Tara Camille Perry
Heather Apellanes	Amy Dickau	Peter Kvidera	Jana Phillips
LaShona D. Artis	Maia Dusini	Gentry Lange	David Richardson
Vanessa Bahr	Jenny Elliott	Elizabeth Larson	Kara Rigler
Kristel Maeva	Crystal Eney	Carrie Leath	Polly Rosenwaike
Barnoin	Marc Fernando	Shirley Lee	Michelle Sadlier
Lauren Bartlett	Karyn Fidelity	Quyen Lieberman	Desiree Saraspi
Ryan Beise	S. Rand Fishkin	Mary Lindsey	Patricia Simonen
Donna Bergman	Ryan Gamas	Christopher	Stacey Stack
Ragnhild Birkelund	Stephen Garner	Linville	Jesse Stoddard
Mara Bommarito	Roberto Gilmore	Katherin Love	Tina Stremick
Lisa Boren	Patricia Grogan	David Lykke	Emi Sugiyami
Marta Brackmann	Andrew Gunn	Jennifer Maier	Suzanne Taylor
Juliana Brandon	Raphael Hadac	Joel Mallari	Alison Tracy
Igunn Brevik	Millie Hiibel	Michael Marletto	Jessica Trantham
Stephen Bull	Shannon Hillinger	Sean McCready	Renee Visich
Patricia Burgess	Shawna Himeda	Teresa McDonald	Vanessa Vlahakis
Selin Caka	Miranda Ho	Robin McKelvey-	Kim Vu
Kari Callahan	Cristy Hoff	Creed	Kevin Watt
Steven Callander	Jessica Holman	Lindsey McMeekin	Cynthia Wheaton
Elizabeth Cart-	Megan K. Hosford	Naomi Mercer	John Williams
wright Fiddler	Arielle Howie	Amanda	Jeff Williamson
Clara Chan	Tandi Hufnagel	Montgomery	Kristy Wilson
Emily Cherkin	Geraldine Hussey	Fiona Morgan	Helen Hong
Rachel Christensen	Erin Hymel	Diane Morrison	Isoyo Yamauchi
Yooree Chung	Eveline Ip	Rebekah Nill	Hyo-Jin Yoon
Kelly Clingan	Katrina Iverson	Mohammad Nosrati	Sherry Zimmerman
Sandra Collins	Jenny Johnson	Laurel O'Connor	
Christine	Jannah Kennon	Mark Oesterle	
D'Ambrosio	Janice Kim	Hinkot Oh	