

UPCOMING PERFORMANCES OF THE UNIVERSITY SYMPHONY

8 PM, February 4, Meany Theater
featuring winners of the
Eighth Concerto Competition:
Nancy Jang, piano; Karen Mu, piano;
Lucas Robatto, flute; and Dainius Vaicekonis, piano

8 PM, February 18, Meany Theater
Faculty Soloist: Lisa Bergman, piano
Rimsky-Korsakoff: Spanish Capriccio
Léo Weiner: Piano Concertino, Op. 15
Mendelssohn: Symphony No. 3, (Scottish)

8 PM, February 19, Lagerquist Hall at
Pacific Lutheran University, Tacoma
Shared concert with
Pacific Lutheran University Orchestra

8 PM, March 12, Meany Theater
University Symphony and Combined Choruses
Abraham Kaplan, Conductor
Haydn: Symphony No. 44 in E Minor (Trauer)
Orff: "Carmina Burana"

University of Washington
THE SCHOOL OF MUSIC

celebrates the 100th anniversary of the

UNIVERSITY SYMPHONY

Peter Erös, *conductor*
Craig Sheppard, *faculty guest artist*

with a

CENTENNIAL CONCERT

December 8, 1998

8:00 PM

Meany Theater

S99
1998
12-8



DAF 13,360

CD 13,361
13,362

FIRST ORCHESTKA - U of W Organized and Conducted by Aubrey Levy, 1898

PROGRAM

CD-1

1 Overture to "Egmont," Opus 84 Ludwig Van Beethoven (1770-1827) (1)
(8:51)

2 Symphonic Metamorphosis on
Themes by Carl Maria von Weber Paul Hindemith (1895-1963) (2)

*Allegro**Turandot, Scherzo**Andantino**Marsch*

INTERMISSION

CD-2

1 Piano Concerto No. 2 in
Bb major, Opus 83 Johannes Brahms (1833-1897) (3)
47:30

*Allegro non troppo**Allegro appassionato**Andante**Allegretto grazioso*

2 encore - Brahms - Intermezzo in A Major, Op. 118, No. 2 (4)
(5:44) Craig Sheppard, piano

Towards the end of 1809, **BEETHOVEN** was commissioned to write incidental music for the play "Egmont" by the great German writer Goethe. This was to mark Beethoven's return to stage music after the first two versions of his opera "Fidelio." In addition to the overture, there were nine pieces as a background to the play which depicted the struggle of Count Egmont in the liberation of the Netherlands from Spanish rule. The overture remains the only well-known piece from this incidental music. Beginning with a huge unison, the music contrasts colossal chordal figures in the strings with more lyrical episodes in the woodwinds. The music subsides before we are carried away by the intense force for the ensuing *allegro*. Much development includes the contrasting chordal and lyrical motifs from the introduction. It is interesting to note how Beethoven manages to 'deconstruct' these contrasting figures as a transition into the final *allegro con brio* section. This final section begins with an enormous crescendo which leads to massive fanfare-like calls from the whole orchestra. Truly, this work is a whirlwind, carrying the listener along with its explosive force.

PAUL HINDEMITH, in addition to being the foremost German composer of his generation, was well-known as a teacher, theorist and as an accomplished performer on the viola. He was born near Frankfurt and, following his formal education, taught at the music conservatory in Berlin. However, his academic career in Germany came to a halt when, being of Jewish descent, his music was boycotted by the Nazi party. He left Germany for Switzerland and eventually settled in the USA. Here, he held many teaching positions at such institutions as Cornell, Yale and Tanglewood.

The Symphonic Metamorphosis was written in 1943 as his homage to Carl Maria von Weber. The themes on which Hindemith based these pieces are taken from some of Weber's least-known works. It is a virtuosic work for a large orchestra and showcases each orchestral section. The first movement contrasts march-like brass figures with rapid string passages while the middle section consists of an almost lyrical motif. Maybe the first movement can be considered as an introduction to the second movement. A brief introduction provides us with the theme on which this movement is based. It is played on a solo flute followed by a touch of *chinoiserie* when the percussion instruments take over for a little while. The movement proper gets underway with the theme in the cellos and basses. From here on we hear the theme, with little or no development. What makes this movement interesting is the orchestration of the theme in its appearances, along with the background figures. It is an almost frenzied atmosphere as the theme grows in stature, reaching its climax with the theme in the brass accompanied by rapid scale passages in the strings. After a moment of calm, the theme appears in the brass. However, now it is treated as a series of imitative entries, the syncopations giving it an almost 'jazzy' feel. The mood of frenzied activity prevails before the music subsides into darkness with the percussion instruments bringing the piece to its quiet conclusion.

The *andantino* provides us with a brief moment of calm. It features two main themes. The first is played at the opening by the clarinet. The second appears later with the warm sound of the cellos. When the clarinet theme appears for the last time, it is accompanied by a virtuosic flute line which provides a filigree background.

The last movement is a breathless march which reminds us of the maniacal feel of the second movement. Here the woodwinds and brass prevail, lending the music an air of a marching band atmosphere.

In all, this is probably Hindemith's most successful orchestral work. The ingenuity of the orchestration is certainly breathtaking. Also, the sheer energy of the quicker movements, along with the serenity of the *andantino* make for an enjoyable and invigorating listening experience.

The second Piano Concerto by **BRAHMS** stands as one of the most monumental works of the 19th century. It is certainly the longest concerto that Brahms wrote and received its first performance in Budapest on November 9, 1881 with Brahms himself as the soloist. This is not a showy virtuosic concerto: It is a very pensive piece which, by the nature of the solo writing, places incredible demands on the solo performer. It is cast in four movements, instead of the more usual three-movement structure. The opening is unusual in that Brahms introduces the piano immediately, instead of having the orchestra introduce the work. Here the piano speaks in dialogue with a solo horn which introduces the theme on which the movement is based. This opening melody is taken up by the rest of the orchestra before we hear the second theme played by the violins. By means of contrast, Brahms brings in a more rhythmical dotted figure which gives a sense of impetus and which brings us to the first main statement from the solo piano. Indeed, it is this close contrast of motifs which lends an air of extreme drama to this opening movement.

The second movement is a thundering *scherzo*. We are plunged into the music by the opening chordal figure. Again, it is interesting to note that the piano starts before the orchestra. A contrasting, almost breathless figure is introduced by the strings before being taken up by the piano. The trio section, now in a brighter major key, begins with a fanfare-like motif. This section is noteworthy for the octave leaps in the piano: a moment of intense difficulty for the soloist. The music of the opening returns once more before the movement comes to its conclusion with large sweeping scale passages in the piano.

By means of complete contrast, the third movement starts with a cello solo of outstanding emotion. However, when the piano enters, the music seems almost vague and wandering, as if unable to find a sense of direction. The orchestra reenters with a fragment of the opening melody but is soon interrupted by the soloist in a flurry of dotted figures and ascending and descending arpeggiated figures. However, it is the calm atmosphere of the opening which prevails and which brings this glorious movement to its hushed conclusion.

The final movement begins, like the first two movements, with the solo piano. Now the atmosphere is calmer, almost cheerful. We are now presented with what

is almost a set of variations on the opening theme. However, after a short while, a second theme, more sweeping in its character, is played by the woodwinds accompanied by the piano. Like the first movement, it is this contrast in motifs that lends this movement such an air of most colorful drama.

Notes by Robert Huw Morgan



Senior Artist-in-Residence in Piano at the University of Washington School of Music, **CRAIG SHEPPARD** was born and raised in Philadelphia. His teachers included Rudolf Serkin, Sir Clifford Curzon, Eleanor Sokoloff, Sascha Gorodnitzki, Ilona Kabos and Peter Feuchtwanger, and he graduated from both the Curtis Institute in Philadelphia and The Juilliard School in New York City. Following a highly successful New York debut at the Metropolitan Museum of Art in 1972, he won the silver medal that year at the Leeds International Pianoforte Competition in England. Moving to England the following year, he quickly established himself through recording and frequent appearances on BBC radio and television as one of the preeminent pianists of his generation, giving cycles of Bach's *Klavierübung* and the complete solo works of Brahms in London and other European centers. While in England he also taught at Lancaster University, the Yehudi Menuhin School and the Guildhall School of Music and Drama. He has performed with all the major orchestras in Great Britain as well as those of Philadelphia, Boston, Chicago, San Francisco, Atlanta, Dallas, Seattle, Buffalo and Rochester, among others, and with such conductors as Sir Georg Solti, James Levine, Leonard Slatkin, Michael Tilson Thomas, Lord Yehudi Menuhin, Erich Leinsdorf, Aaron Copland, David Zinman, Gerard Schwarz and Peter Erös. His work with singers (among whom are Victoria de los Angeles, José Carreras, and Irina Arkhipova), musicians such as trumpeter Wynton Marsalis, and such ensembles as the Cleveland and Bartók string quartets has also played a significant role in his musical development. Sheppard is also known for his broad academic interests, particularly foreign languages. He has had a high profile in recent summers with both the Seattle Chamber Music Festival and the Park City (Utah) Chamber Music Festival. In addition to recent performances in London and Malta, he was the featured soloist in the opening concerts of the Seattle Symphony's 1996-97 season. He has recently appeared again with the Seattle Symphony in their new home at the Benaroya Hall, and will be giving three lecture/recitals in January, March, and May of 1999 in the Nordstrom (Benaroya) Recital Hall at the behest of Maestro Gerard Schwarz. He has recorded on the EMI, Polygram (Philips), Sony, Chandos and Cirrus labels.

The first conductor and founder University Orchestra was **AUBREY LEVY**, a member of Seattle's prominent Cooper-Levy family that made its fortune during the Alaska Gold Rush. While still a student, Levy distinguished himself. He won the "Inter-State Oratorial Contest" in 1902, and also tried his hand at composing. The 1900 Tyee Book states: "Mr. Levy's two compositions this year, 'The Senior Hop,' - a two-step- and 'The Pacific Wave Waltz' bid fair to become very popular." Levy's extracurricular activities included founding the Seattle Operatic Quartet Club, in which he played the violin and his brother Eugene was an accompanist. Levy later established a practice as an attorney. In 1927, with his brother and brother-in-law, he formed the Republican Operating Company, which built the Republic Building at Third Avenue and Pike Street in downtown Seattle. The income from this building was willed to three service organizations: The Jewish Welfare Society, the Caroline Kline Galland Home for the Aged, and the Seattle Children's Orthopedic Hospital (now Seattle Children's Hospital.) The papers of the Cooper-Levy family were willed to the University of Washington by Eugene Levy and are housed in the Manuscripts and University Archives section of the Suzallo Library. A fascinating picture emerges of the Levy-Cooper family, whose philanthropies included The Jewish Welfare Society, the Caroline Kline Galland Home for the Aged, the Ryther Child Center and the Lighthouse for the Blind.



Now in his tenth year at the University of Washington, **MAESTRO PETER ERÖS** was born in Budapest (Hungary). In 1956 during the Hungarian Revolution he emigrated to Holland. There, at the age of 27 he was named Associate Conductor of the Amsterdam Concertgebouw Orchestra, a post which he held for five years. After this, he successively held the positions of Music Director and Conductor of The Malmo Symphony Orchestra (Sweden), The Australian Broadcasting Commission (Sydney and Melbourne), The San Diego Symphony Orchestra and La Jolla Chamber Orchestra, The Aalborg Symphony

Orchestra (Denmark). As a Guest Conductor Mr. Erös has appeared with numerous major symphony orchestras and opera companies all over the world, including The Chicago Symphony Orchestra, The Cleveland Orchestra, San Francisco Symphony, London Royal Philharmonic Orchestra, Hamburg Philharmonic Orchestra, Stockholm Philharmonic Orchestra, and Scottish National Orchestra, etc. Mr. Erös has received two ASCAP Awards (for playing music by American Composers) in 1983 and 1985. At the present time Mr. Erös, who is a citizen of the United States, lives in Seattle, and is Conductor and Music Director of the University of Washington Symphony and Opera.

THE UNIVERSITY SYMPHONY

Peter Erös, *conductor*

Robert Huw Morgan, *assistant conductor*

VIOLIN I

David Lawson
Julie Chapman
Yu Ling Cheng
Young Jae Lee
Michelle Bishop
Hsuan Lee
Jonathan Aldrich
Jeremiah Hong
Catherine Shipley
Jennifer Han
Tamara Tabet
Eiko Clark

VIOLIN II

Mary Theodore
Veronica Ho
Ann Youngers
Kelly Mak
Mike Chen
W. Clark Griffith
Angela Childers
Tomo Osako
Susannah Marshall

VIOLA

Jeanne Drumm
Hankil Park
Alexis Schultz
Laura Routt
Seon Ju Kim
Mary Carson
Michele Rocke
Sharon Olsen
Kendra Dupuy

CELLO

Ching-Tzy Ko
Richard Evans
Danna Birdsall
Tricia Barry
Jacob Humphrey
Jeffrey Wang
Liz Petersen
Kyle Campbell
Sonyong Park

BASS

Jurica Stelma
Dan Ball
Grey Fullmer
Rebecca Keaney
Chris Brunhaver
Josh Hollingsworth

FLUTE

Dane Andersen
Amy Swanson
Ann Kjerulf

PICCOLO

Amy Swanson
Ann Kjerulf

OBOE

Sarah Bahauddin
Chris Sigman

ENGLISH HORN

Megan Norberg

CLARINET

Jenny Ziefel
Anne Chi

BASS CLARINET

Ben Fowler

BASSOON

Tracy Bergemann
Jacob Kauffmann
Louie Fielding

CONTRABASSOON

Jacob Kauffmann

HORN

Aaron Beck
Hsing-Hua Ho
Carey Lamothe
Mike Tisocco

TRUMPET

Judson Scott
Erick Borling

TROMBONE

David Stucki
Stephen Nickels
Lynne Townsend

TUBA

Alison Marquardt

TIMPANI

Matt Drumm
Shea Gull

PERCUSSION

Marc Collier
Mike Dennis
Shea Gull
Christian Krehbiel