

run by the Swedish-speaking elite, and while the Finnish-speaking citizens held little power, a movement was on the rise to break away from the heavy-handed influences from outside and reassert the native Finnish culture and language.

Sibelius himself was raised speaking Swedish, and for a while showed little sincere interest in the Finnish language or culture. Eventually, his life and career came to mirror the inherent tensions that characterized his youth and homeland. Following four years of violin study at the Helsinki Music Institute, during which he developed his interest in composition, Sibelius made the acquaintances that would deeply influence his life: Ferruccio Busoni and brothers Armas and Eero Järnefelt. In Busoni he found a kindred musical spirit, and the Järnefelt family Sibelius met a fervent passion for all things Finnish and, not insignificantly, his future wife.

A difficult year in Berlin gave way to a successful stay in Vienna that changed the course of the composer's life. Sibelius came under the influence of Anton Bruckner and Richard Wagner. He turned away from the conservative chamber-music-oriented culture of Vienna and his youth. Lastly, and most significantly, Sibelius began to immerse himself in Finnish culture and folklore, which came to propel him into the first phase of his mature life as an artist. He became enchanted with the *Kalevala*, a collection of 'runes' or poems that formed a sort of national epic poem. He was captivated by the repetitive and unvarying nature of the incantation, or recitation tones, many of which were based on the narrow range of pitches of the minor pentachord. In this music he found both an expression of Finnish culture and a defiant rejection of traditional thematic development so valued by the conservative musical culture.

The Second Symphony was composed in early 1901, following the First Symphony and the overtly political tone poem *Finlandia*, at first entitled "Finland Awakens." Although Sibelius denied any extra-musical program existed for the Second Symphony, for some this seems to be a denial of the obvious. Its progression from a stormy and brooding D-minor to a relentless and powerful climatic finale in D major lends itself to just such an interpretation. In this work, one can hear the conflict in Sibelius between traditional musical forms and processes, and the nationalistic, 'runic' melodies of the *Kalevala*.

The first movement opens with waves of surging, rising, repetitive chords, giving way to a folk-like Nordic melody. Soon pushed aside by melodic gestures and fragments of a brooding, confident, and rebellious nature, the movement eventually ends avoiding high drama. The second movement favors the lamenting and dark tones within the orchestra, punctuated by swelling brass chords dramatically severed at their peak. The third and fourth movements are performed without a pause separating them. The secondary theme of the third movement is a powerfully nostalgic statement by the oboe of a typically "Kalevalaic" melody - highly repetitive and limited in its range - which brings the swirling *Scherzo* to a full and dramatic stop. Upon the arrival at the finale, we have emerged into a brilliant and victorious D major, which is challenged and further uplifted through yet another hypnotically repetitive "Kalevalaic" second theme, leading the symphony to its final climax of staggering power and majesty.

UW



School of Music

University of Washington  
THE SCHOOL OF MUSIC

Presents

THE UNIVERSITY SYMPHONY  
Peter Erös, *conductor*

DATE # 14,735

with faculty guest artist

Thomas Harper, *tenor*

November 12, 2004

7:30 PM

Meany Theater

PROGRAM

CD # 14,736

- 1 SLAVONIC DANCES, OP. 46.....14:36.....ANTONÍN DVORÁK  
I. Presto (1841-1904)  
II. Allegretto scherzando  
VIII. Presto

- 2 THREE SONGS.....12:35.....HENRI DUPARC  
I. La Vie Antérieure (1848-1933)  
II. Serenade Florentine  
III. Phidylé

Thomas Harper, *Tenor*

INTERMISSION

- 3 SYMPHONY NO. 2 IN D MAJOR, OP. 43.....JEAN SIBELIUS  
I. Allegretto (1865-1957)  
II. Tempo Andante, ma rubato  
III. Vivacissimo 43:04  
IV. Finale: Allegro moderato

COMPACT  
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Unlike some of his contemporaries, ANTONÍN DVORÁK was born and raised in a decidedly unsophisticated musical environment. The son of a butcher, and amateur zither player, Dvorák began the study of the violin at the age of six. His rapid progress allowed him to participate in the musical life of his community as a member of church music ensembles and the village band. Although his later musical training would come in the area of organ performance, Dvorák would initially find the doors to employment as an organist temporarily closed to him. As a result, he continued to play in an orchestra and dance band, now as a violist. It was in the course of his career as a member of these orchestral ensembles that he became intimately familiar with the popular music of his Czech culture (polkas, mazurkas, marches, and waltzes), as well as with the masterworks of the European tradition. During his tenure as principle violist, Dvorák worked under the batons of both Smetana and Wagner.

Dvorák had already composed eight string quartets, five symphonies, and both the serenades for strings and winds at the time of the commission of the first set of Slavonic Dances. Johannes Brahms, already familiar with the works of the less-known Czech composer, made a recommendation to Fritz Simrock, the Berlin publisher of Brahms' own works. Specifically, Brahms was recommending a set of ten duets for two sopranos with piano. Soon the publisher had contacted Dvorák, requesting a set of "Slavonic Dances" for piano duet. Dvorák fulfilled the publisher's request, orchestrating the works soon after. The rapid and tremendous popular success of the Slavonic Dances was the springboard to Dvorák's prominence on the international stage. Within a few months, the work had been performed in Dresden, Berlin, Vienna, Budapest, and even Baltimore.

The dances are all based on the common dance forms of Dvorák's childhood, including the *furiant*, *dumka*, and polka. A *furiant*, of which the first and eighth dances are examples, is a couple-dance in a moderate to fast tempo. In triple meter, the *furiant* prominently features the *hemiola* (a rhythmic device with redistributes the accents of a triple meter into duple pairs) at the beginnings of phrases, tending to confuse rather than confirm the sense of meter. The second dance of the set is based on the *dumka*, which is an instrumental song of lament, typically in a duple meter and a minor key. Each of the three dances features a central section which contrasts with the dance's fundamental nature.

HENRI DUPARC (1848-1933) is a curious and colorful figure in the history of French music. As a young man, he received an education at the Jesuit College of Vaugirard in Paris. Although Duparc was studying law, he nevertheless pursued his musical studies, and was fortunate to have Cesar Franck as his piano instructor. Based on his interest in the craft, Duparc also studied composition with Franck. He held an early admiration for the works of J. S. Bach and Beethoven (particularly the 9th Symphony and the late string quartets), and turned later to the works of Richard Wagner.

Relatively few of Duparc's compositions survive to the present day, largely due to the composer's own hypersensitivity and highly critical nature. Duparc destroyed the majority of his compositions, leaving only a small collection of works dating from around 1868 to 1885, the year in which he abandoned com-

## THE UNIVERSITY SYMPHONY

Peter Erös, *conductor*

### VIOLIN I

Rick Dorfer,  
*concertmaster*  
Theo Benson  
Roy Lim  
Kang Yu  
Evelyn Gottlieb  
Erica Brewer  
Emily Terrell  
Derek Wong  
Lisa Noguchi  
Miodrag Veselinovic

### VIOLIN II

Catherine Chi  
Albert Chang  
Lisa Doubet  
Matthew Wu  
Chris de Leon  
Heather Carmen  
Deanna Doan  
Andrew Yang  
Charles Chang  
Lacey Renfro

### VIOLA

Brianna Atwell  
Felisa Hernandez-  
Salmeron  
Ruth Navarre  
Kore Hanratty  
Dane Armbruster

### CELLO

Dylan Rieck  
Joanne de Mars  
Nick Brown  
Meghan Bass  
Brendan Kellogg  
Janice Lee  
Sandy Kuan  
Sabory Huddle  
Suhrim Choe  
Lianna Wood  
Rachel Orheim

### BASS

Bren Plummer  
Leslie Woodworth  
James Tseng  
John Eaton

### PICCOLO

Elaine Cho

### FLUTE

Svetlana Abramova  
Sarah Carr

### OBOE

Gabriel Renteria  
Jayne Drummond

### CLARINET

Chrissie Gilbert  
Matthew Nelson

### BASSOON

Bruce Carpenter  
Aaron Chang

### HORN

Maxwell Burdick  
Carson Smith  
Michael Tisocco  
Josiah Boothby  
Kestrel Wright

### TRUMPET

Ed Castro  
Chad McCullough  
Michael Loomer

### TROMBONE

Colby Wiley  
Josh Bell  
J. J. Cooper

### TUBA

Nate Lee

### HARP

Gabrielle Holmquist

### TIMPANI

Memmi Ochi

### PERCUSSION

Paul Pogreba  
Miki Sugahara  
Robert Campbell

Tenor THOMAS HARPER came to the University of Washington School of Music in 1998. He has sung in Europe for over twenty-five years, performing in many opera houses and concert halls in Italy, Switzerland and Germany including Deutsche Oper Berlin, Hamburg State Opera, Alto Theater Essen, RAI Torino, and Orchestre de la Suisse Romande, Geneva. His repertoire includes over fifty roles, ranging from Radames in Aida to the Witch in Haensel and Gretel. Harper won enthusiastic praise for his recording of the role of Fritz in Schreker's *Der Ferne Klang* and for his American debut as Mime in Wagner's *Der Ring des Nibelungen* with the Seattle Opera. He may be heard on the Naxos label singing famous Italian arias and Mahler's *Lied von der Erde*.

PETER ERÖS is professor of instrumental conducting at the University of Washington School of Music. He was born in Budapest, Hungary, and is a graduate of the Franz Liszt Music Academy, where his teachers included Zoltan Kodaly and Leo Weiner. In 1956, during the Hungarian Revolution, he emigrated to Holland. At age 27, he was named associate conductor of the Amsterdam Concertgebouw Orchestra, a post he held for five years. In the summers of 1960 and 1961 he was a coach for the Bayreuth Wagner Festival, and in 1961 Erös was assistant conductor of the Salzburg Mozart Festival's production of Mozart's *Idomeneo*, among others, though 1964.

He then held the positions of music director and conductor of the Malmö Symphony Orchestra (1966-1969, Sweden), the Australian Broadcasting Commission Orchestras (1967-1969, Sydney and Melbourne; 1975-79, Perth), the San Diego Symphony Orchestra and La Jolla Chamber Orchestra (1971-1980), and the Aalborg Symphony Orchestra (1982-1989, Denmark).

As a guest conductor, Erös has appeared with numerous major symphony orchestras and opera companies on five continents, such as the Chicago Symphony Orchestra, the Cleveland Orchestra, the Seattle Symphony Orchestra, the San Francisco Symphony, the Israel Philharmonic Orchestra, the London Royal Philharmonic Orchestra, the Hamburg Philharmonic Orchestra, the Stockholm Philharmonic Orchestra, the Scottish National Orchestra, and others, including nine tours of South Africa. He received ASCAP awards in 1983 and 1985 for playing music by American composers.

Erös came to the UW School of Music in 1989 as conductor of the University Symphony Orchestra. He has also taught at the Amsterdam Conservatory and at the Peabody Conservatory of Music.

position. Far from insane, the composer suffered from a syndrome that causes ready fatigue of the body and mind. Duparc led an otherwise normal and quiet life with his family; reading, studying, and practicing watercolors and other arts. Duparc also possessed a quietly religious and spiritual nature, and a 1906 trip to Lourdes was of a profound effect on the man.

Duparc's musical style closely reflects his personal and physical life. Full of a quiet passion, the songs avoid overt sentimentality by virtue of the his careful selection of texts, and the painstaking method of his compositional process.

LA VIE ANTÉRIEURE:

I dwelled a long time in vast pillared halls  
Which the sun rays of the sea colored with a thousand lights,  
And which their great columns, straight and majestic,  
Made, at night, alike to grottos of basalt.  
The surging waves, rolling along the reflections of the skies,  
Intermingled in a solemn and mystical way  
The all-powerful chords of their rich music  
With all the sunset's hues reflected in my eyes...  
There, there is where I lived in calm voluptuousness  
Amidst the azure, the waves and the splendors,  
Amidst nude slaves impregnated with scents,  
Who refreshed my brow with palm leaves,  
And whose sole care was bent on fathoming  
The painful mystery that made me languish.

SERENADE FLORENTINE:

Star, whose beauty shines	She-slumbers... Through the window
Like a diamond in the night,	Enter her blissful chamber;
Look down on my beloved	On her whiteness, like a kiss,
With her eyelids closed.	Repose until dawn,
And let upon her eyes descend	And may her thoughts then dream
The blessing of the skies.	Of a star of live that arises

PHIDYLÉ:

The grass is soft for slumbering	A warm perfume fills the air
Under the cool poplar trees	At the turn of the paths;
By the slope of the mossy springs,	The red poppy is drooping,
Which in the flowering meadows,	And the birds, grazing the hill with their wings
Sprouting in thousand,	Seek the shade of the wind rosebushes.
Lose themselves among the dark thickets.	Rest, oh Phidylé!
Rest, oh Phidylé!	But, when the orb
Noonday on the leaves	Descending in its brilliant curve
Sparkles and invites you to slumber!	Will cool its smoldering heat,
Among the clover and the thyme,	Let your loveliest smile
Alone in the full sunshine,	And your tenderest kiss
The bees hum in their flight;	Reward me for waiting!

The Finland of JEAN SIBELIUS was a deeply divided country, in search of its identity and independence. Ruled by Sweden from the 12th century, beginning in 1809 it was ruled by Russia as an autonomous grand duchy. Linguistic and cultural boundaries were significant. The commerce and culture of Finland were