

School of Music
University of Washington Seattle, Washington

presents

THE UNIVERSITY SYMPHONY
Peter Erös, *conductor*

with soloists

Julia Tai, *violin*
Ho-Lin Hsu, *cello*
Justin Henderlight, *oboe*
Bruce Carpenter, *bassoon*

7:30 PM
November 8, 2007
MEANY THEATER

noncirc CDs 15,506 + 15507

PROGRAM

CD 15,508

22:01

SINFONIA CONCERTANTE IN B^b MAJOR, HOB I:105.....JOSEPH HAYDN

(1732-1809)

- 2 I. Allegro
- 3 II. Andante
- 4 III. Allegro con spirito

Julia Tai, violin
 Ho-Lin Hsu, cello
 Justin Henderlight, oboe
 Bruce Carpenter, bassoon

1 from FIVE MUSICAL TALES (1998).....9:28.....JOËL-FRANÇOIS DURAND

(b. 1954)

Village Dance
 The Song of the Stars
 The Song of the Rain
 Festival

5 Happy Birthday Peter Erös

INTERMISSION

CD 15,509

SYMPHONY NO. 1 IN C MINOR, OP. 68.....44:55.....JOHANNES BRAHMS

(1833-1897)

- 1 I. Un poco sostenuto – Allegro
- 2 II. Andante sostenuto
- 3 III. Un poco Allegretto e grazioso
- 4 IV. Adagio – Più Andante – Allegro non troppo, ma con brio – Più Allegro

Haydn wrote his *SINFONIA CONCERTANTE IN B^b MAJOR* in 1792, around the time when he first visited London. His music during this period was intended for quick-witted Londoners who knew the musical language and conventions, and were alert and responsive enough to be shocked or amused when their expectations were confounded. A symphonie concertante is not a symphony. The term is French, and was a common name during the Classical era (ca. 1775-1820) for a concerto featuring two or more soloists. Both Haydn and Mozart wrote wonderful such pieces. This particular symphonie concertante features four soloists – two string and two wind instruments. The themes are constantly passed around by different soloists and the orchestra, creating a vivid dialogue and brilliant colors. After a delightful first movement and a lyrical second movement, Haydn inserted a violin solo passage singing recitative in the conventional operatic style before introducing the spirited theme of the third movement, an example of Haydn's witty humor that must have amused his sophisticated listeners of the time.

Joël-François Durand's *FIVE MUSICAL TALES* was first performed by the Seattle Youth Symphony orchestra in 1998. This evening, the University Symphony will play four of the five pieces

Village Dance – a child is watching peasants dancing heavily in the summer heat; hay is flying around, and every now and then the dancers miss the beat, which gives a comical twist to their choreography.

The Song of the Stars – the child is observing with wonder the night sky. In the dialogue between trumpet and bassoon, one can imagine the questions asked by the child and the answers of the stars. Soon, the child falls asleep.

The Song of the Rain – the soft melancholy of a day spent in the house, watching the rain falling outside.

Festival – the child is participating in a lively dance made up of many different rhythms with instrumental groups constantly interrupting each other.

Johannes Brahms' *SYMPHONY NO. 1* was first performed on November 4, 1876, the culmination of nearly fifteen years' work, when Brahms was 43 years old. The long gestation of the symphony is often attributed to his highly self-critical appraisal of his music and the expectation that he would continue the musical legacy of Beethoven by creating a symphony of commensurate dignity and intellectual scope – an expectation Brahms felt he could not fulfill easily in view of the monumental reputation of Beethoven. The conductor Hans von Bülow was moved in 1877 to call the symphony "Beethoven's Tenth," due to perceived similarities between the work and various compositions of Beethoven; it is often pointed out that there is a strong family resemblance between the main theme of the finale of this work and the main theme of the finale of Beethoven's Ninth, the last symphony Beethoven composed, and that Brahms uses the rhythm of the "fate" motto from the opening of Beethoven's Fifth Symphony. This rather annoyed Brahms; he felt that this amounted to accusations of plagiarism, whereas he saw his use of Beethoven's idiom in this symphony as an act of conscious homage.

JUSTIN HENDERLIGHT began playing the oboe in 7th grade, first studying with UW Alum Norie Ishii. Shortly thereafter, he went on to study with Seattle oboist Darlene Franz for five years. During that time, he began composing for his junior high and high school musical groups, directing performances of his music and enjoying the experience of teaching his peers. As a student at the University of Washington, Justin is pursuing a bachelor's degree in music education with an instrumental emphasis, and is currently studying with Shannon Spicciati. Previous instructors include Nathan Hughes, Ben Hausmann. In addition to his current academic pursuits, he has a great interest in the period composition and period performance movements, and was a participant in the 2004 Lopez Island Performance Seminar, an early music seminar focusing on historical double reeds led by Sand Dalton. An active musician in the greater Seattle area, Justin teaches, composes, and performs regularly with groups including the Snohomish-based Sky Valley woodwind quintet, and the University Symphony.

JULIA TAI is a doctoral student at the University of Washington where she studies instrumental conducting with Maestro Peter Erös and violin with Ronald Patterson. 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 their production of Mozart's *Marriage of Figaro*. She is also and the assistant conductor of the Rainier Symphony, and has premiered many works with the Seattle Experimental Opera and the Washington Composers Forum. Born in Taipei, Taiwan, Julia began her violin studies at age four and piano at eight. She received her formal music training at some of the most prestigious music schools in Taiwan. During these years in Taiwan, Julia 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, United States, Japan, and Taiwan. Julia obtained her Bachelor of Music Degree in Vocal Arts Performance and the Master of Music Degree in Choral Music from the University of Southern California Thornton School of Music. She was honored with the award of "*Outstanding Graduate of 2004*" from the Choral and Sacred Music Department. Julia plays a 1740 Calcanius violin generously loaned to her by the CHIMEI culture foundation in Taiwan.

BRUCE CARPENTER has been an active woodwind player for the last 20 years. He traveled to 38 countries on a ten-year world tour with the Celebrant Singers and Orchestra, then retiring from road life he played with the Fresno Philharmonic for two years. Since coming to Seattle in 2003, he has performed in numerous area orchestras such as Tacoma, Federal Way, Rainier, and Cascade Symphonies. He is most often seen performing multiple woodwinds in musicals with Village Theatre, Paramount, Fifth Avenue and Seattle Center Theatres. He performed for Mollie Ringwold's *Sweet Charity* at the Paramount Theatre in 2006. He studied bassoon with Larry Gardner, Arthur Grossman, and Seth Krinsky; oboe with Jose Diaz and Nathan Hughes; and flute with Mary Karen Clardy and Tracy Harris.

Ho-Lin Hsu is a native of Taiwan. She began piano study at the age of five, and cello study at the age of eight. She earned her Master's degree at Taipei National University of the Arts in 2006, where she studied with I-Ching Cheng and Cheng-Tu Su. Now she is in the second year of doctoral studies at the University of Washington in Seattle, where she studies with Toby Saks. Ho-Lin has won numerous awards, prizes and scholarship in Taiwan, including the first prize of Taiwan Cello Competition, and YAMAHA music scholarship. With groups including the Taipei Philharmonic Orchestra and Tainan Symphony orchestra, Ho-Lin has traveled for several international tours: Europe, including Poland, Hungary, and the Czech Republic, as well as Japan and her native Taiwan from 2004 to 2006. She is currently the principal cellist of the UW Symphony Orchestra and the TNUA Symphony Orchestra.

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 Grammophon 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), "Weltersteinspielung," 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.

CLASSICAL

KING FM 98.1

UNIVERSITY SYMPHONY

VIOLIN I

Lauren Roth,
concertmaster
Julia Tai, associate
concertmaster
Emily Bishop
Audrey Djunaedi
Kelli Geiger
Min Kim
Rebecca Kim
Su Min Lim
Samson Lu
Rachel Simon
Annie Wong
Kang Yu

VIOLIN II

*Matt Wu
Aurora Burd
Ricky Chan
Josh Chang
Sean Chang
Rosie Kerrigan
Monica Ledford
Janie Liaw
Seoyoung Lim
Steven Lin
Michelle McKenzie
Brittany Newell
Drew Nobile
Alex Pham
Jonathan Schooler
Eric Wong

VIOLA

*Sarah Bass
Sam Alkek
Dane Armbruster
Jacqueline Benthuisen
Anna Gorn
Jonathan Ip
Carol Jia
Julia King
Lisa Philip
T. J. Pierce
Colleen Taylor

CELLO

*Ho-Lin Hsu
Chloë Binderup
Suhrim Choe
Rebecca Chung
Joanne de Mars
Natalie Hall
Monica Huang
So-Young Lee
Renelle Martin
Amy McAdams
Simone Placentia
Hae-Yoon Shin
Nathan Whittaker

BASS

*Bren Plummer
Nic Eisele
Emily Farnham
Will Jameson
Taylor Kent
Evan Muehlhausen
Brett Nakashima
Jeff Norwood
Andrew Ostericher
Shaunessey Scott

FLUTE

Brian Fairbanks,
principal (Durand)
Hsiao-Chieh Lin,
principal (Brahms)
Jessica Polin, principal
(Haydn)
Torrey Kaminski

PICCOLO

Torrey Kaminski

OBOE

*Chris Aagaard
Haley Franzwa
Justin Henderlight

CLARINET

Nse Ekpo, principal
(Brahms)
Kent Van Alstyne,
principal (Durand)
Yong Kim
Tim Nelson

BASSOON

*Kirsten Alfredsen
Sarah Smith
Paul Swanson

CONTRABASSOON

Paul Swanson

HORN

*Josiah Boothby
Kenji Ulmer, associate
principal
Peter Galus
Sarah Mortland
Chris Sibbers

TRUMPET

*Toby Penk
Josh Gailey

TROMBONE

*Joshua Bell
Daniel Rossi

BASS TROMBONE

Grant Ausley

TIMPANI

*Paul Pogreba
Eric Remme

PERCUSSION

*Memmi Ochi
Emily Kimes
Jenna Schroeter

HARP

Ashley Wong

*Principal