

*presents*

SYMPHONY #1, "A SEA SYMPHONY"  
(1903-9)

Ralph Vaughan Williams  
(1872-1958)

*Performed by the*

UNIVERSITY SYMPHONY  
&  
COMBINED CHORUS  
Peter Erös, *conductor*

7:30 PM

March 14, 2008

Meany Theater

CLASSICAL

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**KING FM 98.1**

## PROGRAM

*A Song for All Seas, All Ships*

*On the Beach at night, Alone*

*The Waves*

*The Explorers*

*A SEA SYMPHONY* is a remarkably evocative piece of music by Ralph Vaughan Williams for a large choir, soprano and baritone soloists and orchestra.

The text is from Walt Whitman's collection "Leaves of Grass." This is perfect for Vaughan Williams, encompassing everything from descriptions of ships at sea, daring explorers and innovators, introspection on the meaning of progress, the Second Coming, and a transcendent final voyage to the afterlife. Bertrand Russell introduced Vaughan Williams to the poet's work while they were both undergraduates at Cambridge.

The piece is a true choral symphony, where the choir leads the themes and drives the action, rather than merely intoning the words and providing a bit of vocal color; it is more like an oratorio than a symphony. It is Vaughan Williams' first symphonic work, and such was his lack of confidence in the area that he returned to study under Ravel in Paris for three months before he felt able to complete it. It was premiered in 1910 at the Leeds Festival.

There are four movements: "A Song for all Seas, all Ships," "On the Beach at night, Alone," "The Waves," and "The Explorers." The first is an introduction, dealing with the sea, sailing ships and steamers, sailors and flags. The second is a meditation on the nature of the universe and human life's place within it. The third is self-explanatory, and the fourth is on progress, death and an analogy between a voyage of exploration and the journey into the afterlife.

Its enduring appeal can be heard in many subsequent pieces on a nautical theme. Vaughan Williams' musical language of the sea has influenced those who came after him.

Soprano JANE EAGLEN commands one of the most formidable reputations in the opera world today, garnering spectacular reviews worldwide for her portrayals of such iconic roles as Isolde (for the Metropolitan Opera, Seattle Opera, Teatro Liceu Barcelona, Lyric Opera of Chicago and in Puerto Rico); Leonore (debuted for the Seattle Opera) and Brünnhilde (performed in Chicago, Seattle, San Francisco, Milan, New York, Oslo, and the United Kingdom). Ms. Eaglen also has delivered memorable performances as Norma (performed for the Metropolitan Opera, Seattle Opera, Ravenna Festival with Maestro Muti, and the Bastille); Ariadne (for Seattle Opera and in London); Senta from *Die fliegende Holländer* (for Seattle Opera and in concert with the San Francisco Symphony Orchestra); Lady Macbeth (in Vancouver); Ortrud from *Lohengrin* (for Seattle Opera); *La Gioconda* (in Chicago and London); *Tosca* (in Japan); *Donna Anna* (in New York, Vienna, Los Angeles, Munich and Bologna); and many others.

Her equally impressive reputation on the concert platform include performances of Strauss' *Four Last Songs* with Daniel Barenboim and the Chicago Symphony Orchestra; Strauss' final scene of *Salome* with Zubin Mehta and the New York Philharmonic and with Sir Richard Hickox and the London Symphony Orchestra; Wagner's *Immolation Scene* with both Bernard Haitink and Jeffrey Tate and the Boston Symphony Orchestra and Zubin Mehta and the New York Philharmonic; Verdi's *Requiem* with Danielle Gatti and the Orchestra of St. Cecilia, Rome; Mahler's *Eighth Symphony* with Klaus Tennstedt; *Nabucco* with Riccardo Muti for the Ravenna Festival; *Gurrelieder* with Claudio Abbado for the Salzburg and Edinburgh Festivals; *Die Walküre* and *Siegfried* with James Conlon in Cologne; and many others.

Ms. Eaglen has an exclusive contract with Sony Classical; her solo albums include arias by Wagner, Bellini, Strauss and Mozart; Strauss' *Four Last Songs* and other song cycles, and *Italian Opera Arias*. Her recording of Wagner's *Tannhäuser* with Barenboim for Teldec earned a Grammy for Best Complete Opera. Ms. Eaglen may also be heard in Mahler's *Eighth Symphony* with Chailly for Decca; in Beethoven's *Ninth Symphony* with Abbado for Sony; as *Tosca* for Chandos; as *Norma* with Muti for EMI, and in the title role of Opera Rara's recently re-released *Medea in Corinto*. In addition, she is featured on Sony's soundtrack for the film adaptation of Jane Austen's *Sense and Sensibility*.

In 2005 Ms. Eaglen was awarded an honorary Doctor of Music from McGill University, Montreal. In 2006, Eaglen became Artist in Residence at the University of Washington in Seattle. She was Principle Vocal Instructor for the Young Artist Programme of Seattle Opera during

the 2006-7 season. She annually returns to teach and mentor the San Francisco Opera Merola Program and Cardiff International Academy of Voice.

GREGORY CARROLL, tenor, has been the recipient of numerous awards and was second runner-up at the regional Metropolitan Opera National Council Auditions last year. For the 2007-2008 season his engagements will include his debut as a tenor in multiple performances of Handel's Messiah as well as his farewell to baritone repertoire in Britten's Cantata Misericordium with Opus 7 Vocal Ensemble, Gounod's Messe Solennelle de Sainte Cécile with the Northwest Symphony Orchestra, and Dvořák's Stabat Mater at St. James Cathedral.

A frequent soloist with many of the Northwest's leading choirs, orchestras and ensembles, Mr. Carroll has toured Europe five times in recent years singing in Italy, France, Spain, Portugal, Germany, and Hungary. He has sung for Servant of God, Pope John Paul II and His Holiness, Pope Benedict XVI at Vatican City, and in 2006 performed in Bangkok, Thailand at the ISB International Choir Festival.

Previously, as a baritone, Mr. Carroll sang performances on the opera and concert stages with institutions throughout the Northwest such as the American Sinfonietta, the Tacoma Symphony Orchestra, the Victoria Chamber Orchestra (BC), and the Whatcom Symphony Orchestra. He has performed a varied repertoire as a guest-soloist including C.P.E. Bach's Die Auferstehung und Himmelfahrt Jesu, Beethoven's Symphony No. 9, Orff's Carmina Burana, Tučapský's The Sacrifice, and Requiem settings by Duruflé, Fauré, and Mozart. On the theater stage, Mr. Carroll has performed roles including the title characters in Ernst Krenek's Der Diktator, Kirke Mechem's Tartuffe, and Telemann's Don Quichotte auf der Hochzeit des Comacho as well as Doctor Gregg in Douglas Moore's Gallantry, Papageno in Die Zauberflöte, and Crespel in Les Contes d'Hoffmann.

Mr. Carroll has sung with the Seattle Opera Chorus and is currently a Cathedral Soloist at St. James Cathedral. He teaches voice privately and at the Midsummer Musical Retreat in addition to being a guest clinician and adjudicator at regional contests and festivals. Previously he taught voice at the University of Washington School of Music where he continues his studies. He holds a Bachelor of Music degree from Western Washington University where he studied voice performance, voice pedagogy, and music education. Mr. Carroll has performed in masterclasses featuring Nico Castell, Allan Monk, and Carol Vaness and his teachers include Jane Eaglen, Vinson Cole, and Davida Kagen.

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), “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.

CHAMBER SINGERS  
Geoffrey Boers, *conductor*

*SOPRANO*

Tess Altiveros, Seattle, WA  
Julie Bannerman, Madison, WI  
Sarah Bartolome, Boston, MA  
Katherine Chan, Brisbane, Australia  
Daisy Li Emans, Vancouver, BC  
Cecile Farmer, Vienna, Austria  
Sarah Markovits, Lakewood, WA  
Nuria Molins, Barcelona, Spain  
Rachel Stone, Seattle, WA  
Nataly Wickham, Graham, WA  
Ryan Osinski, Los Angeles, CA

*TENOR*

Justin Beal, Bremerton, WA  
Jeremiah Cawley, Chicago, IL  
Marc Dawson, New Orleans, LA  
Deryl Harter, Tacoma, WA  
Dustin Jarred, Kirkland, WA  
YoungYo Jung, Seoul, South Korea  
Pyoung Kim, Seoul, South Korea  
Ben Larson, Fort Ord, CA  
Levi Lindsey, Tumwater, WA  
Jordan Michael Petersen, Longview, WA

*ALTO*

Rachel Bernstein, Boulder, CO  
Aimee Bertheau, Vancouver, WA  
Laurie Betts, Ft. Sedonobervallis, D.C.  
Jennifer Cole, Incline Village, NV  
Heather MacLaughlin Garbes,  
Chippewa Falls, WI  
Jean-Marie Kent, Regina, Saskatchewan  
Julie Anne Parsons, Honolulu, HI  
Sarra Sharif, Seattle, WA  
Rose Tosti, Camas, WA

*BASS*

Eric Barnum, Crookston, MN  
Gregory Carroll, Des Moines, WA  
Drew Dresdner, Sellersville, PA  
Alex Gaigu, Seattle, WA  
Frank Yan-Cheng Lee, Taichung, Taiwan  
Brent McGee, Rapid City, SD  
Gene Peterson, Redondo Beach, CA

UNIVERSITY CHORALE  
Giselle Wyers, *conductor*

*SOPRANO*

Kathryn Baker, Sammamish, WA  
Tawnie Baker, Bothell, WA  
Christine Brauer, Great Falls, MT  
Cicilia Centioli, Winnetka, IL  
Kelsie Davisson, Walla Walla, WA  
Kimberly Goto, Quincy, WA  
Brynn Harken, Bothell, WA  
Alli Harmon, Lakewood, WA  
Karen Hendricksen, Oregon City, OR  
Gelsey Hughes, La Canada, CA  
Allison Huxtable, San Mateo, CA  
Lauren Kirby, Spokane, WA  
Raevynn Leach, Puyallup, WA  
Caroline Schewenz, Loveland, CO  
Shanleigh Sullivan, Spokane, WA  
Alene Vanden Heuvel, Fairwood, WA

*ALTO*

Cassandra Anderson, Vancouver, WA  
Piya Banerjee, Bellevue, WA  
Rachel Bernstein, Boulder, CO  
Kate Carey, Palo Alto, CA  
Sandra Chiang, Hong Kong, SAR  
Lauren DiRe, Spokane, WA  
Patricia Erickson, Columbia, MD  
Beth Gawne, Birmingham, AL  
Shaina Grujon, Portland, OR  
Alicia Jolley, Olympia, WA  
Rebecca Jordan, Brier, WA  
Christy Kuntzmann, Spokane, WA  
Miranda Maurmann, Olympia, WA  
Jenna Maria Mangulabnan, Lynnwood, WA  
Jocelyn McCurtain, Puyallup, WA  
Chaitra Sriram, Portland, OR  
Courtney Michelle Smith, Shreveport,  
Louisiana  
Kelly Marie Thoma, Seattle, WA  
Katie Wallace, Bellingham, WA

*TENOR*

Seth Bishop, Seattle, WA  
Brent Byhre, Kenmore, WA  
Adam Dengler, Honolulu, HI  
Branden Ellsworth, Kennewick, WA  
Brandon Izutsu, Renton, WA  
Jiwon Kang, Vancouver, WA  
Darren Keegan, Kenmore, WA  
Levi Lindsey, Tumwater, WA  
Garrett MacCracken, Tualatin, OR  
Cesar Silva Monroy, Bucaramanga,  
Colombia  
Arne Phillips, Olympia, WA  
Lupe Rios, Mexico  
Kyle Ross, Gig Harbor, WA  
Scott Shawcroft, Hansville, WA  
Javin Smith, Seattle, WA

*BASS*

Cody Curtis, Nevada City, CA  
Daniel Farmer, Salem, OR  
Thomas Godshalk, Lancaster, PA  
Stephan Goodman, Westlake Village, CA  
Justin Hollister, Vancouver, WA  
Jordan Kho, Jakarta, Indonesia  
Dwayne LaForce, Lawrence, KS  
Paul Ligman, Vancouver, WA  
Chris Raastad, Tumwater, WA  
Kellen Reimers, Snohomish, WA  
Dean Spencer, Puyallup, WA  
Casey Smith, Spokane, WA  
Daniel Suskin, Olympia, WA  
Kevin Womac, Olympia, WA

UNIVERSITY SYMPHONY  
Peter Erös, *conductor*  
Meena Hwang & Julia Tai, *assistant conductors*

<i>VIOLIN I</i>	<i>CELLO</i>	<i>BASS CLARINET</i>
Lauren Roth, <i>concertmaster</i>	Ho-Lin Hsu, <i>principal</i>	Cindy Chou
Emily Bishop	Chloë Binderup	
Audrey Djunaedi	Suhrim Choe	<i>BASSOON</i>
Kelli Geiger	Joanne de Mars	Kirsten Alfredsen, <i>principal</i>
Ji-Hye Kim	Natalie Hall	Sarah Smith
Jacqueline Lee	So-Young Lee	
Samson Lu	Amy McAdams	<i>HORN</i>
Rachel Simon	Simone Placentia	Josiah Boothby, <i>principal</i>
Annie Wong	Hae-Yoon Shin	Peter Joseph Galus
Eric Wong	John Simpson	Sarah Mortland
Kang Yu	Nathan Whittaker	Chris Sibbers
		Kenji Ulmer
<i>VIOLIN II</i>	<i>BASS</i>	
Matt Wu, <i>principal</i>	Bren Plummer, <i>principal</i>	<i>TRUMPET</i>
Aurora Burd	Nic Eisele	Toby Charles Penk,
Ricky Chan	Emily Farnham	<i>principal</i>
Min Kim	Will Jameson	Josh Gailey
Rebecca Kim	Taylor Kent	Rachel Moore
Monica Ledford	Evan Muehlhausen	
Seoyoung Lim	Jeff Norwood	<i>TROMBONE</i>
Steven Lin	Andrew Ostericher	Daniel Rossi, <i>principal</i>
Michelle McKenzie	Shaunessey Scott	Val Buzunov
Brittany Newell		
Drew Nobile	<i>FLUTE</i>	<i>BASS TROMBONE</i>
Alex Pham	Brian Fairbanks, <i>principal</i>	Grant Ausley
Jonathan Schooler	Torrey Kaminski	
Constance Shepherd	Alysa Treber	<i>TUBA</i>
		Nate Lee
<i>VIOLA</i>	<i>OBOE</i>	
Sarah Bass, <i>principal</i>	Chris Aagaard, <i>principal</i>	<i>TIMPANI</i>
Sam Alkek	Justin Henderlight	Paul Pogreba
Pamela Burovac	Alyssa Sorenson	
Annika Donnen		<i>PERCUSSION</i>
Anna Gorn	<i>ENGLISH HORN</i>	Memmi Ochi, <i>principal</i>
Jonathan Ip	Alyssa Sorenson	Eric Remme
Carol Jia		Jenna Schroeter
Julia King	<i>CLARINET</i>	Craig Wende
Lisa Philip	Kent Van Alstyne, <i>principal</i>	
T. J. Pierce	Cindy Chou	<i>HARP</i>
Colleen Taylor	Tim Nelson	Ashley Wong

