

ment is in a typical sonata-allegro format. The second movement *Larghetto* is a slow, lyrical movement that gives a listener a warm, lush feeling that is no less enjoyable than the mood created by the exuberant first movement. The third movement is a fast-paced scherzo or "musical joke" that is full of surprising dynamic jolts and key changes that are designed for "shock and awe" purposes. The scherzo is briefly interrupted by a beautiful trio section featuring the low woodwind section that provides an interesting lyrical contrast to the energetic and raucous scherzo portion. The last movement *Allegro molto* begins with a jolt that propels the music forward in a very lively, jocular tempo. Again in the traditional sonata allegro format, this last movement concludes a truly enthusiastic symphony that seems to embrace life's pleasures whole-heartedly.

UNIVERSITY SYMPHONY

Peter Erös, *conductor*

Jeremy Briggs-Roberts, *assistant conductor*

VIOLIN I

Erica Brewer, *concertmaster*
Evelyn Gottlieb
Alina To
Emily Terrell
Teo Benson
Carolyn Willis
Miodrag Veselinovic
Rick Dorfer
Roy Lim
Natasha Lewis
Emily Mount
HeeSun Kim

VIOLIN II

David Lawson
Nicholas Addington
Colin Trovato
Zhengzheng Huangfu
Katie Stafford
Claire Pirotte
Mattia Smith
Sarah Unbehagen
Esther Yune
Stephania Diamant
Peter Mannisto
Catherine Chi
Christine Dunaway

VIOLA

Colin Todd
Anna Wonaschütz
Felisa Hernandez-Salmeron
Brianna Atwell
Dane Armbruster
Kate Baber
Kore Hanratty

CELLO

Dylan Rieck
Nick Brown
Sabory Huddle
Lydia Yau
Joanne de Mars
Dawn Hollison
Lianna Wood
Rachel Orheim
Sigma Chang
Aaron Rose
Ching-Jung Lee
Patty Frank

BASS

Scott Teske
Bren Plummer
Peter Griffin
Leslie Woodworth
Tracie Sanlin

FLUTE

Helen Lee
Ada Rose Williams

OBOE

Jennifer Muehrcke
Bruce Carpenter
Angela Walker

CLARINET

Chrissie Gilbert
Michael Byerly

BASSOON

Aaron Chang
Lesley Crawford

HORN

Josiah Boothby
Brad Leavens

TRUMPET

Hilma Yantis
Chad McCullough

PERCUSSION

Doug Maiwurm
Josh Fulfs

UW
School of Music

DAF # 14,461
CDS # 14,462
14,463

University of Washington
THE SCHOOL OF MUSIC

S99
2003
11-13

Presents

THE UNIVERSITY SYMPHONY

Peter Erös, *conductor*

With guest artist

The 2003-2004 Hans and Thelma Lehmann

Distinguished Lecturer of Music

GARY KARR, *double bass*

November 13, 2003

7:30 PM

Meany Theater

CDF # 14,462

PROGRAM

[1] Overture to *L'ITALIANA IN ALGERI*... 8:59... GIOACHINO ROSSINI
(1792-1868)

[2] *CONCERTO IN A MAJOR FOR* 16:38
DOUBLE BASS AND ORCHESTRA..... DOMENICO DRAGONETTI
Allegro Moderato (1763-1846)
Andante
Allegro Giusto

[3] Comments. Karr

[4] *MOSES PHANTASY FOR DOUBLE BASS*... 9:32... NICCOLO PAGANINI
AND ORCHESTRA (1782-1840)

CDF # 14,463

INTERMISSION

[1] *SYMPHONY NO. 2 IN*
D MAJOR, OP. 3... 37:15... LUDWIG VAN BEETHOVEN
Adagio Molto/Allegro con brio (1770-1827)
Larghetto
Scherzo
Allegro molto

Rossini's *L'Italiana in Algeri* was written in May 1813, and premiered on May 22, 1813 to wild and critical acclaim. The opera was written in just 27 days as an emergency replacement opera for one not finished by Carlo Coccia at Milan's posh La Scala opera house.

It is a comic opera in two acts—Isabella, a captured Italian slave girl, whisked off to the palace of the Bey of Algiers, Mustafa, who has decided to leave his wife, Elvira, for a young Italian beauty to be found by his servant Taddeo. Taddeo locates Isabella and brings her to Mustafa's court where she promptly falls in love with his servant Lindoro. She secretly conspires to escape the overzealous romantic clutches of Mustafa, while at the same time attempting to reconcile things between him and wife, Elvira. In the end, Mustafa comes to the conclusion that Italian women are too much for him to handle, and returns to his wife Elvira, while Isabella and Lindoro live happily ever after.

The overture provides a synopsis of musical themes that are found throughout the opera. It serves as a mini-introduction to the musical and dramatic action that will take place in the acts that follow. It is perhaps one of the most popular Rossini overtures, very often performed by symphony orchestras around the world.

Rossini comes on the heels of Mozart and Haydn, working in Milan at about the same time Beethoven is writing music in Vienna. He was a true gourmand in every way. He was an avid drinker of adult beverages and loved to cook gourmet meals as is evidenced by his enormous waistline. He was an incredibly lazy man who was rumored to compose in bed. Rumored to be so lazy that when a sheet of music fell to the floor, he would simply re-write it onto another sheet in bed, rather than getting out of bed to pick up the fallen paper. He was a child prodigy who came to maturity early on in his life. He though became bored with music in his mid thirties and retired completely from composition. He lived another forty years without ever writing another note.

Born in Venice, Domenico Dragonetti stayed there, playing in the orchestra at San Marco until he moved to London at age 21 and settled there. Dragonetti had no family, though he kept a collection of life-sized cloth mannequins, with which he traveled often; he brought them to his concerts and had them placed in front row seats of theaters. He introduced one of these as his wife (one shudders at the implications of this piece of eccentricity). His closest companion for several years was his dog Carlo, who would sleep under his stool during performances, sometimes awakening to howl during tenor solos.

Bottesini and Dragonetti never met, though there is some evidence that the two of them were both in Vienna at the same time for several months in 1843. Whether their lack of contact was intentional on the part of one or the other is a matter of conjecture. There is record of Dragonetti's disdain for Dragonetti's bass:

Dragonetti speculated widely in basses—the major source of his considerable wealth was through the sale of fine instruments. His pride, though, was a magnificent instrument made by Gasparo da Salo, given him by nuns after a stunning performance in their convent.

*The Hans and Thelma Lehmann
Distinguished Professor of Music*

1990-91	RUDOLF FIRKUSNY
1991-92	ALEXANDER SCHNEIDER
1992-93	GERVASE DE PEYER
1993-94	WILLIAM BOLCOM
1994-95	LORIN HOLLANDER
1995-96	MILTON KATIMS & BÉLA SIKI
1996-97	BYRON JANIS
1998-99	BILLY TAYLOR
1999-2000	JANOS STARKER
2002-03	DALE DUESING

*The Hans and Thelma Lehmann
Distinguished Lecturer of Music*

2003-04	GARY KARR
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Since his debut with Leonard Bernstein and the New York Philharmonic in 1962, Gary Karr has performed as a soloist on six continents with orchestras such as the Chicago Symphony, London Philharmonic, Hong Kong Philharmonic, Montreal Symphony, Simon Bolivar Orchestra (Caracas, Venezuela), Jerusalem Symphony, Oslo Philharmonic, and the Zurich Chamber Orchestra, as well as with all the major orchestras of Australia. He performs on a 1611 Amati double bass given to him by the widow of Serge Koussevitzky.

Three of his recitals shown on Italian cable television reached 20 million classical music lovers. The numerous CDs Karr has recorded and released in Japan are 'top of the charts' favorites in the Far East. The BBC has featured two films of Karr, one on his life and music ("Amazing Bass") and the other a series for children. Karr participated in the Bi-Annual Rainforest Concert in Carnegie Hall in 1997 with bellow bassist Sting, Stevie Wonder, and others.

Karr received the 1997 Artist/Teacher of the Year Award from the American String Teachers Association, and the 1995 Distinguished Achievement Award from the International Society of Bassists. He and his accompanist, Harmon Lewis, have embarked on a major recording project that will include most of the works they have transcribed and performed over the past 30 years.

Gary Karr is the Hans and Thelma Lehmann Distinguished Visiting Lecturer at the School of Music for 2003-04. In addition to tonight's performance, he will join double bass students in recital on Saturday, November 15 at 2:00 PM in Brechemin Auditorium, and along with pianist Harmon Lewis will perform solo works on the 'Barry Lieberman and Friends' series on Sunday, November 16 at 2:00 PM in Brechemin Auditorium.

Today, the bass is on display in an upper room in San Marco, Venice, where it was sent by Dragonetti's wish after his death. It stands in a cabinet between a narwhal tusk and an antique Turkish crossbow. No one, not even a renowned bass scholar, is allowed to touch it; Bottesini himself once asked if he could sample its power and was refused. For 150 years, this fine bass has stood a museum curiosity, tucked away where the only people who will see it are those who know to ask chapel personnel, "Dov'e il contrabasso?" Perhaps a fitting end for Dragonetti's enigmatic legacy.

Composition for Beethoven's second symphony began in 1801-1802. Its first performance was in Vienna on the 5 of April 1803, and received publication as Op. 36 in 1804 by the Bureau of Arts and Industry.

This symphony, among several other works, was written at a time of crisis for Beethoven. While working on sketches for the symphony, Beethoven was coming to the realization that he was steadily losing his hearing. He writes a long letter to his friend Franz Wegeler in June 1801 admitting and detailing for the first time to anyone his rapidly worsening handicap. Retreating in summer and autumn months of 1802 to a town outside of Vienna named Heiligenstadt, Beethoven writes a document that clearly outlined the serious depression and emotional pain from which he is suffering. In this "testament" to his brothers, he hints at possible suicide. It is a heartfelt plea for understanding and sympathy from his brothers, those around him, and from the world at large. It was found among his papers shortly after his death in 1827. After consulting doctor after doctor who prescribed various non-effective remedies including strengthening medicines, almond oil, cold baths, tepid baths, and ear infusions, Beethoven had come to the conclusion that a retreat to the quiet town of Heiligenstadt, away from the noise and hubbub of Vienna, would enable him to recover his lost hearing. As his six-month stay in the town came to a close in October of 1802, he came to realize that this too had been ineffective, and as a result, he sunk into an even deeper state of depression and despair.

Given the depths of Beethoven's depression and emotional distress during this time, it is quite startling that someone so troubled could write a symphony that is so exuberant, happy, and full of life. But such is the nature of the second symphony in D major. One would never be able to tell that Beethoven was suffering almost unbearably during this time. Certainly you wouldn't ever think that this composition was written by someone on the brink of suicide. As one moves through the four movements of the work, it is as if Beethoven is taking his listeners on a journey from point A to point Z, touring all of the joys and thrills of life. The Second Symphony was much larger in scope than others written before it, being much longer, and much more daring in terms of invention and thought.

The opening movement, *Adagio molto/Allegro con brio*, begins in a traditional classical symphonic manner with a slow and majestic introduction. It then moves into the highly charged, fast paced body of the piece that seems to exult in the joys and happiness of life. It is again in a very traditional classical format very much in the conventions of his former teacher, Haydn. The move-