

THE UNIVERSITY SYMPHONY

Peter Erös, *conductor*

Jeremy Briggs-Roberts, *assistant conductor*

VIOLIN I

Eric Rynes,
Concert master
Adina Plesa
Janet Utterback
Nicholas Addington
Mary Theodore
Karen Halliburton
Monica Boros
Neil Hollister
Kwan Bin Park
Long Hey Roy Lim
Aaron White
Shannon Rhodes

CELLO

Kevin Krentz
Steven Reis
Jeffrey Wang
Liz Petersen
Birch Piera
Anna Alexander
Peggy Huang
Dawn Hollison
Dylan Rieck
Kiera Ferguson
Edward Lee
Hyun Jeong Lee

BASSOON

Dustin Seay
Bryson Conley

HORN

Erika Bramwell
Michael Tisocco
Amanda Morzov
Hsing-Hua Ho

TRUMPET

Akash Shivashankara
Rabi Lahiri
John Benedetti
Joshua Pfeiffer

BASS

Jacob Ellul-Blake
Chris Brunhaver
Joshua Hollingsworth
Scott Teske
Chris Jones
Chris Davidson

TROMBONE

Aaron Riggio
Robert Hendrickson

VIOLIN II

Vilde Aaslid
Evelyn Gottlieb
Carolyn Willis
Molly McGrady
Jennifer Santoyo
Victoria Chamberlain
Shannon Sue
Hermann Chong
Shiho Shirotori
Emily Terrell

FLUTE

Anne Kjerulf
Jennifer Bailey

TUBA

Kevin Pih

PERCUSSION

Memmi Ochi
Doug Maiwurm
Lily Yeh
Andrew Cooke

VIOLA

Nathan Medina
Colin Todd
Brianna Atwell
Mary Carson
Sean Trovato
Jeffrey Pietz
Felisa Salmeron
Mitsy Kubo
Jeffrey Wang
Liz Petersen

OBOE

Beth Antonopoulos
Chris Sigmun
Susan Worden

CLARINET

Michael Byerly
Ben Fowler

UW

School of Music

DATA #14,035

CDs #14,056 University of Washington
14,057 SCHOOL OF MUSIC

599
2001
12-11

Presents

THE UNIVERSITY SYMPHONY

Peter Erös, *conductor*

With Faculty Guest Artist

Arthur Grossman, *bassoon*

December 11, 2001

7:30 PM

Meany Theater

CD # 14,056

PROGRAM

1 STAR SPANGLED BANNER (1:31)

2 OVERTURE TO I VESPRE SICILIANI (9:40) GIUSEPPE VERDI
(1833-1901)

3 CONCERTO FOR BASSOON, (17:10)

K. 191 WOLFGANG AMADEUS MOZART
Allegro (1756-1791)

Andante ma adagio

Rondo

Arthur Grossman, *bassoon*

INTERMISSION

CD # 14,057

1 SYMPHONY NO. 9, OP. 95 (42:38)

IN E MINOR ANTONIN DVORAK
"From the New World" (1841-1904)

Adagio, Allegro molto

Largo

Scherzo, Molto vivace

Allegro con fuoco

Written in 1855 to precede a full five-act opera, this *OVERTURE TO I VESPRI SICILIANI* is the longest VERDI ever penned. Often featured on concert programs as a piece unto itself, this overture follows the typical tradition of being comprised of themes drawn from the opera. Falling into two movements, it begins with a slow and melancholy Largo full of rhythmic "death" figures that can be clearly heard in the interplay between the percussion and the orchestra. As the overture progresses, it moves into an Allegro agitato whose main theme is taken from a duet in Act III, and is repeated twice before a flamboyant and fiery Prestissimo finishes the piece off.

Written in Salzburg in 1774, the *BASSOON CONCERTO, K. 191* is thought to be one of three that MOZART wrote for Thaddäus Baron von Dürnitz. While the other two concerti have not survived, this one has become a staple of the bassoon repertoire, and as such, the K. 191 displays a sense of vibrance and vitality characteristic of Mozart's witty and elegant early compositional style. The first movement is a lively sonata-allegro in which the virtuosic powers of the soloist are clearly pitted against the orchestra in a frolicsome exchange. The second movement *Andante ma adagio* is in wonderful contrast to the spritely first movement, providing a respite of sorts before the joyous, dance-like *Rondo* finale. The K. 191 concerto provides us with a true glimpse of Mozart's compositional innovation and mastery over the concerto as a genre, demonstrating a combination of virtuoso, concertante elements with those of the Classical symphony.

After considerable wrangling over his contract with the Prague Conservatory in Czechoslovakia, DVORAK, having received a much more profitable offer from the National Conservatory of Music in New York to the tune of \$15,000 a year, decided to move to America in 1892 for a term of three years. Inspired by American society, culture, and the unique musical flavor of Native American themes and Negro spirituals, Dvorak proceeded to compose *SYMPHONY NO. 9, OP. 95 IN E MINOR, "From the New World"*, injecting a particular blend of American and Czech elements into it. In the program notes for the first New York performance, Dvorak wrote of himself that "the composer was deeply impressed by the conditions peculiar to this country and the spirit of which they were the outward manifestation. In continuing his activity he found that the works which he created here were essentially different from those which had sprung into existence in his native country. They were clearly influenced by the new surroundings and by the new life of which these were the material evidence."

Perhaps one of classical music's top ten hits, this symphony is one of the power houses of the symphonic repertoire. From the onset, Dvorak's music clearly depicts a sonic journey designed to portray the characteristics of America and the "New World." After the first movement's fiery closure, the listener, upon hearing the opening chords of the second movement, is harmonically transported to a foreign place that sounds unfamiliar and exotic in relation to what has previously been heard. After a dramatic and exciting opening, the third movement Scherzo moves into a country band march-like section that is distinctly American in flavor. The last movement brings together the entire symphony, featuring melodies and themes from the various movements at different times, uniting the whole piece into one grandiose display of immense compositional prowess. Since its first performance, this symphony has enjoyed magnificent success with audiences and critics alike, and by and large, is considered Dvorak's magnum opus.

Born in New York City, ARTHUR GROSSMAN began his professional career at the age of thirteen when he joined the Oklahoma City Symphony Orchestra, with which he performed for four years. After a further season with the San Antonio Symphony, he entered the Curtis Institute of Music, where he studied with Sol Schoenbach and took chamber music classes with Marcel Tabuteau. Following graduation, Grossman spent three years in Europe in the Seventh Army Symphony Orchestra. During this time the Seventh Army Wind Quintet, which became the Soni Ventorum Wind Quintet, was formed.

Grossman served two seasons as principal bassoon with the Indianapolis Symphony and one with the Cincinnati Symphony before he and the other members of Soni Ventorum were asked by Pablo Casals to form the wind faculty of the newly created Conservatory of Music of Puerto Rico. Seven years and several recordings later, Soni Ventorum moved to Seattle to join the faculty of the School of Music of the University of Washington.

Grossman has toured worldwide with Soni Ventorum and as a soloist, and has made more than thirty recordings. He has also served as principal bassoon in the Israel Philharmonic. In January 1988 he became Associate Dean for Arts of the College of Arts and Sciences at the University of Washington, a position in which he served for ten years. He has continued to perform and record both as a soloist and with Soni Ventorum.