

THE UNIVERSITY SYMPHONY
 Peter Eros, *Conductor*
 Robert Huw Morgan, *Assistant conductor*

VIOLIN I

David Lawson
 Jonathan Aldrich
 Mary Theodore
 Hsuan Lee
 Young Jae Lee
 Jennifer Han
 Julie Chapman
 Veronica Ho
 Michelle Bishop
 Tamara Tarbet
 Catherine Shipley
 Jeremiah Hong

VIOLIN II

Yu Ling Cheng
 Anne Youngers
 Kelly Mak
 Susannah Marshall
 W. Clark Griffith
 Kathy Temple
 Angela Childers
 Naomi Matsuki
 Shannon Sue
 Amelia Rogers

VIOLA

Jeanne Drumm
 Michele Rocke
 Brianna Atwell
 Lisa Killinger
 SeonJu Kim
 Kerrick Sasaki
 Alexis Schultz
 Mary Carson
 Sharon Olsen

CELLO

Richard Evans
 Chia-Chuan Juan
 Danna Birdsall
 Tricia Barry
 Jacob Humphrey
 Shiang Yin Lee
 Liz Petersen
 Kyle Campbell

BASS

Jurica Stelma
 Dan Ball
 Chris Brunhaver
 Josh Hollingsworth
 Devon Becker

FLUTE

Dane Andersen
 Joe Kobayashi
 Jennifer Bailey

PICCOLO

Jennifer Bailey

OBOE

Beth Antonopulos
 Ashley Cragun
 Irene Alexander

ENGLISH HORN

Ashley Cragun

CLARINET

Jenny Ziefel
 Anne Chi

BASSOON

Louie Fielding
 Jacob Kauffmann

HORN

Aaron Beck
 Hsing-Hua Ho
 Carey Lamothe
 Mike Tisocco

TRUMPET

Judson Scott
 Byron Rice

TROMBONE

David Stucki
 Aaron Riggio
 Stephen Nickels

TUBA

Alison Marquardt

HARP

Francie Zant

TIMPANI

Matt Drumm
 Marc Collier

PERCUSSION

Matt Drumm
 Mike Dennis
 Shea Gull
 Russ Nyberg
 Nick Sanders



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presents

THE UNIVERSITY SYMPHONY
 Peter Erös, *conductor*

with faculty soloist

Lisa Bergman, *piano*

February 18, 1999 8:00 PM Meany Theater

— PROGRAM —

CD 13,396

1 CAPRICCIO ESPAGNOLE, Nicolai Rimsky-Korsakov
 Op. 34 (1844-1908)

- I. Alborada (15:21)
- II. Variazioni
- III. Alborada
- IV. Scena e canto gitano
- V. Fandango asturiano

2 CONCERTINO FOR PIANO AND ORCHESTRA, Op. 15 (21:05) Leó Weiner
 (1885-1960)

- I. Allegro amabile, quasi allegretto
- II. Vivace—Allegro giocoso

Lisa Bergman, *piano*

— INTERMISSION —

- II SYMPHONY NO. 3 'SCOTTISH', Op. 56 ^(40,07).....Felix Mendelssohn
 I. *Andante con moto—Allegro un poco agitato* (1809-1847)
 II. *Vivace non troppo*
 III. *Adagio*
 IV. *Allegro vivacissimi—Allegro maestoso assai*

Rimsky-Korsakov was born into a distinguished naval and military family and so it was only natural for him to be enrolled into the College of Naval Cadets in St. Petersburg at the age of twelve. As a student at the Academy, he took lessons in piano and soon became completely immersed in music. However, he was to continue as a naval officer for some years. The 'CAPRICCIO ESPAGNOLE' is very much a view of Spain from a Russian composer who never left Russia. It is one of his best-loved works and is a work of the most colorful orchestration. Rimsky-Korsakov had a wonderful sense of instrumental color, and it is this which makes the 'Capriccio' such a successful work. From the rich horn writing in the second movement to the cadenzas in the fourth, he provides the listener with an enormous range of sonorities. The linking feature of this work is the *Alborada* which opens it: this movement will return later and will also appear as the coda to the final movement. The second movement is a set of variations on a theme played at the outset by the horns. The *Scena e canto gitano* opens with a vigorous fanfare which, after cadenzas played by the violin, flute and harp, leads into a swaggering gypsy song. The fifth movement follows without a break and brings the work to an almost pyrotechnical conclusion.

Leó Weiner was a member of the group of composers sometimes referred to as the 'Hungarian Four': Bartók, Kodály, Dohnányi and Weiner. While Bartók and Kodály were using Hungarian peasant folk songs in their works, Dohnányi and Weiner remained rooted more in 19th-century romanticism. Weiner's international fame was established due to his almost fifty years of pedagogical work. Among his students were Fritz Reiner, Antal Dorati and Eugene Ormandy, respectively one-time conductors of the Chicago Symphony, the Minnesota Orchestra and the Philadelphia Orchestra. Peter Erös, conductor of the University Symphony, studied piano performance and chamber music with Weiner at the Franz Liszt Music Academy in Budapest between 1950 and 1954. The *CONCERTINO FOR PIANO AND ORCHESTRA* was written in 1926 and falls into two movements. The *allegro amabile* opens with a gentle dialogue between the winds and piano which is later taken up by the strings. A secondary melody later appears in the piano and has a lilting quality. By means of contrast, the second movement is a breathless vivace in which the opening piano figure is repeated and developed by the orchestra. The concluding section takes the secondary fig-

ure that was heard earlier in the piano. However, now it becomes an almost jig-like motif and concludes in a glittering series of arpeggios.

The inspiration for Mendelssohn's 'SCOTTISH' SYMPHONY dates back to 1829 when the composer and his sister, Fanny, first visited England and Scotland. It is a picture of both landscape and the emotions evoked by seeing Scotland for the first time. In this respect, we can make a strong comparison between this work and the 'Hebrides' overture. The first movement opens with a restrained and almost melancholic *andante* featuring the dark sounds of the violas and oboes. It is this opening melody which becomes the main theme of the ensuing allegro. Here, the melody is treated as a series of variations which powerfully depict the turbulence of the storms and the seas. The music subsides until the movement concludes with the melancholic music of the opening. The second movement comes as a complete contrast. It is a *scherzo* with a cheerful dance-like character which is derived from the Scottish folk idioms. The following adagio is very much a 'song without words,' possessing a main melody of extraordinary beauty. Periodically it raises its voices with a forceful dotted figure. However, it is the yearning mood of the opening melody which prevails. The almost martial mood of the final movement comes as a surprise. With its repeated chords and skipping violin figure, it forces its way along. However, towards the end the melancholic air of the opening movement returns before the symphony draws to its conclusion.

Pianist LISA BERGMAN's tenth anniversary as Artist in Residence at the University of Washington is celebrated tonight with her premiere performance as soloist with the University Symphony. She received her undergraduate degree here, *cum laude*, studying with Neal O'Doan and obtained Master's degrees from The Juilliard School and The State University of New York at Stony Brook. In 1983 she made her Carnegie Recital Hall debut. Much in demand as a chamber music player and lecturer on the art of accompanying, she has appeared in recitals, festivals, competitions and conventions throughout North America. Last year she and violinist Ann Christensen, of Lewis and Clark College, completed an eight-week recital tour of Asia and New Zealand as America's officially appointed Artistic Ambassadors. Bergman is artistic director of the Mostly Nordic Chamber Music Series in Seattle. Her recordings include "Violin and Piano Favorites" with Linda Rosenthal on the Topaz label and "American Songs and Spirituals" with singer Anthony Brown.