

UNIVERSITY SYMPHONY
Peter Eros, *conductor*
Timothy Schwarz, *assistant conductor*

VIOLIN I

Kui He
Andrew Yeung
Xiao-po Fei
Wonsoon Chung
Keh-Shu Shen
Kyung Sun Chee
Dan Perry
Leah Wolfe
Thane Lewis
Coral Overman
Phil Nation

VIOLIN II

Jeff Yang
Neil Bacon
Kjell Sleipness
Andrea Tersigni
Anja Kluge
John Powellson
Daniel Ellis
Susie Jung
Maria Kim

VIOLA

Lisa Moody
Greg Savage
Felicia McFall
Donna Fogle
Angela Engebretsen
Jeanne Drumm
Carrie Jo Adams
Denise Martel

CELLO

Zoltan Stefan
Cheryl Bushnell
Stacy Philpott
Loren Dempster
Joseph Kim
Lan-Jung Wang
Chris Ruthensteiner
Alina Hua
Karen Thomson
Leslie Hirt
Ruth Edwards
Mary Kate Maas

BASS

Ben Musa
Olav Hekala
Chien-pi Chen
Brad Hartman
Aron Taylor
Patrick Marckx
Mark Jasper

FLUTE

Megan Lyden
Cindy Martin

OBOE

Matthew Reek
Taina Karr

CLARINET

Jodi Orton
Kathryn Labiak

BASSOON

Jason Schilling
Emily Robertson

HORN

Jennifer Barrett
Ryan Stewart
Tony Miller
Donald J. Ankney

TRUMPET

Colby Hubler
Matt Armstrong

TROMBONE

Chad Kirby
Scott Higbee

BASS TROMBONE

Nathaniel Oxford

TIMPANI

Gunnar Fulsom

University of Washington
THE SCHOOL OF MUSIC

presents the

UNIVERSITY SYMPHONY
and
COMBINED CHORUSES

Abraham Kaplan, *conductor*

Mendelssohn, *SYMPHONY #4*
IN A MAJOR, "ITALIAN," Op. 90

Rossini, *STABAT MATER*

Carmen Pelton, *soprano*
Emilie Berendsen, *mezzo-soprano*
Pil-Sung Kim, *tenor*
Norman Smith, *bass*

School
of
Music
University
of
Washington

8:00 PM
March 11, 1994
Meany Theater

S99
1994
3-11

PROGRAM

DAT
ID 2 SYMPHONY NO. 4 IN A MAJOR (ITALIAN) Felix Mendelssohn

- I. *Allegro vivace*
- II. *Andante con moto*
- III. *Con moto moderato*
- IV. *Saltarello*

(29'02)

(1809-1847)

CASS # 12,338-SIDE A

INTERMISSION

ID 4 STABAT MATER (60'52) Gioacchino Rossini
(1792-1868)

- I. *Stabat mater dolorosa* - Chorus and Quartet
- II. *Cujus animam gementem* - Tenor
- III. *Quis est homo* - Soprano I and Soprano II
- IV. *Pro peccatis* - Bass
- V. *Eia mater* - Bass and Chorus
- VI. *Sancta mater* - Quartet
- VII. *Fac ut portem* - Soprano II
- VIII. *Inflamatus et accensus* - Soprano I and Chorus
- IX. *Quando corpus* - Chorus
- X. *In sempiterna saecula* - Chorus

CASS # 12,339-SIDE A

CASS # 12,339-SIDE B

Carmen Pelton, *soprano*
Emilie Berendsen, *mezzo-soprano*
Pil-Sung Kim, *tenor*
Norman Smith, *bass*

TITLES CREATED IN THE SCHOOL OF MUSIC COMPUTER CENTER.
SUPRATITLES CREATED BY THEODORE DEACON.

Mendelssohn's Italian Symphony and Rossini's Stabat Mater share several similarities. Both works had a long evolution. Although Mendelssohn wrote his symphony between 1831 and 1833, he refused to publish it, always planning to revise it. It was not even performed in Germany until after his death. 1831 also marked the genesis of Rossini's composition. Having virtually retired from composing in 1829, he reluctantly accepted the commission as a favor to a friend, but only on the understanding that the Stabat Mater would never be published. Some biographers suggest that he was intimidated by the popularity of Pergolesi's Stabat Mater. By 1832, Rossini had finished six movements before illness (or laziness) made him delegate the completion of the work to the composer, Giovanni Tadolini. Not until 1841 was Rossini inspired to produce an all-Rossini Stabat Mater, and then only because it had, contrary to his wishes, come into the hands of a Parisian publisher. Rossini won the subsequent lawsuit, assigned the work to his own publisher, and allowed a premiere in Paris in 1842.

Both compositions enjoyed immediate success. The Italian Symphony was called "a composition that will endure for ages, if we may presume to judge such a work on a single performance." The hard-to-please violinist, Paganini, upon hearing the 1833 London premiere, was so impressed that he invited Mendelssohn to play Beethoven violin sonatas with him. Even today, the symphony's impact has not diminished, often called the "best-loved" or "one of Mendelssohn's most perfect works." The Stabat Mater cannot be considered the most popular of Rossini's works, but it, too, had a triumphant debut, though the eccentric composer avoided the performance. Donizetti, who conducted the Italian premiere, reported, "The enthusiasm is impossible to describe. Even at the final rehearsal, which Rossini attended, in the middle of the day, he was accompanied to his home to the shouting of more than 500 persons. The same thing that first night, under his window, since he did not appear in the hall."

The final similarity, and probably the most important of all; is that both works are truly Italian; both exude melody. Mendelssohn was inspired by his studies and his travels, Rossini by his birthright. This brings us to the main difference between the two men. Mendelssohn, child prodigy and scholar, sophisticated globe-trotter, almost single-handedly reintroduced the world to the long-obscure composer, Johann Sebastian Bach. Rossini supposedly claimed, "Give me a laundry list and I will set it to music," but was often quite self-deprecating about his serious musical training and his mental energy. Mendelssohn's reputation has remained solid throughout the vagaries of musical taste during the century-and-a-half; Rossini's stature has fallen and risen, his non-operatic music infrequently performed.

Mendelssohn visited Italy in 1830-31 and was inspired to begin work on several compositions, including the A Major Symphony. The commission of a symphony from the Philharmonic Society of London gave him the impetus to finish it two years later in Berlin. The name, "Italian," came from the composer and its sheer melodiousness supports his choice. Each of the four movements has at least three memorable tunes. The second movement, sometimes called the "Pilgrim's March," supposedly was inspired by a procession heard by Mendelssohn in Naples or Rome. The final movement bears the name, "Saltarello," an Italian folk dance that includes a leap. Mendelssohn manages to intensify the joyful melodies as he ends the symphony in A minor.

Most people would die happy after composing something as great as the Italian Symphony, but this emotion seemed to elude Mendelssohn. A letter to his sister in 1831 seemed optimistic: "I am making great progress with the Italian Symphony. It will be the most amusing piece I have ever done, especially the last movement." However, before he was finished he claimed to have experienced

"the bitterest moments I have ever endured or could have imagined." Only his death in 1847 halted his plans to revise at least the last movement.

The "Stabat mater dolorosa" is a religious poem attributed to a thirteenth century Franciscan monk, Jacopone da Todi, consisting of twenty three-line stanzas of AAB rhyme scheme. The theme is the sorrowing mother of Christ at the foot of the cross, whose suffering inspires the poet to desire to share the anguish of both mother and son. Composers of each generation from the thirteenth century to the present have written "Stabat Mater" settings.

The dilemma posed by Rossini's Stabat Mater is whether the work is religious or operatic. The criticism side of the debate includes the jauntiness of the tenor aria along with its high D-flat, and the "oom pah" heartiness of the orchestra during the quartet, both seemingly at odds with the text. Some critics have found fault with the flamboyance of the Soprano I solo. However, we must remember that the "Stabat Mater" poem is human rather than theological. Also, the Italians of Rossini's time expressed agony through beautiful melody. Alec Robertson, a critic willing to examine his prejudices, described his first approach to the work: "All I knew were records of tenors belting out 'Cujus animam gementem,' and sopranos, 'Inflammatum et accensum.' At these I turned up my liturgical nose and desired to hear no more. [However] my prejudices began to wilt as I read the score." Richard Wagner, hardly a defender of Italian opera, strongly approved of the capella chorus, "Quando corpus." Historians credit the powerful G-minor fugue of the final movement to influence on Rossini of the study of Bach ("rediscovered" by Mendelssohn) during the years before he completed the "Stabat Mater." In the midst of all this learned debate, Dvorak's remark, that Rossini could only address God in his own language, is probably the best answer to the dilemma.

Mendelssohn and Rossini met once. The only report of their encounter, sometime in the middle 1830's, comes from the young German who described Rossini's "intelligence, vivacity and polish at all times and in every word; and whoever doesn't think him a genius must hear him hold forth only once, and he'll change his mind immediately." One has to believe that both composers would be pleased to have their music share a concert.

NOTES BY BONNIE THORESON

CARMEN PELTON made her concert debut in the early 1980s at the Aldeburgh Festival in England. Recognized as a powerful singer of contemporary music, she has performed in Frank Galatis' *She Always Said, Pablo* at the Goodman Theater in Chicago and at the Kennedy Center, and she was cast by Virgil Thompson in the lead role of his *The Mother of Us All*, which she sang in major revivals around the United States and in the 1983 telecast of the Kennedy Center Honors in tribute to Mr. Thompson. Ms. Pelton's engagements in recent seasons have included performances of Stephen Albert's *Flower of the Mountain* with the Saint Paul Chamber Orchestra in both Saint Paul and Chicago, works of J. S. Bach with the San Francisco Symphony, *Messiah* with the Seattle Symphony, and appearances with the Rochester Philharmonic, the Orpheus Chamber Orchestra, the Pro Arte Chorale at Alice Tully Hall, New York's New Music Consort, and the Smithsonian's 20th Century Consort. She has returned to the Aldeburgh Festival to sing Mozart concert arias, and her many opera appearances include performances with Glimmerglass Opera as Tamiri in *Il Re Pastore*, with Tulsa and Omaha Operas as Queen of the Night in *Die Zauberflöte*, and with Lyric Opera of Kansas City as Mrs. Ford in *The Merry Wives of Windsor*. Pelton is an Artist-in-Residence at the University of Washington School of Music.

American born mezzo-soprano EMILIE BERENDSEN has performed extensively throughout the United States, Europe and the Middle East. She has appeared as soloist with such orchestras as the Seattle Symphony, Honolulu Orchestra, the Israel Philharmonic, the Buffalo Philharmonic, and many European symphony orchestras. In addition to her orchestra and recital work, Berendsen has been a member of the Seattle Opera, the Central City Opera Company, the New Israel Opera and the Dutch National Opera. While she regularly performs the standard repertoire, Berendsen is also active in the field of contemporary music. She has participated in such series as New Dimensions in Music, Acoustica, and The Group of New Music, in Israel; with Continuum in New York, and with many of the new music groups in Europe. She is a permanent member of The Group for New Music, with which she has introduced the music of George Crumb, Henri Pousseur, Stefan Wolpe and Giacinto Scelsi to Israeli audiences. She has recorded for Koch International, Folkway Records, Symposium and Romantic Robots. Berendsen is a Professor of Music and Head of the Voice Division at the University of Washington School of Music.

Korean lyric tenor PIL-SUNG KIM, the winner of the Metropolitan Opera National Council Audition and the Seattle Civic Opera Audition has built his career not only as an opera singer but also as a respected concert singer from Seattle, San Francisco, Los Angeles, New York to Austria, Germany, Italy, Switzerland and Korea. He first studied Composition at the Yon-Sei University in Seoul and later at the University of Washington where he studied with William Bergsma, Robert Feist and Abraham Kaplan, and earned a Master degree both in Composition and Orchestral Conducting. He studied voice with Werner Hollweg and Rudolf Knoll at the Mozarteum in Salzburg.

NORMAN SMITH, a Seattle native, holds the Master of Music degree from the University of Washington where he was a student of Leon Lishner. For several years he sang leading bass roles in the opera theaters of Krefeld and Essen, Germany. Since returning to Seattle he has sung with the Seattle Symphony, Seattle Opera, and many other regional organizations. His annual performances with the Northwest Chamber Orchestra's popular "Royal Holidays at the Court of Versailles" inspired The Seattle Times' Melinda Bargreen to write "He is an 18 karat bass in a world of pale imitations." In addition to his many guest appearances, Smith is the bass soloist at Seattle's Temple Beth Am, and is Cathedral Soloist at St. James Cathedral. In Europe he recorded for the Kirchenmusik label.

ABRAHAM KAPLAN, conductor

"An evening of choral splendor." - The New York Times (Headline).

"Thank you deeply and sincerely for yours splendid work." - Igor Stravinsky.

"A heaven-sent maestro" - Leonard Bernstein.

Mr. Kaplan has appeared as guest conductor with Toscanini's NBC Symphony, The Israel Philharmonic, The San Francisco Opera, The St. Louis Symphony, The Marlboro Orchestra and many others.

Highlights in Mr. Kaplan's career include: 1970 Command Performance in the White House in honor of President Urho Kekkonen of Finland. A Command Performance in honour of Her Majesty Queen Elizabeth II and His Royal Highness The Duke of Edinburgh on their 1983 visit to the USA. 1954 Preparation of the world premiere of Darius Milhaud's opera "DAVID" in Jerusalem. 1963 Preparation of the world premiere of Leonard Bernstein's 3rd Symphony "KADDISH" in Tel-Aviv Israel. 1973 Preparation of The Camerata Singers for performances of most of Igor Stravinsky's choral works at The New York Philharmonic's Stravinsky Festival.

UNIVERSITY ORATORIO CHORUS
 Abraham Kaplan, *Conductor*
 Bonnie Thoreson, *Assistant Conductor*
 Matthew Goodrich, *Accompanist*

Moody Andrews
 Guy Bogar
 Larisa Bosma
 Heather Boylan
 Beth Burdette
 Stan Carlson
 Helena Cavan
 Jayoung Choi
 Jeffrey Cooper
 Timothy Corpus
 Laura Etling
 Charles Exley
 Zachary Fine
 Sara Foster
 Amy Ganz

Laeta Guerra
 Scott Hafso
 Elizabeth Haines
 Shanna Kiesz
 Suha Kudsieh
 Sueyoung Lim
 Arthur Mallonée
 Katherine Manchester
 Nina Modi
 Patricia Moesner
 Kathleen E. Mohan
 Vivien Ng
 Kim Nguyen
 Glynn Olive
 Ryan Pennington

Caroline Phan
 Tanya Rehse
 Christopher Roberts
 Aric Rogers
 Mariliz Romano
 JoAnn Rozbroj
 Amy Shen
 Craig Sheppard
 Yuko Shirai
 Vicky Thomas
 Bonnie Thoreson
 Hsiao-Ping Wang
 Heather-Marie Wilson
 Sook Hyun Yoon

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 Joan Catoni Conlon, *Conductor*
 Gabriel Dumitrescu, *Assistant Conductor*
 Kevin Johnson, *Accompanist*

Erin Aas
 Tim Ackerman
 Jeff Adams
 Rebecca Birdsong
 Brianna Breen
 Carissa Brockway
 Lucy Brown
 Aaron Cabral
 Kyle Capizzi
 Michael Cook
 Heather Curtis
 Mike Dahl
 Nicole Darland
 Rachel DenHerder
 Nicole Drbohlav
 Gabriel Dumitrescu
 Donella Durland
 Robert Engle
 Karen Erickson
 Shannon Fulgham

Katy Greenleaf
 Caralee Heusman
 Daniel Hibbett
 Bruce Hohensee
 Scott Holman
 Danae Jones
 Kandra Jones
 Michael Ko
 Kimberly Koontz
 Brent Kroon
 Evin Lambert
 Soo eun Lee
 Sean Maguire
 Rosie Mullin
 Aaron Murphy
 Emily Neighbor
 John Neuharth
 Halina Newberry
 Philip Parham
 Veronica Parnitski

Heather Pelham
 Kevin Pelley
 Mandy Plumlee
 Jennifer Rasor
 Jocelyn Reutebuch
 Rebecca Richardson
 Tiina Ritalahti
 Ben Schoenberg
 Leroy Searle
 Rebecca Sellers
 Damian Sevilla
 Jessica Stanton
 Matthew Taufasau
 Maki Tsutsumi
 Jennifer Tullis
 Vince Velie
 Chris Weidner
 Michelle Wolters
 Chantel Woxland

UNIVERSITY SINGERS
 Steven Demorest, *Conductor*
 Gabriel Dumitrescu, *Associate Conductor*
 Carolyn Shim and Phyllis Kim, *Accompanists*

William Abramson
 Camila Altschul
 Tiffany Amendala
 Michelle Apuyan
 Philip Bange
 Sara Bathum
 Larisa Bosma
 Anne Bradfield
 Tamara Browder
 Thea Buckingham
 Amy Burdick
 Jessica Burgett
 Elizabeth Burmeister
 Aaron Carey
 Vivian Chen
 David Collins
 Andrew Cook
 Karen Crisalli
 Jina Curtis
 Thien-lan Dang
 James Eoff
 Christoffer Escher
 Karyn Fideline
 Robyn Fischer
 Wendy Froman
 Rhalene Gabuat
 Cristina Glancy
 Savannah Goodwin
 Brian Gray
 Elizabeth Hartmann
 Raphael Hädac
 Mei-Hwa Heberer
 Tisha Hines

LeeAnn Hittle
 Carrie Huang
 Geraldine Hussey
 Nemico Jones
 Brad Kadet
 Jannah Kennon
 Jason Keum
 Dania Kim
 Jenny Kirkbride
 Ching-chia Ko
 Eunju Kwon
 Sheri Lasswell
 Emily Lee
 Eunjin Lee
 Kyung Bok Lee
 Sung Lee
 Valeria Leonardi
 Kim Lettini
 Marla Mandel
 Bernarda Manning
 Emily Mannon
 Francesca Masson
 Julia Mathison
 Rebecca McDonald
 Cherbon Meyer
 Julie Misener
 Susan Monroe
 Diane Morrison
 Peggy Murphy
 Phuong Nguyen
 Kristopher Olson
 Christine Orth
 Rachel Orton

Diane Palmieri
 Felik Paulus
 Mykel Pennington
 Shawna Peterson
 Patric Pulliam
 Gretchen Raker
 Kris Ralston
 Inger Lise Rasmussen
 Spencer Ravsten
 Timothy Russ
 Niccole Sacco
 d. schmidt
 Dean Speer
 Prakash Stirret
 Jacob Thomas
 Deborah Thompson
 Maria Tong
 Lynn Tonglao
 Mary Torcaso
 Lawrence Toussaint
 Preeti Trivedi
 Stacey Tsurusaki
 Rebecca Tucker
 Connie Urquhart
 Steven Vannoy
 Vince Velie
 Gayle Watkins
 Kristen Weatherby
 Tonya Whelan
 Marnie Whipple
 Tami Wright
 Yoo Rey Yom
 Shahrzad Zarkoob