

THE UNIVERSITY SYMPHONY
 Peter Erös, *Music Director and Conductor*
 Jonathan Pasternack, *Assistant Conductor*

VIOLIN I

Adina Plesa
 Hsuan Lee
 Young Jae Lee
 Kwan Bin Park
 Karen Halliburton
 Carolyn Willis
 Janet Utterback
 Vilde Aaslid
 Molly McGrady
 Evelyn Gottlieb
 Samuel Byun

VIOLIN II

Mary Theodore
 Nicolas Addington
 Monica Boros
 Tamara Tarbet
 Robin Enders
 Mike Chen
 Talia Melber
 Sheryl Anne Templora
 Jeong Park

VIOLA

Colin Todd
 Brianna Atwell
 Mary Carson
 Felisa Salmeron-
 Hernandez
 Gabriel Su
 Alexis Schultz
 Tim Prior
 Tracy Andersen
 Kelly Jensen
 Amber Quinn
 Brenda Hagashimoto
 Gregoria Reville

VIOLONCELLO

Jeffrey Wang
 Josh Mikus-Mahoney
 Jacob Humphrey
 Stephen Reis
 Dylan Rieck
 Dawn Hollison
 Hyun Jeong Park
 Ara Chang
 Liz Petersen
 Hsiao-ping Shin
 Sonyong Park

DOUBLEBASS

Chris Brunhaver
 Tim Varga
 Josh Hollingsworth
 Charlotte Cox
 Chris Jones
 Chris Davidson

FLUTE/PICCOLO

Dane Andersen
 Jenny Bailey
 Ann Kjerulf

OBOE

Sarah Bahauddin
 Sara Jackson
 Crystal Stohr

ENGLISH HORN

Beth Antonopulos

CLARINET

Rudyard Dennis
 Ben Fowler

BASSOON

Bryson Conley
 Jacob Kauffmann
 Dustin Seay

FRENCH HORN

Erika Bramwell
 Oleg Gouts
 Hsing-hua Ho
 Tanya Jessen
 Nathaniel Thompson

TRUMPET

Mike Dorr
 Rabi Lahiri
 Josh Pfeiffer

TROMBONE

Emily Asher
 Aaron Riggio

BASS TROMBONE

Robert Hendrickson

TUBA

Kevin Pih

HARP

Pamela Vokolek

TIMPANI/PERCUSSION

Shea Gull
 Doug Maiwurm
 Memmi Ochi
 Lily Yeh

University of Washington
 THE SCHOOL OF MUSIC

Presents

S99
 2001
 2-22

THE UNIVERSITY SYMPHONY
 Peter Erös, *conductor*

with guest artist

MARIA LARIONOFF, *VIOLIN*

7:30 PM
 February 22, 2001
 Meany Theater

School of Music

DAT 13, 882

CD 13, 883 PROGRAM

[1] CARNIVAL OVERTURE, OP. 92.....(10:02).....ANTONIN DVORAK
(1841-1904)

[2] CONCERTO FOR VIOLIN IN D MAJOR, OP. 19.....(23:44).....SERGEI PROKOFIEV
(1891-1953)
I. Andantino
II. Scherzo: Vivacissimo
III. Moderato

Maria Larionoff, violin

INTERMISSION

[3] SYMPHONY No. 2, OP. 16 "THE FOUR TEMPERAMENTS".....(33:43).....CARL NIELSEN
(1865-1931)
I. Allegro collerico
II. Allegro commodo e flemmatico
III. Andante malincolico
IV. Allegro sanguineo

ANTONIN DVORAK: CARNIVAL OVERTURE, OP. 92

One of Dvorak's most popular pieces for orchestra, this overture, composed in 1891, is the second in a trilogy of overtures entitled *Nature, Life, and Love*. The other overtures in the series were *Othello*, and *In Nature's Realm*. The overture is a jubilant work, something perhaps to be expected given the nature of the title. In a tripartite form, it opens with in an energetic, pyrotechnic fashion that displays the virtuosity of the orchestral players. From this, the piece moves into a more lyrical, slow middle section before being rounded out with a return of the fiery, rhythmic opening theme.

SERGEI PROKOFIEV: VIOLIN CONCERTO No. 1 IN D MAJOR, OP. 19

The D major concerto was composed during one of the richest years of Prokofiev's early maturity, written alongside other masterpieces of his early oeuvre such as the *Third Piano Concerto*, Op. 26, the *Classical Symphony*, Op. 25, and the Op. 27 songs. The violin concerto began as a theme for what was originally

to be a one-movement "concertino" for violin and orchestra. During the next two years, one movement grew into three. The concerto develops beautifully from the meditative song that introduces its first movement. But the circumstances of its completion in 1917 were not peaceful. Amidst revolution, Prokofiev left Russia for the United States. Only six years later did the score finally come to be performed, not in Moscow, but in Paris under the baton of Sergei Koussevitzky.

The three movements of the concerto present a rather unusual outline in that the first and third movements are more lyrical in character, while the middle movement is an energetic and lively scherzo. However, since the work grew from the opening meditative theme, it is not surprising to find that lyrical quality dominating throughout the work. Prokofiev features the soloist throughout as the leader of various small ensembles of varying color, always foremost in our attention. While technically challenging, the D major concerto has become an important part of the mainstream of the 20th century violin repertoire.

CARL NIELSEN: SECOND SYMPHONY, "THE FOUR TEMPERAMENTS" (1901-02)

Perhaps the foremost Danish composer of the 20th century, Carl Nielsen is often cited with Sibelius as a founder of modern Scandinavian music. His style is characterized by an avoidance of folk inspiration and its search for new means of expressivity. Nielsen's early style was influenced strongly by the German romantic tradition, but in his later works, he evolved a highly personal idiom using dissonantly chromatic harmony coupled with occasional bold experimentation.

The *Second Symphony*, subtitled "The Four Temperaments" receives its inspiration from several pictures Nielsen discovered in a Zealand village inn. Each movement is a musical reflection depicting the one of the four temperaments (choleric, phlegmatic, melancholy, and sanguine), the first being an eruptive *Allegro collerico*, the second a lazy waltz, the third a noble and memorable *Andante malincolico* reminiscent of music by Anton Bruckner, and the fourth a rollicking, swaggering finale.

[Notes by Jeremy Briggs-Roberts]

Violinist MARIA LARIONOFF is a graduate of The Juilliard School and a former member of the Los Angeles Philharmonic's first violin section. She made her solo debut at age 12 and since then has performed regularly both in recital and with the orchestras of San Francisco, Los Angeles, New York and Seattle. Larionoff is currently associate concertmaster of the Seattle Symphony and has been featured as soloist with the orchestra on numerous occasions, both in concert and on recording, most recently in four critically acclaimed performances of the Lalo Symphonie Espagnole.

Upcoming solo appearances include engagements with the orchestras of Seattle and Yakima, the Port Angeles Symphony, the University of Washington Symphony Orchestra and the Orquesta Sinfonica Carlos Chavez in Mexico City.