

1996 UPCOMING EVENTS:

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

- February 25, Faculty Recital: Soni Ventorum Wind Quintet. 3 PM, Brechemin Auditorium.
- February 26, University Studio Jazz Ensemble. 8 PM, Meany Theater.
- February 27, Guest Artist Recital: Jean-Paul Sevilla, piano. 8 PM, Brechemin Auditorium.
- February 28, UW Opera: Hildegard von Bingen's *ORDO VIRTUTUM (THE PLAY OF THE VIRTUES)*. 8 PM, St. Mark's Cathedral.
- February 29, Jazz Artist Series. 8 PM, Brechemin Auditorium.
- March 1, UW Opera: Hildegard von Bingen's *ORDO VIRTUTUM (THE PLAY OF THE VIRTUES)*. 8 PM, St. Mark's Cathedral.
- March 1, ProConArt. 8 PM, Brechemin Auditorium.
- March 3, Student Chamber Music Ensembles. 8 PM, Brechemin Auditorium.
- March 4, Voice Division Recital. 7 PM, Brechemin Auditorium.
- March 4, Percussion Ensemble. 8 PM, Meany Theater.
- March 5, University Wind Ensemble. 8 PM, Meany Theater.
- March 6, Jazz Combos. 8 PM, Brechemin Auditorium.
- March 7, Jazz Combos. 8 PM, Brechemin Auditorium.
- March 8, University Symphony and Combined Choruses. 8 PM, Meany Theater.
- March 12, Opera Directors Production Workshop. 8 PM, Studio Theater.
- March 13, Vocal Jazz Ensemble. 7:30 PM, Brechemin Auditorium.
- March 14, Keyboard Debut Series. 8 PM, Brechemin Auditorium.
- March 26, Brechemin Scholarship Winners Recital. 7 PM, Meany Theater.
- April 1, Pacific Northwest Music Festival: Jazz Band Day. 4 PM, Meany Theater.
- April 2, Pacific Northwest Music Festival: Concert Band Day. 4 PM, Meany Theater.
- April 3, Faculty Recital: Two Pianos, Percussion & Timpani. 8 PM, Meany Theater.
- April 10, Faculty Artist Recital: Jazz-scape with Marc Seales, piano. 8 PM, Meany Theater.
- April 11, Keyboard Debut Series. 8 PM, Brechemin Auditorium.
- April 15, Voice Division Recital. 7 PM, Brechemin Auditorium.
- April 16, University Symphony with Bela Siki, piano. 8 PM, Meany Theater.
- April 23, Fifth Annual Electro-Acoustic Music Festival. 8 PM, Meany Theater.
- April 29, Contemporary Group. 8 PM, Meany Theater.
- May 8, Vocal Jazz Ensemble. 7:30 PM, Brechemin Auditorium.
- May 9, Keyboard Debut Series. 8 PM, Brechemin Auditorium.
- May 10, Jazz Artist Series. 8 PM, Brechemin Auditorium.
- May 11, Faculty Recital: Music of Okinawa Islands. 8 PM, Brechemin Auditorium.
- May 15, UW Opera: Gilbert & Sullivan's *PATIENCE*. 8 PM, Meany Theater.

Please note: There is no performance scheduled for May 20.



School of Music University of Washington

University of Washington THE SCHOOL OF MUSIC

S99 1996 2-15

DAT 12,735 CASS 12,736

presents

The University Symphony Peter Erös, conductor

with guest violinists

Steven Saryk and Kui He

8:00 PM, February 15, 1996

Meany Theater

PROGRAM

1 Prelude to Die Meistersinger.....9'12 Richard Wagner (1813-1883)

2 Concerto for Two Violins & Orchestra...23'47 Henk Badings (1907-1987)

Steven Saryk and Kui He\*, violin

INTERMISSION

3 Symphony #4 in E Minor, Op. 98 ....36'42 Johannes Brahms Allegro non troppo Andante moderato Allegro giocoso Allegro energico e passionato (1833-1897)

\*We wish to thank Kui He for agreeing, on short notice, to replace Sunny Lee, who was unable to perform.

Die Meistersinger von Nurnberg: Prelude to Act I Richard Wagner

This prelude vividly captures the scale of this opera which was premiered in Munich on 21 June, 1868. Wagner's skill at depicting every element of an opera within the time frame of a prelude is evident here. We hear the 'pomposity' of the Mastersingers, the broad sweep of the themes of love and the chattering of the townspeople, all within a colorful orchestral palette. At the same time, Wagner's contrapuntal skill should not be ignored for we are presented with three themes, intricately woven together toward the end of his work. This prelude remains one of Wagner's best-loved orchestral works.

Concerto for Two Violins & Orchestra Henk Badings

Dutch composer Henk Badings, born in 1907 was actively discouraged from pursuing a career in music and was sent to the Technical University in Delft where he trained as a paleontologist. He taught himself composition and theory before studying with the Dutch composer and teacher Willem Pijper. This period of study was not especially fruitful, but it did stimulate Badings to write his First Symphony, which received its first performance by the Amsterdam Concertgebouw Orchestra in 1930. Since then Badings has followed a teaching career, both in Holland and other countries.

His concerto for Two Violins and Orchestra (1954) was written for the 50th anniversary of the Hague Philharmonic Orchestra and is a virtuoso vehicle for the solo instruments. The first movement marked *pesante* begins with an ominous pounding figure which grows to a dissonant cluster figure. The two solo violins enter with a series of ascending suspensions which read a high trill before dying away on a high harmonic. This pattern is then repeated, following which the orchestra begins to develop the pounding opening figure along with the dissonant cluster which we heard at the opening. As this develops, the soloists enter with a rapid scurrying figure which leads to a brisk dotted motif which is, in turn, taken over by the orchestra. The development of these elements continues between the orchestra and the soloists before a more lyrical *espressivo* motive is heard on the two violins who seem to throw the melody back and forth while the orchestra remains silent. Finally, the scurrying figure returns, reaching a searing climax before the movement ends abruptly.

The second movement is a *Notturmo*, immediately reminiscent of the 'night music' pieces of Bartok. Sustained notes on the celesta and flutes provide the framework for the reappearance of the cluster figure heard in the first movement. All of this is by means of an introduction to a richly harmonized melody heard in the strings and woodwinds. The soloists enter with an expressive melody before the mood becomes more agitated with the soloists alternating between rapid ascending and descending figures and forceful octaves. The

music stops momentarily and the soloists embark upon an unaccompanied section featuring the melody first heard by them at the beginning of the movement. This melody is taken over by, in turn, two flutes and two clarinets. As a coda, we hear the music of the opening once more, the final notes of the celesta dying away into the night.

The final movement is a vigorous *Rondo*, the opening of which is characterized by a quiet but insistent eighth-note figure which flies around the orchestra. The mood of this introduction becomes more outspoken at the entry of the two soloists, their music comprising sixteenth-note flurries with sweeping *staccato* figures. The virtuoso writing for the soloists is evident here. A remarkable moment early on in the movement presents one violin accompanying *pizzicato* while the other has a capricious melody characterized by large leaps around the instrument. A more lyrical figure appears in the middle of the work before being overtaken by the opening music. The virtuoso solo writing reaches its peak in the cadenza which broadens out into a choral figure which is almost reminiscent of the solo violin music of Bach. A brief return to the mood of the opening heralds the end of this concerto, an end which is both forceful and abrupt.

Symphony No. 4 in e minor, Op. 98 Johannes Brahms

Arnold Schönberg, in his essay 'Brahms the Progressive', speaks at length of Brahms' strict reliance on classical forms while continuing to carry forward the ideals of romanticism. In the same vein, Heinz Becker in his article on Brahms in 'The New Grove Dictionary of Music and Musicians' makes the following point: "... (Brahms) ranks as a figure of constructively Classical inclinations in a Romantic age." These elements of Brahms' Janus-like glances are at their most evident in the Fourth Symphony: each movement is a remarkably tight structure, thus adding to the coherence of the symphony as a whole. Thus, through this work we are able to see Brahms' two basic traits: the deep romantic and the seeker of clarity in structure.

This symphony was begun in the summer of 1884 and first performed on October 25, 1885 in Meiningen with the composer conducting. From then on, it received many performances under the baton of the great conductor Hans von Bülow, all of which were to enormous acclaim.

The close-knit structure of this work may be perceived through the fact that it can be thought of as being based on one interval, that of the third. This intervallic structure pervades the whole work and is clearly identifiable in each melody of each movement, and in the key structure of the symphony when viewed as a whole.

The first movement (*Allegro non troppo*) immediately presents us with a gentle theme which, because it was constructed on the interval of a third, may be considered the germ of the whole symphony. A vigorous subject declaimed by the woodwind leads us into a contrasting theme first heard on the cellos. The development of these figures, along with an overwhelming coda, give the listener an impres-

sion of having heard a massive and brilliantly-constructed movement. With the second movement (*Andate moderato*) we move to a more lyrical world, a gentle swaying played by the clarinets setting the mood. However, a triplet figure heard between the woodwind, brass and strings adds a note of contrast before we hear the second subject which is one of enormous depth and range. In the third movement (*Allegro giocoso*) we hear a *scherzo* which is almost Bacchanalian in nature. It is an invigorating movement which takes the listener through a huge variety of both moods and keys. Interestingly enough, this movement is in the key of C major, the same key which opened the second movement. The final movement of this symphony is a *Passacaglia*, a set of variations on a theme heard at the outset. This movement is, perhaps, the pinnacle of Brahms' symphonic writing. In its thirty variations and coda, the composer displays great skill and ingenuity in the incredible variety of moods and colors which he is able to elicit from the orchestra. The listener is drawn into an intensely emotional sound world, a world which is maybe all the better for being constructed in a very strict form.

KUI HE of Shanghai, China, is a sophomore at the University of Washington studying violin with Professor Steven Staryk. He is a two-time winner of the School of Music Concerto Competition and a recipient of the Brechemin Scholarship for 1993-94. A member of the Scholarship String Quartet, he shares the chair of concertmaster of the University Symphony. Mr. He graduated from the high school attached to the Shanghai Conservatory of Music. He was concertmaster of the string orchestra of the Shanghai Conservatory Symphony. He recorded a compact disc of the violin concerto "The Butterfly Lovers" as soloist.

Often referred to as the "Dean of Concertmasters," STEVEN STARYK has been concertmaster of four of the world's major orchestras: the Royal Philharmonic of London, the Concertgebouw of Amsterdam, the Chicago Symphony, and the Toronto Symphony—an unprecedented achievement. Appointed as the youngest concertmaster of the Royal Philharmonic at age 24 by Sir Thomas Beecham, the Canadian-born violinist has since toured Europe, the Far East, and North America as a soloist and as a founding member of Quartet Canada. He has served on the jury of many prestigious competitions including the Tchaikovsky International. More than 910 entries in the Creighton violin discography rank him among the world's most prolific recording violinists. Mr. Staryk has held professorships at nine universities and conservatories in Europe, the United States, and Canada and is listed in numerous international publications. He joined the University of Washington faculty in 1987 as the Chair of the String Division of the School of Music.

THE UNIVERSITY SYMPHONY  
Peter Erös, *conductor*  
Timothy Schwarz, *assistant conductor*

*Violin I*

Keh Shu Shen  
Kyung Sun Chee  
David Lawson  
Neil Bacon  
Matt Cowan  
Coral Overman  
Rugart Fertsch  
Immanuel Hsu  
Kelly Jeppeson  
Catherine Shipley  
Mary Theodore

*Violin II*

Anne-Marie  
Hoffman  
Kjell Sleipness  
Tim Mitin  
John Powelson  
Valerie Cook  
Kiwon Seong  
Töve-Lise Falch  
Kathryn Temple  
Mahru An  
Hunter Morris

*Viola*

Jeanne Drumm  
Leah Irby-Oxford  
Timothy Prior  
Ryan Beise  
Camber Charlot  
Kerri Lynn Rotton  
Laura Johnson  
Tara Ord

*Cello*

Loren Dempster  
Leslie Hirt  
Christoph Spring  
Karen Thomson  
Pamela Lee  
Yoon Ju Cho  
Kimberly Johnsen  
Alina Hua  
MaryKate Robertson  
Peter Lee

*Bass*

Patrick Marckx  
Olav Hekala  
Joseph Dyvig  
Brad Hartman  
Rebecca Keeny  
Chris Branhave  
David Sterns  
Chris Balducci  
Stefan Hahn  
Daniel Schwarz  
Anthony Balducci

*Flute*

Ashley Carter  
Leslie Laibman  
Amy Swanson

*Oboe*

Darlene Franz  
Sylvia Leveque

*Clarinet*

Kathryn Labiak  
Connie Chen

*Bassoon*

Nancy Bondurant  
Ryan Hare

*Contra-bassoon*  
Emily Robertson

*Horn*

Anthony Miller  
Dean Matthewson  
Aaron Beck  
Ryan Stewart  
Carey LaMothe

*Trumpet*

Dan McDermott  
Todd Mahaffey  
Darrin Faul

*Trombone*

Kevin Karnes  
Joshua VanNatta

*Bass Trombone*

Nathaniel Irby-  
Oxford

*Tuba*

Joseph Dyvig

*Harp*

Karyn Fidelity

*Piano/Celesta*

Michelle Page

*Timpani*

Matt Drumm  
Emmy Ulmer

*Percussion*

Matt Drumm  
Emmy Ulmer  
Eric Peters