

THE UNIVERSITY SYMPHONY
 Peter Erös, *music director and conductor*
 Jonathan Pasternack, *assistant conductor*

VIOLIN I
 Adina Plesa
 Young Jae Lee
 Kwan Bin Park
 Hsuan Lee
 Karen Halliburton
 Jeong Park
 Janet Utterback
 Vilde Aaslid
 Nicolas Addington
 Evelyn Gottlieb
 Jonathan Aldrich
 Jonathan Hsiao

VIOLIN II
 Mary Theodore
 Carolyn Willis
 Samuel Byun
 Molly McGrady
 Robin Enders
 Monica Boros
 Tamara Tarbet
 Marie Vendettuoli
 Sarah Shore
 Mike Chen

VIOLA
 Colin Todd
 Brianna Atwell
 Kerrick Sasaki
 Mary Carson
 Brenda Higashimoto
 Anna Grzesik
 Jason Fisher

VIOLONCELLO
 Kevin Krentz
 Stephen Reis
 Jeffrey Wang
 Jacob Humphrey
 Ara Chang
 Dawn Hollison
 Hyun Jeong Lee
 Joshua Mikus-Mahoney
 Dylan Rieck
 Liz Petersen
 Hsiao-Ping Tseng
 Erin Kirkegaard
 Jackie Carter

DOUBLEBASS
 Josh Hollingsworth
 Chris Brunhaver
 Tim Varga
 Chris Jones
 Chris Davidson

FLUTE
 Dane Andersen
 Jennifer Bailey
 Ann Kjerulf

OBOE
 Ashley Cragun
 Yuh-Pey Lin
 Marisa Bauer

CLARINET
 Rudyard Dennis
 Amy Coates

BASSOON
 Bryson Conley
 Jacob Kauffmann
 Dustin Seay

FRENCH HORN
 Emily Reppun
 Erika Bramwell
 Carey LaMothe
 Hsing-hua Ho
 Oleg Gouts

TRUMPET
 Michael Dorr
 Josh Pfeiffer
 Rabi Lahiri
 Nick Roumanada

TROMBONE
 Emily Asher
 Aaron Riggio
 Robert Hendrickson

TUBA
 Kevin Pih

TIMPANI
 Shea Gull
 Doug Maiwurm

PERCUSSION
 Doug Maiwurm
 Memmi Ochi
 Lily Yeh

University of Washington
 2000-2001

School of Music

DAF - 13,834
 CD - 13,835
 13,836

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THE UNIVERSITY SYMPHONY
 Peter Erös, *conductor*

with guest pianist

HÉLÈNE WICKETT

December 5, 2000

7:30 PM

Meany Theater

PROGRAM

- CD 13,835
 [1] OVERTURE TO RIENZI (12:37) RICHARD WAGNER (1813-1883)
- [2] CONCERTO FOR PIANO NO. 19 (29:16) WOLFGANG AMADEUS MOZART
 in F major, K. 459 (1756-1791)
Allegro
Allegretto
Allegro assai

INTERMISSION

- CD 13,836
 [1] SYMPHONY NO. 2 IN D MAJOR, OP. 73 (39:13) JOHANNES BRAHMS
Allegro non troppo (1833-1897)
Adagio non troppo
Allegretto grazioso (Quasi Andantino). Presto ma non assai
Allegro con spirito

PROGRAM NOTES

Richard Wagner: Overture to *Rienzi*

The opera *Rienzi*, a grand opera in five acts, was first produced in 1842 when Richard Wagner was 31 years old. Set in 14th century Rome, it tells the story of Rienzi, who successfully led a citizens' uprising against the nobility and briefly ruled the city before the citizens turned on him. The trumpet call which opens the overture is a symbol of Rienzi's "Pentecost Revolution", and it is immediately followed by the solemn melody which will become his prayer in Act V, and then by an exciting and challenging allegro that is typical of Wagner.

Wolfgang Amadeus Mozart: Piano Concerto No. 19 in F Major, K. 459

Between the years of 1784 and 1786, Mozart completed eight major piano concertos, including the K. 459 in F major. Rumored to have been one of Mozart's favorites, K. 459 displays a sense of vibrance and vitality characteristic of Mozart's witty and elegant compositional style. The first movement is a lively sonata-allegro in which the virtuosic powers of the soloist are clearly pit against the orchestra in a frolicsome exchange. The second movement *Allegretto* is in wonderful contrast to the spritely first movement, providing a respite of sorts before the joyous and energetic finale, marked *Allegro Assai*. In the last movement, Mozart illustrates to his listeners the height of his creative powers, incorporating into the typical rondo format a bold and powerful fugato section. The K. 459 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.

Johannes Brahms: Symphony No. 2 in D Major, Op. 73

In the summer of 1877, Brahms vacationed on the Wörthersee at Pörschach in southern Austria where he began work in June on his second symphony, scarcely a year after completing his first symphony in C minor. Three months later the symphony had progressed to such a stage that Clara Schumann, wife of the famed composer Robert Schumann, wrote that "Brahms is in splendid mood, quite charmed with his summer sojourn, and his new symphony in D Major is finished, at least in his head—the first movement is already penned." By November, Brahms had completed the piece and wrote that "it sounded so merry and tender" as though it were "especially" written for a newly married couple. On December 30, 1877, the work was produced for the first time by the Vienna Philharmonic under the direction of Hans Richter. Clara Schumann, who had predicted before the work's premiere that "Brahms would have a greater public success with this symphony than with his first," saw her prophesy fulfilled after the first performance.

HÉLÈNE WICKETT

HÉLÈNE WICKETT has appeared as guest soloist with major orchestras and in solo recital throughout Europe and the Americas, as well as being increasingly active as a chamber musician. Her first major European tour was in 1977 and she has returned regularly. Her London Wigmore Hall debut took place in 1985, Kennedy Center in 1986, and Paris Opéra Comique and Rome Villa Medici in 1993.

Ms. Wickett has appeared with the Cleveland Orchestra, BBC Philharmonic, Boston Pops, Stockholm Philharmonic, Minnesota Orchestra, San Francisco Symphony, Residentie Orchestra of the Hague, St. Louis Symphony, Göteborg Symphony, Graz Philharmonic, National Chamber Orchestra, Marseilles Opera Orchestra, Dallas Symphony, Oslo Philharmonic, Indianapolis Symphony, New Jersey Symphony, Florida Orchestra, Alabama Symphony, Milwaukee Symphony, National Chamber Orchestra, New Mexico Symphony, San Diego Symphony, Reno Chamber Orchestra, Aalborg Symphony and the Irish Radio Television Orchestra, among many others, with conductors Raymond Leppard, Paavo Berglund, Christoph von Dohnányi, George Cleve, Edo de Waart, Nicholas McGegan, Joseph Silverstein, Peter Erös, Eduardo Mata, Bernhard Klee, Mehli Mehta, Janos Fürst, Hans Vonk, Michael Lankester and Michael Tilson Thomas. She has played solo recitals in virtually every major western musical capital.

Winner of the Pro Musicis Foundation Award, she made her New York debut under their auspices in 1980. Through the Pro Musicis Foundation she also played in many non-traditional venues such as hospitals, maximum security prisons, drug rehabilitation centers and mental institutions for diverse audiences with limited access to live classical music.

The California native began piano and violin lessons at the age of four, played a solo recital at six and made her orchestral debut at eight. She won the San Francisco Symphony Youth Auditions when eleven. After living in Paris for several years, Ms. Wickett entered Stanford University at age sixteen. She studied with Alfred Brendel, Robert Casadesus, Elena Guirola Hitchcock, Benjamin Kaplan, Geneviève Joy and the legendary Nadia Boulanger.

Andrew Imbrie's first piano concerto is dedicated to Hélène Wickett, who gave its première with the San Francisco Symphony in 1973. Darius Milhaud, Robert Xavier Rodriguez, Hsueh-Yung Shen and Mark Volkert have also written pieces for her.

Ms. Wickett's extensive repertory ranges from the eighteenth century to the present, with particular emphasis on the works of the Viennese Classical school, Schubert, Brahms, Liszt, Bartok and the French Impressionists.

She has also played violin, viola and harpsichord, and studied voice in Vienna. Her other interests include languages (she speaks six), live theater, opera, vintage car rallies and the stock market. She is an avid amateur chef. Owner of two Australian shepherds, a black Russian terrier, three cats and a "somewhat domesticated" squirrel, Ms. Wickett divides her time between homes in the San Francisco Bay Area and Wilton, Connecticut.