

UNIVERSITY SYMPHONY  
Peter Erös, *conductor*  
Jeremy Briggs Roberts, *assistant conductor*

*VIOLIN I:*  
Erica Brewer,  
*concertmaster*  
Evelyn Gottlieb  
Alina To  
Emily Terrell  
Teo Benson  
Carolyn Willis  
Miodrag Veselinovic  
Rick Dorfer  
Roy Lim  
Natasha Lewis  
Emily Mount  
HeeSun Kim  
Albert Chang

*VIOLIN II:*  
David Lawson  
Nicholas Addington  
Katie Stafford  
Claire Pirote  
Mattia Smith  
Sarah Unbehagen  
Esther Yune  
Stephania Diamant  
Peter Mannisto  
Catherine Chi

*VIOLA:*  
Colin Todd  
Anna Wonaschütz  
Felisa Hernandez-  
Salmeron  
Brianna Atwell  
Dane Armbruster  
Kate Baber  
Kore Hanratty

*CELLO:*  
Anna Alexander  
Nick Brown  
Sabory Huddle  
Lydia Yau  
Joanne de Mars  
Dawn Hollison  
Lianna Wood  
Rachel Orheim  
Sigma Chang  
Aaron Rose  
Ching-Jung Lee  
Patty Frank  
Joyce Tseng

*BASS:*  
Scott Teske  
Bren Plummer  
John Teske  
Leslie Woodworth  
Tracie Sanlin  
Moriah Neils  
James Tseng

*FLUTE:*  
Svetlana Abramova  
Daniejla Djakovic  
Helen Lee

*OBOE:*  
Jennifer Muehrcke  
Bruce Carpenter  
Angela Walker

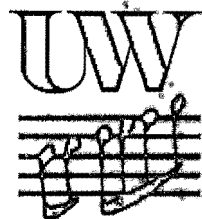
*CLARINET:*  
Chrissie Gilbert  
Dmitry Pavlyuk

*BASSOON:*  
Aaron Chang  
Leslie Crawford

*HORN:*  
Josiah Boothby  
Brad Leavens

*TRUMPET:*  
Hilma Yantis  
Chad McCullough

*PERCUSSION:*  
Doug Maiwurm  
Josh Fulfs  
Memmi Ochi



School of Music

University of Washington  
THE SCHOOL OF MUSIC

Presents the

Compact  
Disc  
Celel  
2004

1-29  
**CONCERTO COMPETITION  
WINNERS SHOWCASE**

DATE #14.545 In order of appearance:

SACHI HIRAKOUJI, *PIANO*  
MICHAEL BYERLY, *CLARINET*  
BARBARA LARSON, *ALTO SAXOPHONE*  
DYLAN RIECK, *CELLO*  
KEVIN KAUKL, *PIANO*

Performing with the

UNIVERSITY SYMPHONY  
PETER ERÖS, *CONDUCTOR*

Tonight's soloists are winners of the School of Music's  
THIRTEENTH ANNUAL CONCERTO COMPETITION  
held November 17, 2003.

7:30 PM  
January 29, 2004  
MEANY THEATER

## PROGRAM

CD#14.546

- 1 PIANO CONCERTO NO. 5, OP. 73 21:39  
 IN E<sup>b</sup> MAJOR "EMPEROR"..... LUDWIG VAN BEETHOVEN  
 I. Allegro (1770-1827)

Sachi Hirakouji, *piano*  
 Jeremy Briggs Roberts, *conductor*

- 2 CLARINET CONCERTO NO. 2, OP. 57 IN E<sup>b</sup> MAJOR 10:34  
 I. Allegro..... LOUIS SPOHR  
 (1784-1859)

Michael Byerly, *clarinet*  
 Jeremy Briggs Roberts, *conductor*

- 3 CONCERTO FOR SAXOPHONE AND  
 STRING ORCHESTRA..... 15:36 PIERRE MAX DUBOIS  
 I. Lento espressivo/Allegro (1930-1995)  
 II. Sarabande  
 III. Rondo

Barbara Larson, *alto saxophone*  
 Jeremy Briggs Roberts, *conductor*

## INTERMISSION

CD#14.547

- 1 CELLO CONCERTO NO. 1, OP. 33 20:23  
 IN A MINOR..... CAMILLE SAINT-SAENS (1835-1921)

Dylan Rieck, *cello*  
 Peter Erös, *conductor*

[The cello used tonight by Dylan Rieck was loaned by Carraba Violins.  
 We thank them for their generosity.]

- 2 TOTENTANZ..... 15:16 FRANZ LISZT (1811-1886)

Kevin Kaukl, *piano*  
 Peter Erös, *conductor*

Composition of BEETHOVEN'S "EMPEROR" PIANO CONCERTO was begun in 1808, around the time that the Fifth and Sixth Symphonies and the Fourth Concerto were completed. Despite the grand scale of the piece, Beethoven finished it promptly, at least by his own usually arduous standards, and the new concerto was ready for its premiere in Leipzig in 1811. One might have expected that, on that occasion, Beethoven himself would have performed the solo part, as he had for the premieres of each previous piano concerto. By this time, however, his ever-problematic hearing had declined to the point of profound deafness, and public performance was no longer an option. The honor of that first performance went to a twenty-five year old church organist, Friedrich Schneider. Three months later, in February 1812, the concerto was given its Vienna premiere. The pianist on that occasion was Beethoven's student, Carl Czerny, a man still renowned in keyboard circles today for his own piano pieces. Thanks to its bold melodies and heroic spirit, the new concerto quickly won for itself a place in the piano repertoire, and even became a great favorite of Franz Liszt.

The Fifth Concerto's sobriquet, "Emperor," dates from Beethoven's time, but not from Beethoven himself, for he very rarely gave nicknames to his works. Besides, since the composer had little regard for emperors, he would be unlikely to name one of his own works for a class of people he generally disliked. So where did the name originate? Evidence is unclear, but it seems that the "Emperor" title was the idea of Johann Baptist Cramer, a German-born, London-based pianist and publisher. Beethoven and Cramer were life-long friends, and Beethoven reportedly regarded his lesser-known colleague as the greatest pianist of their day: If Cramer did indeed crown the "Emperor" with its regal title, then it seems proof of Beethoven's friendship that he permitted the choice, for he rarely let anyone meddle with his music.

The name of LOUIS SPOHR (*CLARINET CONCERTO NO. 2*) remains well known to violinists, brought up to play some at least of his fifteen violin concertos. He was born in Brunswick in 1784 and established himself as a leading virtuoso violinist and as a composer. As a conductor he made use of a baton, a practice unusual at the time and one that alarmed orchestral players in London, who anticipated aggressive intentions. From 1822 until his death in 1859 he was director of music at Kassel, a position initially offered him on the suggestion of Weber. His compositions include a number of works with violin and harp, written for himself and his wife, the harpist Dorette Scheidler.

Spoher wrote fifteen violin concertos, the first completed in 1803 and the last in 1844. The best known of these is probably the eighth, which incorporates an operatic element. Other concertos include two double violin concertos and four concertos for clarinet. The latter are an important and popular part of solo clarinet repertoire and were written for the clarinetist Johann Simon Hermstedt.

DUBOIS' *CONCERTO FOR ALTO SAXOPHONE AND STRING ORCHESTRA* has become a mainstay in the saxophonist's repertoire, being performed widely not only because of its immense technical challenges and virtuosity, but also because of

its musical depth and beauty. Characterized by a rhythmic and energetic first movement that juxtaposes solo cadenzas with accompaniment, a hauntingly lyrical second movement, and a jolly, effervescent third movement, this concerto provides keen insight not only into Dubois as a composer, but also into the vast capabilities and beautiful sonorities so characteristic of the alto saxophone.

Once described as the French Mendelssohn, SAINT-SAËNS was a talented and precocious child, with interests by no means confined to music. At the age of ten he made his debut as a pianist. For nearly twenty years he was organist at the Madeleine in Paris. He also taught at the Ecole Niedermeyer, where he his pupils included Gabriel Faure and Messager. In 1871 he founded, together with Romain Bussine, the Société Nationale de Musique to revive the artistic and cultural value of French music. Saint-Saëns composed large quantities of music for a great variety of instrumental and vocal combinations. He also made extensive tours in Europe, the United States, South America and the Far East. By the time of his death in 1921, his popularity in France had waned and many of his works are no longer played. However, the first *CELLO CONCERTO IN A MINOR* has become a staple of cello repertoire, and is often performed to wide acclaim. It is one of Saint-Saens's most popular pieces and is a wonderful example of his lush, romantic style.

LISZT was the son of a steward in the service of the Esterházy family, patrons of Haydn. He was born in 1811 at Raiding in Hungary and moved as a child to Vienna, where he took piano lessons from Czerny and composition lessons from Salieri. Two years later, in 1823, he moved with his family to Paris, from where he toured widely as a pianist. Influenced by the phenomenal violinist Paganini, he turned his attention to the development of a similar technique as a pianist and in 1835 left Paris with his mistress, the Comtesse d'Agoult, with whom he travelled widely during the following years, as his reputation as a pianist of astonishing powers grew. In 1844 he separated from his mistress, the mother of his three children, and in 1848 settled in Weimar as Director of Music Extraordinary, accompanied by Princess Sayn-Wittgenstein and turning his attention now to composition and in particular to the creation of a new form, the symphonic poem.

In 1861 Liszt moved to Rome, where he found expression for his long-held religious leanings. From 1869 he returned regularly to Weimar, where he had many pupils, and later he accepted similar obligations in Budapest, where he was regarded as a national hero. He died in Bayreuth in 1886, four years after the death of his son-in-law Wagner. As a pianist, he had no equal, and as a composer he suggested to a younger generation of musicians the new course that music was to take. Liszt wrote two piano concertos, and, among other works for piano and orchestra, a *TOTENTANZ* or Dance of Death and a Fantasy on Hungarian Folk-Melodies. Liszt's Hungarian Rhapsodies, written for piano, have been effectively arranged for orchestra.

SACHI PATRICIA HIRAKOUJI is an American-born Japanese piano student who is pursuing a DMA piano performance degree at the University of Washington with Professor Patricia Michaelian. After completing her studies at Kunitachi College of Music in Tokyo, Miss Hirakouji continued at the University of Hawaii where she received her Master of Music degree under Peter Coraggio. In addition to being an active chamber musician, she has performed as a featured soloist with the University of Hawaii Symphony Orchestra and toured the neighboring islands with the Hawaii Opera Theater. Miss Hirakouji has performed in Master Classes with Paul Badura-Skoda, Hiroko Nakamura, Carla Giudici and Frank Heneghan. She plans to complete her studies in Spring 2005.

MICHAEL BYERLY is a senior pursuing a degree in Music Performance. He hails from Aloha, Oregon, where he played in both the Aloha High School Wind Ensemble and the Portland Youth Philharmonic. At the University of Washington, he has won both the UW Concerto Competition and the Brechemin Scholarship. Besides performing in the UW Symphony Orchestra and UW Wind Ensemble, he finds time to participate in the Honors Croquet League, a distinguished sporting organization. Michael is a student of William McColl.

BARBARA ANN LARSON, of Kent, Washington, is pursuing both a Bachelor of Arts/Bachelor of Music in Saxophone Performance and a Bachelor of Arts in Anthropology. She plans to graduate in 2006. Barbara currently studies with Michael Brockman. She has previously studied under Michael Gergich, Jordan Ruwe, and Matt Schneider. Barbara is a 2003 University of Washington School of Music Scholarship recipient.

DYLAN RIECK is in his fourth year at the UW and is a student of Toby Saks. He would like to thank his family, friends, teacher, and Carrabba Violins for the use of this instrument.

KEVIN EARL KAUKL is a student of Dr. Robin McCabe. He intends to graduate in 2007 with a Bachelor of Arts/Bachelor of Music degree in Piano Performance. Kevin comes to the University of Washington from Puyallup, Washington, where he studied with Dr. Marilyn S. Jacobson. He is a 2003 Brechemin Scholarship recipient.

JEREMY BRIGGS ROBERTS, assistant conductor of UW Symphony and Opera, is in his last year of doctoral studies in instrumental conducting with Peter Erös. In addition to his duties with the UW Symphony and Opera, Mr. Briggs Roberts also serves as conductor of the UW Contemporary Group and as Music Director of Assumption Catholic Church in North Seattle.