

THE UNIVERSITY SYMPHONY  
 Peter Erös *Conductor*  
 Robert Huw Morgan *Assistant conductor*

*Violin I*  
 Kyung Sun Chee  
 David Lawson  
 Matt Cowan  
 Jonathan Aldrich  
 Nathan Medina  
 Cynthia Staruck  
 Hsuan Lee  
 Young Jae Lee  
 Yu-Ling Cheng  
 Julie Chapman  
 Candice Chin  
 Bonnie Whitaker

*Violin II*  
 Catherine Shipley  
 Mary Theodore  
 Eiko Clark  
 Valerie Harris  
 Liz Ryker  
 Emily Cherkin  
 Amy Po  
 Mark Feldhaus  
 Jeremiah Hong  
 Elisa Na  
 Mahru An  
 Mike Chen  
 Kathy Temple

*Viola*  
 Jeanne Drumm  
 Lisa Killinger  
 Alexis Schultz  
 Timothy Prior  
 Gabe Su  
 Kendra Dupuy  
 Sharon Olsen  
 Laura Beth Johnson  
 Tara Ord

*Cello*  
 Peter Williams  
 Richard Evans  
 Danna Birdsall  
 Chia-Chuan Juan  
 Shiang-Yin Lee  
 Ching-Shin Ko  
 Karla Youngers  
 Erica Bleckwehl  
 Tricia Barry  
 Jacob Humphrey  
 Kyle Campbell  
 Liz Petersen  
 Kenzie Broughton

*Bass*  
 Grey Fulmer  
 Dan Ball  
 Joe Dyvig  
 Chris Brunhaver  
 Rebecca Keeney  
 Ben McAllister  
 Brad Hartman  
 Chris Lundstrom  
 Josh Hollingsworth

*Flute*  
 Dane Andersen  
 Stephen Lee

*Oboe*  
 Darlene Franz  
 Sarah Bahauddin

*Clarinet*  
 Thuc Nguyen  
 Antonio Perez

*Bassoon*  
 Ryan Hare  
 Chang Ho Lee

*Horn*  
 Deane Matthewson  
 Gabe Spiel  
 Aaron Beck  
 Melissa Heidrich

*Wagner Tuba*  
 Ryan Stewart  
 Carey LaMothe  
 Stephanie Luna  
 Jacqueline Faissal

*Trumpet*  
 Judson Scott  
 Byron Rice  
 Erick Borling

*Trombone*  
 Jonathan Pasternack  
 David Stucki  
 Nicholas DiNunzio

*Tuba*  
 Dan Kretz

*Timpani*  
 Matt Drumm

*Percussion*  
 Shea Gull  
 Anne Richards



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DAF 13,144  
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presents the

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UNIVERSITY SYMPHONY  
 Peter Erös, *conductor*

with guest artists

Rebecca Henderson, *oboe*  
 William McColl, *clarinet*  
 David Kappy, *horn*  
 Arthur Grossman, *bassoon*

December 9, 1997 8:00 PM Meany Theater

PROGRAM

DAF  
 D | Sinfonia Concertante in Eb 32'02  
 (K. Anh. 9/297B).....W. A. Mozart (1756-1791)  
 (i) *Allegro*  
 (ii) *Adagio*  
 (iii) *Andantino con Variazioni*

Cass 13,145-side A

INTERMISSION

59'59  
 P2 Symphony No. 7 in E... Anton Bruckner (1824-1896)  
 (Edited by Leopold Novak)  
 (i) *Allegro moderato*  
 (ii) *Adagio. Sehr feierlich und sehr langsam*  
 (iii) *Scherzo. Sehr schnell*  
 (iv) *Finale. Bewegt, doch nicht schnell*

13,146  
 side A

13,146  
 side B

THE SINFONIA CONCERTANTE for four solo wind instruments and orchestra is thought to have been composed by Mozart during his time in Paris, where he had moved following a brief stay in Mannheim. Unfortunately, there is little evidence to support Mozart actually having written this work. In a letter home, he says that he had composed a Sinfonia Concertante for flute, oboe, horn and bassoon, probably around April 1778. This composition was suppressed by the director of the *Concert Spirituel*, a Parisian concert series which was devoted, at that time, to the performance of sacred music. However, this manuscript was lost. The work to be performed tonight was discovered in a 19th-century copy, and is thought to be a version of the lost composition. According to the British musicologist Stanley Sadie, evidence to support this claim is scant, and any music that might actually be Mozart's is probably in a corrupt form. Regardless of whether or not this was written by Mozart, it is a beautiful work which clearly shows the capabilities and qualities of each of the solo instruments.

The first movement opens with an extended introduction in which we encounter the two main themes: a vigorous unison in the strings and a contrasting, almost vocal line heard later. The virtuosity of the solo writing is not readily apparent. The concentration is on a more *cantabile* style. This same mood is carried over into the *Adagio* in which a strong dotted opening figure gives way to longer, smoother lines in the solo instruments.

It is in the last movement, a charming set of variations, that we hear the more virtuosic solo writing. A quirky opening theme, accompanied by *pizzicato* strings leads to ten variations of growing complexity. A brief, slower section brings us to the coda, a jaunty *allegro* which concludes the work.

Anton Bruckner was a man of profound religious faith, coupled with a very naïve nature. He was raised as a child of Austrian peasant stock, and his early education was in the closed atmosphere of the monastic school attached to the Abbey of St. Florian. It was as a chorister there that he developed his love of sacred music and his considerable abilities as an organist. At the age of 21, he was named as the organist of St. Florian, before being appointed cathedral organist at Linz. At this time, he was studying strict counterpoint and harmony, while writing many sacred works; all of this in addition to developing his skills as an improviser at the organ. A major turning point came between 1862 and 1863 when he was able to study the score of Wagner's *Tannhäuser* as an assistant to the conductor Otto Kitzler, his composition and orchestration teacher at that time. Later visits to Bayreuth for the premieres of the *Ring* cycle and *Parsifal* would confirm Bruckner's stance as an avowed follower of Wagner. This almost adulation of Wagner's work would find its way into Bruckner's symphonies in the guise of a dense chromatic language, coupled with luxuriant orchestrations.

Like Brahms, Bruckner came late to symphonic writing: his first symphony was composed when he was just past his fortieth birthday. Critical acclaim for his earlier symphonies was not forthcoming, and it is only with his seventh symphony, completed when he was sixty, that he achieved anything resembling unanimous approval from the critics.

Many criticisms have been leveled against the symphonies of Bruckner. Many writers have objected to the orchestrations as being nothing more than blocks of

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## 1997-98 UPCOMING EVENTS

Tickets and information for events listed below in Meany Theater and Meany Studio are available from the UW Arts Ticket Office at 543-4880.

Tickets for events listed below in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) are on sale at the door, beginning thirty minutes before the performance. Information for those events is available from the School of Music Calendar of Events line at 685-8384.

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).

- December 10, Studio Jazz Ensemble. 8 PM, Meany Theater.  
December 11, Keyboard Debut Series. Free. 8 PM, Brechemin Auditorium.  
December 12, Vocal Jazz Ensemble. Free. 8 PM, Brechemin Auditorium.  
December 13, Collegium Musicum: *A Medieval English Christmas*. 8 PM, Brechemin Auditorium.  
December 14, Collegium Musicum: *A Medieval English Christmas*. 2 PM, Brechemin Auditorium.  
January 9, Seattle Opera Preview, *Elixir of Love*. Free. 1:30 PM, Brechemin Auditorium.  
January 14, Baroque Ensemble. 8 PM, Brechemin Auditorium.  
January 15, Faculty Recital: Toby Saks, cello. 8 PM, Meany Theater.  
January 16, Faculty Recital: Margriet Tindemans, viola da gamba. 8 PM, Brechemin Auditorium.  
January 23, Jazz Artists Series. 8 PM, Brechemin Auditorium.  
January 27, University Symphony with Robin McCabe, piano. 8 PM, Meany Theater.  
February 9, Guitar Ensemble. Free. 8 PM, Brechemin Auditorium.  
February 10, Faculty Recital: Carole Terry, 20th-century harpsichord. 8 PM, Meany Theater.  
February 12, Keyboard Debut Series. Free. 8 PM, Brechemin Auditorium.  
February 13, Collegium Musicum. 8 PM, Brechemin Auditorium.  
February 17, Faculty Recital: Helen Callus, viola. 8 PM, Meany Theater.  
February 19, University Symphony. Free. 8 PM, Meany Theater.  
February 21, Young Internationals Chamber Music. Free. 8 PM, Brechemin Auditorium.  
February 27, ProConArt. Free. 8 PM, Brechemin Auditorium.  
March 1, Master Class: Pamela Frank, violin. Free. 6 PM, Brechemin Auditorium.  
March 2, Voice Division Recital. Free. 7 PM, Brechemin Auditorium.  
March 2, Studio Jazz Ensemble. 8 PM, Meany Theater.  
March 3, Percussion Ensemble. 8 PM, Meany Theater.  
March 4, Jazz Combos. 8 PM, Brechemin Auditorium.

sound pitted against each other. Another major criticism has been over the seeming lack of thematic development within the accepted boundaries of sonata form. It can be seen that Bruckner works in the realm of small sections, all of which seem to achieve closure before the next begins. However, it is worth quoting here the musicologist Deryck Cooke on this subject: "Sonata form is a dynamic, humanistic process, always going somewhere, constantly trying to arrive; but with Bruckner firm in his religious faith, the music has no need to go anywhere...because it is already there. Experiencing Bruckner's symphonic music is more like walking around as cathedral, and taking in each aspect of it, than like setting out on a journey to some hoped-for goal".

THE SEVENTH SYMPHONY received its premiere in Leipzig on December 30th 1884 under the baton of the great conductor Arthur Nikisch, following a process of composition which lasted nearly three years.

The first movement is an architecturally huge work. At the outset we are presented with a melody notable for its scale and breadth. This extraordinary melody is quickly followed by a more restless theme in the woodwind. Another contrasting element follows shortly in the form of an ostinato figure which drives the music towards the center of the movement, and, in turn, to the almost concealed recapitulation. A re-presentation of the opening melody under glistening string figure, coupled with a huge *crescendo* brings this movement to its conclusion.

With the second movement, we reach what might be considered as being the heart of this symphony. Bruckner sketched this movement during the final illness of Wagner. Upon hearing of Wagner's death, Bruckner added a poignant coda as his homage to the composer who had been such a great influence on him. It is in this movement that we hear, for the first time, four Wagner Tubas, the individual timbre of which adds so much to the *angst*-laden atmosphere of the opening melody. This melody appears three times, and on each occasion is bathed in a background of increasing color. Between these appearances is a string melody, which almost seems to capture a sense of yearning for the memory of the composer to whom Bruckner felt such affinity. Truly, the climax of this movement bears so many similarities to places of equal emotional depth in the operas of Wagner.

The *Scherzo* which follows provides a foreshadowing of similar movements in the symphonies of Mahler, particularly in the opening trumpet motif heard above a restless string figure. A calmer trio section offers a respite from the foreboding atmosphere.

Thematically, many parallels can be drawn between the first movement and the Finale; indeed, the opening string figure bears this out. The contrasting sections, including a glorious chorale-like string melody, which follow this noble opening motif, help to propel this symphony to a blazing conclusion - a conclusion fitting for a work of such scale and emotional intensity.

(Programme notes by Robert Huw Morgan)