

THE UNIVERSITY SYMPHONY  
PETER ERÖS, CONDUCTOR

VIOLIN I

David Lawson,  
*concertmaster*  
Janet Utterback  
Nicolas Addington  
Evelyn Gottlieb  
Adina Plesa  
Emily Terrel  
Hannah Yau  
Carolyn Willis

VIOLIN II

Karen Halliburton  
Monica Boros  
Shiho Shirotori  
Molly McGuire  
Victoria Chamberlain  
Kathleen Lam  
Roy Lim  
Robin Enders  
Mary Theodore

VIOLA

Colin Todd  
Lisa Dyvig  
Angelique Gaudette  
Mary Carson  
Felisa Salmeron  
Leanne Morgan  
Nathan Medina  
Neil Hollister  
Jeanne Drumm

CELLO

Kevin Krentz  
Stephen Reis  
Dylan Rieck  
Birch Periera  
Joyce Tseng  
Keira Ferguson  
Jacquelin Tom  
Peggy Huang  
Jeffrey Wang  
Edward Lee

BASS

Jacob Ellul-Blake  
Joshua Hollingsworth  
Katie Sickles  
Chris Davidson  
Kellen Harrison  
Manwai Che

FLUTE

Ann Kjerulf  
Jennifer Bailey  
Jennifer Christie  
Amber Cannon

OBOE

Majella Clarke  
Ashley Cragun, *oboe*  
*and English Horn*

CLARINET

Rudy Dennis  
Michael Byerly

BASS CLARINET

Matt Nelson

BASSOON

Tracy Bergemann  
Aaron Chang

HORN

Erika Bramwell  
Amanda Morzov  
Michael Tisocco  
Melissa Dokken

TRUMPET

Rabi Lahiri  
Akash Shivashankara

TROMBONE

Aaron Riggio  
Dennis Asis  
Jason Roe

TUBA

Kevin Pih

HARP

Melissa Walsh

CELESTE

Nikolas Caoile

TIMPANI

Memmi Ochi

PERCUSSION

Andrew Cooke  
Jeff Maurer

University of Washington  
THE SCHOOL OF MUSIC

*Presents*

COMPACT  
DISC  
S99  
2002  
4-25

THE UNIVERSITY  
SYMPHONY  
Peter Erös, *conductor*

*with soloists*

Sarah Roberts

*and*

Erich Parce

7:30 PM  
April 25, 2002  
MEANY THEATER

UW  
School of Music

PROGRAM

CD 14.161

1 From *TRISTAND UND ISOLDE*: 14:46  
*VORSPIEL UND LIEBESTOD*..... RICHARD WAGNER (1813-1883)

Sarah Roberts, *soloist*

2 *DIE KINDERTOTENLIEDER* 25:04  
 (SONGS ON THE DEATH OF INFANTS) ... GUSTAV MAHLER (1860-1911)

1. *Nun will die Sonn' so hell aufgeh'n!"*
2. *Nun seh' ich wohl, warum so dunkle flammen*
3. *Wenn dien Mütterlein*
4. *Oft denk' ich, sie sind nur ausgegangen!*
5. *In diesem wetter!*

Erich Parce, *soloist*

INTERMISSION

CD 14.162

1 From *EUGENE ONEGIN*: 13:05  
*CONCLUDING SCENE*..... PETER ILYCH TCHAIKOVSKY (1840-1893)

Sarah Roberts (*Tatyana*)  
 Erich Parce (*Eugene Onegin*)

2 From *ROMEO AND JULIET*:  
*FANTASY OVERTURE* ..... 19:30 ..... TCHAIKOVSKY

RICHARD WAGNER began his opera *TRISTAN AND ISOLDE* on October 1, 1857, and completed the scoring in August 1859. The first performance was given on June 10, 1865, in Munich.

On January 25, 1860, in Paris, Richard Wagner conducted a concert of his own music, including the prelude to *Tristan and Isolde*, for an audience that contained Berlioz, Meyerbeer, Gounod, and the poet Baudelaire, who often is said to have launched modern literature just as his contemporary Richard Wagner opened the door on modern music with the first notes of *Tristan and Isolde*.

Never before, and arguably not since, have so few pages of music had such impact. As a measure of their force, consider that even a fellow pioneer like Berlioz, whose own *Symphonie fantastique* had unsettled the musical world thirty years earlier, could not come to terms with this daring and unconventional work. Berlioz wrote of "...a slow piece, beginning pianissimo, rising gradually to fortissimo, and then subsiding into the quiet of the opening, with no other theme than a sort of chromatic moan, but full of dissonances."

Mild und leise, Isolde's aria from *Tristan und Isolde*

Softly and gently, see him smiling	Rising upward swinging on itself
How the eyes that open fondly,	Echoes fondly around me ringing
See it Friend?	Ever clearer, wafting round me,
Don't you see?	Are they waves of gentle breezes?
Ever lighter, how he's shining	Are they clouds of gladdening sweet
Borne on high amongst the stars?	fragrance?
Don't you see?	As they swell and murmur round
How his heart so bravely swells	me,
Full and calm it throbs in his	Shall I breathe them, shall I listen?
breast?	Shall I sip them, plunge beneath
As from lips so joyfully mild,	them?
sweet the breath that softly stirs	Breathe my last amid their sweet
Friends! Look!	smell?
Don't you feel and see it?	In the billowy surge,
It is only I that hear this way	In the gush of sound
So wondrous and gentle	In the World's Spirit's, Infinite All
Joyously sounding, telling all	To drown now, sinking,
things, reconciling	unconscious,
Sounding from him,	Void of all thought
penetrating me,	Highest Bliss/Desire!

GUSTAV MAHLER had not yet met his wife Alma when he began *KINDERTOTENLIEDER*. It is mildly surprising that Mahler, given his predisposition to superstition, performed them at all. By 1905 he was married with two daughters; the elder, Maria, died from scarlet fever in 1907. The poet Rückert had lost two children of his own, and it was the name of one, Ernst, that particularly moved Mahler. He had lost a beloved brother of the same name in 1874, a loss that affected him deeply.

Mahler chose five poems out of 428, primarily for the symbolism of light. The cycle begins with sunrise, "the light that gladdens all the world"; this sunrise happens, however, after "a lamp went out". In the second song there is the realisation that, from the beginning, the child's light was preparing to return to its source. There is a pause for reminiscence in the third song (still with the imagery of light). In the fourth, there is denial, but this gives way to acceptance and even hope in the knowledge that the living will ultimately join the dead "in the sunshine". The final song begins with recriminations, but in the end the children are given up to the protection of the hand of God.

1. Now the sun will rise as brightly

Now the sun will rise as brightly  
As if no misfortune had occurred in the night.  
The misfortune has fallen on me alone.  
The sun—it shines for everyone.  
You must not keep the night inside you;  
You must immerse it I eternal light.  
A little light has been extinguished in my household;  
Light of joy in the world, be welcome.

2. Now I see well why with such dark flames

Now I see well why with such dark flames  
Your eyes sparkled so often.  
O eyes!  
It was as if in one full glance  
You could concentrate your entire power.  
Yet I did not realize—because mists floated about me,  
Woven by blinding fate—  
That this beam of light was ready to be sent home  
To that place whence all beams come.  
You would have told me with your brilliance:  
But it is refused by Fate.  
Just look at us, for soon we will be far!

What to you are only eyes in these days—  
In future nights shall be stars to us.

3. When your mother steps into the doorway

When your mother steps into the doorway  
And I turn my head to see her,  
My gaze does not alight first on her face,  
But on the lace nearer to the threshold  
There, where your dear face would be  
When you would step in with bright joy,  
As you used to, my little daughter.  
When your mother steps into the doorway  
With the gleam of a candle, it always seems to me as if  
You came in as well, slipping in behind her,  
Just as you used to come into the room!  
O you, a father's cell,  
Alas! How quickly you extinguish the gleam of joy!

4. Often I think that they have only stepped out

Often I think that they have only stepped out—  
And that soon they will reach home again!  
The day is fair—O don't be timid!  
They are only taking a long walk.  
Yes: they have only stepped out  
And will now return home!  
O don't be timid—the day is fair!  
They are only taking a walk to those hills.  
They have simply gone on ahead:  
They will not wish to return home.  
We'll catch up with them on those hills  
In the sunshine!  
They day is fair on those hills.

5. In this weather, in this windy storm

In this weather, in this windy storm  
I would never have sent the children out;  
They were carried outside—  
I could say nothing about it!  
In this weather, in this roaring storm,  
I would never have let the children out;  
I was afraid they would fall ill,  
But these thoughts are now idle.

In this weather, in this cruel storm,  
I would never have let the children out;  
I worried they would die the next day—  
but this is now no concern.

In this weather, in this roaring, cruel storm,  
They rest as they did in their mother's house—  
They are frightened by no storm,  
And are covered by the hand of God

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The plot of many an opera borders on the territory of its modern namesake, the soap opera. In the case of Peter Ilich TCHAIKOVSKY'S *EUGENE ONEGIN*, the libretto is based on the great lyric poem by Aleksandr Pushkin (1799-1837.) The final scene portrayed here depicts Tatyana's final rejection of Onegin.

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Considered by many to be one of the composer's greatest orchestral works, TCHAIKOVSKY'S *ROMEO AND JULIET: OVERTURE-FANTASY* after Shakespeare did not come easily or quickly to the form we hear tonight. In 1869, fellow Russian composer Balakirev suggested to Tchaikovsky the idea of creating a concert piece based on Romeo and Juliet.

Rather than a programmatic tone-poem attempting to tell the whole story of the play, the Overture-Fantasy is a piece in sonata form highlighting three easy to follow themes of the play. The introduction, stating a chorale-like tune on the clarinets and bassoons, represents Friar Lawrence. The first main theme, complete with scurrying scales, brass and percussion, brings the deadly feud of the Montagues and Capulets to the musical stage. The passionate theme of the lovers enters, followed by another bout of the feuding families. The love theme returns with heightened intensity and the coda brings us to the funeral march, marked by the timpani, and Friar Lawrence, the character whose attempt to help turned to disaster. What Shakespeare achieves in the play, Tchaikovsky also accomplishes in the music: balance between the hatred of the clans and the passion of the young lovers.

PETER ERÖS was born in Budapest, Hungary, and is a graduate of the Franz Liszt Music Academy, where his teachers included Zoltan Kodaly and Leo Weiner. In 1956, during the Hungarian Revolution, he immigrated to Holland. At age 27, he was named associate conductor of the Amsterdam Concertgebouw Orchestra, a post he held for five years. In the summers of 1960 and 1961 he was a coach for the Bayreuth Wagner Festival, and in 1961 Erös was assistant conductor of the Salzburg Mozart Festival's production of Mozart's *Idomeneo*.

He then held the positions of music director and conductor of the Malmo Symphony Orchestra (1966-1969 Sweden), the Australian Broadcasting Commission Orchestras (1967-1968, Sydney and Melbourne), the San Diego Symphony Orchestra and La Jolla Chamber Orchestra (1971-1982), and the Aalborg Symphony Orchestra (1982-1989, Denmark).

As a guest conductor, Erös has appeared with numerous major symphony orchestras and opera companies on five continents, such as the Chicago Symphony Orchestra, the Cleveland Orchestra, the Seattle Symphony Orchestra, the San Francisco Symphony, the Israel Philharmonic Orchestra, the London Royal Philharmonic Orchestra, the Hamburg Philharmonic Orchestra, and others, including nine tours of South Africa. He received ASCAP awards in 1983 and 1985 for playing music by American composers.

Erös came to the UW School of Music in 1989 as conductor of the University Symphony Orchestra. He has also taught at the Amsterdam Conservatory and at the Peabody Conservatory of Music.

SARAH ROBERTS received her Bachelor of Music degree in vocal performance from Central Washington University, where she was seen as Fiordiligi in Mozart's *Cosi fan tutte*. Last summer she sang the role of Maria in *The West Side Story Suite* at Lake Chelan Bach Festival; she will return there this year as Laetitia in Menotti's *Old Maid and the Thief*. Roberts portrayed Mme. Ludoin in Poulenc's *Dialogues des Carmélites* last fall. She is pursuing a Master of Music degree in vocal performance at the University of Washington, where she studies with Julian Patrick.

ERICH PARCE, baritone, is a guest of opera companies throughout North America, including the Metropolitan Opera, San Diego Opera, San Francisco Opera, Opera Colorado, Portland Opera, Sarasota Opera, and Opera Carolina. A native of Bellevue, WA, Mr. Parce is a frequent performer with the Seattle Opera and the Seattle Symphony. Internationally, he has appeared with Opera de Nice, Italy's Spoleto Festival, and he toured Australia with the Pacific Northwest Ballet's *Carmina Burana*. Mr. Parce has won first place in both the Metropolitan Opera and the San Francisco Opera auditions. He periodically joins the voice faculty at the University of Washington as vocal coach and teacher.