

THE UNIVERSITY SYMPHONY

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

VIOLIN II

David Lawson
Nicolas Addington
Colin Trovato
Katie Stafford
Claire Pirotte
Mattia Smith
Sarah Unbehagen
Esther Yune
Stephania Diamant
Peter Mannisto
Christine Dunaway

VIOLA

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

CELLO

Dylan Rieck
Nick Brown
Sabory Huddle
Lydia Yau

Joanne de Mars
Dawn Hollison
Lianna Wood
Rachel Orheim
Sigma Chang
Aaron Rose
Ching-Jung Lee
Patty Frank

BASS

Moriah Neils
John Teske
Bren Plummer
Peter Griffin
Leslie Woodworth
Tracie Sanlin
James Tseng

FLUTE

Rose Johnson
Ada Rose Williams
Helen Lee

OBOE

Jennifer Muehrcke
Bruce Carpenter
Angela Walker

CLARINET

Chrissie Gilbert
Michael Byerly

BASSOON

Aaron Chang
Candice Ryu
Leslie Crawford

HORN

Michael Tisocco
Josiah Boothby
Brad Leavens
Kestrel Wright

HARP

Gabrielle Holmquist

CELESTE

Juyong Kwon

PERCUSSION

Memmi Ochi
Doug Maiwurm
Josh Fulfs

UW



School of Music

University of Washington
THE SCHOOL OF MUSIC

DAT # 14,507

Presents

COMPACT
DISC
S99
2003
12-9

THE UNIVERSITY SYMPHONY

Peter Erös, *conductor*

With Faculty Guest Artist

Nathan Hughes, *oboe*

And Student Guest Artist

Gabrielle Holmquist, *harp*

December 9, 2003

7:30 PM

Meany Theater

CD # 14,508

PROGRAM

1 PRÉLUDE À L'APRÈS-MIDI D'UN FAUNE ^{9:14}..... CLAUDE DEBUSSY
(1862-1918)

2 MA MÈRE L'OYE (MOTHER GOOSE SUITE) ^{15:57}..... MAURICE RAVEL
I. Pavane de la Belle au bois dormant (1875-1937)
II. Petit Poucet
III. Laideronnette, Impératrice des Pagodes
IV. Les enretiens de la Belle et de la Bête
V. Le Jardin féerique

3 DANSES for Harp and String Orchestra ^{10:45}..... DEBUSSY
I. Danse sacrée
II. Danse profane

Gabrielle Holmquist, *harp*

INTERMISSION

- 4 OBOE CONCERTO IN C MAJOR, K. 314 22:00 WOLFGANG AMADEUS MOZART
I. *Allegro Aperto* (1756-1791)
II. *Adagio non troppo*
III. *Rondo-Allegretto*

Nathan Hughes, oboe

CLAUDE DEBUSSY PRÉLUDE À L'APRÈS-MIDI D'UN FAUNE

This piece is often cited as the first piece of orchestral Impressionism. The vagueness of the melodies, structures, and harmonies are often related to the vagueness of the painters known as Impressionists. In fact, Debussy was more involved with poets who were known as symbolists, meaning that their words were symbols, meaning many things. As in the poetry of Maurice Maeterlinck, who wrote the story which Debussy composed as his opera *Pelléas et Mélisande*, the words are used like sounds rather than as traditional carriers of ideas and facts. Thus this piece is a tone poem based on the first part of a poem by Mallarmé. Debussy never set the rest of the afternoon of this faun, a mythical creature who was half man and half goat and who spent his time in hedonistic pleasures of wine and women. The faun, who has the upper body of a man and the lower body of a goat, is almost always pictured playing the pan pipes, which is surely the inspiration for the main flute motives. His afternoon of wine and women is barely remembered in the poem, and only suggested or hinted at by the music. Written in 1894, it is music like no one else had ever written and very unlike the music by other, contemporary, composers.

MAURICE RAVEL MA MÈRE L'OYE (MOTHER GOOSE SUITE)

The origins of the *Mother Goose* tales are lost in the mists of prehistory. They first came to general notice in the anthology published in 1697 by Charles Perrault *Stories and Tales of Olden times, with Morals*. This includes the stories of *The Sleeping Beauty* and *Hop o' my Thumb*, as well as *Puss in Boots*, *Red Riding Hood* and *Cinderella*. The story of *Beauty and the Beast* appeared rather later, in a collection of 1757, but the final story - *The Ugly Little Girl, Empress of the Pagodas* - is contemporary with the Perrault anthology.

Like many of Ravel's orchestral works, his *Mother Goose* was originally written for piano. It was written in 1908 as a set of five piano duets for Mimie and Jean, the talented children of a friend. The first public performance of the piano duet version was given in Paris in 1910 by two girls, Jeanne Leleu and Genevieve Durony, both aged ten! The following year Ravel transformed the pieces into a ballet, adding a prelude, a new opening scene, and interludes to connect the separate numbers. The complete ballet was first performed in Paris on 28th January, 1912. *Mother Goose* is in Ravel's most magical style, offering both great charm and deep emotion. Ravel wrote that "the idea of evoking in these pieces the poetry of childhood naturally led me to simplify my style and to refine my means of expression", and it is the matching of the constrained style

Sophomore GABRIELLE HOLMQUIST came to the University of Washington from San Francisco, where she studied with Karen Gottlieb (former student of the University of Washington and currently with the San Francisco Symphony.) Ms. Holmquist studies with Pamela Vokolek and is pursuing a degree in music performance.

NATHAN HUGHES joined the UW School of Music faculty in 2003. He has been principal oboe in the Seattle Symphony since December 2002. Hughes previously served as principal oboe of the Metropolitan Opera Orchestra and as associate principal oboe of the San Francisco Symphony Orchestra. He has performed as a guest with the Cleveland Orchestra, Boston Symphony Orchestra, Dallas Symphony Orchestra, Baltimore Symphony Orchestra, Atlanta Symphony Orchestra, and Moscow Chamber Orchestra.

As a soloist, Hughes has appeared with the Seattle Symphony, Savannah Symphony, Verbier (Switzerland) Festival Orchestra, National Repertory Orchestra (Breckenridge, Colorado), Cleveland Institute of Music Orchestra, and the MET Chamber Ensemble at Carnegie Hall's Weill Recital Hall. He has participated in numerous music festivals, including the Marlboro Music Festival, Tanglewood Music Center, Aspen Music Festival, and Spoleto USA, and with the Jerusalem International Festival Orchestra.

Born and raised in St. Paul, Minnesota, Hughes holds degrees from the Cleveland Institute of Music, where he studied with John Mack, and The Juilliard School, where he studied with Elaine Douvas.

and expression that makes this work such a masterpiece. The orchestra used is not large - indeed the brass section is represented by only two horns. The sections of the ballet follow each other without obvious breaks.

The first section depicts the Sleeping Beauty. The conversations of Beauty and the Beast are depicted in the fourth section by a graceful waltz, in which the Beast is easily recognized by the deep notes of the Contrabassoon. Tom Thumb left a trail of breadcrumbs to guide him on his return from the woods, but the birds ate the crumbs and now he is lost. The wandering accompaniment depicts his journey, and the calls of the birds are clearly audible. The Ugly little girl, Empress of the Pagodas is in a Javanese Gamelan style, naively oriental. The Fairy Garden depicts the awakening of the Sleeping Beauty by Prince Charming, in a hymn of great beauty, which works up to a joyous fanfare of celebration.

CLAUDE DEBUSSY DANCES for Harp and String Orchestra

A composer of remarkable works in the sphere of large-scale musical forms (the opera *Pelléas et Mélisande*, the symphonic pieces *Nocturnes* and *La Mer*), Debussy was to reveal his creative originality in chamber music mainly, and more specifically in the piano characteristic miniature and the works for voice and piano.

Debussy's two Dances for harp and string orchestra follow the manner of new classicism - one of the stylistic trends opposing the late romanticism and to some extent the gradually institutionalizing impressionism. Dedicated to Gustave Lyon, the inventor of the chromatic harp, these bright pieces, harpsichord-like in sound, were composed by Debussy in 1904 to meet the repertoire demands of the competitions at the Brussels Conservatoire. The two Dances, for harp and string orchestra were dedicated to the instrument's inventor. It would seem that Debussy (or perhaps his publishers) had little faith in this new invention, for the score indicates that the solo part in these dances can also be played on the pedal harp (as they usually are) or on the piano.

This performance is dedicated to the Schiro family in appreciation of their generous support.—Gabrielle Holmquist

WOLFGANG AMADEUS MOZART OBOE CONCERTO IN C MAJOR, K. 314

Although they differ in some detail, Mozart's Oboe Concerto in C major and his Flute Concerto in D major (both K314) are essentially the same work - with the necessary transposition. The history of these works is somewhat obscure, but it is known that Mozart wrote an oboe concerto in Salzburg in 1777, probably for an Italian oboist, Giuseppe Feriendis, who came to Salzburg to perform with the Court orchestra. It is said that Mozart disliked writing for the flute and that he met the requirement of a later commission by transposing the oboe concerto for flute - hence the duplication. During Mozart's short stay in Mannheim in 1777-78, an oboist called Friedrich Ramm performed the oboe concerto many times and Mozart dubbed the work "Ramm's cheval de bataille". The modern version of the oboe concerto is derived from manuscripts discovered by musicologist Dr Bernhard Paumgartner in the archives of the Salzburg Mozarteum in 1920. This is a joyful and light-hearted work by a composer of genius.