

UW



School of Music

University of Washington  
THE SCHOOL OF MUSIC

*presents*

Compact  
Disc  
S99  
2002  
5-23

THE  
UNIVERSITY  
SYMPHONY

Peter Erös, *conductor*

7:30 PM  
May 23, 2002  
MEANY THEATER

## PROGRAM

CD#14,182

- ① SYMPHONY NO. 48 IN C MAJOR,  
"MARIA THERESIA" ..... (22:39) ..... FRANZ JOSEPH HAYDN  
(1732-1809)  
*Allegro*  
*Adagio*  
*Menuet and Trio: Allegretto*  
*Finale: Allegro*

Mary Ann Bisio, *conductor*

- ② PAVANE POUR UNE INFANTE DEFUNTE ..... (5:55) ..... MAURICE RAVEL  
(1875-1937)

Nikolas Caoile, *conductor*

- ③ "1812" OVERTURE, OP. 49 ..... (16:08) ..... PETER ILYCH TCHAIKOVSKY  
(1840-1893)

Rudyard Dennis, *conductor*

## INTERMISSION

CD#14,183

- ① from MA VLAST: MOLDAU ..... (13:10) ..... BEDRICH SMETANA  
(1824-1884)

Nikolas Caoile, *conductor*

- ② "WOTAN'S FAREWELL" AND "MAGIC FIRE MUSIC" ..... (15:22) ..... RICHARD WAGNER  
FINAL SCENE FROM DIE WALKÜRE (1813-1883)

Jeremy Briggs Roberts, *conductor*

On May 1, 1761, HAYDN began a collaboration with the musical court of Hungarian Prince Paul Esterhazy in Austria that would last for nearly 30 years. Haydn's position enabled him to be composer, conductor, player, and administrator. The popular SYMPHONY #48 IN C MAJOR MARIA THERESIA, dated 1769, may have been written for a special occasion celebrating a visit by the Empress Maria Theresa to the Esterhazy court. The opening Allegro announces the festivities with joyous brass solos. The sensitive Adagio evokes an atmosphere of pastoral serenity, perhaps inspired by Haydn's great love of nature. A robust Minuet and Trio follows. The playfully brilliant Finale closes this magnificent work.

Mary Ann Bisio is completing her second year of orchestral conducting study with Professor Peter Eros.

She is the Artistic Director of Seraphim Music, and is the Music Director of St. Paul's Catholic Church, Seattle.

She has been a musical assistant to the Seattle Symphony Chorale, and will conduct her second Summer Sings program for the Chorale at St. Mark's Cathedral in July. She has also conducted at St. James Cathedral.

As a singer, Mary Ann performed numerous times in Carnegie Hall with Robert Shaw, in a training program for choral conductors, and has sung with the Grammy award winning Oregon Bach Festival since 1984.

She received her Bachelor and Master of Music degrees from the University of Oregon and Boston University, both in piano performance. Mary Ann will begin her DMA in Choral Conducting at the UW in the Fall.

It was in the fall of 1812 that found Napoleon and his 400,000 troops driving into Russia toward their ultimate goal of conquering Moscow. Entering the city on October 15 after a fairly costly series of battles, Napoleon and his troops had hardly finished marching into the city before it went up in flames. Built almost entirely of wood, the city was quickly consumed, leaving only a few churches and palace buildings. His winter quarters destroyed and supply lines overextended, Napoleon began his retreat on October 19. Forces that were not devastated by Russian guerilla troops were nearly all destroyed by the premature onset of a particularly bitter winter.

In 1882, Tchaikovsky wrote the 1812 OVERTURE to commemorate this victory over the seemingly unvanquishable French forces. It was first performed in front of the Kremlin Square's Cathedral of the Redeemer (later demolished in the 1917 Revolution) with cannon and bell-tolling designed for this open-air celebration, just weeks short of the seventieth anniversary of the burning of Moscow.

The composer utilizes for his thematic material the old Russian hymn "God, Preserve Thy People" (scored for celli and violas at the outset) along with the French Marseillaise, vivid battle scene themes, a traditional Russian children's folksong and concluding with the Russian National Anthem, set in counterpoint

with a traditional quick-step folk theme against the background of the jubilant peal of the bells of the city.

RUDYARD DENNIS is pursuing a DMA in Instrumental Conducting and DMA in Clarinet Performance at the University of Washington. Prior to his current study, Mr. Dennis most recently served as Director of Instrumental Music at Auburn Academy in Auburn, Washington, and has served as music educator and private instrumental coach in the elementary, secondary and undergraduate instructional contexts. He has studied conducting with Kenneth Narducci at Pacific Union College and with Tim Salzman and Peter Erös at the UW. As a clarinet soloist, Mr. Dennis has appeared in concert with the Columbia College (CA) Master Chorale and has performed as guest soloist at the Sonora (CA) Bach Festival and Fine Arts Series. He has performed throughout the northwest, serving recently as featured clinician at the Upper Columbia Regional Band Festival. Mr. Dennis recorded his first commercially-released album in 1995, selling out the limited-edition 500 albums in less than six months. He has been twice nominated to appear in *Who's Who Among American Teachers*. He resides in Auburn with his wife, Diem, a primary-grades music specialist in the Puyallup School District.

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"Today I took an excursion to the St. John Rapids where I sailed in a boat through huge waves....The view of the landscape was both beautiful and grand." SMETANA's trip inspired his musical depiction of the Moldau River ('Vltava' in Czech) which originates in the northern part of what is now the Czech Republic, runs through Prague, and empties into the Elbe. This piece is the second movement of a cycle known as *MÁ VLAST* (My Fatherland), one of many compositions to earn him the reputation as the founder of Czech national music. Ironically, the main theme of *The Moldau* is a Swedish tune from a collection of 1814-17, known to Smetana when he lived in Sweden from 1856-62.

The story surrounding *Má vlast* is a tragic one, for Smetana never heard a single note of his cycle! On the very day that the theme of the opening "Vysehrad" section came to him, he went completely deaf. He described the event of late 1874: "One night I listened with pleasure to Leo Delibe's opera *Le Roi l'a dit*. When I returned home after the last act, I sat at the piano and improvised for an hour on whatever came into my head. The following morning I was stone deaf." For almost ten years, up to his tragic death in an insane asylum, Smetana lived in absolute deafness, withdrawn from the world, and like Beethoven, rising above his affliction to give the world his most mature musical expressions.

Smetana wrote the following program to preface his score:

The two sources of the Moldau: Two springs pour forth in the shade of the Bohemian Forest, one warm and gushing, the other cold and peaceful. Their waves, gaily flowing over rocky beds, join and glisten in the rays of the morning sun. The forest brook becomes the river Vltava (Moldau). Coursing through Bohemia's valleys, it grows into a mighty stream.

Forest Hunt: Through thick woods it flows, as the gay sounds of the hunt and the notes of the hunter's horn are heard ever nearer.

Peasant Wedding: It flows through grass-grown pastures and lowlands where a wedding feast is being celebrated with song and dance.

Moonlight – Nymphs' Dance: At night wood and water nymphs revel in its sparkling waves. Reflected on its surface are fortresses and castles – witnesses of bygone days of knightly splendor and the vanished glory of fighting times.

St. John's Rapids: At the St. John Rapids the stream races ahead, winding through the cataracts, hewing out a path with its foaming waves through the rocky chasm into the broad river bed. The Moldau at its Greatest Breadth - finally, flowing on in majestic peace toward Prague and welcomed by time-honored Vysehrad (where an ancient royal castle once stood). Then it vanishes far beyond the poet's gaze.

This is Nikolas Caoile's first year as a Masters student studying with Maestro Erös. After earning a Bachelor in Music Composition from Willamette University, he went on to accept a Theodore Bloomfield Fellowship with Portland State University which allowed him to assume music director duties of the Willamette Falls Symphony. Since then, he has conducted many other groups including the Salem Chamber Orchestra, Olympia Youth Symphony, Portland Youth Philharmonic, and Portland State University Symphony Orchestra. Next week, he will conduct a student-led production of Puccini's *Gianni Schicchi*. Nik's schedule for the summer becomes increasingly busy as he has been accepted an invitation to study at the Royal Conservatory of Music Conducting Institute with Nurhan Arman. Then he will lead the Olympia Symphony Orchestra in their annual Music in the Parks Concert. Finally, he will fly to Marseille to participate in the Institut Musical de Provence - Aubagne led by Yves Cohen. Nik now serves as director of music ministry at Our Savior's Lutheran Church.

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In the final scene from WAGNER's second "RING" opera, Wotan, head of the gods, punishes Brünnhilde for disobeying his order not to interfere in the conflict between Hunding and Siegmund. As punishment for her interference, Wotan takes away Brünnhilde's godhead, thus dooming her to mortality. In addition, Wotan places her in an eternal sleep protected by a ring of fire that surrounds her resting place. The last part of this scene is a succession of carefully controlled climaxes, none of which is more affecting than that following Wotan's grief-stricken farewells to Brünnhilde. Finally the god summons Loge, who appears not in person but in the fire music and in the flames that encompass the stage. The sea of fire that spreads to enclose the whole mountain in flames is depicted by a richly orchestrated texture created from the themes of Loge and others. As the scene closes, Wotan departs and thus ends the opera. Tonight's version is a concert edition arranged by Wagner himself for orchestra alone, and as such, the vocal lines of Wotan can be heard in various orchestral instruments throughout the piece.

Jeremy Briggs Roberts is a third-year doctoral student of orchestral conducting under Maestro Peter Erös. In his capacity as Assistant Conductor of the University Symphony and Opera programs, Mr. Briggs Roberts has had many conducting opportunities here at the University of Washington, most notably being Mozart's opera *Così fan tutte* in the fall of 2001. Additionally, Mr. Briggs Roberts serves as conductor of the University Contemporary Music Ensemble, a select group of musicians specializing in the performance of new music from the late 20th and early 21st centuries. He also serves as Music Director at Holy Cross Parish in Tacoma, Washington where he is both choirmaster and organist. In addition to his conducting, Mr. Briggs Roberts is also a pianist studying under Professor Patricia Michaelian here at the University of Washington.

#### THE UNIVERSITY SYMPHONY

##### *VIOLIN I*

David Lawson,  
*Concertmaster*  
 Janet Utterback  
 Nicolas Addington  
 Evelyn Gottlieb  
 Carolyn Willis  
 Scott Tapp  
 Neil Hollister  
 Victoria Chamberlain  
 Emily Terrel  
 Roy Lim

##### *VIOLIN II*

Karen Halliburton  
 Monica Boros  
 Molly McGrady  
 Hannah Yau  
 Kathleen Lam  
 Shiho Shirotori  
 Robin Enders

##### *VIOLA*

Lisa Dyvig  
 Angelique Gaudette  
 Mary Carson  
 Colin Todd  
 Sean Trovato  
 Jeff Pietz  
 Jeanne Drumm  
 Felis Salmeron

##### *CELLO*

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

##### *BASS*

Joshua Hollingsworth  
 Katie Sickles  
 Scott Teske  
 Kellen Harrison  
 Manwai Che

##### *FLUTE*

Jennifer Bailey  
 Jennifer Christie

##### *OBOE*

Ashley Cragun  
 Majella Clarke

##### *CLARINET*

Rudy Dennis  
 Michael Byerly  
 Matt Nelson  
 Clement Lee

##### *BASSOON*

Dustin Seay  
 Aaron Chang

##### *HORN*

Amanda Morzov  
 Erika Bramwell  
 Michael Tisocco  
 Melissa Dokken

##### *TRUMPET*

Rabi Lahiri  
 Akash Shivashankara  
 Jeremy Briggs-Roberts

##### *TROMBONE*

Aaron Riggio  
 Dennis Asis  
 Jason Roe

##### *TUBA*

Kevin Pih  
 Tyler Benedict

##### *PERCUSSION*

Memmi Ochi  
 Andrew Cooke  
 Nikolas Caoile  
 Gary Cannon  
 Lily Yeh