

presents



*Side-
by-
Side*

THE UNIVERSITY SYMPHONY
and
SEATTLE SYMPHONY

MAESTRO GERARD SCHWARZ, *conductor*

with guest artist

FRANÇOISE PAPILLON, *piano*

February 23, 2010

8:00 PM

Meany Theater

PROGRAM

PIANO CONCERTO NO. 4 IN G MAJOR, OP. 58..... L. V. BEETHOVEN (1770-1827)

Françoise Papillon, *piano*

INTERMISSION

EIN HELDENLEBEN ("A HERO'S LIFE"), OP. 40..... RICHARD STRAUSS (1864-1949)

BEETHOVEN'S *PIANO CONCERTO NO. 4 IN G, Op. 58* was the last concerto composed for Beethoven himself as soloist. It was premiered in the Theater an der Wien on December 22, 1808, at a concert of epic proportions: the program also included the premieres of his Choral Fantasy and both the fifth and sixth symphonies, as well as selections from the Mass in C, the concert aria *Ah! perfidio* and the obligatory keyboard improvisations by the composer. Contemporary accounts have the concert lasting four hours.

A more typical concerto would begin with the full orchestra stating the themes of the exposition loud and clear before the soloist enters. Here however the piano opens the piece with a relaxed, peaceful solo statement, almost as if the composer is still sketching ideas. The four-note rhythmic motive may sound familiar since Beethoven also employed it in his fifth symphony and the *Appassionata* sonata, Op. 57. Although spirited, the first movement retains a sense of peace throughout. The second movement, however, disturbs that peace abruptly with a stark, almost militaristic unison string entrance. The piano responds with a distant, almost angelic theme. This exchange continues, slowly coming together like an argument transforming into a discussion, a gradual meeting of the minds. At this point the orchestra quietly shifts from the questioning angst of the second movement into the magical and bright final rondo. The technical virtuosity of the soloist is on full display, and the dance-like theme makes a dash to the finish with a closing *Presto*. Beethoven was able to express in music his own tragic struggles with human limitations, but still knew how to keep an audience happy.

By 1898, the year he composed *EIN HELDENLEBEN (A Hero's Life)*, STRAUSS was already well known for his tone poems based on the lives of famous heroes from literature and history. This time, however, he chose the greatest hero of them all: himself! Strauss divides the piece into six parts, the first being "The Hero." With Beethoven's Eroica symphony as a precedent, E^b major is chosen as the key of heroes. The initial theme enters immediately, thrusting upwards like a raised sword. Next come "The Hero's Adversaries," in this case the music critics represented by the mechanical twittering of the woodwinds. The third part, "The Hero's Companion," is one of the longest and uses solo violin to represent Strauss's wife, soprano Pauline de Anha. This portrait is by no means entirely flattering but does express intimacy and affection. "The Hero's Deeds of War" follows with an intense and intricate musical battle egged on by the distant critics. Pay attention to which members of the orchestra end up casualties! The next part, "The Hero's Works of Peace," is more speculative, with the hero musing on his past accomplishments, represented by musical quotations from Strauss's previous tone poems. The critics are still there,

however, chirping in the background. “The Hero’s Flight from the World and the Fulfillment of his Life” is the final section and foresees a tranquil and pastoral future.

It is interesting that the critics play such a large role in the piece, since up to this point Strauss had received mostly favorable reviews. With *Ein Heldenleben*, however, he began to be accused of excess, superficiality, and even bad taste. Today, it can be appreciated, not for any soul-searching depth of meaning, but as an orchestral showcase by a master of his craft. Filled with grand gestures and dense textures, (and technically challenging passages that show up frequently on orchestra auditions), *Ein Heldenleben* certainly has the potential to inspire awe.

[Notes by Jeffrey Norwood]

French Canadian pianist FRANÇOISE PAPILLON, a native of Montreal, is a doctoral candidate in piano performance (Doctor of Musical Arts) in the studio of Craig Sheppard at the University of Washington School of Music. She has performed as a recitalist and participated in music festivals in Canada, the United States, Russia, the British Isles, Ireland, and most countries on the European continent, appearing in such venues as the Metropolitan Museum of Art in New York, the Concertgebouw in Amsterdam, the National Concert Hall in Dublin and the Villa Bertramka in Prague. She has studied at the École de Musique Vincent-d'Indy, the Université de Montréal, the Manhattan School of Music in New York (with Ruth Laredo), and the Royal Irish Academy of Music in Dublin (with John O’Conor). She has received scholarships from several organizations, including the Fonds Québécois de la recherche sur la société et la culture (FQRSC), the Conseil des Arts et Lettres du Québec, the Canada Council for the Arts, the Canadian Federation of University Women (Dr. Alice E. Wilson Award), and the University of Washington, where she received a graduate assistantship (2006-2009). In 2008 she was finalist of the Seattle International Piano Competition and semi-finalist of the Viardo International Piano Competition in Dallas. In addition to concentrating on the solo repertoire, Françoise works extensively with singers and instrumentalists, as an accompanist, chamber musician, vocal coach and opera répétiteur, as for Opera Ireland and Wexford Opera Festival (Ireland, 2004-2005), University of Washington Opera (2006-2009), Rogue Opera (OR, 2010) and AIMS in Graz, Austria (2009, 2010).

One of the leading conductors of his generation, GERARD SCHWARZ is internationally recognized for his engaging performances, innovative programming and renowned recording history. This season, Maestro Schwarz’s exciting work with Seattle Symphony enters into its 25th year as he leads the Orchestra in his Silver Anniversary Season.

Maestro Schwarz has received 2 Emmy awards, 13 Grammy nominations, six ASCAP awards, and numerous Stereo Review and Ovation awards. His extensive discography of some 260 releases showcases his collaborations with some of the world’s most prestigious orchestras, including The Philadelphia Orchestra; the Tokyo, Czech and Royal Liverpool philharmonics; the London Symphony Orchestra, Orchestra National de France and Berlin Radio Symphony; the Los Angeles Chamber Orchestra; and the New York Chamber and Seattle symphonies.

Born to Viennese parents, Schwarz is a recipient of the Ditson Conductor’s Award from Columbia University, and was the first American to be named Conductor of the Year by Musical America. He holds honorary doctorates from The Juilliard School, Cornish College of the Arts, Seattle University, University of Puget Sound and Fairleigh Dickinson University.

Schwarz has served on the National Council on the Arts. In 2002, the American Society of Composers, Authors and Publishers honored Schwarz with its Concert Music Award, and, in 2003, the Pacific Northwest Branch of the National Academy of Recording Arts & Sciences

gave Schwarz its first “IMPACT” lifetime achievement award. In 2009, Schwarz will receive Seattle’s First Citizen Award.

Maestro Schwarz is also Music Director of the Eastern Music Festival in North Carolina, where he was honored in 2009 by the mayor of Greensboro with the Key to the City. He also has served as Music Director of New York’s Mostly Mozart Festival, Royal Liverpool Philharmonic Orchestra, Los Angeles Chamber Orchestra and New York Chamber Symphony, as well as Artistic Advisor to the Tokyo Philharmonic and Orchard Hall.

THE DONALD AND GLORIA SWISHER CONCERTMASTER CHAIR IN ORCHESTRA



In honor of Donald and Gloria Swisher, devoted supporters and friends of the School of Music, Lauren Roth has been named The Donald and Gloria Swisher Concertmaster Chair in Orchestra.

Lauren Roth is 21 years old and a graduate of Lakeside School in Seattle. Shortly before her third birthday, she informed her parents that she wanted a violin and private lessons. They complied, and her musical career began. She studied the Suzuki method until she began working with Ron Patterson six years ago. She is now in her fourth year at the University of Washington majoring in violin performance and Italian studies. Lauren won the University of Washington Symphony’s annual concerto competition and has soloed with the UW Symphony and Bremerton Symphony. She is also concertmaster of the UW Symphony and the Seattle Philharmonic Orchestra and teaches as an adjunct faculty member at Holy Names Academy in Seattle.



SEATTLE SYMPHONY

Gerard Schwarz

The Harriet Overton Stimson Music Director

Thomas Hong

The Douglas F. King Associate Conductor

Alexander Prior

Assistant to the Guest Conductors

Joseph Crnko

Associate Conductor for Choral Activities

Samuel Jones

Composer in Residence

First Violin

*Maria Larionoff, *The David & Amy
Fulton Concertmaster*
*Emma McGrath, *The Clowes Family
Associate Concertmaster*
John Weller, *Assistant Concertmaster*
Simon James, *Second Assistant
Concertmaster*
*Jennifer Bai
Mariel Bailey
*Cecilia Poellein Buss
Jun Liang Du
Ayako Gamo
*Timothy Garland
Peter Kaman
Leonid Keylin
Mikhail Shmidt
Clark Story
*Jeannie Wells Yablonsky
Arthur Zadinsky

Second Violin

*Elisa Barston, *Principal*
Michael Miropolsky, *The John &
Carmen Delo Assistant Principal
Second Violin*
Kathleen Stern
*Gennady Filimonov
Evan Anderson
Stephen Bryant
Linda Cole
*Xiao-po Fei
*Sande Gillette
*Artur Girsky
Mae Lin
Virginia Hunt Luce
Eric Scott
*Andrew Yeung

Viola

*Susan Gulkis Assadi, *The PONCHO
Principal Viola*
Arie Schachter, *Assistant Principal*
*Mara Gearman
Timothy Hale
*Vincent Comer
Penelope Crane
*Wesley Anderson Dyring
Sayaka Kokubo
Rachel Swerdlow

Cello

*Eric Gaenslen, *Principal*
Susan Williams, *Associate Principal*
Theresa Benschopf, *Assistant Principal*
Bruce Bailey
*Meeka Quan DiLorenzo
Roberta Hansen Downey
*Walter Gray
Vivian Gu
David Sabee

Bass

*Jordan Anderson, *The Mr. & Mrs.
Harold H. Heath Principal String
Bass*
Joseph Kaufman, *Assistant Principal*
Jonathan Burnstein
Jennifer Godfrey
*Travis Gore
Jonathan Green
Nancy Page Griffin
Ronald Simon

Flute

Scott Goff, *Principal*
Judy Kriewall
Zartouhi Dombourian-Eby

Piccolo

Zartouhi Dombourian-Eby, *The Robert
& Clodagh Ash Piccolo*

Oboe

*Ben Hausmann, *Principal*
Stefan Farkas

English Horn

Stefan Farkas

Clarinet

Christopher Sereque, *The Mr. & Mrs.
Paul R. Smith Principal Clarinet*
Laura DeLuca
Larey McDaniel

E^b Clarinet

Laura DeLuca

Bass Clarinet

Larey McDaniel

Bassoon

*Seth Krimsky, *Principal*
Paul Rafanelli
Mike Gamburg

Contrabassoon

Mike Gamburg

Horn

*John Cerminaro, *The Charles Simonyi
Principal Horn*
Mark Robbins, *Associate Principal*
Jeffrey Fair, *Assistant Principal*
*Adam Iascone
Susan Carroll

Trumpet

David Gordon, *The Boeing Company*
Principal Trumpet

Richard Pressley, *Associate Principal*
*Geoffrey Bergler

Trombone

*Ko-ichiro Yamamoto, *Principal*
David Lawrence Ritt

Tuba

Christopher Olka, *Principal*

Timpani

*Michael Crusoe, *Principal*

Percussion

Michael A. Werner, *Principal*
Michael Clark
Ron Johnson

Harp

Valerie Muzzolini Gordon, *Principal*

Keyboard

Kimberly Russ, piano +
Joseph Adam, organ +

Personnel Manager

Keith Higgins

Assistant Personnel Manager

Scott Wilson

Library

Patricia Takahashi-Blayney, *Principal*
Librarian

Robert Olivia, *Associate Principal*
Librarian

Ron Johnson, Mike Gamburg,
Rachel Swerdlow, *Assistant Librarians*

Technical Director

Joseph E. Cook

Artist in Association

Dale Chihuly

Associate Conductor for Choral

Activities Emeritus
Dr. George Fiore

Concertmaster Emeritus

Ilkka Talvi

Honorary Member

Cyril M. Harris

+ resident

*performing in this concert

UNIVERSITY SYMPHONY

Peter Erös, *director*

Meena Hwang, *assistant*

VIOLIN I

Lauren Roth, *concertmaster*

Su Min Lim

Kouki Tanaka

Xiaojing Pu

Emily Bishop

MeeAe Hong

Sol Im

Sam Lee

Golf Sinteppadon

Peter Cho

Brittany Newell

Jacqueline Wan

Constance Shepherd

Annie Daulton

VIOLIN II

Mitchell Drury, *principal*

Samson Lu

Peter Miliczky

Annie Wong

Katie Kowalski

Emily Choi

Stefanie Terasaki

Monica Ledford

Teresa Daumit

Annie Burt

Megan Wyreweden

Klondy Canales

Rachel Weisz

VIOLA

Amber Archibald, *principal*

Jonathan Ip

David Colmenares

Allen Wong

Anthony Pierce

Olivia Thomas

Harbin Kim

Jeremy Coppock

CELLO

Nathan Harrenstein, *principal*

Natalie Hall

Renelle Martin

Lawrence Lin

Chloe Binderup

Tracey Hagen

BASS

Jeff Norwood, *principal*

Trevor Bortins

Abbey Blackwell

Shaunessey Scott

Joseph LaNasa

Adrian Swan

Taylor Kent

FLUTE

Maggie Stapleton, *principal*

Jessie Polin, *principal**

Lydia Walsh

Torrey Kaminsky+

Sher-Min Yang

OBOE

Alyssa Sibbers, *principal*

Chris Aagaard

Havilah Nokes, E.H

CLARINET

Yong Kim, *principal*

Geoffrey Larson, *principal**

Leslie Edwards

Domenico Martinucci

Miriam Champer

BASSOON

Jordana Elliott, *principal*

Andrew Marlin

David Swanson, *contrabassoon*

HORN

Kenji Ulmer, *principal*

Chris Sibbers*

Kristina Paulick

Gallia Painter

Nathan Rengstorf

Kellen Reimers

April Rivera

David Kappy ++

Ryan Stewart +

Rodger Burnett +

TRUMPET

Matthew Frost, *principal*

Josh Gailey

Erik Reed

Arthur Meng

Nicole Secula

TROMBONE

Sean Strohm, *principal*

Steve Harreld

Dwayne LaForce

TUBA

Jon Hansen

PERCUSSION

Brandon Fidler

Mark Chilenski

Jennifer Wagner

TIMPANI

Ben Krabill

HARP

Ruth Mar

Brianna Spargo

*Beethoven Piano Concerto

+UW School of Music Faculty

++UW School of Music Alumni

2010 Upcoming School of Music Events

Information for events listed below is available at www.music.washington.edu and the School of Music Events Hotline (206-685-8384). All events listed are in the afternoon/evening.

Tickets for events listed in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) go on sale at the door thirty minutes before the performance. Tickets for events in Meany Theater and Meany Studio Theater are available from the UW Arts Ticket Office, 206-543-4880, and at the box office thirty minutes before the performance.

To request disability accommodation, contact the Disability Services Office at least ten days in advance at 206-543-6450 (voice); 206-543-6452 (TTY); 685-7264 (FAX); or dso@u.washington.edu (E-mail).

- February 25, Percussion Ensemble: "Meany Beat." 7:30, Meany Theater.
- February 26, Guest artist recital: Jane Coop, piano. 7:30, Brechemin Auditorium.
- February 28, Faculty recital: Michael Partington, guitar. 7:30, Brechemin Auditorium.
- March 1, Voice Division Recital. 7:30, Brechemin Auditorium.
- March 3, UW Gospel Choir. 7:30, Meany Theater.
- March 4, Brechemin Piano Series. 7:30, Brechemin Auditorium.
- March 5, Composers' Workshop. 7:30, Brechemin Auditorium.
- March 8, Guest artist recital: Hillary Herndon, viola with Regina Yeh, piano. 7:30, Brechemin Auditorium.
- March 8, Studio Jazz Ensemble, 7:30, Meany Theater.
- March 9, Wind Ensemble: "Japan Tour Preview Concert." 7:30, Meany Theater.
- March 10, Jazz Innovations I. 7:30, Brechemin Auditorium.
- March 11, Jazz Innovations II. 7:30, Brechemin Auditorium.
- March 11, Opera Workshop. 7:30, Meany Studio Theater.
- March 12, Combined Choruses & Symphony: "A Mass for Our Time." 7:30, Meany Theater.
- March 14, Guest artist lecture-recital: Dainius Vaicekonis, piano. 3:00, Brechemin Auditorium.
- April 7, Brechemin Scholarship Recipients Recital. 7:30, Brechemin Auditorium.
- April 8, Brechemin Piano Series. 7:30, Brechemin Auditorium.
- April 11, Barry Lieberman & Friends with guest artist Maria Larionoff, violin and faculty artist Robin McCabe, piano. 2:00, Brechemin Auditorium.
- April 13, Faculty recital: Marc Seales, piano, and guests. 7:30, Meany Theater.
- April 18, Harp Chamber Music Recital. 3:00, Brechemin Auditorium.
- April 23, Guest artist recital: Alexandre Dossin, piano. 7:30, Brechemin Auditorium.
- April 25, Littlefield Organ Series with guest artist Susan Soderlund. 3:00, Walker-Ames Room.
- April 26, Combined Bands: "Discoveries." 7:30, Meany Theater.
- April 27, Ethnomusicology Visiting Artist recital: Laura Reboloso, traditional and original compositions on the *leona* (from the family of *jarana* guitars from Veracruz, Mexico.) 7:30, Meany Theater.
- April 28, DXArts. 7:30, Meany Theater.
- April 29, Saxophone Night. 7:30, Meany Theater.
- May 5, Faculty recital: Craig Sheppard, piano. 7:30, Meany Theater.
- May 6, Brechemin Piano Series. 7:30, Brechemin Auditorium.
- May 12, Spring Opera Gala. 7:30, Meany Theater.
- May 14, Spring Opera Gala. 7:30, Meany Theater.
- May 14, Guitar Ensemble: "To the Beatles and Beyond." 7:30, Brechemin Auditorium.
- May 15, Ethnomusicology Students Recital. 7:30, Brechemin Auditorium.
- May 16, Spring Opera Gala. 3:00, Meany Theater.
- May 17, Voice Division Recital. 7:30, Brechemin Auditorium.
- May 19, Jazz Innovations I. 7:30, Brechemin Auditorium.
- May 20, Jazz Innovations II. 7:30, Brechemin Auditorium.
- May 24, University Chorale. 7:30, Meany Theater.
- May 26, Contemporary Group. 7:30, Meany Theater.
- May 27, Brechemin Piano Series. 7:30, Brechemin Auditorium.
- May 27, Combined Bands and UW Choirs: "RUAH: Wind and Spirit." 7:30, Meany Theater.
- May 28, Composers' Workshop. 7:30, Brechemin Auditorium.
- June 1, UW Chamber Singers: "colla voce/collaboration/collision." 7:30, Meany Theater.
- June 1, Percussion Ensemble: "World Percussion Bash." 7:30, Meany Studio Theater.
- June 2, Studio Jazz Ensemble. 7:30, Meany Theater.
- June 3, University Choirs: "UW Sings." 7:30, Meany Theater.
- June 4, University Symphony. 7:30, Meany Theater.

