

— PROGRAM —

LEONORE OVERTURE No. 3, OP. 72LUDWIG VAN BEETHOVEN
(1770–1827)

CONCERTO FOR CLARINET, VIOLA, AND ORCHESTRA
IN E MINOR, OP. 88MAX BRUCH
(1838–1920)

- I. *Andante con moto*
- II. *Allegro moderato*
- III. *Allegro molto*

Kent van Alstyne, *clarinet*
Sarah Bass, *viola*

— INTERMISSION —

SYMPHONY NO. 3 IN E^b MAJOR,
“RHENISH,” OP. 97.....ROBERT SCHUMANN
(1810-1856)

- I. *Lebhaft*
- II. *Scherzo: Sehr mäßig*
- III. *Nicht schnell*
- IV. *Feierlich*
- V. *Lebhaft*

PROGRAM NOTES

BEETHOVEN (1770–1827) struggled to produce an appropriate overture for *Fidelio*, and ultimately went through four versions. His first attempt, for the 1805 premiere, is believed to have been the overture now known as *Leonore No. 2*. Beethoven then focused this version for the performances of 1806, creating *Leonore No. 3*. The latter is considered by many listeners as the greatest of the four overtures, but as an intensely dramatic, full-scale symphonic movement it had the defect of overwhelming the (rather light) initial scenes of the opera. Beethoven accordingly experimented with cutting it back somewhat, for a planned 1807 performance in [Prague](#); this is believed to be the version now called *Leonore No. 1*. Finally, for the 1814 revival Beethoven began anew, and with fresh musical material wrote what we now know as the *Fidelio* overture.

MAX BRUCH (1838–1920) composed his Double Concerto for clarinet, viola, and orchestra in 1911, with his son, Max Felix, a fine player of the clarinet, particularly in mind. The concerto is unusual in beginning with a relatively slow movement, proceeding to a somewhat faster one, and ending with a vigorous *Allegro molto*. The most striking passages come at the very beginning, where first the viola and then the clarinet introduce themselves, much as the cello and violin do in the Brahms Double Concerto.

SCHUMANN wrote the “Rhenish” Symphony in late 1850. It was premiered on February 6, 1851 in Düsseldorf under the direction of the composer. The symphony soon became known as the “*Rhenish*” although the nickname wasn’t Schumann’s. In this symphony, perhaps Schumann’s brightest and most optimistic symphonic work, Schumann strove to write a work that would have a broad public appeal. He wrote to his biographer, [Wilhelm von Wasielewski](#), that he wanted “popular elements” to dominate this work. Indeed, the symphony’s tunefulness and folk-like character helped it to win a warm public and critical reception and the “*Rhenish*” soon became one of Schumann’s greatest successes.

Unusual for its time, the Symphony is constructed in five movements. However, Schumann was quick to assure his publisher that the symphony would not be bulky and heavy as a result of the extra movement. The symphony opens with a powerful statement in E^b major, a syncopated, fanfare-like theme that is seventeen bars long. The second movement has a more rustic character with its ländler and minuet-like themes. The

lyrical third movement serves as an *intermezzo* between the *scherzo* and the fourth movement. The fourth movement was said to be inspired by newspaper reports that Schumann read dealing with the elevation of Cologne's [Archbishop Geissel](#) to the rank of cardinal. The original title of this movement was *In the Character of the Accompaniment to a Solemn Ceremony*. The fifth and final movement brings us back to the buoyant mood of the first movement and closes out in radiant splendor.

Hungarian-American conductor PETER ERÖS was born in Budapest in 1932 and attended the Franz Liszt Academy of Music, where he studied composition with Zoltán Kodály, chamber music with Leo Weiner, and conducting with László Somogyi. His principal appointments were as Music Director and Conductor of the Malmö Symphony Orchestra (1966-1969) in Sweden, the Australian Broadcasting Commission Orchestras (1967-1969, Sydney and Melbourne; 1975-79, Perth), the San Diego Symphony and La Jolla Chamber Orchestra (1971-1980), and the Aalborg Symphony Orchestra (1982-1989) in Denmark. Erös came to the University of Washington School of Music in 1989 as the Morrison Endowed Professor of Conducting and Music Director and Conductor of the University Symphony. He also taught conducting from 1960 to 1965 at the Amsterdam Conservatory, where his pupils included Hans Vonk, and served as Director of Orchestral and Operatic Activities at the Peabody Conservatory of Music from 1982 to 1985.

KENT VAN ALSTYNE was born in England in 1987 to parents Suzan and Greg, although he has spent most of his life in the United States. Kent started playing flute when he was six, but switched to clarinet at age nine. At the University of Washington, Kent is completing a double degree in Biology and Anthropology, with a minor in Music.

SARAH BASS is currently pursuing a Master's in Viola Performance, studying with Melia Watras at the University of Washington. She recently graduated with honors from Indiana University, where she studied with Atar Arad and won first prize in the school's Viola Concerto Competition. Born in San Antonio, TX, Sarah began studying the viola at the age of nine.

presents

THE UNIVERSITY SYMPHONY
Peter Erös, *conductor*

with soloists

Kent van Alstyne, *clarinet*

and

Sarah Bass, *viola*

CLASSICAL

KING FM 98.1

7:30 PM
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MEANY THEATER