

THE UNIVERSITY SYMPHONY
Peter Erös, *conductor*
Jeremy Briggs-Roberts, *assistant conductor*

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
Albert Chang

VIOLIN II:
David Lawson
Nicholas Addington
Katie Stafford
Claire Pirotte
Mattia Smith
Sarah Unbehagen
Esther Yune
Stephania Diamant
Peter Mannisto
Catherine Chi

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

CELLO:
Anna Alexander
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:
Bren Plummer
John Teske
Leslie Woodworth
Tracie Sanlin
Moriah Neils

FLUTE:
Svetlana Abramova
Daniejla Djakovic
Helen Lee

OBOE:
Jennifer Muehrcke
Bruce Carpenter
Angela Walker

CLARINET:
Chrissie Gilbert
Dmitry Pavlyuk

BASSOON:
Aaron Chang
Tracy Bergemann
Leslie Crawford

HORN:
Josiah Boothby
Brad Leavens
Veronica Reed
Michael Tisocco
Matthew Kruse

TRUMPET:
Brian Chin
Hilma Yantis

TROMBONE:
J. J. Cooper
Michael Natzke
Colby Wiley

TUBA:
Nate Lee

PERCUSSION:
Doug Maiwurm
Josh Fulfs
Memmi Ochi

UW



School of Music

University of Washington
THE SCHOOL OF MUSIC

Presents

COMPACT
DISC
S99
2004
2-24

PIANO POWER: McCABE TIMES TWO

THE UNIVERSITY SYMPHONY
Peter Erös, *conductor*

With guest artists

Robin McCabe
Rachelle McCabe

7:30 PM
February 24, 2004
MEANY THEATER
Seattle

and

3:00 PM
February 29, 2004
THE WASHINGTON CENTER FOR THE
PERFORMING ARTS
Olympia

CLASSICAL

KING FM 98.1

DAT 14.574

PROGRAM

CD14.575

1 "ROSAMUNDE" OVERTURE, D. 644.....10:45.....FRANZ SCHUBERT
(1797-1828)

2 CONCERTO FOR 2 PIANOS IN D MINOR.....21:12.....FRANCIS POULENC
(1899-1963)

Allegro non troppo
Larghetto
Allegro molto

Robin and Rachelle McCabe, pianists

INTERMISSION

CD14.576

1 SYMPHONY NO. 4 IN F MINOR, OP. 36.....43:35.....PETER TCHAIKOVSKY
(1840-1893)

Andante Sostenuto-Moderato con anima
Andantino in modo di canzona
Scherzo (Pizzicato ostinato: Allegro)
Finale (Allegro con fuoco)

2 encore - finale 9:30

These concerts are dedicated to the memory of MARSHA LANDOLT, Dean of the Graduate School, and her husband, ROBERT BUSCH, who died on January 2 in an avalanche in Idaho.

When he was six, SCHUBERT began to study piano on his own, managing to master the musical elements. The following year he started to receive formal musical instruction and was writing music by the time he was 13. At 19, after two miserable years as a schoolteacher in his father's school, he determined to make a living as a composer. By this time he had already written three symphonies, two masses, three string quartets, music for several operettas and melodramas, and many songs. The following two years were equally productive but, being notably deficient in business acumen, he was still unable to achieve financial independence.

Success in the field of opera seemed the only way to achieve this goal, and through the help of his friend Vogl, he received a commission from the Kärntner Theatre. The result was the operetta *Die Zwillingbrüder* (The Twin Brothers) produced in 1820. Though it ran for only six performances, it was warmly received, and led to another commission, this time from the rival Theater an der Wien. A melodrama by Georg Hofmann called *Die Zauberharfe* (The Magic Harp) was the basis of the new work. It was not a success and nothing remains to us of the music except the overture. In 1828, the year of his death, Schubert published the overture as a piano duet. He renamed it *ROSAMUNDE*, the name of another unsuccessful stage work for which he had written incidental music. The overture has been known ever since as *ROSAMUNDE* and has become one of Schubert's most enduring orchestral pieces.

French music of the 1920s is characterized above all by an artistic, somewhat ironic handling of stylistic characteristics of the most disparate kind, including, not least, allusions to, and reminiscences of, older periods of music. Although also found in works by Prokofiev and Shostakovich, this neo-classical style was centered in Paris, a city whose musical profile was stamped by Stravinsky and "Les Six", a group of French composers that numbered POULENC among its ranks. In the course of his relatively short life (he died of a sudden heart attack some three weeks after his sixty-fourth birthday), Poulenc wrote piano music, chamber music, stage works, sacred works, and above all, a large number of songs. His music is French in the best sense of the word and might more aptly be described as Parisian, since there is nothing long-winded or pompous about a compositional style which wins over its listeners by dint of its freshness, clarity and charm, jazz rhythms and sounds, and moreover the constant excellence of its craftsmanship and masterly sense of sound. Poulenc was certainly no revolutionary and, modest to the end, would never have claimed that he was.

He was, however, an excellent pianist (he always used to compose at the piano) and together with Jacques Février, a friend from his youth, gave the first performance of his *CONCERTO FOR TWO PIANOS AND ORCHESTRA* in Venice in 1932 within the framework of a festival of contemporary music. The piece was successful from the outset and remains so to this day, commanding respect through its freshness and rhythmic vitality, its delightful sonorousness and unas-

suming brilliance and, last but not least, the gentle irony of its endlessly iridescent allusions, including, for example, reminiscences of Mozart in the Larghetto.

Nearly every major composer has endured a watermark year in which personal crises affected the future development of his music. For Beethoven, that year was 1802, when encroaching deafness drove him to the verge of suicide. For Wagner, it was 1848 when the Dresden Revolution forced him to rethink his political convictions. For TCHAIKOVSKY, the year of turmoil was 1877. Though his greatest masterworks still lay in the future, the composer had already proven his mettle with three symphonies, several operas, the Rocooco Variations and the ballet Swan Lake. He was also benefiting from the recent acquisition of a patron, Madame Nadezhda von Meck, whose financial support had allowed him to concentrate more fully upon composition. All of those aspects were positive influences upon Tchaikovsky's life; the crisis lay in a sudden and very ill-considered marriage. A former student of the composer's had become deeply infatuated with him, and swore that, if he did not marry her, she would take her life. Concerned for the girl's well-being, Tchaikovsky agreed to the marriage, even though taking a woman into his home was the last thing his own inclinations would have led him to do. They married in the summer. His nervous breakdown came in the fall, at which point his doctors recommended that he never see the young woman again. Soon, the composer and his brother Anatoly had left Russia for Switzerland in hope of finding solace for poor Peter's battered spirit.

As so often happened, Tchaikovsky sought consolation in composition, plunging back into his sketches for the opera Eugene Onegin, and beginning the orchestration of his new symphony, the fourth of what would ultimately be six works in the genre. By late in the year, he was able to give an optimistic report to Madame von Meck, writing, "Never yet has any of my orchestral works cost me so much labor, but I've never yet felt such love for any of my things...Perhaps I'm mistaken, but it seems to me that this Symphony is better than anything I've done so far." Such enthusiasm was rather unusual for the composer, who more often expressed a loathing for his works, but here, it seems, he knew that he had exceeded even his own demanding standards. He completed the new symphony on Christmas Day, by the Russian calendar, in 1877 (January 7, 1878 by the Western calendar). The piece bore a dedication "to my best friend," a reference to Madame von Meck, who agreed to accept the honor only on the grounds of anonymity.

The *FOURTH SYMPHONY* premiered in Moscow that same winter with the composer's mentor Nikolay Rubinstein conducting. A few months later, a colleague of Tchaikovsky's, the composer Sergei Taneyev, criticized the piece for being programmatic, that is, for having a plot. Tchaikovsky defended his creation, declaring, "I don't see why you consider this a defect. On the contrary, I should be sorry if symphonies that mean nothing should flow from my pen, consisting solely of a progression of harmonies, rhythms and modulations...As a

matter of fact, the work is patterned after Beethoven's Fifth Symphony, not as to musical content but as to the basic idea."

Tchaikovsky's statement begs a question as to what this "basic idea" might be. After all, the answer to that question would not only help us to interpret the Russian master's creation; it would also shed light on what Tchaikovsky saw as the central concept of the Beethoven piece. Fortunately, Tchaikovsky provides us with an answer in a letter to Madame von Meck in which he outlined what he viewed as the program for his Fourth Symphony. According to the composer himself, the ominous opening theme for horns and bassoons represents fate hanging over one's head like a sword. This all-consuming gloom devours the few, brief glimpses of happiness, appearing mostly in the form of waltz themes. The second movement, Tchaikovsky asserted, expresses the melancholy felt at the end of a weary day. Then, in the third movement, he imagined what he called "fleeting images that pass through the imagination when one has begun to drink a little wine." The fourth movement holds Tchaikovsky's prescription for happiness. Here's how he described it: "If you cannot find reasons for happiness in yourself, look at others. Get out among the people...Oh, how gay they are!...Life is bearable after all." And so, to summarize Tchaikovsky's view, this is a symphony that brings us from gloom to melancholy to slow recovery to life-affirming energy. It is a progression from darkness to light, a progression that we can sense in Tchaikovsky's Fourth as well as in Beethoven's Fifth.

Celebrated American pianist ROBIN MCCABE has enthralled audiences on four continents with her virtuosic performances, and has established herself as one of America's most communicative and persuasive artists. McCabe's involvement and musical sensibilities have delighted audiences across the United States, Europe, Canada, South America, and the Far East.

Critics respond both to McCabe's prowess and to her expressive intensity. As noted by the *New York Times*, "What Ms. McCabe has that raises her playing to such a special level is a strong lyric instinct and confidence in its ability to reach and touch the listener." She has won numerous prizes and awards, and her recordings have received universal acclaim.

McCabe, a Puyallup native, earned her bachelor of music degree summa cum laude at the University of Washington School of Music, where she studied with Béla Siki, and her master's and doctorate degrees at the Juilliard School of Music, where she studied with Rudolf Firkusny. She joined the Juilliard faculty in 1978, then returned to the UW in 1987 to accept a position on the piano faculty. In 1994 McCabe was appointed Director of the School of Music. She continues to teach as Professor of Piano and head of the school's keyboard division, and is one of two Ruth Sutton Waters Professors of Music for 2002-05. In addition, McCabe is a persuasive arts ambassador and advocate for arts audience development.

The winner of numerous prizes and awards, including the International Concert Artists Guild Competition and a Rockefeller Foundation grant, McCabe

was the subject of a lengthy *New Yorker* magazine profile, "Pianist's Progress," which was later expanded into a book of the same title.

She was honored in 1993 at Seattle's Association for Women in Communications annual Matrix Table dinner, at which outstanding women of achievement in business, the arts and community service are recognized. In 1995 McCabe presented the annual faculty lecture—a concert with commentary—at the University of Washington. She was the first professor of music in the history of the University to be awarded this lectureship. The November 1997 issue of *Seattle* magazine selected McCabe as one of 17 current and past University of Washington professors who have had an impact on life in the Pacific Northwest.

RACHELLE MCCABE, concert pianist and Professor of Music at Oregon State University, enjoys an international career as artist-teacher. She has performed throughout the United States, Canada, Southeast Asia, and England and has played solo recitals in Seattle, Singapore, Kuala Lumpur, Washington D.C., Atlanta, Detroit, Portland, and Cambridge (UK). In chamber music recitals and concerto performances, she has collaborated with some of the world's finest artists. As concerto soloist, Rachele McCabe has played with many North American orchestras including the Seattle Symphony, and the Pittsburgh, Oregon, and Victoria symphonies. A frequent soloist with the Corvallis-OSU Symphony, she recently performed Beethoven's 5th Concerto and Ravel's G Major Concerto, and next season will perform Beethoven's 4th Concerto. McCabe has appeared in many summer festivals, including the Victoria International Festival, The Highlands Festival in North Carolina, Chamber Music Northwest, and the Chintimini Chamber Music Festival. She has been heard on NPR's *Performance Today*, CBC, and PBS television. McCabe is also an experienced harpsichordist and fortepianist.

As Artist in Residence at LaSalle School of the Arts in Singapore, she was named an affiliate artist of the school. An engaging lecturer, her seminars for teachers and students are in-depth explorations into the matters of performance and the musical worlds of composers, including Bach, Mozart, Debussy, and Bartok. As a performer of these styles, the *Atlanta Constitution* noted, "McCabe's reading of Bartok's 'Improvisations' displayed a true affinity for the eclectic Bartokian style and Debussy's 'Estampes' was a model of limpid understatement, always delivered with taste."

At Oregon State University, McCabe directs the piano program and teaches many courses, including the music history sequence for undergraduate majors. Based on outstanding teaching, she was named a Master Teacher in the College of Liberal Arts, and has taught interdisciplinary courses linking music with philosophy, sociology and English.

She earned her doctorate from the University of Michigan, where she studied with Theodore Lettvin and Gyorgy Sandor; her master's degree from the Juilliard School, where she studied with Ania Dorfmann; and her bachelor's degree from the University of Washington School of Music, where she studied with Bela Siki.

PETER ERÖS is professor of instrumental conducting at the University of Washington School of Music. He 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 emigrated 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*, among others, though 1964.

He then held the positions of music director and conductor of the Malmö Symphony Orchestra (1966-1969, Sweden), the Australian Broadcasting Commission Orchestras (1967-1969, Sydney and Melbourne; 1975-79, Perth), the San Diego Symphony Orchestra and La Jolla Chamber Orchestra (1971-1980), 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, the Stockholm Philharmonic Orchestra, the Scottish National 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.

There will be an informal reception for the soloists and orchestra in the West Lounge of Meany Hall after the February 24 concert, to which all concert-goers are invited.