

presents

THE UNIVERSITY SYMPHONY

Peter Erös, *conductor*

with guest soloist

Robin McCabe, *piano*

February 26, 2009

7:30 PM

Meany Theater

PROGRAM

from KHOVANSCHINA:

PERSIAN DANCES MODEST MUSSORGSKY (1839-1881)

PIANO CONCERTO IN A MINOR, OP. 16 EDVARD GRIEG (1843-1907)

I. Allegro molto moderato

II. Adagio

III. Allegro moderato molto e marcato

Robin McCabe, *piano*

INTERMISSION

LA MER (THE SEA) CLAUDE DEBUSSY (1862-1918)

I. De l'aube à midi sur la mer (From dawn to midday on the sea)

II. Jeux de vagues (Play of waves)

III. Dialogue du vent et de la mer (Dialogue of the wind and the sea)

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. Her debut album featured the Agosti transcription of Stravinsky's Firebird Suite, a premiere recording of that piece. Critics praised it as "mightily impressive." Stereo Review described her disc of Bartok as "all that we have come to expect from this artist, a first-rate performance!"

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 was one of two Ruth Sutton Waters Professors of Music for 2002-2005. 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 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.

Program Notes

DEBUSSY completed the orchestration of *LA MER* in Eastbourne in 1905. He had started the work over two years earlier while on holiday at Bichain in Burgundy, which is about as far from the sea as one can get in France. But, as the composer explained, he had "an endless store of memories of the sea and, to my mind, they are worth more than the reality, whose beauty weighs down thought too heavily."

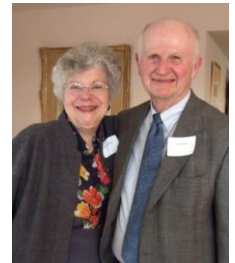
While the imagery is clearly inspired by the movement of the sea and the changing light, it is more often a case of generalised atmosphere than specific detail. The first movement opens in darkness and ends under the bright sun of midday – and that those two events correspond to the slow introduction, where several of the main thematic features begin to take shape, and the expansive coda, where the most important of them emerges in full glory.

The central scherzo, Games of Waves, is so flexibly constructed that it seems to proceed on spontaneous impulse and so resourcefully scored that it seems to reflect every slight change of wind, current or light. There is little calm in the last movement, which opens with the low rumble of an approaching storm on cellos and basses and a gust of wind on woodwind.

The chorale appears once more towards the end of the movement where, intoned by the whole of the brass section in counterpoint with the windswept rondo theme on woodwind, it fulfils its long-destined function of tying the whole work, symphony and seascape, indivisibly together.

THE DONALD AND GLORIA SWISHER CONCERTMASTER CHAIR IN ORCHESTRA

Lauren Roth has been named 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 is 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 faculty artist 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.

CLASSICAL

KING FM 98.1

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.

In 1956, during the Hungarian Revolution, he emigrated to Holland. At age 27, Erös was named Associate Conductor of the Amsterdam Concertgebouw Orchestra, a post he held for five years. While in Amsterdam, he assisted Otto Klemperer in opera productions for the Holland Festival. In the summers of 1960 and 1961, he served as a coach and assisted Hans Knappertsbusch at the Bayreuth Festival, and in 1961 he was assistant conductor to Ferenc Fricsay for the Salzburg Festival production of Mozart's "Idomeneo." He continued to assist Fricsay both in Salzburg and in Berlin with the RIAS Symphony Orchestra and Deutsche Grammophon through 1964. In 1965, Erös came to the United States for the first time at the invitation of George Szell to work with him and the Cleveland Orchestra as a Kulas Foundation Fellow.

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.

As a guest conductor, Erös appeared regularly with major symphony orchestras and opera companies on five continents, including the Chicago Symphony Orchestra, Cleveland Orchestra, National Symphony Orchestra, Seattle Symphony Orchestra, San Francisco Symphony, Israel Philharmonic Orchestra, Royal Philharmonic Orchestra, Hamburg Philharmonic Orchestra, Stockholm Philharmonic Orchestra, Royal Swedish Opera in Stockholm, Hamburg State Opera, the Hague Residentie Orchestra, and the Scottish National Orchestra, and made nine tours of South Africa. He received ASCAP awards in 1983 and 1985 for his programming of music by American composers.

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.

At the personal request of Richard Wagner's granddaughter Friedelind, Erös led the first set of recordings of orchestral works by Friedelind's father, Siegfried Wagner. Two discs were released on the Delysé label, featuring the Aalborg Symphony Orchestra conducted by Erös: the Symphony in C and the tone poems "Glück, Und wenn die Welt voll Teufel wär" (Scherzo), "Weltersteinspielung," and "Sehnsucht." He also conducted the first recording of the opera "Jesus Before Herod" by Hungarian composer Gabriel von Wayditch (1888 -1969) with the San Diego Symphony.

2008-2009 UPCOMING EVENTS

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

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).

March 1, Flute Day with guest Paula Robison. 9:00am, Music Building.

March 1, Chamber Music Concert with guest Paula Robison. 5:00pm, Brechemin Auditorium.

March 3, Guest Recital: Paula Robison, flute. 7:30pm, Meany Theater.

March 4, Guest Master Class: Paula Robison, UW chamber music. 12:30pm, Brechemin Auditorium.

March 4, Guest Master Class: Paula Robison, UW flute studio. 5:30pm, Rm. 213 Music Bldg.

March 4, Jazz Innovations, Part I. 7:30pm, Brechemin Auditorium.

March 5, Jazz Innovations, Part II. 7:30pm, Brechemin Auditorium.

March 6, Composers' Workshop. 7:30pm, Brechemin Auditorium.

March 9, Studio Jazz Ensemble. 7:30pm, Meany Theater.

March 10, Combined Bands: "Urban Landscapes." 7:30pm, Meany Theater.

March 12, Opera Workshop. 7:30pm, Meany Studio Theater.

March 12, Brechemin Piano Series. 7:30pm, Brechemin Auditorium.

March 13, Combined Choruses & Symphony: Haydn's "The Creation." 7:30pm, Meany Theater.

March 13, Faculty Recital: Marc Seales, jazz piano. 7:30pm, Brechemin Auditorium.

March 14, Guest Master Class: Joe Kaufman, double bass. 2:00pm, Brechemin Auditorium.

March 14, Vocal Jazz, Part II. 7:30pm, Brechemin Auditorium.

March 15, Barry Lieberman & Friends with guests Joe Kaufman and Françoise Papillon. 2:00pm, Brechemin Auditorium.

March 22, Guest Master Class: Paul Galbraith, guitar. 10:00am, Rm. 213 Music Bldg.

April 1, Brechemin Scholarship Recipients Recital. 7:30pm, Brechemin Aud.

April 6, Guest Master Class: Abbie Conant, trombone. 5:30pm, Brechemin Aud.

April 7, Guest Recital: Abbie Conant, trombone. 7:30pm, Brechemin Aud.

April 7, Faculty Recital: Joyce Guyer, soprano. 7:30pm, Meany Theater.

April 9, Brechemin Piano Series. 7:30pm, Brechemin Auditorium.

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April 30, Faculty & Guest Piano Recital: The McCabes and Craig Sheppard, "Triple Play." 7:30pm, Meany Theater.

June 5, University Symphony. 7:30pm, Meany Theater.

