

THE UNIVERSITY SYMPHONY

Peter Erös, *Conductor*

Robert Huw Morgan, *Assistant Conductor*

Violin I

Young Jae Lee
Kui He
Lorenz Gamma
Nathan Medina
Kelly Jeppesen
David Lawson
Catherine Shipley
Roger Countryman
Cynthia Staruck
Yu-Ling Cheng
Candice Chin
Marcus Talley
Mary Theodore
Jenny Cho
Robin Enders
Emily Cherkin
Veronica Ho

Violin II

Coral Overman
Matthew Cowan
Immanuel Hsu
Liz Ryker
Valerie Harris
Julie Chapman
Ruben Hart
Narmi Kawabata
Gloria Huang
Amy Po
Tove-Lise Falch
Mahru An
Elisa Na
Melissa Madson
Carey Cheng
Kathy Temple

Viola

Ryan Beise
Jeanne Drumm
Timothy Prior
Lisa Killinger
Alexis Schultz
Hankil Park
Vanessa Bohr
Tara Ord

Cello

Loren Dempster
Karen Thomson
Ching-Tzy Ko
Erin Adams
Ching-Shin Ko
Serena Tideman
Mary Kate
Robertson

Peter Williams
Richard Evans
Marc Kubischta

Bass

Joseph Dyvig
Dan Ball
Grey Fulmer
Rebecca Keeney
Brad Hartman
Ben McAllister
Stefan Hahn
Christopher Balducci
Chris Brunhaever

Flute/Piccolo

Dane Andersen
Shari Muller-Ho
Amy Swanson

Oboe/Cor Anglais

Beth Antonopulos
Silvia Leveque
Karen Mu

Clarinet

Pamela Farmer
Conny Chen

Bassoon

Ryan Hare
Louie Fielding

Horn

Aaron Beck
Melissa Heidrich
Carey LaMothe
Anthony Miller
Ryan Stewart

Trumpet

Darin Faul
Michael VanBebber
Karl Seeley

Trombone

Scott Higbee
Joshua Van Natta
Jonathan Pasternack

Tuba

Nathaniel Irby-
Oxford

Timpani

Matt Drumm

Percussion

Emmy Ulmer
Russ Nyberg



School

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THE SCHOOL OF MUSIC

DATE 12, 93

CLASS 12, 932

presents the

S99
1996
12-11

University Symphony
Peter Erös, *conductor*

with guest artist
Kyung Sun Chee, *violin*

December 11, 1996

8:00 PM, Meany Theater

PROGRAM

2 Persian Dances..... Modest Petrovich Mussorgsky
from "Khovanshchina" (1839-1881)
orchestrated by Rimsky-Korsakov

3 Violin Concerto Aram Il'yich Khachaturian
(i) *Allegro con fermezza* (1903-1978)
4 (ii) *Andante sostenuto*
5 (iii) *Allegro vivace*
Kyung Sun Chee, *violin*

INTERMISSION

CLASS A
B

7 Symphony No. 2..... Pyotr Il'yich Tchaikovsky
in C Minor, Op. 17 ("Little Russian") (1840-1893)
(i) *Andante sostenuto-Allegro vivo*
(ii) *Andantino marziale, quasi moderato*
(iii) *Allegro molto vivace*
(iv) *Moderato assai-Allegro vivo*

Mussorgsky stands as one of the most individual voices among Russian composers of the late 19th century. Following a general education at the Cadet School in St. Petersburg he joined the Preobrazhensky Regiment of Guards in 1854. During this early period of his life, he had shown great promise as a pianist; at the age of nine, he was able to perform a piano concerto by John Field for an audience in the house of his parents. However, he received no formal training in harmony or composition. After his time in the military he entered the civil service. Music remained his great passion, however. His life was punctuated with bouts of severe alcoholism and he died on 28 March, 1881.

One of the major criticisms leveled at Mussorgsky was his very clumsy orchestrations. Indeed, following his death, many of his works were edited and re-orchestrated, mainly by Rimsky-Korsakov, who was responsible for the completion and orchestration of the opera *Khovanshchina*.

The 'Persian Dances' from this opera are an orchestral showpiece. A sinuous melody heard on the *cor anglais* at the opening, and later expanded by the strings, leads to a quicker section based on a theme introduced by the clarinet. A recapitulation of the opening melody takes us to a brisk coda.

Armenian composer Aram Khachaturian was educated at the Music Academy in Gnesin and later at the Moscow Conservatory where he studied composition under Myaskovsky. In 1948 he joined the ranks of many other composers who were censured under the cultural purges of Stalin. However, emerging relatively unscathed from this attack, he became a faculty member of the conservatories of both Gnesin and Moscow.

His Violin Concerto was first performed in 1940 by the great Russian virtuoso David Oistrakh to whom the work is dedicated. The first movement opens with a vigorous *allegro*. We are immediately presented with a theme hammered out by the full orchestra. This theme is taken up by the soloist, accompanied by a somewhat plaintive melody in the flute and bassoon. Later, a secondary theme appears which is more lyrical in its mood. A development of this second theme leads us onward to a cadenza of virtuosic proportions. Reappearances of the two main themes herald the almost brusque conclusion of this movement.

The second movement emerges from the darkness of a low theme in the bassoons and cellos. After being taken up by other instruments it develops into a series of *marcato* chords before settling into the main body of the movement. Here, the soloist presents us with a melancholic but passionate melody. A secondary theme, based on an idea first heard at the opening, tries to take over, but is suppressed by the main theme. The music fades back into the darkness before we are thrust into the brightness of the final movement.

This final movement is a lively *rondo* featuring much virtuosic writing for the soloist. Here, Khachaturian manages to create a sense of unity in the concerto by bringing back the second theme of the first movement as the second theme of this finale. However, the character of this melody is changed owing to the nature of the rhythmic accompaniment beneath it. The tension builds and, after an extended passage of scurrying scales, the work comes to a breathless conclusion.

The 2nd Symphony of Tchaikovsky is perhaps the most 'nationalistic' of his works. The nickname "Little Russian" was given to it after the death of the composer and refers to the large number of Ukrainian folk melodies incorporated into it. It is surely a pity that this symphony has been overshadowed by the fourth, fifth and sixth symphonies, for here we are able to see many pointers towards Tchaikovsky's growing stature as a symphonic composer.

At the opening a solo horn plays a rather mournful folk melody. This melody undergoes a huge range of developments before settling and acting as the signal for the *allegro* to commence. A seemingly jaunty figure in the woodwind is repeated by the strings, this time in a more dramatic manner, for this is the true mood of this movement. It is a turbulent structure which seems to possess very few real points of repose. At a couple of places a more *legato* melody tries to take over but is only swept away by the tempest of the opening *allegro* figure. The only point of complete rest comes at the end when, after a huge climax, we hear once again the opening horn melody.

The second movement is a charming march which is a series of variations on the rhythmic melody heard at the outset. This movement begins quietly with a solo in the timpani and, having reached a climax in the middle, ends as it began.

Now we reach the *scherzo* which is almost as turbulent as the first movement. Here Tchaikovsky tests the orchestra with writing which requires very sound technique. A contrasting trio section is based on a repeated figure heard in the woodwind.

The finale opens with a *maestoso*, folk-like melody played by the full orchestra. This melody then acts as the basis for the rest of the movement which is a frenzied *allegro vivo* featuring some virtuoso string writing. A secondary syn-copated theme appears, but its appearance is short-lived as the fervor of the opening sweeps it away and drives the movement on to its triumphant conclusion.

Notes by Robert Huw Morgan

KYUNG SUN CHEE is a Doctor of Musical Arts candidate at the University of Washington. A senior student of Professor Steven Staryk, she also serves as his teaching assistant. Chee has been on the faculty of the Marrowstone Music Festival and the Seattle Youth Symphony Association. She is presently teaching at the School of Music and works with violinists in the Seattle Public Schools under a special grant from the Seattle Arts Commission.