

THE UNIVERSITY SYMPHONY
 Peter Erös, *conductor*
 Timothy Schwarz, *assistant conductor*

University of Washington
 THE SCHOOL OF MUSIC

S99
 1995
 12-6

presents the

UNIVERSITY SYMPHONY
 Peter Erös, *conductor*

with faculty guest artist

Craig Sheppard, *piano*

School

of

Music

University

of

Washington

DAT
 12,698

CASS
 12,699
 12,700

PROGRAM

AT
 Piano Concerto #2 in G minor, (3104) Sergei Prokofiev
 Op. 16 (1891-1953)
 Andantino
 Scherzo: *Vivace*
 Intermezzo: *Allegro moderato*
 Finale: *Allegro tempestoso*

02-encore (2'32)
 03-encore (4'21)

INTERMISSION

Symphony #3 in Eb Major (Eroica) 4937 Beethoven
 Allegro con brio (1770-1827)
 Marcia funebre: *Adagio assai*
 Scherzo: *Allegro vivace*
 Finale: *Allegro molto*

CASS 12,699
 side A

12,700
 side A

12,700
 side B

VIOLIN I
 Kevin He
 Kyung Sun Chee
 Matthew Cowan
 Coral Overman
 Kjell Sleipness
 David Lawson
 Immanuel Hsu
 Kelly Jeppesen
 Mary Theodore
 Yu Ling Cheng
 Mikiko Horioka

VIOLIN II
 Anne Marie Hoffman
 Neil Bacon
 Valerie Cook
 Kathy Temple
 Tove-Lise Falch
 Susie Jung
 Jean Yi

VIOLA
 Camber Charlot
 Jeanne Drumm
 Leah Irby-Oxford
 Kerri Lynn Rotton
 Ryan Beise
 D. J. Schreffler
 Tara Ord

CELLO
 Leslie Hirt
 Loren Dempster
 Karen Thomson
 Yoon Ju Cho
 Christoph Spring
 Kimberly Johnson
 Pamela Lee
 Alina Hua
 Chris Ruthensteiner
 MariKate Robertson

BASS
 Patrick Marckx
 Olav Hekala
 Joseph Dyvig
 Brad Hartman
 Rebecca Keeny
 Chris Branhaver
 Daniel Schwarz
 Sam Finlay
 Chris Balducci
 Stefan Hahn

FLUTE
 Kyung Joo Min
 Amy Swanson
 Leslie Laibman

OBOE
 Darlene Franz
 Jennifer Baullinger

CLARINET
 Kyung-Jin Cho
 Pamela Farmer

BASSOON
 Nancy Bondurant
 Ryan Hare

HORN
 Ryan Stewart
 Anthony Miller
 Aaron Beck
 Carey LaMothe

TRUMPET
 Dan McDermott
 Todd Mahaffey

TROMBONE
 Kevin Karnes
 Joshua Van Natter

BASS TROMBONE
 Nathaniel Irby-Oxford

TUBA
 Scott Johanson

TIMPANI
 Emmy Ulmer

PERCUSSION
 Matt Drumm
 Alex Work

8:00 PM, December 6, 1995
 Meany Theater

The first version of **PROKOFIEV'S PIANO CONCERTO #2** dates from 1912-13, and was dedicated to the memory of Maximilian Schmidhof, a close friend of Prokofiev's who committed suicide in April 1913. Schmidhof left a suicide note for the composer, part of which read: "I am reporting the latest news to you. I have shot myself. Do not grieve too much. The reasons were not important." This may account for the great profundity which Prokofiev was seeking after the virtuoso fireworks of the first piano concerto. The version we have of this work is the revised version of 1924, completed when Prokofiev was living in Germany. He had left the original score and parts in his St. Petersburg apartment. However, this home was destroyed by fire during the Russian Revolution, and so the 1924 version is Prokofiev's reconstruction, from memory, of the earlier version. The first performance of this work created a scandal. A critic present at the premiere reported that this concerto left the audience "frozen with fright, hair standing on end," while it received almost universal condemnation from the Russian critics.

The second Piano Concerto is a huge work, both cacophonous and lyrical at the same time. Additionally, it is the perfect virtuoso vehicle, containing what must be one of the largest, most technically demanding cadenzas in the concerto repertoire.

The first movement (andantino) opens with a theme of great lyricism heard in the piano. After a climax, this music gives way to a more balletic section. Following this is the aforementioned cadenza which develops the opening theme of the movement, until the whole orchestra returns with the opening figure. However, everything subsides and the movement ends as quietly as it began. A very brief scherzo follows in which the piano maintains a relentless sixteenth-note motion, while the orchestra throws around brief snatches of melody.

The Intermezzo is a sardonic march, characterized by an almost primitivistic ostinato heard at the opening. A melody struggles to escape from this barbarism, only coming to the foreground in the trio section. A ruthless climax of enormous dissonance ensues before the movement grinds inexorably towards its subdued ending. Bravura, angular leaps and octave passages characterize the opening of the Finale. However, the second theme is one of Prokofiev's most beautiful creations. Following this, the orchestra erupts, only to be stopped by a lengthy cadenza. This concerto ends in a bold, dramatic fashion with a restatement of the opening theme, this time with renewed savagery.

BEETHOVEN'S SYMPHONY NO. 3 IN E^b (EROICA) is perhaps the greatest product of what Joseph Kerman describes as being the "heroic phase" of this composer; also, this work can also be considered as being one of the major turning points in the history of symphonic music.

The full title of this work, as it appeared at its publication in 1806, bears a subtitle as follows: "...composta per festeggiare il sovvenire di un grand Uomo..." (composed to celebrate the memory of a great man.) Originally this work was to have been called the "Bonaparte" Symphony in honor of the great leader who, in the eyes of Beethoven, was destined to be the director of world history. In addition, Bonaparte was seen as being the driving force behind the implementation of the ideals of the French Revolution. In short, he was the "heroic" figure who was being sought after by the leading artists, authors and musicians of that time: somebody who would strive for the ideal of a liberated

humanity. However, in May 1804 he proclaimed himself Emperor. When news of this reached Vienna, Beethoven was enraged and tore up the title page of this symphony. When it was published, it bore the subtitle "Eroica."

The scale of this work is truly of "heroic" proportions, and it was the concept of this scale which seemed to baffle most of the audience at its first public performance on 7 April 1805. Gone was the Viennese "classical" symphony. What Beethoven had now embarked upon was a new way forward for the "romantic" symphony—a way of expansiveness, growth and an almost radical intent. Indeed, this work still has an overwhelming effect on audiences.

From the outset, we find ourselves caught up in the whirlwind of the first movement by the overpowering chords which open this work. The development, which seems to follow almost immediately, helps to generate a mood of extraordinary energy. The second movement is a funeral march, although no programmatic element may be sought here. The scale of this movement can best be described as monumental; it is almost overwhelming in its emotional power, as the opening figure develops into a huge climax before dissolving at the end. By means of contrast, the third movement is a scherzo, juggling the opening pianissimo of the strings with the jaunty woodwind figure which appears above it. All of this seems to be by means of an introduction to the final movement which presents us with an extended set of variations based on a theme heard at the beginning. This theme was obviously close to Beethoven's heart as it appears in his Op. 35 Variations for piano, and also the ballet score "Prometheus."

(NOTES BY ROBERT MORGAN)

1995-96 UPCOMING EVENTS:

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event: 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

December 7, University Studio Jazz Ensemble. 8 PM, Meany Theater.

December 10, Student Chamber Music Ensembles. 3 PM, Brechemin Auditorium.

December 11, Jazz Combos. 8 PM, Brechemin Auditorium.

December 12, Opera Workshop. CANCELLED.

January 16, Faculty/Guest Artist Recital: Music for Voices, Guitar and Piano. 8 PM, Meany Theater.

January 19, Littlefield Organ Series: Nancy Cooper, guest organ. 12:30 and 8 PM, Walker-Ames Room.

January 24, University Symphony, featuring Winners of the Concerto Competition. 8 PM, Meany Theater.

January 29, Voice Division Recital. 7 PM, Brechemin Auditorium.