

presents

THE
UNIVERSITY
SYMPHONY

Peter Erös, *conductor*



*The University of Washington honors
Maestro Peter Erös upon his retirement after twenty
years of exceptional service to the School of Music as
Music Director and Conductor of the University
Symphony and Opera Program.
This is the Symphony's final concert under his baton.*

June 4, 2010

7:30 PM

Meany Theater

PROGRAM

BRANDENBURG CONCERTO No. 5 IN D MAJOR BWV 1050
..... JOHANN SEBASTIAN BACH (1685-1750)

- I. *Allegro*
- II. *Affettuoso*
- III. *Allegro*

Carole Terry, *harpsichord*
Lauren Roth, *violin*
Jessica Polin, *flute*

Scena: "CH'IO MI SCORDI DI TE" WOLFGANG AMADEUS MOZART
Rondo: "NON TEMER, AMATO BENE" K. 505 (1756-1791)

Joyce Guyer, *soprano*
Robin McCabe, *piano*

INTERMISSION

SYMPHONY NO. 7 IN A MAJOR, OP. 92..... LUDWIG VAN BEETHOVEN

- I. *Poco sostenuto–Vivace* (1770-1827)
- II. *Allegretto*
- III. *Presto*
- IV. *Allegro con brio*

CLASSICAL

KING FM 98.1

Brandenburg Concerto No. 5 in D Major

As you might expect, Bach dedicated this concerto, along with five others, to the Margrave of Brandenburg in the hopes of securing future employment. They were all composed, however, for Prince Leopold, his employer at the time, and the highly skilled musicians of Leopold's court. Concerto No. 5 features solo violin and flute but is particularly significant for its use of solo harpsichord. All three soloists play an equal role at first, but the harpsichord slowly emerges from its traditional role as continuo accompanist, finally dominating the first movement with a lengthy and flashy cadenza. The slow second movement is for the soloists alone, with the marking *Affettuoso* in place of a true tempo marking. The lively third movement shows Bach's fondness for dance music. It is a wonderful example of Bach's ability to join dense and complex harmony with a light and joyful rhythmic style.

"Ch'io mi scordi di te... Non temer, amato bene," Scene and Rondo

Mozart composed this concert aria for the English soprano Nancy Storace's farewell concert in Vienna, February 23, 1787. Mozart and Storace had worked together before, when Storace sang the role of Susanna in the original production of *Le nozze di Figaro*. The orchestration includes an obbligato part for piano, which was almost certainly performed by Mozart himself. The biographer Wolfgang Hildesheimer goes so far as to say that the obbligato was included just so Mozart could sit near the beautiful singer. On a less romantic note, the piano part gives the instrument a more important role than it would normally have in an opera orchestra, much like Bach does with the harpsichord in the previous concerto. Although the music is far from comic, it does not seem nearly as dark as the text:

*You ask that I forget you?
You can advise me to give myself to her?
And this while yet I live?
Ah no! My life would be far worse than death!
Let death come, I await it fearlessly.
But how could I attempt to warm myself to another flame,
to lavish my affections on another?
Ah! I should die of grief!*

*Fear nothing, my beloved,
my heart will always be yours.
I can no longer suffer such distress,
my spirit fails me.
You sigh? O mournful sorrow!
Just think what a moment this is!
O God! I cannot express myself.
Barbarous stars, pitiless stars,
why are you so stern?
Fair souls who see*

*my sufferings at such a moment,
tell me if a faithful heart
could suffer such torment?*

Symphony No. 7 in A major

Beethoven's seventh symphony premiered in December 1813 at a concert benefiting troops wounded in the Napoleonic wars. Due to the worthy cause, a star-studded orchestra was assembled, including the double bass virtuoso Domenico Dragonetti among others. The first movement opens with an almost painfully long introduction, lingering on a single note before moving to the exposition built on dance rhythms reminiscent of the third movement of Brandenburg No. 5. The second movement is one of Beethoven's greatest hits, both then and now. This movement was encored at the premiere and was often performed on its own as a piece separate from the rest of the symphony. It was even used to replace less popular slow movements in other Beethoven symphonies. The third and fourth movements, a bright *Presto* scherzo dance and an exciting *Allegro con brio* finale, respectively, are both exceptional examples of Beethoven's maturing style. Yet they seem always overshadowed by the dark and powerful expressiveness of the second movement.

CAROLE TERRY'S career as a renowned performer and pedagogue of the organ and harpsichord has taken her to many cities and universities throughout the United States, Europe, and the Far East. Especially known for her performances and recordings of German Romantic music, she is also an expert on the physiology of keyboard performance -- the subject of her forthcoming academic work.

As Resident Organist and Curator for the Seattle Symphony from 2000 to 2003, Terry helped inaugurate the new C. B. Fisk organ in Seattle's acclaimed Benaroya Hall, playing many solo concerti, in addition to monumental works for organ and orchestra. In 2004, she was honored to be the first American organist to perform in Perm, Russian Federation, on the new Glatter-Götz Organ of the Perm Concert Hall. In 2006, Terry performed on the newly installed Wolff organ in Christ Church Cathedral, Victoria, B.C., as part of an international conference sponsored by the Westfield Center for Keyboard Studies and Christ Church Cathedral.

Terry is Professor of Organ and Harpsichord at the University of Washington School of Music in Seattle. She is on the Board of Governors of The Westfield Center for Keyboard Studies, a national resource for the advancement of keyboard music, and chairs the Center's Concert Scholar Committee. As a member of the College of Mentors at The John Ernest Foundation, her role is to promote the enrichment of young organ scholars, organ performances, and the encouragement of organ studies.

**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 has been named **The Donald and Gloria Swisher Concertmaster Chair in Orchestra.**



LAUREN ROTH is 23 years old and 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 before working with Ron Patterson seven years ago. She is now in her final year at the University of Washington and will be graduating this month with bachelor's degrees 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 an active performer, teacher and recording artist in Seattle and is the concertmaster of the UW Symphony and the Seattle Philharmonic Orchestra. She has served as concertmaster for the Marrowstone Festival orchestra, Marrowstone chamber orchestra and Philharmonia Northwest. Lauren also teaches as an adjunct faculty member at Holy Names Academy in Seattle.

JESSICA POLIN is currently finishing her Masters Degree in Flute Performance at the University of Washington. She earned her Bachelor of Music from Arizona State University, where she performed regularly with the ASU Symphony Orchestra, the ASU Wind Symphony and the Arizona Contemporary Music Ensemble. Jessica has performed as principal flute with the UW Symphony Orchestra and the Seattle Metropolitan Chamber Orchestra, and appeared as a soloist on Bach's Brandenburg Concerto No. 4 with the orchestra in March. Ms. Polin teaches regularly in the Seattle area, and acts as a flute coach for several middle and high schools. Upon finishing her Masters Degree, Jessica plans to pursue an orchestral and chamber music career. Her teachers include Donna Shin, Zart Dombourian-Eby, Elizabeth Buck and Thomas Robertello.

Soprano faculty soloist **JOYCE GUYER**, professor of voice at the University of Washington School of Music, has been featured at New York's Metropolitan Opera over 16 seasons in more than 190 performances. She has appeared 10 times at Carnegie Hall and performed for five years in four Wagner operas at the Bayreuther Festspiele in Germany. Guyer has been heard on dozens of worldwide Texaco, NPR, and PBS opera broadcasts. She has also appeared at the Washington National Opera, the Dallas Opera, New York City Opera, Pittsburgh Opera, Opéra de Nice, Opéra de Lyon, Teatro Massimo Bellini di Catania, Opera Grand Rapids, Knoxville Opera, Lyric Opera of Kansas City, and New Orleans Opera. Guyer's notable concert appearances include the New York Philharmonic, Philadelphia Orchestra, Mostly Mozart Festival at Lincoln Center, Orchestra of St. Luke's, Southwest Florida Symphony in Ft. Myers, New Jersey Symphony, Seattle Symphony, Florida Philharmonic, St. Cecilia

Chorus at Carnegie Hall, Collegiate Chorale, Musica Sacra, and with the US Naval Academy Chorus and Orchestra. She can be heard on numerous recording labels including Deutsche Grammophone.

Celebrated American pianist **ROBIN MCCABE** has enthralled audiences on four continents with her virtuosic performances, establishing 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.

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 2002-05. In addition, McCabe is a persuasive arts ambassador and advocate for arts audience development, addressing arts organizations across the country on a regular basis.

McCabe performs regularly throughout the United States, and in 2007, she made her fifth concert tour of Japan. She appears often as an invited jurist for international piano competitions, most recently in New Orleans, San Antonio and Vancouver, Canada.

On June 30, 2009, Robin McCabe completed fifteen years of service as director of the School of Music to return to full-time teaching, performing, and faculty involvement at the University of Washington. She will do so honored by carrying a Donald Petersen Endowed Professorship (2009-2012) in the School of Music.

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 Concert-gebouw 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), "Welterstein-spielung," and "Sehnsucht." He also conducted the first recording of the opera "Jesus Before Herod" by Hun-garian composer Gabriel von Wayditch (1888 -1969) with the San Diego Symphony.