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

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
Kerry 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
MarieK. Robertson

BASS
Patrick Marckx
Olav Hekala
Joseph Dyvig
Brad Hartman
Rebecca Keny
Chris Branhauser
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

BASS TROMBONE
Nathaniel Irby-Oxford

TROMBONE
Kevin Barnes
Joshua Van Natter

TUBA
Phillip Johnson

TIMPANI
Emmy Ulmer

PERCUSSION
Matt Drumm
Alex Work

University of Washington
THE SCHOOL OF MUSIC

presents the

UNIVERSITY SYMPHONY
Peter Erös, conductor

with faculty guest artist

Craig Sheppard, piano

University of Washington
THE SCHOOL OF MUSIC

Presents

1995
12-6

WINTER CONCERT

PROGRAM

8:00 PM, December 6, 1995
Meany Theater

Piano Concerto #2 in G minor, Op. 16
Intermezzo: Allegro moderato

Symphony #3 in Eb Major (Eroica)

Andantino
Scherzo: Vivace
Finale: Allegro molto

Intermission

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 Schmilidof, a close friend of Prokofiev's who committed suicide in April 1913. Schmilidof 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 stiff, 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 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 "Prophete.," of which the opening-pianissimo of the strings with the jaunty woodwind figure which appeared 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."

BEETHOVEN'S SYMPHONY NO. 3 IN Eb (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 sovrano 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."

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.