THE UNIVERSITY SYMPHONY
Peter Erös, music director and conductor
Jonathan Pasternack, assistant conductor

VIOLIN I
Adina Plesa
Young Jae Lee
Kwun Bin Park
Hsuan Lee
Karen Halliburton
Jeong Park
Janet Utterback
Vilde Aaslid
Nicolas Addington
Evelyn Gottlieb
Jonathan Aldrich
Jonathan Hsiao

VIOLIN II
Mary Theodore
Carolyn Willis
Samuel Byun
Molly McGrady
Robin Enders
Monica Boros
Tamar Tarbet
Marie Vendettuoli
Sarah Shore
Mike Chen

VIOLA
Colin Todd
Brianna Atwell
Kerrick Sasaki
Mary Carson
Brenda Higashimoto
Anna Grzesik
Jason Fisher

V C O L E L L O
Kevin Krentz
Stephen Reis
Jeffrey Wang
Jacob Humphrey
Ara Chang
Dawn Hollison
Hyun Jeong Lee
Joshua Mikus-Mahoney
Dylan Rieck
Liz Petersen
Hsiao-Ping Tseng
Erin Kirkegaard
Jackie Carter

BASSON
Bryson Conley
Jacob Kauffmann
Dustin Seay

FRENCH HORN
Emily Reppun
Erika Bramwell
Carey LaMothe
Hsing-hua Ho
Oleg Gouts

TRUMPET
Michael Dorr
Josh Pfeiffer
Rabi Lahiri
Nick Roumanada

TROMBONE
Emily Asher
Aaron Riggio
Robert Hendrickson

FLUTE
Dane Andersen
Jennifer Bailey
Ann Kjerulf

OBOE
Ashley Cragun
Yuh-Pey Lin
Marisa Bauer

TIMPANI
Shea Gull
Doug Maiwurm

PERCUSSION
Doug Maiwurm
Memmi Ochi
Lily Yeh

CLARINET
Rudyard Dennis
Amy Coates

TUBA
Kevin Pih

CD 13,835
1. OVERTURE TO RIENTZI (12:37) RICHARD WAGNER (1813-1883)

2. CONCERTO FOR PIANO NO. 19 (29:116) WOLFGANG AMADEUS MOZART in F major, K. 459
   Allegro
   Allegretto
   Allegro assai

INTERMISSION

CD 13,836
1. SYMPHONY NO. 2 IN D MAJOR, OP. 73 (39:113) JOHANNES BRAHMS
   Allegro non troppo
   Adagio non troppo
   Allegretto grazioso (Quasi Andantino). Presto ma non assai
   Allegro con spirito
Richard Wagner: Overture to Rienzi

The opera Rienzi, a grand opera in five acts, was first produced in 1842 when Richard Wagner was 31 years old. Set in 14th century Rome, it tells the story of Rienzi, who successfully led a citizens' uprising against the nobility and briefly ruled the city before the citizens turned on him. The trumpet call which opens the overture is a symbol of Rienzi's "Pentecost Revolution", and it is immediately followed by the solemn melody which will become his prayer in Act V, and then by an exciting and challenging allegro that is typical of Wagner.

Wolfgang Amadeus Mozart: Piano Concerto No. 19 in F Major, K. 459

Between the years of 1784 and 1786, Mozart completed eight major piano concertos, including the K. 459 in F major. Rumored to have been one of Mozart's favorites, K. 459 displays a sense of vibrance and vitality characteristic of Mozart's witty and elegant compositional style. The first movement is a lively sonata-allegro in which the virtuosic powers of the soloist are clearly pit against the orchestra in a frolicsome exchange. The second movement Allegretto is in wonderful contrast to the spirited first movement, providing a respite of sorts before the joyous and energetic finale, marked Allegro Assai. In the last movement, Mozart illustrates to his listeners the height of his creative powers, incorporating into the typical rondo format a bold and powerful fugato section. The K. 459 concerto provides us with a true glimpse of Mozart's compositional innovation and mastery over the concerto as a genre, demonstrating a combination of virtuoso, concertante elements with those of the Classical symphony.

Johannes Brahms: Symphony No. 2 in D Major, Op. 73

In the summer of 1877, Brahms vacationed on the Wörthersee at Pörtschach in southern Austria where he began work in June on his second symphony, scarcely a year after completing his first symphony in C minor. Three months later the symphony had progressed to such a stage that Clara Schumann, wife of the famed composer Robert Schumann, wrote that "Brahms is in splendid mood, quite charmed with his summer sojourn, and his new symphony in D Major is finished, at least in his head—the first movement is already penned." By November, Brahms had completed the piece and wrote that "it sounded so merry and tender" as though it were "especially" written for a newly married couple. On December 30, 1877, the work was produced for the first time by the Vienna Philharmonic under the direction of Hans Richter. Clara Schumann, who had predicted before the work's premiere that "Brahms would have a greater public success with this symphony than with his first," saw her prophecy fulfilled after the first performance.

Hélène Wickett

Hélène Wickett has appeared as guest soloist with major orchestras and in solo recital throughout Europe and the Americas, as well as being increasingly active as a chamber musician. Her first major European tour was in 1977 and she has returned regularly. Her London Wigmore Hall debut took place in 1985, Kennedy Center in 1986, and Paris Opéra Comique and Rome Villa Medici in 1993.

Ms. Wickett has appeared with the Cleveland Orchestra, BBC Philharmonic, Boston Pops, Stockholm Philharmonic, Minnesota Orchestra, San Francisco Symphony, Residentie Orchester of the Hague, St. Louis Symphony, Göteborg Symphony, Graz Philharmonic, National Chamber Orchestra, Mar- seilles Opera Orchestra, Dallas Symphony, Oslo Philharmonic, Indianapolis Symphony, New Jersey Symphony, Florida Orchestra, Alabama Symphony, Milwaukee Symphony, National Chamber Orchestra, New Mexico Symphony, San Diego Symphony, Reno Chamber Orchestra, Aalborg Symphony and the Irish Radio Television Orchestra, among many others, with conductors Raymond Leppard, Paavo Berglund, Christoph von Dohnányi, George Cleve, Edo de Waart, Nicholas McGegan, Joseph Silverstein, Peter Erös, Eduardo Mata, Bernhard Klee, Mehli Mehta, Janos Fürst, Hans Vonk, Michael Lankester and Michael Tilson Thomas. She has played solo recitals in virtually every major western musical capital.

Winner of the Pro Musica Foundation Award, she made her New York debut under their auspices in 1980. Through the Pro Musica Foundation she also played in many non-traditional venues such as hospitals, maximum security prisons, drug rehabilitation centers and mental institutions for diverse audiences with limited access to live classical music.

The California native began piano and violin lessons at the age of four, played a solo recital at six and made her orchestral debut at eight. She won the San Francisco Symphony Youth Auditions when eleven. After living in Paris for several years, Ms. Wickett entered Stanford University at age sixteen. She studied with Alfred Brendel, Robert Casadesus, Elena Guiroa Hitchcock, Benjamin Kaplan, Genevieve Joy and the legendary Nadia Boulanger.

Andrew Imrie's first piano concerto is dedicated to Hélène Wickett, who gave its premiere with the San Francisco Symphony in 1973. Darius Milhaud, Robert Xavier Rodriguez, Hsueh-Yung Shen and Mark Volkert have also written pieces for her.

Ms. Wickett's extensive repertoire ranges from the eighteenth century to the present, with particular emphasis on the works of the Viennese Classical school, Schubert, Brahms, Liszt, Bartok and the French Impressionists.

She has also played violin, viola and harpsichord, and studied voice in Vienna. Her other interests include languages (she speaks six), live theater, opera, vintage car rallies and the stock market. She is an avid amateur chef. Owner of two Australian shepherds, a black Russian terrier, three cats and a "somewhat domesticated" squirrel, Ms. Wickett divides her time between homes in the San Francisco Bay Area and Wilton, Connecticut.