# University Symphony

**Peter Erös, Music Director and Conductor**

**Jonathan Pasternack, Assistant Conductor**

**Violin**
- Adina Plesa
- Hsuan Lee
- Young Jae Lee
- Kwan Bin Park
- Karen Halliburton
- Carolyn Willis
- Janet Utterback
- Vilde Aaslid
- Molly McGrady
- Evelyn Gottlieb
- Samuel Byun

**Viola**
- Colin Todd
- Brianna Atwell
- Mary Carson
- Felisa Salmeron-Hernandez
- Gabriel Su
- Alexis Schultz
- Tim Prior
- Tracy Andersen
- Kelly Jensen
- Amber Quinn
- Brenda Hagashimoto
- Gregoria Reville

**Cello**
- Jeffrey Wang
- Josh Mikus-Mahoney
- Jacob Humphrey
- Stephen Reis
- Dylan Rieck
- Dawn Hollison
- Hyun Jeong Park
- Ara Chang
- Liz Petersen
- Hsiao-ping Shin
- Sonyong Park

**Clarinet**
- Rudyard Dennis
- Ben Fowler
- Bryson Conley
- Jacob Kauffmann
- Dustin Seay

**Bassoon**
- Erika Bramwell
- Oleg Gouts
- Hsing-hua Ho
- Tanya Jessen
- Nathaniel Thompson

**French Horn**
- Evelyn Gottlieb
- Hsiao-ping Shin
- Erika Bramwell
- Samuel Byun
- Sonyong Park

**Trumpet**
- Tamara Tarbet
- Charlotte Cox
- Mike Dorr
- Robin Enders
- Chris Jones
- Chris Davidson
- Jeff Brown

**Trombone**
- Emily Asher
- Aaron Riggio

**Bass Trombone**
- Robert Hendrickson

**Tuba**
- Kevin Pih

**Oboe**
- Sarah Bahauddin
- Sara Jackson
- Crystal Stohr

**English Horn**
- Beth Antonopoulos

**Listening Music**
- Sheila Taborsky
- Karen Halliburton
- Anna Christensen
- candlelighters

**Guest Artists**

**Maria Larionoff, Violin**

**MUSIC DIRECTOR**

**Jonathan Pasternack**

**Conductor**

**Peter Erös**

**Presents**

**2001**

**February 22, 2001**

**Meany Theater**

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**University of Washington**

**School of Music**

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**7:30 PM**

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ANTONIN DVOŘÁK: CARNIVAL OVERTURE, OP. 92

One of Dvorak's most popular pieces for orchestra, this overture, composed in 1891, is the second in a trilogy of overtures entitled Nature, Life, and Love. The other overtures in the series were Othello, and In Nature's Realm. The overture is a jubilant work, something perhaps to be expected given the nature of the title. In a tripartite form, it opens with an energetic, pyrotechnic fashion that displays the virtuosity of the orchestral players. From this, the piece moves into a more lyrical, slow middle section before being rounded out with a return of the fiery, rhythmic opening theme.

SERGEI PROKOFIEV: VIOLIN CONCERTO No. 1 IN D MAJOR, OP. 19

The D major concerto was composed during one of the richest years of Prokofiev's early maturity, written alongside other masterpieces of his early oeuvre such as the Third Piano Concerto, Op. 26, the Classical Symphony, Op. 25, and the Op. 27 songs. The violin concerto began as a theme for what was originally to be a one-movement "concertino" for violin and orchestra. During the next two years, one movement grew into three. The concerto develops beautifully from the meditative song that introduces its first movement. But the circumstances of its completion in 1917 were not peaceful. Amidst revolution, Prokofiev left Russia for the United States. Only six years later did the score finally come to be performed, not in Moscow, but in Paris under the baton of Sergei Koussevitzky.

The three movements of the concerto present a rather unusual outline in that the first and third movements are more lyrical in character, while the middle movement is an energetic and lively scherzo. However, since the work grew from the opening meditative theme, it is not surprising to find that lyrical quality dominating throughout the work. Prokofiev features the soloist throughout as the leader of various small ensembles of varying color, always foremost in our attention. While technically challenging, the D major concerto has become an important part of the mainstream of the 20th century violin repertoire.

CARL NIELSEN: SECOND SYMPHONY, "THE FOUR TEMPERAMENTS" (1901-02)

Perhaps the foremost Danish composer of the 20th century, Carl Nielsen is often cited with Sibelius as a founder of modern Scandinavian music. His style is characterized by an avoidance of folk inspiration and its search for new means of expressivity. Nielsen's early style was influenced strongly by the German romantic tradition, but in his later works, he evolved a highly personal idiom using dissonantly chromatic harmony coupled with occasional bold experimentation.

The Second Symphony, subtitled "The Four Temperaments" receives its inspiration from several pictures Nielsen discovered in a Zeeland village inn. Each movement is a musical reflection depicting one of the four temperaments (choleric, phlegmatic, melancholy, and sanguine), the first being an eruptive Allegro col/eerico, the second a lazy waltz, the third a noble and memorable Andante malincolico reminiscent of music by Anton Bruckner, and the fourth a rollicking, swaggering finale.

Violinist MARIA LARIONOFF is a graduate of The Juilliard School and a former member of the Los Angeles Philharmonic's first violin section. She made her solo debut at age 12 and since then has performed regularly both in recital and with the orchestras of San Francisco, Los Angeles, New York and Seattle. Larionoff is currently associate concertmaster of the Seattle Symphony and has been featured as soloist with the orchestra on numerous occasions, both in concert and on recording, most recently in four critically acclaimed performances of the Lalo Symphonie Espagnole.

Upcoming solo appearances include engagements with the orchestras of Seattle and Yakima, the Port Angeles Symphony, the University of Washington Symphony Orchestra and the Orquesta Sinfónica Carlos Chavez in Mexico City.