UW SYMPHONY ORCHESTRA
Peter Erös, director
Jeremy Briggs Roberts, assistant conductor

Violin I
Miodrag Veselinovic, concertmaster
Alina To
Neil Hollister
Evelyn Gottlieb
Roy Lim
Victoria Chamberlain
Christine Dunaway
Teo Benson
Carolyn Willis
Colin Trovato

Cello
Dylan Rieck
Anil Seth
Edward Lee
Nicholas Brown
Dawn Hollison
Amanda Kim
Peggy Huang
Chi Chung Chan
Joey Pickard
Rachel Orheim
Alex Denny
Anna Alexander

Horn
Michael Tisocco
Erika Bramwell
Matthew Kruse
Veronica Reed

Trumpet
Rabi Lahiri
Akash Shivashankara
Hilma Yantis

Trombone
Phillip Brown
Sara Mayo
Jason Roe
Donal McClean

Bass
Scott Teske
Leslie Woodworth
Bren Plummer
Kellen Harrison
Gavin Kovite
Peter Griffen
James Tseng
Thomas Mayes

Flute
Danielle Djakovic
Svetlana Abramova

Oboe
Joe Groves
Christopher Sigman

Clarinet
Michael Byerly
Chrissie Gilbert
Matthew Nelson

Harp
Gabrielle Holmquist
Celeste
Jeremy Briggs Roberts

Violin II
Nicolas Addington
Emily Terrell
Janet Utterback
Emily Mount
Monica Boros
Heather Sullivan
Stephania Diamante
John Lee
Kimika Fujiwara
Claire Petty
Sarah Unbehagen

Viola
Nathan Medina
Colin Todd
Angelique Gaudette
Mitsuru Kubo
Felisa Salmeron
Alex Baldecock
Brianna Atwell
Karolyn Vass
Liesl Olson

Cella
Dylan Rieck
Anil Seth
Edward Lee
Nicholas Brown
Dawn Hollison
Amanda Kim
Peggy Huang
Chi Chung Chan
Joey Pickard
Rachel Orheim
Alex Denny
Anna Alexander

Percussion
Doug Maturm
Will Harvey
Brian Fraser
Andrew Cooke

Drums

Songs of Love and Praise
Abraham Kaplan, Conductor

University of Washington
THE SCHOOL OF MUSIC
presents the

UNIVERSITY SYMPHONY
and
COMBINED CHORUSES
Abraham Kaplan, Conductor

March 14, 2003 7:30 PM Meany Theater

PROGRAM

1. SYMPHONY NO. 1 IN D MAJOR, OP. 25. SERGEI PROKOFIEV
   I. Allegro 15:40 (1891–1953)
   II. Larghetto
   III. Gavotte: Non troppo allegro
   IV. Finale: Molto vivace

2. SONGS OF LOVE AND PRAISE
   ABRAHAM KAPLAN
   I. Overture
   II. Set Me as a Seal upon Your Heart
   III. Through All Generations

   Hyun Joo Yang, soprano

INTERMISSION
Can compositions from twentieth-century Russia, twentieth-twenty-first-century America and eighteenth-century Austria share a concert bill as anything other than a study in contrasts? Happily they can, as tonight's concert demonstrates. Although the pieces in this program are very different in purpose, sound, mood and style, they all spring from, pay tribute to, or in some way show the influence of, Viennese classicism. That each does so while retaining its own character and sense of discovery makes this concert all the more intriguing.

Prokofiev said of his Symphony No. 1 in D major, op. 25, the Classical Symphony, “I thought that if Haydn were alive today he would compose just as he did before, but at the same time would include something new in his manner of composition. I wanted to compose such a symphony: a symphony in the classical style.” Prokofiev was a young 25 in 1916-17 when he wrote the symphony. He lived in an age of burgeoning modernism and in a Russia torn by crisis and revolution, but his first symphony reflects none of this. Instead its forms, rhythms and harmonies present a studied unity of eighteenth and twentieth century musical ideas, and mark the beginnings of a historical turning point from romanticism to neo-classicism. The opening Allegro and the Finale are built along classic sonata lines, and the Larghetto moves with Mozartean melodic grace. But Prokofiev plays with tradition by hinting at third themes, breaking up the regularity of phrase lengths, introducing syncopation and other rhythmic twists, and using modal harmonies and unusual key juxtapositions. And in the third movement, instead of a Haydnesque minuet, he produces a courtly, jovial Baroque-style gavotte that charms as well as surprises. In fact, the Classical Symphony was deemed enchanting at its premiere, and has indeed become a “classic” of symphonic repertoire.
4. Rex tremendae majestatis, Qui salvandos salvas gratis, Salva me, fons pietatis.

5. Recordare, Jesu pie, Quod sum causa tuae viae: Ne me perdas illa die. Quarens me, sedisti lassus, Redemisti crucem passus: Tantus labor non sit cassus. Juste judex ulterior, Donum fac remissionis, Ante diem rationis.


8. Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu: libera eas de ore leonis, ne absorbent eas tarturus, ne cadant in obscurum.

**Songs of Love and Praise** is a revision of the *Sanctification Symphony*, a thirteen-movement work written in 1981 by Abraham Kaplan, head of the choral conducting department at the University of Washington. For his *Songs* Kaplan chose three movements from the symphony, drawing texts from the Hebrew scriptures for two of them. The overture and third movement are closely related and frame the central second movement, a setting of a famous love text from Song of Solomon 8:6-7, *Set Me as a Seal upon Your Heart*. It is in this movement, with its gracefully waltzing rhythm and soprano obbligato solo, that the Viennese relationship is the strongest. The last movement is a setting from the Hebrew prayer book, *Through All Generations*, called the Hebrew Sanctus because of its similarity of spirit to the three-fold “Holy” cry of the Latin liturgy. Its flexible asymmetrical meters mark it as twentieth-century in concept. But its clear melodies, tonal harmonies, and logical form—refrain alternating with a varied verse that rises higher with each repeat—suggest the classical clarity of Haydn. And the *Songs*’ irregular phrases, roots in romanticism, and outright optimism make it a wonderful pairing with the Prokofiev, and a suitable counterbalance to the darker *Requiem*, which follows.

Mozart’s much-loved *Requiem* serves as the binding point for the concert on several levels. The story of its composition is as dramatic as the music itself: the anonymous commission in the summer of 1791 from Count von Walsegg who wanted to pass the work off as his own; Mozart’s failing health and dawning recognition that he was writing his own death-mass; his death before he could complete the work; his wife’s straitened financial circumstances that necessitated completion in order to receive payment; his pupil Süssmayr’s hotly debated completion. The tale as well as the music’s power has served to endear it to countless audiences over the centuries. Like the works above, it is firmly implanted in its own time and place, eighteenth-century classical Austria, and as such acts as a historical backdrop for the preceding pieces. And like the earlier works it looks partly to the past for inspiration, in this case Bach and Handel. In fact, Mozart borrowed several themes from Handel for his first movement, and adopted Baroque techniques such as text-painting. But he was also concerned with new directions in music, especially church music, and he consciously shaped the ideas of the past in the language of the present and with regard for the future. So Prokofiev and Kaplan reach across the centuries and join musical hands with Mozart in a common language, a shared viewpoint, and a fresh inspiration. And we are the fortunate beneficiaries.

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**Abraham Kaplan** is a third-generation conductor. His grandfather was a cantor and choral conductor in Eastern Europe. His father became the leading choral conductor in Israel. The young Abe discovered his passion while conducting a chorus for his unit in the Israeli army; when he returned to civilian life, Kaplan “went to the conservatory and plunged into choral conducting” with all his heart and soul, he recalls.

In 1954, as a youth in his twenties, Kaplan ventured from his native Israel to New York to pursue music studies at Juilliard. He became assistant conductor there and received two diplomas before returning to Israel in 1957. In 1961, Kaplan came back to Juilliard to head the department of choral conducting. While serving in that capacity, Kaplan became involved in many guest conducting and recording activities. He served as conductor or musical director to eight different musical groups; gave a command performance at the White House; appeared on television specials, and made recordings with the New York Philharmonic.
His work as conductor of the Camerata Symphony Orchestra from 1968 to 1977 won the praise of Leonard Bernstein, who commented upon the orchestra's extraordinary musicianship and versatility, due in large measure to their heaven-sent maestro, Abraham Kaplan.

Upon hearing the Camerata Singers—a group founded by Kaplan in 1960—perform his compositions, the great twentieth-century composer Igor Stravinsky wrote to Kaplan: "I have worked with many choruses and chorus directors during the course of my life and have rarely found both the aesthetic and personal pleasure that working with you and your group gave me.

In addition to his 1977 performance in the White House in honor of President Urho Kekkonen of Finland, Kaplan gave a command performance in honor of Her Majesty Queen Elizabeth II and His Royal Highness The Duke of Edinburgh on their 1983 visit to the U.S. Other highlights of his career include the preparation in 1954 of the world premiere of Darius Milhaud's opera David in Jerusalem, and in 1963, of the world premiere of Leonard Bernstein's Third Symphony, Kaddish, in Tel-Aviv.


Kaplan's college textbook Choral Conducting, published by W.W. Norton in 1985, is now in its third printing and is the most widely-used college textbook on the subject.

"A heaven-sent maestro" —Leonard Bernstein

"Thank you deeply and sincerely for your splendid work." —Igor Stravinsky

"An evening of choral splendor" —Headline in The New York Times

"One of the great composers of the twentieth century" —Dr. Robert Schuller

Hyun Joo Yang, soprano, since studying vocal performance at Yonsei University in Seoul, Korea, has appeared as a soloist in concerts throughout South Korea and the Pacific Northwest. Ms. Yang is pursuing a Doctor of Musical Arts degree in vocal performance at the University of Washington, studying with Vinson Cole. She has performed solo roles in Mendelssohn's Elijah, Orff's Carmina burana, and Beethoven's Ninth Symphony and Missa solemnis with the University of Washington Combined Choirs and Orchestra. With the Seattle Symphony Chorale, she has performed Mozart's Requiem and Abraham Kaplan's Arvit Leshabat at Benaroya Hall. In addition, she has performed Mahler's Symphony of a Thousand in a live broadcast performance with the Northwest Mahler Festival conducted by Geoffrey Simon. She has also performed Mozart's Mass in C minor with the Tacoma Presbyterian Church Choir and Orchestra.

Eva Wolff, contralto, graduated last June from Seattle University in history, humanities, and fine arts with an emphasis in music. While attending Seattle University, she was a member and frequent soloist of the SU Chorale, Women's Chorale, Consort, and Chamber Singers. She also participated actively in the St. Ignatius Chapel Choir, Drama Department productions, and played French horn in the Instrumental Ensemble. This year at the University of Washington, she is a member of the Chamber Singers and busy working toward her undergraduate degree in vocal performance, with plans for graduate school when finished.

Woong-Cheol Park, tenor, received his B.M. from Yonsei University and M.M. from the Cleveland Institute of Music, and is now pursuing a D.M.A. in voice at the University of Washington with Tom Harper. He has appeared as Kaspar in Amahl and the Night Visitors at CIM, Tamino from The Magic Flute with Kitsap Peninsula Opera, and Fernando from Così fan tutte and Paolino from Il matrimonio segreto at the University of Washington. He also sang as tenor soloist in Mendelssohn's Elijah last year at the UW. He was awarded the Brechemin Scholarship and Friend of Opera Scholarship.

Craig Grayson, bass, is pursuing a doctoral degree in voice at the University of Washington. At the UW, he was seen last spring as Mr. Peachum in The Beggar's Opera by John Gay, and as Don Alfonso in Così fan tutte in 2001. Craig will be singing the role of Kezal in Smetana's The Bartered Bride in May. He has sung lead and featured roles with such opera companies as the New York Grand Opera, Bronx Opera, Santa Fe Opera, Opera Colorado, and Florida Grand Opera. Craig also has been a Young Artist Singer with the Santa Fe Opera and the Des Moines Metro Opera. He studies voice with Mr. Julian Patrick.

Maestro Kaplan wishes to thank Professor Ronald Patterson for his assistance in preparing the strings for the Prokofiev Classical Symphony.

CHAMBER SINGERS
Geoffrey Paul Boers, director
Linda Gingrich, assistant director

Sopranos
Maxine Adams
Kristin Bush
Laura Cervinsky
Maggie Godwin
Johanna Grimsson
Leslie Lewis
Michelle Ross
Amber Suddath
Deanna Waldon
Taryn Webber
Emily Ziskind

Alto

Yunju Chang
Elizabeth Dahl
Vanessa Geraedts
Sarena Hyman
Helen
Markopoulous
Jana Marlow
Mindly Nolls
Alison Pearsall
Jessica Smith
Kara Telgenhoff
Eva Wolff

Tenor

Ben Brody
Gary D.
Cannon
Chris de Leon
Timothy Keller
Jason Liu
Ron Mallory
Glenn Price
Andrew Seifert
Brendan Tuohy

Bass

Jason Anderson
Patrick Clark
Ryan Dye
Danny Figgins
Paul Kramer
Preston Madden
Simon Poon
José Rubio
Leo Sanker
Handel P. Shin
Heath Thompson

Visitors at CIM, Tamino from The Magic Flute with Kitsap Peninsula Opera, and Fernando from Così fan tutte and Paolino from Il matrimonio segreto at the University of Washington. He also sang as tenor soloist in Mendelssohn's Elijah last year at the UW. He was awarded the Brechemin Scholarship and Friend of Opera Scholarship.

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UNIVERSITY CHORALE
Geoffrey Paul Boers, director
Gary D. Cannon, assistant director

Sopranos
Patra Alatsis
Jessica Anderson
Teresa Cartwright
Sally Chung
Tauschia Copeland
Emily Flemming
Mikano Fukaya
Kendall Gourley-Paterson
Jessica Hall
Jennifer Iovanne
Amy Marsh
Ashley Miller
Sarah Miner
Kathryn Morgan
Ivy Ng
Lauren Sandven
Henley Slepyan
Mattia Smith
Jennifer Zullo

Alto
Halla Attallah
Carmen
Bleything
Vanessa
Bradford
Catherine
Bradley
Elizabeth
Bullman
Kristin Bush
Katherine Comer
Cynthia Dillard
Jenni Hall
Kristin Holsather
Gillian Huang
Christal Lee
Catherine Li
Yuh-Pey Lin
Jessica Martin
Shama Samant
Elise Sinclair
Sarah Sterr
Leah Stettler
Sarah Thomas
Stacy Timke
Tiffany Wang
Kyoko
Yamaguchi

Tenors
Gary D. Cannon
Carmen
Steven Flett
Dan Harris
Ryan Hovey
Doug Jensen
Scott Lyle
Ian Patterson
Benjamin
Anderson

Basses
Gary D. Cannon
Tom Cohen
Daniel J. Hornal
Trevor Iwaszuk
Jon J. Jenkins
Yan Li
Matthew Milcic
Thomas Noh
Stuart Vogel
John D.
Williams
Jonathan Zull

ORATORIO CHORUS
Abraham Kaplan, director

Sopranos
Mary Ann Bisio
Christine
D’Ambrosio
Angela DeSimone
Melissa Edwards
Chelan Finney
Heather J. Martin
Amanda Shaver

Alto
Pat Collins
Ruth A.
Jacobson
Ester N. Kim
Cynthia St. Clair

Tenors
Larisa Bosma
Ben Brody
Gary D.
Cannon
Sung Hee Kim
Andrew Seifert

Basses
Jason Anderson
Boon L. Goh
Jon Jenkins
Seung-Hyun Oh
Kenneth
Prettyman
Handel P. Shin

UNIVERSITY SINGERS
Linda Gingrich, director

Sopranos
Allison Acker
Linda Arnoldi
Victoria Ashley
Kimberly A. Bennett
Stacy Bright
Allison Cabellon
Aletheia Cano
Tammy Cho
Heather D’Agnes
Kashina Groves
Grace Harrison
Meghan Horne-Brine
Elisheva Jackson
Laura Kogler
Breeana Laughlin
Carrie Leah
Joan Lee
Barbara Leigh
Chao-Fen Liu
Bethany Martin
Kathleen McDonald
Sheila Mehri
Stefanie Moore
Diane Morrison
Tiffany Ng
Janet Oliver
Theresa Pahlajrai
Monica Petersen
Marta Peterson
Stephanie Peterson
Emily Reus
Katherine Rorschach
Ada Rumford
Anna Schneider
Jutta Seligmann
Sondra Snyder
Kristine Stelzenmueller
Stacey Stormo
Zihan Tang
Nina Uchida
Mariko Ueki
Chelsea Walter
Mary Pamela Williams
Carly Wilson
Candace Yi