2009-2010

presents

Side-by-Side

THE UNIVERSITY SYMPHONY and SEATTLE SYMPHONY

MAESTRO GERARD SCHWARZ, conductor

with guest artist

FRANÇOISE PAPIOLON, piano

February 23, 2010 8:00 PM  Meany Theater
Beethoven’s Piano Concerto No. 4 in G, Op. 58 was the last concerto composed for Beethoven himself as soloist. It was premiered in the Theater an der Wien on December 22, 1808, at a concert of epic proportions: the program also included the premieres of his Choral Fantasy and both the fifth and sixth symphonies, as well as selections from the Mass in C, the concert aria Ah! perfido and the obligatory keyboard improvisations by the composer. Contemporary accounts have the concert lasting four hours.

A more typical concerto would begin with the full orchestra stating the themes of the exposition loud and clear before the soloist enters. Here however the piano opens the piece with a relaxed, peaceful solo statement, almost as if the composer is still sketching ideas. The four-note rhythmic motive may sound familiar since Beethoven also employed it in his fifth symphony and the Appassionata sonata, Op. 57. Although spirited, the first movement retains a sense of peace throughout. The second movement, however, disturb that peace abruptly with a stark, almost militaristic unison string entrance. The piano responds with a distant, almost angelic theme. This exchange continues, slowly coming together like an argument transforming into a discussion, a gradual meeting of the minds. At this point the orchestra quietly shifts from the questioning angst of the second movement into the magical and bright final rondo. The technical virtuosity of the soloist is on full display, and the dance-like theme makes a dash to the finish with a closing Presto. Beethoven was able to express in music his own tragic struggles with human limitations, but still knew how to keep an audience happy.

By 1898, the year he composed Ein Heldenleben (A Hero’s Life), Strauss was already well known for his tone poems based on the lives of famous heroes from literature and history. This time, however, he chose the greatest hero of them all: himself! Strauss divides the piece into six parts, the first being “The Hero.” With Beethoven’s Eroica symphony as a precedent, E♭ major is chosen as the key of heroes. The initial theme enters immediately, thrusting upwards like a raised sword. Next come “The Hero’s Adversaries,” in this case the music critics represented by the mechanical twittering of the woodwinds. The third part, “The Hero’s Companion,” is one of the longest and uses solo violin to represent Strauss’s wife, soprano Pauline de Anha. This portrait is by no means entirely flattering but does express intimacy and affection. “The Hero’s Deeds of War” follows with an intense and intricate musical battle egged on by the distant critics. Pay attention to which members of the orchestra end up casualties! The next part, “The Hero’s Works of Peace,” is more speculative, with the hero musing on his past accomplishments, represented by musical quotations from Strauss’s previous tone poems. The critics are still there,
however, chirping in the background. “The Hero’s Flight from the World and the Fulfillment of his Life” is the final section and foresees a tranquil and pastoral future.

It is interesting that the critics play such a large role in the piece, since up to this point Strauss had received mostly favorable reviews. With Ein Heldenleben, however, he began to be accused of excess, superficiality, and even bad taste. Today, it can be appreciated, not for any soul-searching depth of meaning, but as an orchestral showcase by a master of his craft. Filled with grand gestures and dense textures, (and technically challenging passages that show up frequently on orchestra auditions), Ein Heldenleben certainly has the potential to inspire awe.

[Notes by Jeffrey Norwood]

French Canadian pianist FRANÇOISE PAPILLON, a native of Montreal, is a doctoral candidate in piano performance (Doctor of Musical Arts) in the studio of Craig Sheppard at the University of Washington School of Music. She has performed as a recitalist and participated in music festivals in Canada, the United States, Russia, the British Isles, Ireland, and most countries on the European continent, appearing in such venues as the Metropolitan Museum of Art in New York, the Concertgebouw in Amsterdam, the National Concert Hall in Dublin and the Villa Bertramka in Prague. She has studied at the École de Musique Vincent-d'Indy, the Université de Montréal, the Manhattan School of Music in New York (with Ruth Laredo), and the Royal Irish Academy of Music in Dublin (with John O’Conor). She has received scholarships from several organizations, including the Fonds Québécois de la recherche sur la société et la culture (FQRSC), the Conseil des Arts et Lettres du Québec, the Canada Council for the Arts, the Canadian Federation of University Women (Dr. Alice E. Wilson Award), and the University of Washington, where she received a graduate assistantship (2006-2009). In 2008 she was finalist of the Seattle International Piano Competition and semi-finalist of the Viardo International Piano Competition in Dallas. In addition to concentrating on the solo repertoire, Françoise works extensively with singers and instrumentalists, as an accompanist, chamber musician, vocal coach and opera répétiteur, as for Opera Ireland and Wexford Opera Festival (Ireland, 2004-2005), University of Washington Opera (2006-2009), Rogue Opera (OR, 2010) and AIMS in Graz, Austria (2009, 2010).

One of the leading conductors of his generation, GERARD SCHWARZ is internationally recognized for his engaging performances, innovative programming and renowned recording history. This season, Maestro Schwarz’s exciting work with Seattle Symphony enters into its 25th year as he leads the Orchestra in his Silver Anniversary Season.

Maestro Schwarz has received 2 Emmy awards, 13 Grammy nominations, six ASCAP awards, and numerous Stereo Review and Ovation awards. His extensive discography of some 260 releases showcases his collaborations with some of the world’s most prestigious orchestras, including The Philadelphia Orchestra; the Tokyo, Czech and Royal Liverpool philharmonics; the London Symphony Orchestra, Orchestra National de France and Berlin Radio Symphony; the Los Angeles Chamber Orchestra; and the New York Chamber and Seattle symphonies.

Born to Viennese parents, Schwarz is a recipient of the Ditson Conductor’s Award from Columbia University, and was the first American to be named Conductor of the Year by Musical America. He holds honorary doctorates from The Juilliard School, Cornish College of the Arts, Seattle University, University of Puget Sound and Fairleigh Dickinson University.

Schwarz has served on the National Council on the Arts. In 2002, the American Society of Composers, Authors and Publishers honored Schwarz with its Concert Music Award, and, in 2003, the Pacific Northwest Branch of the National Academy of Recording Arts & Sciences
gave Schwarz its first “IMPACT” lifetime achievement award. In 2009, Schwarz will receive Seattle’s First Citizen Award.

Maestro Schwarz is also Music Director of the Eastern Music Festival in North Carolina, where he was honored in 2009 by the mayor of Greensboro with the Key to the City. He also has served as Music Director of New York’s Mostly Mozart Festival, Royal Liverpool Philharmonic Orchestra, Los Angeles Chamber Orchestra and New York Chamber Symphony, as well as Artistic Advisor to the Tokyo Philharmonic and Orchard Hall.

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 21 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 until she began working with Ron Patterson six years ago. She is now in her fourth year at the University of Washington majoring 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 also concertmaster of the UW Symphony and the Seattle Philharmonic Orchestra and teaches as an adjunct faculty member at Holy Names Academy in Seattle.
SEATTLE SYMPHONY

Gerard Schwarz
The Harriet Overton Stimson Music Director

Thomas Hong
The Douglas F. King Associate Conductor

Alexander Prior
Assistant to the Guest Conductors

Joseph Crnko
Associate Conductor for Choral Activities

Samuel Jones
Composer in Residence

First Violin
*Maria Larionoff, The David & Amy Fulton Concertmaster
*Emma McGrath, The Clowes Family Associate Concertmaster
John Weller, Assistant Concertmaster
Simon James, Second Assistant Concertmaster
*Jennifer Bai
Mariel Bailey
*Cecilia Poellein Buss
Jun Liang Du
Ayako Gamo
*Timothy Garland
Peter Kaman
Leonid Keylin
Mikhail Shmidt
Clark Story
*Jeannie Wells Yablonsky
Arthur Zadinsky

Second Violin
*Elisa Barston, Principal
Michael Miropsky, The John & Carmen Delo Assistant Principal
Second Violin
Kathleen Stern
*Gennady Filimonov
Evan Anderson
Stephen Bryant
Linda Cole
*Xiao-po Fei
*Sande Gillette
*Artur Girsky
Mae Lin
Virginia Hunt Luce
Eric Scott
*Andrew Yeung

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*Emma McGrath, The Clowes Family Associate Concertmaster
John Weller, Assistant Concertmaster
Simon James, Second Assistant Concertmaster
*Jennifer Bai
Mariel Bailey
*Cecilia Poellein Buss
Jun Liang Du
Ayako Gamo
*Timothy Garland
Peter Kaman
Leonid Keylin
Mikhail Shmidt
Clark Story
*Jeannie Wells Yablonsky
Arthur Zadinsky

Second Violin
*Elisa Barston, Principal
Michael Miropsky, The John & Carmen Delo Assistant Principal
Second Violin
Kathleen Stern
*Gennady Filimonov
Evan Anderson
Stephen Bryant
Linda Cole
*Xiao-po Fei
*Sande Gillette
*Artur Girsky
Mae Lin
Virginia Hunt Luce
Eric Scott
*Andrew Yeung

Viola
*Susan Gulkis Assadi, The PONCHO Principal Viola
Arie Schachter, Assistant Principal
*Mara Gearman
Timothy Hale
*Vincent Comer
Penelope Crane
*Wesley Anderson Dyring
Sayaka Kokubo
Rachel Swerdlow

Cello
*Eric Gaenslen, Principal
Susan Williams, Associate Principal
Theresa Benshoof, Assistant Principal
Bruce Bailey
*Meeka Quan DiLorenzo
Robert Hansen Downey
*Walter Gray
Vivian Gu
David Sabee

Bass
*Jordan Anderson, The Mr. & Mrs. Harold H. Heath Principal String Bass
Joseph Kaufman, Assistant Principal
Jonathan Burnstein
Jennifer Godfrey
*Travis Gore
Jonathan Green
Nancy Page Griffin
Ronald Simon

Flute
Scott Goff, Principal
Judy Kriewall
Zartouhi Dombourian-Eby

Piccolo
Zartouhi Dombourian-Eby, The Robert & Clodagh Ash Piccolo

Oboe
*Ben Hausmann, Principal
Stefan Farkas

English Horn
Stefan Farkas

Clarinet
Christopher Sereque, The Mr. & Mrs. Paul R. Smith Principal Clarinet
Laura DeLuca
Larey McDaniel

E♭ Clarinet
Laura DeLuca

Bass Clarinet
Larey McDaniel

Bassoon
*Seth Krimsy, Principal
Paul Rafanelli
Mike Gambburg

Contrabassoon
Mike Gambburg

Horn
*John Cerminaro, The Charles Simonyi Principal Horn
Mark Robbins, Associate Principal
Jeffrey Fair, Assistant Principal
*Adam Iascone
Susan Carroll
Trumpet
David Gordon, *The Boeing Company Principal Trumpet
Richard Pressley, Associate Principal
*Geoffrey Bergler

Trombone
*Ko-ichiro Yamamoto, Principal
David Lawrence Ritt

Tuba
Christopher Olka, Principal

Timpani
*Michael Crusoe, Principal

Percussion
Michael A. Werner, Principal
Michael Clark
Ron Johnson

Harp
Valerie Muzzolini Gordon, Principal

Keyboard
Kimberly Russ, piano +
Joseph Adam, organ +

Personnel Manager
Keith Higgins

Assistant Personnel Manager
Scott Wilson

Library
Patricia Takahashi-Blayney, Principal Librarian
Robert Olivia, Associate Principal Librarian
Ron Johnson, Mike Gamburg,
Rachel Swerdlow, Assistant Librarians

Technical Director
Joseph E. Cook

Artist in Association
Dale Chihuly

Associate Conductor for Choral Activities Emeritus
Dr. George Fiore

Concertmaster Emeritus
Ilkka Talvi

Honorary Member
Cyril M. Harris
+ resident

*performing in this concert
UNIVERSITY SYMPHONY
Peter Erös, director
Meena Hwang, assistant

VIOLIN I
Lauren Roth, concertmaster
Su Min Lim
Kouki Tanaka
Emily Bishop
Mee Ae Hong
Sol Im
Sam Lee
Golf Sintepadon
Peter Cho
Brittany Newell
Jacqueline Wan
Constance Shepherd
Annie Daulton

VIOLIN II
Mitchell Drury, principal
Samson Lu
Peter Miliczky
Annie Wong
Katie Kowalski
Emily Choi
Stefanie Terasaki
Monica Ledford
Teresa Daumit
Annie Burt
Megan Wyreweden
Klondy Canales
Rachel Weisz

VIOLA
Amber Archibald, principal
Jonathan Ip
David Colmenares
Allen Wong
Anthony Pierce
Olivia Thomas
Harbin Kim
Jeremy Coppock

CELLO
Nathan Harrenstein, principal
Natalie Hall
Renelle Martin
Lawrence Lin
Chloe Binderup
Tracey Hagen
BASS
Jeff Norwood, principal
Trevor Bortins
Abby Blackwell
Shaunessey Scott
Joseph LaNasa
Adrian Swan
Taylor Kent

CELLO
Maggie Stapleton, principal
Jessie Polin, principal*
Lydia Walsh
Torrey Kaminsky+
Sher-Min Yang
OBOE
Alyssa Sibbers, principal
Chris Aagaard
Havilah Nokes, E.H
CLARINET
Yong Kim, principal
Geoffrey Larson, principal*
BASSOON
Leslie Edwards
Domenico Martinucci
Miriam Champer

FLUTE

HORN
Kenji Ulmer, principal
Chris Sibbers*
Kristina Paulick
Gallia Painter
Nathan Rengstorff
Kellen Reimers

TROMBONE
Matthew Frost, principal
Josh Gailey
Erik Reed
Arthur Meng
Nicole Secula
TUBA
Jon Hansen
PERCUSSION
Brandon Fidler
Mark Chilenski
Jennifer Wagner
TIMPANI
Ben Krabill
HARP
Ruth Mar
Brianna Spargo

*Trombone: Thorpe String Bassoon
+Beethoven Piano Concerto
++UW School of Music Faculty
+UW School of Music Alumni
2010 Upcoming School of Music Events

Information for events listed below is available at www.music.washington.edu and the School of Music Events Hotline (206-685-8384). All events listed are in the afternoon/evening.

Tickets for events listed in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) go on sale at the door thirty minutes before the performance. Tickets for events in Meany Theater and Meany Studio Theater are available from the UW Arts Ticket Office, 206-543-4880, and at the box office thirty minutes before the performance.

To request disability accommodation, contact the Disability Services Office at least ten days in advance at 206-543-6450 (voice); 206-543-6452 (TTY); 685-7264 (FAX); or dso@u.washington.edu (E-mail).


February 26, Guest artist recital: Jane Coop, piano. 7:30, Brechemin Auditorium.

February 28, Faculty recital: Michael Partington, guitar. 7:30, Brechemin Auditorium.

March 1, Voice Division Recital. 7:30, Brechemin Auditorium.

March 3, UW Gospel Choir. 7:30, Meany Theater.

March 4, Brechemin Piano Series. 7:30, Brechemin Auditorium.

March 5, Composers’ Workshop. 7:30, Brechemin Auditorium.

March 8, Guest artist recital: Hillary Herndon, viola with Regina Yeh, piano. 7:30, Brechemin Auditorium.

March 8, Studio Jazz Ensemble. 7:30, Meany Theater.

March 9, Wind Ensemble: “Japan Tour Preview Concert.” 7:30, Meany Theater.

March 10, Jazz Innovations I. 7:30, Brechemin Auditorium.

March 11, Jazz Innovations II. 7:30, Brechemin Auditorium.

March 12, Opera Workshop. 7:30, Meany Studio Theater.

March 14, Guest artist lecture-recital: Dainius Vaicekonis, piano. 3:00, Brechemin Auditorium.

April 7, Brechemin Scholarship Recipients Recital. 7:30, Brechemin Auditorium.

April 8, Brechemin Piano Series. 7:30, Brechemin Auditorium.

April 11, Barry Lieberman & Friends with guest artist Maria Larionoff, violin and faculty artist Robin McCabe, piano. 2:00, Brechemin Auditorium.

April 13, Faculty recital: Marc Seales, piano, and guests. 7:30, Meany Theater.

April 18, Harp Chamber Music Recital. 3:00, Brechemin Auditorium.

April 23, Guest artist recital: Alexandre Dossin, piano. 7:30, Brechemin Auditorium.

April 25, Littlefield Organ Series with guest artist Susan Soderlund. 3:00, Walker-Ames Room.

April 26, Combined Bands: “Discoveries.” 7:30, Meany Theater.

April 27, Ethnomusicology Visiting Artist recital: Laura Rebollos, traditional and original compositions on the leona (from the family of jarana guitars from Veracruz, Mexico.) 7:30, Meany Theater.

April 28, DXArts. 7:30, Meany Theater.

April 29, Saxophone Night. 7:30, Meany Theater.

May 5, Faculty recital: Craig Sheppard, piano. 7:30, Meany Theater.

May 6, Brechemin Piano Series. 7:30, Brechemin Auditorium.

May 12, Spring Opera Gala. 7:30, Meany Theater.

May 14, Spring Opera Gala. 7:30, Meany Theater.

May 14, Guitar Ensemble: “To the Beatles and Beyond.” 7:30, Brechemin Auditorium.

May 15, Ethnomusicology Students Recital. 7:30, Brechemin Auditorium.

May 16, Spring Opera Gala. 3:00, Meany Theater.

May 17, Voice Division Recital. 7:30, Brechemin Auditorium.

May 19, Jazz Innovations I. 7:30, Brechemin Auditorium.

May 20, Jazz Innovations II. 7:30, Brechemin Auditorium.

May 24, University Chorale. 7:30, Meany Theater.

May 26, Contemporary Group. 7:30, Meany Theater.

May 27, Brechemin Piano Series. 7:30, Brechemin Auditorium.


May 28, Composers’ Workshop. 7:30, Brechemin Auditorium.

June 1, UW Chamber Singers: “colla voce/collaboration/collage/collision.” 7:30, Meany Theater.

June 1, Percussion Ensemble: “World Percussion Bash.” 7:30, Meany Studio Theater.

June 2, Studio Jazz Ensemble. 7:30, Meany Theater.

June 3, University Choirs: “UW Sings.” 7:30, Meany Theater.

June 4, University Symphony. 7:30, Meany Theater.