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*presents*  
**THE UNIVERSITY  
SYMPHONY ORCHESTRA**  
**Robert Gutter, Conductor**

*featuring*  
**Arthur Tollefson**  
**Piano Soloist**

Monday, December 11, 2000  
7:30 p.m.  
Aycock Auditorium

THE UNIVERSITY OF NORTH CAROLINA  
**GREENSBORO**

**PROGRAM**

**Symphony No. 9 in C Major, D 944  
("The Great")**

**Franz Schubert**  
(1797-1828)

Andante- Allegro ma non troppo  
Andante con moto  
Scherzo - Allegro vivace  
Finale - Allegro vivace

Intermission

**Piano Concerto No. 1 in G Minor,  
Opus 25**

**Felix Mendelssohn**  
(1809-1847)

Molto Allegro con fuoco  
Andante  
Presto

Mr. Tollefson

**La Mer for Orchestra**

**Claude Debussy**  
(1862-1918)

De l'aube a midi sur la mer  
Jeux de vagues  
Dialogue du vent et de la mer

## PROGRAM NOTES

### Symphony No. 9 in C Major, D 944 ("The Great") Franz Schubert

The *Great* Symphony in C Major was long believed to have been composed during 1828, the year of Schubert's death. Until the latter part of the twentieth century the date of March 1828 on the manuscript was assumed as correct. According to the scholarship of Robert Winter, the *Great* Symphony in C Major was actually begun in the summer of 1825 and completed in the first months of 1826. One theory proposed for the difference in dates is that Schubert thought a more recent date would be more attractive to a publisher. This discovery about the date of composition has led to further confusion in the numberings of Schubert's symphonies. The symphonies up till the *Little C* Major (Symphony No. 6) are not under question. After his sixth symphony Schubert wrote two fully orchestrated movements (and part of a scherzo), which are known as the *Unfinished* Symphony and the *Great C* Major Symphony. During the last weeks of his life Schubert made substantial progress on another work entitled Symphony in D Major. Though some "performing editions" of this work have been realized and the work has occasionally been called Symphony No. 10, it is rarely performed.

The *Great C* Major was first called No. 7 since it was the only known symphony after No. 6 and the *Unfinished* Symphony was still undiscovered in the attic of Schubert's friend Anselm Hüttenbrenner. After the *Unfinished* was unearthed a complete Schubert edition published between 1883 and 1897 named it No. 8, following the seven complete symphonies. To correct the chronology the *Great C* Major was renamed No. 9, but this left No. 7 unaccounted for. Another reason for renaming it No. 9 was the lost *Gastein* Symphony, named for a village fifty miles south of Salzburg where Schubert spent a short time during the summer of 1825. Several of his friends attested that Schubert was working on a symphony during the summer of 1825 leading some to believe that there was a missing mystery symphony. It is now believed to be the *Great* Symphony in C Major and not a lost symphony. In a 1979 catalogue the *Unfinished* was called No. 7 and the *Great* No. 8 but this presents obstacles for those accustomed to calling them No. 8 and 9. Some editors of recent editions have tried to simplify the confusion by labeling one work the *Unfinished* Symphony in B Minor and the other the *Great* Symphony in C Major and skipping numbers for the symphonies all together.

Regardless of numbering, Schubert's *Great* Symphony is a noble masterpiece that is both the culmination of classicism and an example for romantic composers. He relies on the development of pithy motives instead of sweeping melodies and also "lays the colors of the winds and

in a fury, has it chopped up with an axe. You think that did it? It made matters worse. Each piece danced, jumped, frisked about separately-on the pavement, between our legs, against the wall in all directions until the warehouse locksmith picked up this bedeviled mechanism in one armful and flung it into the fire of his forge, finally putting an end to it. . . Such a fine instrument! We were heartbroken, but what could we do?

Mendelssohn's first piano concerto includes two significant innovations. Instead of stating all the themes in preparatory orchestral tutti, the piano enters impetuously in the eighth bar. Mendelssohn also connects the movements with rhythmic fanfares and does not include any cadenzas. Pianistic bravura marks the first movement, which is in conventional standard sonata form. The elegantly sentimental second movement is similar to some *Songs Without Words*. A presto introduces the last movement, which is "positively Weberesque in the all-pervasive brilliance of the piano writing". The following description by Alfred Einstein is particularly applicable to Mendelssohn's first piano concerto. "If Schubert is the romantic classic, Mendelssohn is the romantic classicist. The romantic is, in Mendelssohn, the better part. . . . He was a master of form. He had no inner forces to curb, for real conflict was lacking in his life as in his art. . . . But his instrumental and vocal works alike are masterpieces of refinement, lightness, clarity and control."

### La Mer for Orchestra

Claude Debussy

Debussy describes his fascination with the sea in a letter to the composer André Messager written in 1903, the same year he began work on *La Mer*. "You may not know that I was destined for a sailor's life. It was only quite by chance that fate led me in another direction. . . . But I have an endless store of memories (of the sea), and to my mind, they are worth more than reality, whose beauty often deadens thought." The movements, though poetically entitled "From dawn midday on the sea," "Play of the waves," and "Dialogue of the wind and sea", do not depict any specific program. The titles are only meant to serve as suggestions to spark the imagination of the listener who creates their own visualizations.

*La Mer* is arguably one of the most original French symphonies and certainly one of Debussy's most accomplished works. Its modernity is still in evidence today. "As to the orchestral writing, during the course of three movements it affirms a mastery accomplished in the treatment of masses or individualities; it bears the mark of an infinitely flexible conception of acoustic instrumental relationships, inaugurating, beyond Berlioz and Wagner, a new and extremely personal type of sonorous universe, new in color as well as in mobility."

brass over the strings in a warm, lustrous fashion that places the symphony firmly in the realm of Romanticism". Another notable feature is the rhythmic vitality, specifically the dotted quarter note and eighth (or its rhythmic equivalent) along with the triplet figure, which both gain strength throughout the symphony and give the fourth movement rhythmic intensity. "In spite of its belated appearance, the Ninth proved to be among the most important scores of the 19th century, strongly influencing Schumann himself, tangentially affecting Brahms, and in the vastness of its design - the quality Schumann referred to as 'heavenly length' - boldly pointing the way for Bruckner and Mahler."

—Colleen Chenail

### Piano Concerto No. 1 in G Minor, Opus 25

Felix Mendelssohn

"He (Mendelssohn) played the piano as a lark soars, because it was his nature. He possessed great adroitness, sureness, strength, fluency, a soft full tone . . . but, when he played, one forgot these qualities; one overlooked even the more spiritual gifts called ardor, inspiration, soulfulness, intelligence." These words of praise from pianist and composer Ferdinand Hiller, a contemporary of Mendelssohn, aptly depict not only Mendelssohn's piano playing but also his compositions for the piano. He wrote the Piano Concerto No. 1, which he describes as "sketchily and hastily written", for a concert in Munich on October 17, 1831. Also on the concert were Mendelssohn's *Symphony No. 1 in C Minor* and the overture to his *Midsummer Night's Dream*. In a letter to his father written the day after the performance Mendelssohn modestly states "My concert took place yesterday and was much more brilliant and successful than I had expected. The affair went off well, and with much spirit."

The concerto consequently won popularity with the advocacy of Clara Schumann and Franz Liszt. Mendelssohn himself viewed the concerto disparagingly: "I wrote it in but a few days and almost carelessly; nonetheless, it always pleased people the most, but me very little." Berlioz in his *Evenings in the Orchestra* comments on the extreme popularity of Mendelssohn's *Piano Concerto No. 1* with a tongue-in-cheek description of a piano that had endured one too many performances of the concerto:

M. Erard arrives, but try as he will, the piano, which is out of its mind, has no intention of paying him any heed either. He sends for holy water and sprinkles the keyboard with it, but in vain-proves that it wasn't witchcraft but merely the natural result of thirty performances of one concerto. They take the keyboard out of the instrument-the keys are still moving up and down by themselves-and they throw it into the middle of the courtyard next to the warehouse. There M. Erard, now

## BIOGRAPHIES

**Robert Gutter** is Director of Orchestral Activities at the University of North Carolina at Greensboro and also serves as Music Director of the Philharmonia of Greensboro and the Fayetteville Symphony. In 1996 he received a two year appointment as Principal Guest Conductor of the National Symphony Orchestra of the Ukraine in Kiev. He is founder and artistic director for the International Institute for Conductors in Kiev. In his 30 years as a professional conductor, he has devoted himself to both professional and non-professional orchestras in over twenty countries. Prior to accepting his orchestral posts in North Carolina in 1988, he served as Music Director and Conductor of the Springfield, Massachusetts, Symphony. In 1986 he was named "Conductor Emeritus" of that orchestra.

Since coming to North Carolina Maestro Gutter has expanded his international guest conducting appearances with invitations to conduct in Beijing and Tianjin, China, the Maggio Fiorentino in Florence, Italy, the Moravian Philharmonic in Vienna, Austria and Meersburg, Germany, the Varna Philharmonic in Bulgaria and Brasov and Tirgu-Mures, in Romania. In 1993 he served as the only American judge for the Silvestri International Instrumental Competition in Romania. He has appeared with the Teatro Lirico D'Europa in performances of *Aida* and made his London debut on the birthday of Schubert, January 31, 1997, with the London Schubert Players. Robert Gutter served as Principal Trombone of the Washington National Symphony from 1960-65. He is a graduate of the Yale School of Music.

Holder of the first Doctor of Musical Arts degree in piano ever awarded by Stanford University, **Arthur Tollefson** has earned an enviable international performing reputation. After early studies with Rosina Lhevinne, Egon Petri, Paul Badura-Skoda and Adolph Baller, Tollefson in 1975 became one of the youngest departmental chairmen in the history of Northwestern University's School of Music. In recent years, he has combined significant concerto solo engagements with critically acclaimed recitals in London, New York, Chicago, and Washington, D.C. During 1979, Tollefson made his professional recording debut performing Virgil Thomson's piano music on the Finnadar (Atlantic) label. In 1984, he gave the New York City premiere of David Maslanka's Piano Concerto. In addition to his international radio and television appearances, he has given master classes in conjunction with the Ravinia Festival, summer home of the Chicago Symphony Orchestra. He has also joined the prestigious Steinway Artist Roster, has been elected to numerous national and international Who's Whos, published a number of articles, and tutored several first-prize winners in major competitions. Dr. Tollefson has served as President of the College Music Society and Chair of the Educational Advisory Board of the National Piano Foundation. He has recently chaired the International Society for Music Education's Commission on the Education of the Professional Musician and, since 1984, has served as Dean of the School of Music at the University of North Carolina at Greensboro.

**UNIVERSITY SYMPHONY ORCHESTRA**  
**ROBERT GUTTER, CONDUCTOR**

**Violin I**

\*Daniel Skidmore, Morgantown WV  
+Angela Hsu, Herndon, VA  
C. Christopher, Greensboro  
Travis Newton, Lumberton  
Kimberly Farlow, Sophia  
William Freeman, Hickory  
Melissa Ellis, Apex  
Katie Costello, Greensboro  
Erin Abernethy, Huntersville  
Kwanghee Park, Hendersonville  
Timmy Kim, High Point  
Stacey Smith, Greensboro  
Ralph Wayne Reich, Greensboro

**Violin II**

\*Colleen Chenail, Sanford  
+Julia Barefoot, Candler  
Hansuk Kim, Seoul, South Korea  
Becky Averill, Greensboro  
Mary Pipan, Greensboro  
Jennifer Lail, Hickory  
Kelly Pham-Ta, Greensboro  
Emily Blacklin, Chapel Hill  
Corrie Haskins, Aberdeen  
Lauren Oates, Rutherfordton  
Jessica Rivas, Sanford  
Jennifer Bowman, Greensboro

**Viola**

\*Logan Strawn, Greensboro  
+Matt Troy, Greensboro  
Sarah Bursey, Chapel Hill  
Jason Hyatt, Charlotte  
Maria Kindt, Boone  
Robyn James, Fayetteville  
Morgan Smith, Greensboro  
Katherine Harris, Raleigh  
Stephanie Anderson, Aberdeen  
Matthew King, Hendersonville

**Cello**

+Jennifer Self, Charlottesville, VA  
+Erica Parker, Oklahoma City, OK  
Darcy Dennison, Pinehurst  
Liane Choe, Clemmons  
Ashley Daughtry, Garysburg  
Cari Mulcrone, Southern Pines  
Erin Klimstra, Hendersonville  
Amy Beasley, Fayetteville  
Cassie Mallard, Aberdeen  
Eric Atkins, Durham  
Jennie Bodsford, Winston-Salem

**Bass**

\*Will Postheltwait, Durham  
Paul Quast, Jacksonville  
Kevin Harvey, McMinnville, TN  
Charlton Seaver, Hickory  
Gary Rives, Greensboro  
Andy Hawks, Raleigh  
Jon Gunter, Cameron

**Flute and Piccolo**

\*Kirsten DeFur, Richmond, VA  
+Bethany Snyder, Raleigh

**Piccolo**

Di Daniels, Lumberton

**Oboe**

\*Anna Lampidis, Greensboro  
+Jennifer Hance, Greensboro  
Sara Phillips, Landenburg, PA

**English Horn**

Jennifer Hance, Greensboro

**Bassoon**

\*Elaine Peterson, Greensboro  
+Thomas Dempster, Greensboro  
Bryan Fox, Greensboro

**Clarinet**

\*Patrick Burton, Greensboro  
+Lauren Denney, Marietta, GA  
+Cara Taylor, Chapel Hill  
+Carrie Allen, Greensboro

**Horn**

+Destiny McQuaig, Denver  
+Andy Downing, Lilburn, GA  
Curt Collins, Lillington  
+Michael Hrivnak, Raleigh  
Kelly Higgs, Burlington  
Erin Chapman, Greensboro

**Trumpet**

\*Ginny Keast, Bossier City, LA  
+Steve Sutton, Winston-Salem  
Anna Justice, Pawleys Island, SC  
Scott Miller, Sanford  
Michael Hengst, Greensboro  
Jonathan Woodbury, Greensboro

**Trombone**

\*David Sonnenberg, Tower City, PA  
Andrew Baker, Fayetteville  
Stephen Cherry, Huntingtown, MD

**Bass Trombone**

Benjamin Angel, Greensboro

**Tuba**

David Palmer, Lexington

**Percussion**

\*Jeffrey L. Calissi, Greensboro  
Michael Featherstone, Greensboro  
Max Wood, Greenville  
Michael Ptacin, Trinity

**Harp**

Julie Hammerbach, Winston-Salem

\* Section Leader  
+ Co-Principal

## Audience Information

Restrooms are located on both the main and the mezzanine level of the auditorium. Ladies' restrooms are located on the Spring Garden Street side of both lobbies. Gentlemen's restrooms are located on the Taylor Theatre side of both lobbies.

Out of courtesy to our artists and other audience members, latecomers will be held in the lobby until an appropriate break in the program and may be seated in available seats in the third balcony. Latecomers may find their reserved seats at intermission.

**EMERGENCY EXIT INFORMATION:** Patrons are encouraged to take note of exits located on all levels of the auditorium. In an emergency, please use the nearest exit, which may be behind you or different from the one through which you entered.

Aycock Auditorium is a marvelous facility with much charm and grace; however, its heating and cooling systems are temperamental and difficult to control. We do our best to maintain a comfortable temperature for our patrons, but our means of control are limited. We appreciate your patience and understanding.

Patrons are requested to turn off all watch alarms, beepers, or cellular telephones. If you are expecting a call, please inform the house manager in the Auditorium lobby and leave your beeper or telephone with him/her. The house manager will note your seat location and notify you in case of a call.

The auditorium is equipped with a listening assistance system. Patrons needing such assistance should please see the house manager in the lobby.

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