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THE UNIVERSITY SYMPHONY

Peter Erös, *conductor*

with guest artist

JANOS STARKER, 'cello

*The 1999-2000 Hans and Thelma Lehmann
 Distinguished Professor of Music*

8:00 PM
 December 7, 1999
 MEANY THEATER

DAT 13.594
CD 13,595
13,596

PROGRAM

CD 13,595

1 THE ENCHANTED LAKE, Op. 62 (7:30) ANATOL LIADOV
(1855-1914)

2 ROMEO AND JULIET SUITE NO. 2, Op. 64 (28:08) SERGEI PROKOFIEV
(1891-1953)
The Montagues and the Capulets
The Young Juliet
Dance
Romeo and Juliet before Parting
Dance of the Maids from Antilles
Romeo at Juliet's Grave

INTERMISSION

CD 13,596

1 CELLO CONCERTO IN B MINOR, Op. 104 (38:39) ANTONIN DVORAK
(1841-1904)
I. *Allegro*
II. *Adagio ma non troppo*
III. *Finale: Allegro moderato*

Janos Starker, *cello*

ANATOL KONSTANTINOVICH LIADOV was widely respected during his time as a composer, teacher, and conductor. Born into a musical family, he received his first training from his father. Later, he studied piano and violin at the St. Petersburg Conservatory, where he also studied composition with Rimsky-Korsakov. After graduating, he was immediately appointed to the faculty of theory and harmony at the Conservatory, eventually teaching a generation of notable Russian composers, including Prokofiev. In partnership with fellow composers Balakirev and Liapunov, Liadov researched traditional music and song in many districts throughout Russia, publishing several volumes of folksong arrangements that are valuable for their authentic settings. A work he did not write is also significant. Liadov was renowned as a lifelong procrastinator, although it would seem that a highly self-critical nature was more

to blame than mere laziness. In 1910, Diaghilev chose him to write the music for his new ballet based on an old Russian fairy-tale, *The Firebird*. When Liadov failed to produce the music, Diaghilev gave the job to Rimsky-Korsakov's brilliant young student, Igor Stravinsky.

Historical anecdotes aside, Liadov was a meticulous craftsman. He excelled in miniatures, and much of his finest work is for piano or chamber ensemble. For orchestra, he is remembered for the symphonic tableaux *Baba Yaga*, *The Enchanted Lake*, and *Kikimora*, all of which are part of the standard repertoire of Russian orchestras. Something of a musical impressionist, Liadov was rarely engaged in the symphonic working-out of thematic material. In *The Enchanted Lake*, he was concerned with conjuring up an aural soundscape, a particular image cast in orchestral terms. With this music, taken from the score of an uncompleted opera on folk themes, *Zoriushka*, Liadov achieved one of his most notable successes.

Born in 1891, SERGEI PROKOFIEV showed early signs of musical genius. First instructed by his mother, the young Prokofiev completed the piano score for an opera, *The Giant*, by the age of nine. Later traveling to Moscow for study with Gliere, Prokofiev ultimately enrolled in the St. Petersburg Conservatory where he studied composition (with Rimsky-Korsakov, Liadov, and Wihtol), piano, and conducting. After the Revolution of 1917, he moved first to the United States, then Paris, touring the world as a solo pianist in addition to his composing. He returned to Russia in 1937 but found it difficult to adjust to the life of a Soviet artist. Nonetheless, he remained a popular and prominent cultural figure throughout his career. He died in Moscow on March 4, 1953, the same day that Stalin died.

Romeo and Juliet, Prokofiev's seventh ballet, was commissioned by the Kirov Theatre in Leningrad during the autumn of 1934. According to the composer, the music was composed "at top speed" during the following summer. "I have taken special pains," he commented, "to achieve a simplicity which will, I hope, reach the hearts of all listeners. If people find no melody and no emotion in this work, I shall be very sorry—but I feel sure that sooner or later they will." Unfortunately, the Kirov initially shelved the work, as did the Bolshoi Theatre in Moscow that rejected the music as "impossible to dance to". Undeterred by these developments, Prokofiev put together two orchestral suites from the ballet. The first was performed in Moscow on November 24, 1936. The second was introduced by Yevgeny Mravinsky and the Leningrad Philharmonic on April 15, 1937. Prokofiev conducted both suites on concert tours of Europe and the United States the following year and eventually compiled a third orchestral suite in 1946. The complete ballet finally reached the stage on December 30, 1938 when a company in Brno, Czechoslovakia staged it without consulting the composer. Meanwhile, the Kirov Theatre had changed its mind. After much negotiation and delay, *Romeo and Juliet* was finally performed in Leningrad on January 11, 1940. The Bolshoi followed suit on December 22, 1946.

The opening section of the Suite, "The Montagues and the Capulets", is taken from the Introduction to Act 1 of the ballet. This leads directly to the

formal dances at the Capulets' ball, including a quieter section when Juliet dances with Paris to mark their betrothal. "The Young Juliet" contrasts her character as a playful girl and a romantic, contemplative young woman. A lively "Dance" from the street scene in Act 2 follows, peppered with dissonant melodic clashes. In "Romeo and Juliet Before Parting", the dawn light brings the reality of Romeo's banishment from Verona for having killed Tybalt. "Dance of the Maids from Antilles" refers to slave-girls brought by Paris as an intended wedding present; some of the music here foreshadows the ballet's final scene. "Romeo at Juliet's Grave" pictures his mourning beside what he believes to be her dead body, and his taking of the fatal poison.

Although he was a prolific composer, ANTONIN DVORAK composed only four solo concerti. The first, an early 'cello concerto, is a youthful, rarely performed work. Only the latter three of his concerti are in the standard repertoire. *The Piano Concerto*, Op. 33, dates from the middle 1870's and is infrequently performed. *The Violin Concerto*, Op. 53 (1880) has achieved a secure place in the literature, but the late *Cello Concerto in B minor*, Op. 104, is truly one of the glories of Dvorak's mature style. His expertise as an orchestrator, and his deep understanding of the spirit and rhythm of his homeland flower in this masterpiece. Though widely lauded, perhaps the most resounding praise bestowed upon this work came from Dvorak's friend and supporter Johannes Brahms, who exclaimed upon examining the score, "Why on earth didn't I know that one could write a violoncello concerto like this? If I had only known, I would have written one long ago!"

The work's importance does not derive from any lack of prior repertoire for 'cello and orchestra. In addition to the Brahms *Double Concerto*, concerti by Lalo and Saint-Saëns had already entered the literature; Schumann and Tchaikovsky had also written concerted works. The Dvorak concerto, however, was of a different magnitude, arguably raising the 'cello concerto to a standard it had not enjoyed since the late eighteenth century in the works of Haydn and Boccherini.

The piece is characteristically rich in melodies that are distributed generously throughout the orchestra, particularly to the woodwinds. Clarinets declaim the main theme in the first movement's orchestral exposition; the second theme is a lyrical melody for horn, ultimately returning to clarinet and oboe. Entering after this lengthy introduction, the soloist expands upon this melodic material. Led again by the clarinet, the slow movement is organized in a three-part form with a short cadenza and coda. Its middle section is based on a song Dvorak composed several years prior, and throughout the movement, unusual thematic extensions pile up like afterthoughts.

The concerto concludes with a rondo-like Allegro moderato that brims over with high spirits, despite its minor mode. Dvorak is careful to use his brass section sparingly, particularly when the soloist is playing. He cannot resist the ping of the triangle in the finale, however, adding sparkle to the triumphal conclusion.

JANOS STARKER's distinguished sixty-year career has brought him recognition as one of the 20th century's supreme musicians. He has premiered concertos by David Baker, Antal Dorati, Bernard Heiden, Alan Hovhaness, Jean Martinon, Miklós Rózsa, Robert Starer, and Chou Wen-chung, as well as countless recital works. His many honors include a 1948 Grand prix du disque (France) and the 1997 Grammy Award (USA) for recordings from more than 100 albums on numerous recording labels. Starker's concert tours have touched every inhabited continent.

In 1958 Starker joined the Indiana University/Bloomington School of Music faculty and became Distinguished Professor of Music in 1962. He established two student scholarships to honor his former teachers and founded the Eva Janzer Memorial Cello Center to support cello performance, teaching, and research at Indiana University and throughout the world. He gives seminars and classes during every performance tour, and has taught at Canada's Banff Centre (17 years) and the Essen Hochschule fur Musik (5 years). His students have become world-renowned soloists, members of recognized chamber music ensembles, principals or members of the cello sections in leading orchestras, and administrators and teachers in schools and institutions of higher education worldwide. Starker has also written and edited several famous cello and bass methods and exercise books.

Born in Budapest in 1924, Starker left Hungary in 1946. Antal Dorati invited him to the Dallas Symphony as first cellist in 1948. He moved, with Fritz Reiner, first to the Metropolitan Opera and then to the Chicago Symphony. Starker resumed his touring solo career in 1958, the same year he joined the Indiana University faculty.

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The Arts at UW

The exuberant and joyous performance that you will experience tonight exemplifies the spirit in which University of Washington students strive to achieve their goals. The Arts Units – the School of Drama, Dance, Meany Hall, the School of Art, The Henry Art Gallery, and the School of Music – are immersed all year long in work which culminates regularly in musical performance, theatre production, dance performance and gallery exhibits. Your presence tonight assures us that you are, already, an arts enthusiast. We hope that you will continue to attend University of Washington arts events.

Building on rich resources of talent, knowledge and energy, the University of Washington College of Arts and Sciences has launched The Campaign for the Arts. This Campaign to raise \$12 million dollars for the Arts at the UW has at its center the Summer Arts Festival. The Summer Arts Festival will bring world-renowned artists to our community and will also feature work by UW students and faculty. Around a theme (this year “Quartets”) it unites multiple forms of artistic expression – art, dance, drama, and music. Every performance or exhibition will have an educational component, and will involve and inspire the K through 12 community and the community at large.

The Campaign for the Arts will enable the Arts at the UW to take bold steps into unprecedented opportunities in the new century. We hope you will help us.

For information about the Campaign for the Arts, call Elaine Ethier at (206)616-6225 and for information about the Summer Arts Festival, call the Festival Staff at (206)685-6696 or email at artsfest@u.washington.edu.

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