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THE SCHOOL OF MUSIC
at the
University of Washington

presents its 69th program of the 1987-88 season:

THE UNIVERSITY SYMPHONY

with

RUBEN GUREVICH,
guest conductor

and guest artist

ROBIN MCCABE, piano

June 3, 1988

8:00 PM, Meany Theater

Cass

11366

SIDE A

PROGRAM

2 GEORGES BIZET
(1838-1875)CARMEN, Suite No. 1
Prélude
Aragónaise
Intermezzo
Les Dragons d'Alcala
Les Toréadors

25:37

1 JOSEPH HAYDN
(1732-1809)SYMPHONY NO. 44 in
E minor (Trauer)
I. Allegro con brio
II. Menuet and Trio:
Allegretto: Canone in
Diapason
III. Adagio
IV. Finale: Presto

10:51

INTERMISSION

SIDE B

2 SERGEI RACHMANINOFF
(1873-1943)CONCERTO NO. 2 for Piano
and Orchestra in c minor,
Op. 18
I. Moderato
II. Adagio Sostenuto
III. Allegro Scherzando
Robin McCabe, piano*

36:23

All on CD 14.956

*This performance marks Professor McCabe's debut with the University
Symphony since joining the faculty in the autumn of 1987.

PIANO CONCERTO NO. 2 IN C MINOR, OP. 18

A dark creative hiatus settled upon Rachmaninoff in 1897, frustrating both his playing and his composing, undermining his already damaged self confidence, leaving him in a turbulent state of hyper self-criticism and inertia. The cause had been the catastrophic failure of his *First Symphony*, which the St. Petersburg critics had called "flabby, colorless, pretentious."

Finally, in 1901, the 'spell' was broken through auto-suggestion and hypnosis. The three glorious works of that year—the Op. 17 *Two Piano Suite*, the Op. 18 *Concerto* and the Op. 19 cello sonata—mark the miraculous change in mental health.

Rachmaninoff's *Second* has remained the most popular of his four piano concerti. There is the familiar pessimism, the somber tone, and Rachmaninoff's "Russian" sorrow, yet power, determination and the painfully beautiful lyricism that is the essence of Rachmaninoff breathe through every note.

The first of the *Moderato*'s two broad themes is dramatically presented by the strings following the piano's nine intense chords. A 'clarified' soaring second melody joins, at first in E flat, and a pulsing rhythmic fragment enters in the development, all to be treated with rhapsodic fervor through the movement's recapitulation to the final chords.

Orchestral chords and piano arpeggios prepare the way for the *Adagio sostenuto*'s main theme. Although there is a second tender theme, really only a variant of a portion of the first, Rachmaninoff devotes his full attention to the initial melody. The coda of this rather spiritual movement is of truly ardent beauty.

Rhythmic energy returns in the finale, *Allegro scherzando*, with a pianistically challenging theme that pulses with life. Soon, however, the sensuous melody for which the *Concerto* is best known embraces even the most reluctant heart. This is the "Full Moon and Empty Arms" theme made famous by Hollywood in the days when such "infamous" borrowing was common. A brief passionate cadenza and one final declamation of this lush theme sweep the concerto to a mighty major resolution.

Deborah Carley Emory

RUBEN GUREVICH was born in Montevideo, Uruguay, into a musical family, his father being a professional violinist. He started his musical studies when he was six years old, and very soon he was giving recitals and winning various national competitions. At age 17, he entered the National Symphony of Uruguay, being one of the youngest individuals to have been chosen in the history of that organization. While playing in the National Symphony he was noticed by many outstanding conductors who encouraged him to cultivate his interest in the field of conducting and helped him to foster his musical development. In his country he graduated from the Escuela Normal de Musica and the University of the Republic. In 1966 he came to the USA, where he attended Yale University, the Cleveland Institute of music, and Northwestern University.

In 1969 Mr. Gurevich moved to Canada, to accept a position as Principal Second Violin and Assistant Conductor of the Winnipeg Symphony Orchestra. In 1970 he was appointed conductor of the Greater Winnipeg Youth Orchestra and the University of Manitoba Symphony and Chamber Orchestras. In 1971 he founded, and was the first Music Director and Conductor of the Manitoba Chamber Orchestra. In 1976 he was appointed Music Director and Conductor of the Saskatoon Symphony Orchestra and Principal Guest Conductor of the Winnipeg Symphony Orchestra. From 1980 to 1982 he was also the resident conductor of the Calgary Philharmonic Summer seasons at the Banff Centre. In 1982 he accepted a position as Director of Orchestras and Professor of Conducting at California State University, Long Beach. He also was appointed conductor of both the student and faculty ensembles at the California Institute of the Arts (CalArts) and Music Director and Conductor of the LADSO Symphony Orchestra.

From 1969 on, Mr. Gurevich has been a frequent guest conductor with major symphony orchestras, chamber orchestras, opera companies and ballet companies in the United States, Canada and various European and South American cities. Reviews from these performances abound with praises: "dazzling performance", "a true feeling for musical interpretation", "the crowd leaped to its feet", "brilliant performance, among the best of any season within memory." In March of 1988 he completed a very successful, five week tour of the People's Republic of China, where he lectured at the Shanghai Conservatory and conducted the Conservatory's symphony orchestra, the Conservatory's Middle School chamber orchestra, and the Shanghai Radio and TV Symphony Orchestra. He has been invited to go back in 1989, to lecture and conduct again at the Shanghai Conservatory and to conduct the Shanghai Symphony Orchestra (founded in 1879, it is the oldest symphony orchestra in China) the Shanghai Radio and TV Symphony Orchestra,

and the Shanghai Chamber Orchestra (consisting of the principal players of the seven major symphony orchestras in the city of Shanghai).

Recently, Mr. Gurevich was appointed successor to Vilem Sokol as Music Director of the Seattle Youth Symphony beginning at Marrowstone Music Camp this summer.

The celebrated American pianist ROBIN MCCABE has electrified audiences on four continents. The *New York Times* and *New York Post* praised Ms. McCabe's Lincoln Center concert, calling it a "musical gourmet's delight," reflecting her "musical sensibility, finesse, and terrific talent." Her 1984 tour of Japan found Tokyo critics acclaiming her performances as "dynamic and exhilarating, revealing total superiority and command of the keyboard." Whenever Robin McCabe plays, return engagements are the order of the day. Her appearances around the world include two tours of South America under the sponsorship of the U.S. State Department, frequent appearances in Europe including recent performances with the Prague Symphony, and a third tour of the Far East.

Robin McCabe concertizes throughout the United States each season, where recitals and orchestral appearances have taken her to the nation's music capitals, including New York, Washington, Seattle, and Chicago. Ms. McCabe has served as a faculty member of the Juilliard School in New York for ten years and presently is on a leave of absence. In 1987, she returned to the northwest to accept the position of professor of piano at the University of Washington. Since then she performed a world premiere of Peter Schickele's *Concerto for Piano and Voices "The Twelve Months"* with the Pacific Lutheran University Choir of the West and at the University of Washington she performed the dedication recital for the newly-renovated Brechemin Concert Hall. The 1988-89 concert season will take her throughout the United States for concert appearances and she will make her fourth concert tour in Europe where she has been invited as a recitalist at the prestigious "Prague

Spring Festival." She will also continue to appear at the Victoria International Festival in Victoria, B.C.

McCabe's first album, on Vanguard, featuring the premiere solo piano recording of Stravinsky's *Firebird Suite* and Mussorgsky's *Pictures at an Exhibition* was widely praised for its color, strength, and rhythmic vitality. Ms. McCabe was then asked to record four albums for the Swedish BIS label, including a solo disc of Bartok, which was called "first rate" and singled out for its "brilliant and deeply sympathetic performances" by *Stereo Review*.

McCabe has won numerous prizes, including the Concert Artists Guild Competition and a Martha Baird Rockefeller Grant in 1978. Her career was highlighted in 1977 when she became the focus of a lengthy *New Yorker* article by Helen Drees Ruttencutter, which was eventually expanded into a book, *Pianist's Progress*, now translated and published in Japan. The book details Robin McCabe's rapid rise from a promising Juilliard student to her present status as a renowned concert and recording artist.

UNIVERSITY SYMPHONY

Robert Feist, *Director*

Violin I

Robin Prinzing
Michelle Davis
Rebekah Coates
Shaun McBride
Shirley Lee
Sunny Kim
Karen Sorenson
Jennifer Adams

Violin II

Cathan Baker
Margaret Thomas
David Potts
Susie Kim
Paul Elliot

Viola

Michelle Sayles
Jubilee Cooke
Melanie Edwards
Richard Stout

Cello

Joseph Bichsel
Chris Marcum
Teresa Wang
Igor Mehlretter
Leslie Friend
Kate Whitlock

Bass

David Hirsch

Flute

Thea Reynolds
Jill Hermes

Oboe

Sarah Weiner
Kim Kosci
Tad Margelli

Clarinet

Karlin Love
Linda Mitchell

Bassoon

Krista Lake
Jeff Eldridge

Horn

James Hendrickson
Tony Miller
Stephen Schwartz
Margaret Berry

Trumpet

Sam Mann
Michael Kane

Trombone

Andrew Hillaker
David Holmes
Geoffrey Ogle

Percussion

Dan Oie
Jon Avedovech
Mark Postlewaite
Andrew Etue
Nancey Tsai

Harp

Alice Bridgeforth