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presents the

S99
1993
2-22

UNIVERSITY SYMPHONY

Peter Eros, *Conductor*

with guest pianist

Robin McCabe

8:00 PM

FEBRUARY 22, 1993

MEANY THEATER

Our "Friends of Music" listing is from 5/01/92 to 1/19/93 and is updated regularly to reflect cumulative donations. While we appreciate all our Friends, due to space limitations we are only able to list donors who have reached the level of Contributor or above. Please mark contributions intended for scholarships on your check. Pursuant to RCW 19.09, the University of Washington is registered as a charitable organization with the Secretary of State, State of Washington.

DAT # 12,099

CASS # 12,100

PROGRAM

DAT
ID2 A NIGHT ON BALD MOUNTAIN 10:42 Modeste Mussorgsky
(1839-1881)

ID3 CONCERTO FOR PIANO AND 25:58 Camille Saint Saens
ORCHESTRA IN G MINOR, OP. 22 (1835-1921)

Andante sostenuto

Allegretto scherzando

Presto

Robin McCabe, piano

CASS SIDE A
SIDE B

INTERMISSION

ID5 SUITE FROM THE FIREBIRD (1919 Version) 19:20 Igor Stravinsky
(1882-1971)

Introduction

The Firebird and its Dance: Variation

Round Dance of the Princesses

Infernal Dance of King Kastchel

Lullaby

Finale

Modeste Petrovich Mussorgsky died in 1881 in St. Petersburg from complications from alcoholism and drug abuse. He was forty-two. Among his effects were several works in various states of completion, among them his opera *Khovanshchina* and the piece now known as *A Night on Bald Mountain*.

From the *Diary* of Il'ia Tiumenev (1855-1927), novelist, composer, painter, and friend of Mussorgsky:

"...The funeral service came to an end...The casket was carried by the friends of the deceased. There was a huge crowd at the grave. After the blessing the casket was lowered into the grave...people expected speeches, but there were none. The only thing that was said came from Nikolai Andreevich [Rimsky-Korsakov], who had been uncommunicative and even secretive on the subject of alleged musical works. Going through the crowd, in an intentionally loud voice (probably it had been prearranged), he said...that he intended to go over everything the deceased had left behind and edit it, and that everything was going to be finished and published, starting with *Khovanshchina*. For the musicians such a statement was dearer than a number of speeches." (Orlova: p. 148)

From Rimsky-Korsakov's *My Musical Life*:

A Night on Bald Mountain was the only thing I could not find my way with. Originally composed in the sixties - under the influence of Liszt's *Todtentanz* - for piano with orchestra, this piece (then called *St. John's Eve* [June 23-24, or mid-summer, as in Mendelssohn's *Midsummer Night's Dream*) had long been utterly neglected...Its second form [was] when composing *Mlada* [he] introduced singing...and the scene of Chernobog on Mount Triglav [near Kiev]. Its third form had developed in his composing of *The Fair at Sorochinsty*, when he conceived the queer idea of making the peasant lad, without rhyme or reason...with the rest of the scenario, see the Witches' Sabbath in a dream. This time the piece ended with the ringing of the village church bell, at the sounds of which the frightened evil spirits vanished...In working on Mussorgsky's piece I made use of its last version for the purpose of closing the composition. The orchestration, which had baffled me so long was finished for the concerts of [the 1886-7] season...

The "program" for *A Night on Bald Mountain* is from the score of the Rimsky-Korsakov performing version:

Subterranean sounds of unearthly voices...

Appearance of the spirits of darkness, followed by that of the god Chernobog...

Chernobog's glorification and the Black Mass...

The revels...

At the height of the orgies there is heard from afar the bell of a small village church, which causes the spirits to disperse...

Daybreak.

Camille Saint-Saens was a child prodigy, perhaps of the magnitude of Mozart or Mendelssohn. At age three he knew how to press the keys of a piano in a musical way. By five he was playing and interpreting easy sonatas. When he was ten, he played Beethoven's Concerto #3 in C Minor and a Mozart concerto with an Italian orchestra in public concert at the Salle Pleyel, Paris. He entered the Conservatoire at age fourteen and, while still in his teens, began attracting attention as a composer of significant merit. Among those who paid him high praise were Charles Gounod, Hector Berlioz, and Franz Liszt. Richard Wagner toasted Saint-Saens as "the greatest living French composer." (Brook, p. 97)

Anton Rubinstein (1829-1894), well-known pianist and conductor, came to Paris to participate in a series of concerts at the Salle Pleyel conducted by Saint-Saens. In the course of their collaboration they decided to reverse roles: Saint-Saens would compose and play his own piano concerto conducted by Rubinstein. With only three weeks until downbeat, Saint-Saens composed the new work - Piano Concerto #2 in G Minor - in just seventeen days. The premiere was played on May 13, 1868. In 1869 he sent the concerto to Liszt for criticism and advice. Liszt's praise of the work and its creator was lavish; criticism centered mainly on the absence of Germanic touches: counterpoint, etc. (Bagar, p. 586)

It is worth noting that Saint-Saens was, by nineteenth century standards, a prolific composer of concertos. Among his *oeuvre* are five for piano, two for cello, and five for violin (not counting the *Caprice Andalouse* and *Morceau de concert*).

The first movement, *Andante sostenuto*, begins with a cadenza, concluding dramatically with full orchestra on tonic G Minor. After a brief conversation over a few chords, piano and orchestra settle into a comfortable sonata form. The cadenza returns, accompanied, to round out the movement. *Allegro scherzando*, begins with pizzicato and a timpani solo. The piano darts and dodges its way, smiling, through some of the fastest notes in concerto-dom. Notable is the passionate second theme introduced by the bassoons, violas, and celli. *Presto!* Bravura abounds, especially in the second theme, where winds give support with agitato chords. Scales and rippling arpeggios from the soloist carry the concerto to a brilliant conclusion.

June 25, 1910 is burned into the annals of ballet/music history. That evening, impresario Sergei Diaghilev (1872-1929) and his Ballets Russes brought 28-year-old Igor Stravinsky to the world's attention with *L'Oiseau de Feu*. The story, however, begins the previous year. On May 18, 1909 the Diaghilev Ballets Russes, performing in Paris for the first time, raised dance to new heights as an expressive idiom. Dancer-choreographer Mikhail Fokine (1880-1942), influenced by American Isadora Duncan (1878-1927), declared dance to be independent from opera. The new norm was exuberant new programs: an artistic collaboration of dancers, painters, and musicians. (Holmes). Audiences were ready.

That summer, Diaghilev and Fokine approached Russian composer Anatol Liadov (1855-1914) for a score to their new ballet on an ancient Russian myth, *The Firebird*. Liadov, a student of Nikolai Rimsky-Korsakov (1844-1908), agreed but never got around to working on it. Growing impatient, Diaghilev turned to another Rimsky-Korsakov disciple, the unknown Igor Stravinsky, also well grounded in the master's handling of orchestral color and sensitivities to Russian folklore. Stravinsky began work in November and posted the score to

Diaghilev in Paris in mid-April, 1910 (Stravinsky). The thunderous approval of the glittering premier catapulted Stravinsky into the front rank of composers, confirmed by his later scores for *Petrushka* (1911) and *Le Sacre du Printemps* (1913).

Firebird is the story of a handsome young prince (Tsarevich Ivan) who, while wandering in the forest, sees a bird of dazzling, fiery plumage at an enchanted tree covered with golden apples. He catches the bird, but lets her go after she pleads for her life. He accepts a feather from her as token of her gratitude. Now in that same garden, there are beautiful princesses held captive by the evil magician Kastchei. Prince Ivan watches them do a *khоровod*, (a Russia round dance) while they toss golden apples back and forth. Kastchei, sensing that yet another foolish knight has come to rescue the princesses, leads his troop of evil-mongers onto the set as the princesses flee. Prince Ivan, wielding the magic feather, wards off Kastchei's attempts to turn him into stone. Kastchei's band engages in a frantic, diabolical dance, during which the Firebird reappears and causes them to fall into a deep sleep. She leads the prince to the place where a giant egg has been buried. Kastchei watches in horror as Prince Ivan uncovers the egg and breaks it, releasing Kastchei's power. The princesses and the knights rejoice at this new life, acclaiming Prince Ivan their liberator. The handsome prince and the most beautiful princess are wed, and everyone lives happily ever after.

The Introduction, to set the atmosphere and quiet the house, opens ominously with an ostinato built on the notes contained in an augmented fourth, "the devil's interval." Entrance of the *Firebird and its Dance* is announced by swooping strings and harp glissandi together with cavorting woodwinds and muted brass. *Round Dance of the Princesses*, the longest piece of the set, is gentle of movement and generous of color by solo winds and muted strings. *Infernal Dance of King Kastchei*: As the princess's music is lyric, Kastchei's is threatening and sinister, throbbing with conflict between good and evil. Percussion and brass predominate. The bassoons sing their *Lullaby*, measured by harp and woodwind soli. Trembling strings make an inspired bridge into the stately *Finale*, announced by the French horns who sing an old Russian folk melody. With gathering excitement, the ballet closes with flourish and grandeur.

Program Notes by Stephen Long, 1993

UNIVERSITY SYMPHONY

Peter Eros, *Conductor*

Johan Louwersheimer, *Assistant Conductor*

VIOLIN I

Sunny Lee
Andrew Yeung
Xiao-po Fei
Kevin He
Kyung Sun Chee
Keh-Shu Shen
Daniel Perry
Matt Mandrones
Louanne Bean

VIOLIN II

Jeff Yang
Thane Lewis
Kjell Sleipness
Robin Fulton
John Powelson
Christina L. Jenkins

VIOLA

Haiying Li
Greg Savage
Denise Martel
Angela Engebretsen
Leah Irby
Carrie Jo Adams
Jeanne Drumm

CELLO

Parke Burgess
Zoltan Stefan
Cheryl Bushnell
Gretchen Yanover
Loren Dempster
Stacy Philpott
Joseph Kim
Lan-June Wang

BASS

Pat Pulliam
Olav Hekala
Brad Hartmon
Ida Rashkin
Anthony Wight
Mark Jasper
Paul Gabrielson

FLUTE

Megan Lyden
Libby Gray
Sabra Weber
Yuriko Brunelle

OBOE

Kristine Kiner
Gail Perstein
Matt Reeck
Taina Karr
Jennifer Baullinger

CLARINET

Richard Speck
Jodi Orton

BASSOON

Beatrice Kaufman
Jennifer Smith
Brian Wirt

HORN

Jennifer J. Barrett
Donald J. Ankney
Todd Brooks
Ryan Stewart

TRUMPET

Sam Mann
Colby Hubler

TROMBONE

Chad Kirby
Hugh Dodd
Nathaniel Oxford

TUBA

Scott Johanson

PERCUSSION

Stuart McLeod
Patrick Roulet
Gunnar Folsom

TIMPANI

Todd Zimberg

HARP

Melissa Walsh

UPCOMING 1993 CONCERTS:

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

February 24, **The Contemporary Group**. Meany Theater, 8:00 PM.

February 26, Concert: **Pacific Northwest Jazz Band Concert and Festival**. Meany Theater, 7:30 PM.

February 26, Festival: **Pacific Northwest Jazz Band Concert and Festival**. Meany Theater, 8:00 AM - 5:00 PM.

March 1, **University Studio Jazz Ensemble**, Meany Theater, 8:00 PM.

March 2 & 3, **Jazz Combos**. Brechemin Auditorium, 8:00 PM.

March 7, **Soni Ventorum Wind Quintet**. Brechemin Auditorium, 3:00 PM.

March 8, **Collegium Musicum**. Brechemin Auditorium, 8:00 PM.

March 8, **Percussion Ensemble**. Meany Studio Theater, 8:00 PM.

March 9, **University Wind Ensemble and Symphonic Band**. Meany Theater, 8:00 PM.

March 10, **ProConArt**. Brechemin Auditorium, 8:00 PM.

March 11, **Keyboard Debut Series**. Brechemin Auditorium, 8:00 PM.

March 12, **University Symphony & Combined Choruses**. Meany Theater, 8:00 PM.

March 15, **Opera Directors' Workshop**. Meany Studio Theater, 8:00 PM.

March 19, **David Russell, guest guitar**. Brechemin Auditorium, 8:00 PM.

March 30, **Brechemin Scholarship Winners Showcase**. Meany Theater, 8:00 PM.

April 7, **Third Annual Electro-Acoustic Music Festival**. Meany Theater, 8:00 PM.

April 8, **Faculty Artist Recital**: Lisa Bergman, piano; Arthur Grossman, bassoon; Alex Klein, oboe; William McColl, clarinet; Patricia Michaelan, piano; Toby Saks, cello; Eric Shumsky, viola; Felix Skowronek, flute; and guest Geoffrey Bergler, trumpet. Meany Theater, 8:00 PM.

April 12, **University Harp Ensemble Honors Lynne Palmer**. Meany Theater, 8:00 PM.

April 13, **Faculty Artist Recital**: Marc Seales, piano. Meany Theater, 8:00 PM.