

UNIVERSITY SYMPHONY  
Peter Eros, *conductor*  
Timothy Schwarz, *assistant conductor*

VIOLIN I  
Wonsoon Chung  
Keh-Shu Shen  
Jeff Yang  
Kyung Sun Chee  
Matthew Cowan  
Coral Overman  
Thane Lewis  
Immanuel Hsu  
Kjell Sleipness  
Valerie Cook

VIOLIN II  
Neil Bacon  
David Lawson  
Kevin He  
Maria Kim  
Anja Kluge  
John Powelson  
Kiwon Seong  
Olivia Lorgen-Jones  
Tove-Lise Falch  
Erika Ingebretsen  
Susie Jung

VIOLA  
Camber Charlot  
Jeanne Drumm  
Ed Davis  
Keri Lynn Downey  
Ryan Beise  
Whitney Suttin  
D. J. Schreffler

CELLO  
Loren Dempster  
Christopher Spring  
Stacy Philpott  
Joseph Kim  
Karen Thomson  
Chris Ruthensteiner  
Alina Hua  
Jee Hyun Hwang  
Mary Kate Robertson  
Sara Smith

BASS  
Olav Hekela  
Aron Taylor  
Chien-pi Chen  
Brad Hartman  
Anthony Balducci  
Joseph Dying  
Christopher Balducci

FLUTE  
Brian Fairbanks  
Cynthia Martin  
Ashley Carter  
Amy Swanson

OBOE  
Jennifer Baullinger  
Darlene Franz  
Scott Perry

ENGLISH HORN  
Kristine Kiner

CLARINET  
Deborah Smith  
Thuc Nguyen

BASS CLARINET  
Kathryn Suther

BASSOON  
Nancy Bondurant  
Jason Schilling  
Emily Robertson

CONTRA BASSOON  
Emily Robertson

ALTO SAXOPHONE  
Mark Taylor

HORN  
Ryan Stewart  
Anthony Miller  
Sara Weyrick  
Carey LaMothe  
Shauna Johnson

TRUMPET  
Colby Hubler  
Matt Armstrong  
Dan McDermott

EUPHONIUM  
Jay Bulen

TROMBONE  
Scott Higbee  
Ann Marie Fierke

BASS TROMBONE  
Nathaniel Irby-Oxford

TUBA  
Scott Johanson

HARP  
Bianca Ence  
Alexis Odell

CELESTE  
Timothy Schwarz

TIMPANI  
Gunnar Folsom

PERCUSSION  
Carla Becker  
Steve Korn  
Emmy Ulmer  
Mark Wilbert



School  
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S99  
1994  
12-7

*presents the*

# UNIVERSITY SYMPHONY

Peter Eros, *Conductor*

*with guest artist*

Leslie McEwen, *Soprano*

8:00 PM  
December 7, 1994  
Meany Theater

DAT 12,498

CASS 12,499

PROGRAM

DAT  
102 BLANIK, from *Ma Vlast*, No. 6 (1879).....(11'39)..... Bedrich Smetana  
(1824-1884)

103 FOUR LAST SONGS (1948).....(19'36)..... Richard Strauss  
(1864-1949)  
1. *Frühling (Hesse)* "Spring"  
2. *September (Hesse)* "September"  
3. *Beim Schlafengehn (Hesse)* "Going to Sleep"  
4. *Im Abendrot (Eichendorff)* "At Sunset"  
Leslie McEwen, soprano

INTERMISSION

CASS SIDE A

SIDE B

105 PICTURES AT AN EXHIBITION.....(30'14)..... Modeste Mussorgsky  
(1839-1881)  
1. *Promenade*  
2. *Gnomes* Orchestrated in 1922: Maurice Ravel  
3. *The Old Castle* (1875-1937)  
4. *Tuileries*  
5. *Bydlo*  
6. *Ballet of the Unhatched Chicks*  
7. *Samuel Goldenburg and Schmuyle*  
8. *Limoges: The Market Place*  
9. *Catacombs*  
10. *A Hut on Fowl's Legs*  
11. *The Great Gate at Kiev*

Patriotic to the core, Bedrich Smetana displayed his love for Bohemia and the Czech people in virtually all his compositions, but perhaps most concisely in his set of six symphonic poems entitled *Má Vlast (My Fatherland)*.

Taken collectively, the several movements of *Má Vlast* are a cross-section, a slice of Bohemia's culture: the people, the places, and their stories. The first, *Vysehrad*, depicts the high rock near Prague crowned with its ruined castle; *Vltava (The Moldau)* is of the river that flows through the capital city; *Sárka* vividly paints the blood-curdling revenge of a scorned Bohemian Amazon; the fourth, *From Bohemia's Woods and Fields*, essays summer days, cool, dark forests, bird calls, and country dances; *Tábor*, named for the medieval city, quotes the sturdy chorale melody sung by the followers of Jan Hus (1369?-1415), religious reformer and martyr; finally, *Blaník* points, in a series of episodes derived from the chorale tune, to the mountain in which the Hussite knights sleep, waiting only for their call to arms and victory.

*Má Vlast*, begun in 1872, did not come easily to Smetana; he wrote practically every note of it burdened with deafness, a complication of tertiary syphilis. From his diary on November 30, 1874: "I hear nothing in either right or left sides. Dr. Zoufal still has hope but I despair! If only the rushing would stop!" The first four poems were completed and performed on four separate occasions by March 17, 1877. They were "warmly received." *Tábor* and *Blaník* were first played on January 4, 1880 at a celebration of Smetana's fiftieth anniversary in musical activity. Then on November 5, 1882 the first complete performance of *Má Vlast* created a sensation:

Since the opening of the National Theatre [and the premiere of Smetana's *Libuse*, 1881] there has never been such an exalted mood among any Czech assembly. The solemn chords of *Vysehrad* raised to such a degree of enthusiasm that immediately after its moving conclusion the cry 'Smetana' rang from the hundreds who were there. After *Vltava* a hurricane of applause broke loose and his name resounded on every side amid cheers... Everyone rose to his feet and the same unending storm of applause was repeated after each of the six parts... At the end of *Blaník* the audience was beside itself and the people could not bring themselves to take leave of the composer. (Zeleny: *On Bedrich Smetana* [1894].)

*Blaník* is best explained in Smetana's own words:

Following their eventual defeat, the Hussite heroes took refuge in Blaník Mountain where, in heavy slumber, they wait for the moment when they will be called to the aid of their country. Hence the chorale, which was used as the basic motive in *Tábor*, is used as the foundation of this piece, namely, *Ye who are God's warriors*. It is on the basis of this melody, the Hussite chorale, that the resurrection of the Czech nation, its future happiness and glory, will develop. With this victorious hymn, written in the form of a march, the composition ends... As a brief intermezzo we hear a short idyll, a description of the Blaník region where a little shepherd boy plays a pipe while the echo gently floats back to him.

## FOUR LAST SONGS, *Opus posthumous*

### Spring [Frühling (Hermann Hesse)]

In twilight caverns  
I long dreamed  
of your trees and blue skies,  
your fragrance and birdsong.

Now you lie revealed  
in glitter and glory,  
flooded with light,  
like a miracle before me.

You recognize me  
you beckon me sweetly;  
my whole body trembles  
at your presence!

### Going to Sleep [Beim Schlafengehen (Hesse)]

Now that day has tired me  
shall my heartfelt longing  
welcome the starry night  
as does a weary child.

Hands, leave your work,  
mind, forget all thoughts;  
all my senses now  
yearn to sink into slumber.

And my unguarded spirit  
will float on unfettered wings,  
that in the magical vault of night  
it might deeply, a thousandfold, live.

© Suhrkamp Verlag, Frankfurt a.M.,  
1953, 1961.

### September [September (Hesse)]

The garden is in mourning;  
Cool falls the rain among the flowers.  
Summer shivers  
quietly to its end.

Leaf after golden leaf drops  
from the tall acacia tree.  
Summer smiles astonished and feeble  
upon the dying dream of the garden.

For a long while, yet, by the roses  
it lingers on, yearning for rest;  
then slowly it closes  
its weary eyes.

### In Evening's Glow [Im Abendrot (Joseph von Eichendorff)]

Through sorrow and joy  
we have walked hand in hand;  
let us rest from our wandering  
now above this peaceful landscape.

Valleys spread out before us,  
the sky already darkens;  
only two larks rise  
dreamily in the night air.

Come near and let them flutter  
for it is nearly time for sleep;  
so that we do not lose our way  
in this solitude.

O broad, quiet peace!  
So deep in the glow of sunset,  
How wander-weary we are --  
can this perhaps be death?

(translation: composite)  
© 1950 in USA by Boosey & Co., London

For some, there is a time when death comes, not as a dreaded enemy, but as a friend. Richard Strauss was in that time of his life in the years after World War II. Prior to the war his successes in opera, orchestral, chamber music and lieder had brought him great wealth. For his activities with the Reichsmusikkammer in trying to protect his interests during the

chaotic war years, he was given the label "Class I - Guilty" of supporting Hitler. Forced to leave Germany in 1945, his exile in Switzerland lasted until June 1948, when the Denazification Board cleared his name. During the exile Strauss, at his son Franz's suggestion, turned his attention to one more large composition: a set of four orchestral lieder.

The first, *Im Abendrot (In Evening's Glow)* by Joseph von Eichendorff, is of an old couple who ask, upon viewing a sunset, "Is that perhaps death?" For his setting, Strauss changed *that* to *this*, and wove in a theme from *Tod und Verklärung (Death and Transfiguration, Op 24, 1889)* at the end, betraying his personal identification with Eichendorff's imagery. He finished it on May 6, 1948.

For the other three, he turned to poetry by Hermann Hesse. *Frühling (Spring)*, which uses the lightest instrumentation (woodwinds, four horns, harp, and strings) was finished on July 18, 1948. In *Beim Schlafengehen (Going to Sleep)* Strauss substitutes celesta for harp and adds three trombones and tuba to the palette. It was ready on August 4, 1948. The last song, *September* was completed on September 20, 1948.

The Strauss family spent the winter of 1948-49 in Switzerland, returning to Bavaria in May. Richard Strauss's 85th birthday celebration on June 11 at the Garmisch Casino was rich with tributes, speeches, and an honorary Doctor of Law by Munich University. In July his health began to deteriorate. Later, on his deathbed, Strauss remarked to his daughter-in-law, "Funny thing, Alice, dying is just like I composed it in *Tod und Verklärung*." Death came as a friend to Richard Strauss on September 8, 1949 at his villa in Garmisch.

Strauss never heard his *Four Last Songs*. Kirsten Flagstad and the Philharmonia Orchestra directed by Wilhelm Furtwängler gave the first performance in Royal Albert Hall on May 22, 1950, just nine days after the death of Pauline Strauss. Later that year they were published and put into the order heard tonight.

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Soon after the death of Russian artist and architect Victor Hartmann (1843-1873) at age 39, an exhibit of his oils, watercolors and drawings was organized by his friends at the St. Petersburg Academy of Arts. Hartmann's close friend, Modeste Mussorgsky, was among those attending the retrospective, which opened in the spring of 1874. As his memorial testament to Hartmann, Mussorgsky created a suite of ten "musical illustrations" for solo piano, and called them *Pictures at an Exhibition*.

Friendships are an important sub-text when discussing Mussorgsky's work. Mussorgsky was introduced to Vladimir Stasov (1824-1906) by

their mutual friend, Mili Balakirev (1837-1910). Stasov wrote in his "Recollections of Mussorgsky" after the composer's death:

I vividly recall how I met him [Mussorgsky] in 1857, through Balakirev, and how we immediately became close friends... Balakirev was surrounded by a phalanx of young composers with the most varied natures and interests, but with an identical talent: passionate, powerful, and deep-rooted... These very talented young men ["The Russian Five" Balakirev, Mussorgsky, Cesar Cui (1835-1918), Alexander Borodin (1833-1887), and Nicholas Rimsky-Korsakov (1844-1908)] were not only fellow musicians but also friends. They met constantly, would spend whole nights together playing music, and, naturally, had a strong effect on each other since they lifted one another's spirits and fanned each other's poetical fire. ... The group gathered in several friendly neighboring homes, ... or, finally, at my place. Nothing can compare with the marvelous artistry that prevailed in these intimate gatherings. Each...was such a talented composer... They rarely came empty-handed to the meetings: one would bring either one of his new works, barely finished, or he would bring excerpts of what was being composed at the moment; another would show a new scherzo; a third, a new song; a fourth, part of a symphony or an overture; a fifth, a chorus; and yet another one, an operatic ensemble. What a freedom of creative forces it was! ... The reading of the piece would begin immediately, followed by the criticism, the weighing of the merits and shortcomings, the attack and the defense. Then they would sing and play the best-loved previous compositions by the members.

Stasov's account of the genesis of Mussorgsky's *Boris Godunov* brings Victor Hartmann (1834-1873) into the picture:

In the fall of 1870, the [Board of Directors of the Imperial Theaters] refused to put *Boris* on stage, because they found too many choruses and ensembles and a noticeable absence of individual parts. This rejection was a blessing. Mussorgsky decided to rework the opera. At last he yielded to his friends' requests, especially mine and that of the talented architect Victor Hartmann (1834-1873), who passionately loved Mussorgsky's compositions... From the winter of 1868 up to the beginnings of 1874 (when *Boris* was put on stage), first excerpts, and then the entire opera, were performed dozens of times in the circle of the comrade composers. The rejoicing, rapture, and admiration were general; each of these talented men, although he might find flaws in the opera, was aware that an important new work had been created right here, before his eyes... Throughout 1871 Mussorgsky was busy with the new scenes to be added to *Boris*. He was living with his loyal friend Rimsky-Korsakov, and toward the end of the year was working particularly hard. It was an unprecedented event in the history of music: in the same apartment, in the same room, and at the same time, two operatic masterpieces, *Boris* and [Rimsky-Korsakov's] *The Maid of Pskov* were being composed. Two friends sat, each at his own desk, silently writing his opera. Later, when a particular excerpt, scene, chorus, or ensemble was ready, each would play his new piece on the piano for the other, and then for the rest of their comrades and friends. When had anything like this ever been seen or heard before?

(Orlova. *Mussorgsky Remembered* [1991].)

*Pictures at an Exhibition*, begins with the gallery visitor's **Promenade** Maurice Ravel (1875-1937) assigns to the trumpet the first notes of this famous theme, followed straightaway by full brass, ensemble, then strings and woodwinds.

**The Gnome** Stasov calls this a painting of "a child's plaything designed by Hartmann for the Christmas tree at the Artists Club (1869). The gnome accompanies his droll movements with savage shrieks."

**Promenade** Solo horn and woodwinds accompany the viewer to

**The Old Castle** Outside the tower of a medieval Italian castle a doleful tale played by solo saxophone.

**Promenade** Trumpets, boldly in unison, then low brass are interrupted by **Tulleries** "Dispute of the Children after Play" Ravel's orchestration paints children's voices in high woodwinds, after Hartmann's scene in the famous Parisian gardens.

**Bydlo** (Polish for *cattle*) A huge, lumbering ox-cart approaches, passes by and fades into the distance. Its driver's song is played on the tuba.

**Promenade** The mood is melancholy, upper woodwinds in minor mode. **Ballet of the Unhatched Chicks** Hartmann's costume design for the ballet *Trilby* (1871) is of giant egg shells, with only the dancers' heads, arms, and legs visible.

**Samuel Goldberg and Schmuyle**: Two residents of the Warsaw ghetto, one wealthy and proud (unison low strings/woodwinds); the other poor and whining (muted trumpet) are represented musically by two Jewish melodies.

**The Marketplace at Limoges** Busy marketplace, with chatter, scurry, bustle, and perhaps a quarrel over the price of persimmons.

**Catacombs, Roman Tombs** A self-portrait of Hartmann and his guide inspecting the catacombs of Paris by torchlight. Mussorgsky wrote in the original manuscript, "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them - the skulls are illuminated gently in the interior." In the same vein, the next

**Promenade** "With the dead in a dead language," sepulchral and mysterious, features woodwinds.

**The Hut on Fowl's Legs** Baba Yaga, the wicked witch, eats human bones! Hartmann envisioned her hut in the form of a clock standing on fowl's legs. Mussorgsky's Baba Yaga flies about in her mortar. The agitated, rising figure in the strings segues directly into

**The Great Gate of Kiev** Solid, massive, colossal and, alas, never built, Hartmann's proposed structure was to have been crowned with a "Slavic warrior's helmet" cupola. Full orchestral sections alternate with quiet episodes, the last of which is a shimmering recapitulation of the Promenade over pealing bells.

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