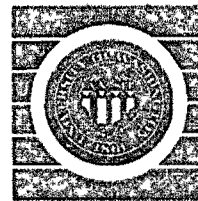


UPCOMING CONCERTS:

- January 25, University Symphony, 8:00 PM, Meany Theater
January 27, Soni Ventorum Wind Quintet, 8:00 PM, Hub Auditorium.
January 30, Studio Jazz Ensemble, 8:00 PM, Meany Theater
January 31-February 5, UW Opera: *THE JUNIPER TREE*, 8:00 PM
Tuesday-Saturday, 2:00 PM Sunday, Studio Theater
February 4, Jazz Festival, with special guest Kenny G, *saxophone*, 8:00
PM, Meany Theater
February 5, Margriet Tindemans, *viola da gamba*, and Carole Terry,
harpsichord, 8:00 PM, Brechemin Auditorium
February 6, Emilie Berendson, *soprano*, 8:00 PM, Brechemin Auditorium
February 7, University Wind Ensemble and Symphonic Band, 8:00 PM,
Meany Theater
February 16-19, *SING FOR YOUR SUPPER*, 8:00 PM Thursday-Saturday,
3:00 PM Sunday, Brechemin Auditorium
February 22, University Chorale Invitational, 7:30 PM, Meany Theater
February 23, University Masters Series: Eric Shumsky, *viola*, 8:00 PM,
Meany Theater
February 28, Madrigal Singers and Collegium Musicum, 8:00 PM, Meany
Theater
March 2, University Jazz Combos, 8:00 PM, Brechemin Auditorium
March 6, The Contemporary Group, 8:00 PM, Meany Theater
March 7, University Percussion Ensemble, 8:00 PM, Studio Theater
March 8, University Wind Ensemble & Symphonic Band, 8:00 PM,
Meany Theater
March 9, Young Composers, 8:00 PM, Meany Studio Theater
March 10, University Symphony & Combined Choruses, 8:00 PM,
Meany Theater
March 11, Concert Band Festival, 8:00 PM, Meany Theater
March 14, Opera Workshop, 8:00 PM, Meany Studio Theater
March 29, Brechemin Scholarship Winners Recital, 8:00 PM, Meany
Theater
April 4, University Harp Ensemble, 8:00 PM, Meany Theater



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1989

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UNIVERSITY MASTERS
SERIES

Robin McCabe,
piano

January 10, 1989
8:00 PM, Meany Theater

FRIENDS OF MUSIC

Montserrat Alavedra	Ernest and Elaine Henley	Ancil and Valerie Payne
Frank and Nola Allen	Warren and Mary Hisley	Howard and Mary Pedersen
Gladys Haus Arntzen	Randolph and Dorothy	Maynard and Ellen Pennell
Lawrence and Maryann Bailey	Hokanson	Kenneth and Julie Peterson
Frederick and Edel Baker	James and Jane Holland	Stuart and Barbara Prestrud
Willard and Margaret Baum	Barbara S. Howell	Andrew and Marianne Price
Kathleen Baxter	Ward and Mary Ingram	Melville and Mary Price
James and Jane Beale	Demar and Greta Irvine	Gustav and Claire Raaum
Theodore and Ruth Beck	Fred and Constance Jarvis	Elizabeth A. Raleigh
Kenneth W. Benshoof	Norman W. Jensen	William and Nora Ridenour
Carl and Corinne Berg	Robert F. Jones	Martin and Bernice Rind
William and Nancy Bergsma	Frederick W. Klein	Alan D. Robertson
Arvids and Ilze Berkholds	Lynn P. Krinsky	John and Mary Robinson
Mary Elizabeth Bernier	Evelyn B. Langlie	Cornelius and Penelope Rosse
Faye W. Bichon	Justin and Dorothy Lee	Gilbert and Miriam Roth
Helen Marie Blackman	Rhoady and Jeanne Lee	Samuel and Gladys Rubinstein
Robert and Marian Block	J. Hans and Thelma Lehmann	Marie T. Sander
Joyce Boyd	E. Stan and Judy Lennard	Irwin and Barbara Sarason
Richard and Elizabeth Bradt	Paul and Carol Lindenmeyer	Lester and Mary Ann Sauvage
Robert and Florence Bridgforth	Sue Livingstone	Raymond and Elizabeth Scheetz
John and Kay Brown	Laurence and Shawpel Cynthia	Helene M. Scheumann
Donald and Phyllis Brown	Loh	Richard and Gretchen
Betty Bruns	Charles and Betty Love	Scheumann
James and Mary Carlsen	William E. Mahlik	Lawrence and Blanche Schott
Elwell and Helen Case	Theodore L. Marks	Marion O. Scott
Robert and Pamela Center	James R. McColley	Seattle Jaycee Charities
Laura Jun-Ling Chang	David and Marcia McCracken	Howard and Beatrice Seelig
James and Suzanne Cloore	Gerald P. McManama	Ruth L. Setterman
Parker and Mildred Cook	Jens V. McManama	George Shapiro
Henry and Matilda Costanza	Donald and Renate McVittie	Peter and Penelope Simkin
Roy and Anita Cummings	Albert and Meredith Melhart	Damian J. Sokol
Douglas and Norma Currin	Somers G. Merryman	Alexander and Jane Stevens
Frank and Norma Del Guidice	Misa S. Mihara	Robert and Ann Stever
Robert and Ruth Dunn	Norihiko and Martha Mihara	H. Dale Thompson
Irma Durrwachter	Donald W. Miller	Wade and Catherine Volwiler
Mildred F. Dyer	Roy F. Miller	Edward G. Wallace
Gracejean Eckert	Steve and Deborah Montague	Joris and Mary Walli
Elmer F. Edwards	Aura B. Morrison	Ruth S. Waters
Meade and Deborah Emory	Peter and Anna Marie Morton	James K. Weber
Leonard and Erid Eshom	Kathleen Munro	John and Louise Wiegenstein
Richard and Judith Evans	Daniel Neilson	Antoinette Wills
Jeffrey and Nancy Ewell	Elamina K. Nelson	P. Raymond and Eleanor Wilson
Melvin and Margaret Figley	William and Jenny Nestler	Lyle and Ruth Wilson
Robert and Dorothy Fouty	Daniel and Arundhati Neuman	John and Jan Winters
Ronald and Marjorie Geballe	Peg L. Newman	Henry and Phyllis Wood
Wendy Gelbart	William and Patricia Nutt	George H. Woodhouse
William and Ruth Gerberding	Jay and Ann Obenour	Warren and Clarissa Wooster
Marjorie C. Graham	Dewitt and Louise Oliver	Deehan M. Wyman
Charles and Janet Griffes	Donald Padelford	George and Amy Youngstrom
John and Emily Hall	Augusto Paglalunga	
George D. Halsey	Anne Parry	
Gerald Hedman	John and Jessie Paterson	

personality abound. It can be argued that the fame of Liszt the pianist actually stands in the way of an adequate appreciation of Liszt the composer.

The poet Heine once asked a physician, who specialized in treating women, to explain the nature of the hysteria that Liszt created. Heine recounted that the physician spoke of "magnetism, galvanism, of contagion in a sultry hall, of histrionic epilepsy, of the phenomenon of tickling, and of other indiscreet and unmentionable matters."

Such anecdotes aside, it is not realized generally that Liszt, at the height of his fame in 1847, stopped concertizing and never again appeared in public as a paid artist. He chose to devote himself to composition, in virtually every genre.

But the piano remained Liszt's favorite medium. A generous colleague who championed many composers in his transcriptions of their works, Liszt arranged many Schubert songs for piano. These retain the essential design and musical imagery of Schubert, while also showing definite Lisztian characteristics!

The Rigoletto Paraphrase of 1859 is an elaborate version of the quartet from Verdi's opera. Liszt's arrangement is essentially intimate and conversational, depicting the various emotions of the characters: ardent passion, coquetry, jealousy and bleak despair.

Robin McCabe

445
Cassette # 11, ~~403~~

PROGRAM

M324
1989
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BEETHOVEN
(1770-1827)

Noisy -
Bad
Recording
wrong mics?

SONATA NO. 30 IN E MAJOR,
Opus 19

Vivace, ma non troppo—
Adagio espressivo
Prestissimo
Gesangvoll, mit innigster
Empfindung Andante,
molto cantabile ed
espressivo

RAVEL
(1875-1937)

GASPARD DE LA NUIT
TROIS POEMES POUR PIANO
Ondine
Le Gibet
Scarbo

side A
side B

INTERMISSION $\frac{(15,015) \text{ CD } 1}{(15,016) \text{ CD } 2}$

CÉSAR FRANCK
(1822-1890)

PRELUDE, CHORALE AND
FUGUE

SCHUBERT-LISZT
(1797-18218) (1811-1886)

TWO LEIDER
TRANSCRIPTIONS
Das Wandern
Horch, Horch, die Lerch

VERDI - LISZT
(1813-1901) (1811-1886)

CONCERT - PARAPHRASE ON
"RIGOLETTO"

Encores: 1)
2)

All of Beethoven's Sonatas are studies in growth toward the last movement. The two piano Sonatas quasi Fantasia, Opus 27, of 1802 are revolutionary in their particularly tight presentation of this dynamic plan and foreshadow the last five Sonatas, which perfect this unbreakable unity and relentless progress from opening motif to climactic finale. Opus 109 grows from its first interval, the third (all the melodic material in the Sonata exploits this interval), and is propelled forward by the restlessness of the first movement, which in Beethoven's manuscript was labelled "Vivace" without the cautionary "ma non troppo" of the first printing. This restlessness is primarily rhythmic, though the sharp contrast of the first and second themes' tempi and the unstable harmony of the second theme are contributing elements. Beethoven underlines the binding together of the first and second movements by his specific connecting pedal indication, and the composer's and audience's curse should be on any performer who breaks the continuity by an unpedalled, overlong pause at this point. After the breathless *Prestissimo* of the second movement the goal of the Sonata is reached in the third movement with its theme of total repose and its spectrum of variations, some reflecting characteristics of the two preceding movements. The climax is achieved by the dissolution of the theme in shimmering, vibrating trills, and then the expansive arch shape of the Variations is rounded out by the return of the theme in its original rhythmic, harmonic and textural simplicity.

Joseph Bloch

Ravel's *Gaspard de la Nuit* is the culmination of nineteenth-century piano music. It follows the tradition of combining the arts with its references to Callot etchings and to several layers of literary sources, the basic prose-poems by Aloysius Bertrand and the quotations from Brugnot, Goethe and E.T.A. Hoffmann printed in the score. The forms of the three pieces are conventional ones of the past, and the pianism itself draws on and refines the sonorous and technical devices of Liszt. *Indine* is a descendant of Liszt's water pieces (written as early as 1835) such as *Le Lac de Wallenstadt* and *Au Bord d'une Source* in the *Album d'un Voyageur*. The telling bell-tones of *Gibet* stem from *Les Cloches de G...* in the same *Album* or from some

of the *Fleurs melodiques des Alpes* of the same year, and there is an eerie similarity between *Gibet* and an 1832 piano piece of Alkan, *Morte*, which also employs syncopated and dissonant bells within a charnel-house atmosphere. *Scarbo* is an elegant spin-off of a Liszt *Mephisto Waltz*. Even the notorious and apparently revolutionary passage in consecutive seconds may be found in an 1841 Liszt transcription of a Meyerbeer song, *Le Meine*. The close relationship of Ravel's harmony to such later Liszt works as the *Christmas Tree* pieces has often been remarked, and Ravel's stated fondness for Liszt's *Jeux d'eaux à la Villa d'Este* resulted in his own *Jeux d'eau*. All of this takes nothing away from the towering mastery of Ravel in *Gaspard*, and this cycle says all that can be said about the virtuoso style and the piano's color possibilities.

Joseph Bloch

It was the goal of César Franck to introduce the spirit of prayer into music. Franck's original objective was to write a prelude and fugue in the style of Bach. He later conceived the idea of linking them together with a chorale of which, according to his pupil and biographer, Vincent d'Indy, "the melodic spirit should brood over the entire work."

The Prelude is a simple tune, made complex by being embedded in a shimmer of arpeggios. It is modeled on the identical form as in the classical suite. The Chorale is in three parts, revealing two distinct themes, one of which suggests the subject of the Fugue. The Chorale proper rolls forth with prophetic majesty and compelling serenity.

In its climax the Fugue weaves the three principal elements of the work into a spacious and lofty declamation, using the sonorous bass textures of the organ. The work as a whole is imbued with an introspective, even self-examining tone.

Robin McCabe

Franz Liszt epitomized the nineteenth-century "pianist-composer" figure, as a virtuoso whose absolute mastery of the keyboard was paralleled by a prodigious and life-long commitment to composition. The legends of Liszt's compelling