

UNIVERSITY OF WASHINGTON  
SCHOOL OF MUSIC and PUBLIC PERFORMING ARTS

present

THE UNIVERSITY SYMPHONY

Robert Feist, conductor

in a concert celebrating

The 75th anniversary of Meany Hall

Tuesday, April 23, 1985

8:00 PM Meany Theater

PROGRAM

*Tape 10,819*

RICHARD WAGNER  
(1813-1883)

Prelude to  
"DIE MEISTERSINGER VON NURNBERG" *10:19*

GUSTAV MAHLER  
(1860-1911)

Symphony No. 1 in D Major ("Titan")  
Langsam, schleppend  
Kräftig bewegt  
Feierlich und gemessen,  
ohne zu schleppen  
Stürmisch bewegt

*tape 10,820*

~~52:43~~ *52:43*

This concert will be performed without an intermission

## PROGRAM NOTES

### WAGNER

(Die Meistersinger von Nürnberg), Prelude to Act 1. The opera was introduced in Munich on June 21, 1868. The Prelude to Act 1 opens with the Mastersingers theme, a majestic march in full chords. The tender theme for woodwinds that follows is the motif of the "Banner of the Mastersingers." Later comes the popular "Prize Song" in the violins and the motif of "Love's Ardor" in strings. All these ideas, and others, are woven into a remarkable polyphonic fabric, after which the prelude ends with a resounding restatement of the opening Mastersingers theme in full orchestra.

### MAHLER

"I must not speak as a musician to a musician if I am to give any idea of the incredible impression your symphony made on me: I can speak only as one human being to another. For I saw your soul, naked, stark naked. It was revealed to me as a stretch of wild and secret country, with eerie chasms and abysses neighbored by sunlit, smiling meadows, haunts of idyllic repose. I felt it as an event of nature, which after scouring us with its terrors puts a rainbow in the sky. . . . I believed in your symphony. I shared in the battling for illusion; I suffered the pangs of disillusionment; I saw the forces of evil and good wrestling with each other; I saw a man in torment struggling toward inward harmony; I divined a personality, a drama, and truthfulness, the most uncompromising truthfulness".  
-Arnold Schönberg, in a letter to Gustav Mahler, Dec. 12, 1904.

Symphony in D major, No. 1

I. Langsam, schleppend wie ein Naturlaut (Slowly, drawn out like a sound of nature). II. Kräftig bewegt, doch nicht zu schnell (Strongly agitated, but not too fast). III. Feierlich und gemessen, ohne zu schleppen (Solemn and measured, without dragging). IV. Stürmisch bewegt (Stormily agitated). The symphony No. 1 in D major (1888) was introduced in Budapest on Nov. 20, 1889, the composer conducting. At that time the work was described as a "symphonic poem in two parts." When Mahler again conducted the work in 1894 he had the symphony designated as the Titan and explained that it had been inspired by a novel by Jean Paul Richter. On that occasion Mahler also provided a program which has served the music since that time. Of the five movements, the first three were grouped under the heading of Days of Youth -- Youth, Flowers and Thorns; the last two, under *Commedia umana*.

The first movement (Langsam) carries the following heading: "Spring without end. The Introduction represents the awakening of Nature at early dawn." A long introduction is punctuated by the sound of cuckoos. An ascending passage in the basses leads to a main section whose principal theme is a quiet melody for cellos and double basses used by Mahler for the second song of his cycle "Lieder eines fahrenden Gesellen." A secondary subject appears in the horns and is repeated by the cellos. The second movement, though given by Mahler at the premiere of the symphony and later, is now never played. Instead we proceed to the third movement, a scherzo entitled Full Sail (Kräftig bewegt), a Laendler for woodwind. The slow movement that follows is a funeral march touched with irony and entitled Stranded: A Funeral March a la Callot (Feierlich und gemessen). The funeral melody (a burlesque of the famous Frère Jacques tune) is given canonically, and a new section highlights a sensual melody for first violins. The finale, Dall' Inferno al Paradiso (Stürmisch bewegt) is the tempestuous outcry of a wounded heart, turbulent music in which the thematic material of the first movement is recalled with intensity. The symphony ends triumphantly with a stately subject for eight horns.

Violin I

Paul Culbertson, concert master  
Shaun McBride  
Steven Daniels  
Louanne Bean  
Jennifer Adams  
Paul Dowling  
Jim Mihara  
Rebecca Clemens  
Ruth Whitlock  
Danielle Foucault  
Gregory Dziekonski  
Holly Ager  
Margaret Olsen  
Steven Lee  
Karen Law

Violin II

Seng-Woon Lim  
Aaron Tarzan  
Carolyn Woodhouse  
Shelby Eaton  
Bonnie Hoshiko  
David Cullen  
Robyn Bowman  
Louise McKnight  
Seng-Woon Lim  
Rhoda Maurer

Viola

Chris Boyd  
Linda Chang  
Stuart Lutzenhiser  
Matthew Underwood  
Janice Niwa  
Stella Newman  
Rose Lange  
Robert Chisholm

Violoncello

Joseph Bichsel  
Cathy Chan  
Sasha von Dassow  
Mike Center  
Lucy Winter  
Chris Fehring  
Bret Smith  
Tony Arnone

Bass

Scott Weaver  
Toni Rush  
Jay Wilson  
Alan Florsheim  
Veronika Rudolph  
Walt Flint  
Marcus Tsutakawa

Flute

Susan Hallstead  
Susan Telford

Piccolo and Flute

Marianne Berglöf  
Doug Hjelm

Oboe

Tad Margelli  
Ailene Munger  
David Barnes

English Horn

Catherine Ledbetter-Taylor

Clarinet

Edwin Rodriguez  
Adi Askenazi

Eb Clarinet

Marko Velikonja

Bass Clarinet

Bev Setzer

Bassoon

Paul Rafanelli  
Eric Shankland

Contrabassoon

Arthur Grossman

Horn

Margaret Berry  
Ted Kummert  
Charles Karschney  
Bob Rasmussen  
Andrew Brusletten  
Jennelle Petit  
Todd Threlkelt  
Grant Brockmeyer

Trumpet

William Berry  
Craig-Ball  
Darrell Wagner  
Bud Jackson  
Jeff Francis

Trombone

Greg Powers  
Andrew Hillaker  
Dave Bentley

Tuba

Michael Woolf

Tympani

Adam Kuehn  
Chris Monroe

Percussion

Jim Kovach  
George Blas  
Rick Keller  
Chris Monroe

Harp

Juliet Olszewski

Pil-Sung Kim, assistant conductor

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