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1987

10-21

THE SCHOOL OF MUSIC  
at the  
University of Washington

*presents its third concert of the 1987-88 season*

THE UNIVERSITY  
SYMPHONY  
Robert Feist, *conductor*

*with guest soloist*

Montserrat Alavedra,  
*soprano*

October 21, 1987

8:00 PM, Meany Theater

PROGRAM

*Tape 11,240*

CHRISTOPH WILLIBALD  
GLUCK (1714-1787)

**Don Juan**, Suite from the ballet  
I. *Overture* (*allegro pomposo*;  
*andante grazioso*) 12:39  
II. *Brillante*; *allegretto*  
III. *Allegro molto*, *allegretto*  
*vivace*  
IV. *Finale* (*larghetto*; *allegro non*  
*troppo*)

*In observance of the 200th anniversary of the composer's death.*

HEITOR VILLA-LOBOS  
(1887-1959)

**Bachianas Brasileiras**, No. 4\*  
*Preludio: Introducao*  
*Coral: Canto de Sertao* 18:29  
*Aria: Cantiga*  
*Dansa: Miudinho*

*In observance of the centenary of the composer's birth.*

INTERMISSION

*Tape 11,241*

MAURICE RAVEL  
(1875-1937)

**Pavane pour une Infante Défunte** 5:32

*In observance of the 50th anniversary of the composer's death.*

ERNEST CHAUSSON  
(1855-1899)

**Poème de l'Amour et de la Mer**  
for soprano and orchestra 26:39  
*La Fleur des Eaux*  
*Interlude*  
*La Mort de L'Amour*  
Montserrat Alavedra,  
*soprano*

\*First performance by the University Symphony.

In Vienna the urbane personality of Calzabigi (the famous librettist who would a year later write the poetry for *Orfeo*), his financial sense and his wide knowledge at once earned him wide support, and his knowledge of literature and his theatrical experience aroused Durazzo's interest. Durazzo introduced Calzabigi to Gluck and Angiolini, and in autumn 1761 the first product of their association, the ballet-pantomime *Don Juan, ou Le festin de pierre*, was given at the Burgtheater. Its success was enormous.

Although the traditional story of Don Juan was well known in Vienna, Angiolini printed in the programme for the first performance (17 October 1761) a synopsis, which represented an exposition of his aesthetic ideals: it is a manifesto on behalf of the *ballet d'action*. The division of the musical numbers between the three acts places a heavy emphasis on music and dance in Act 2, the celebration at Don Juan's house. Dance, pantomime and music were here fused into a new unity. Zinzendorf found the music 'fort belle' and the subject matter 'extremement triste, lugubre et effroyable.' All the contemporary opinions make clear that the work was found strong, direct and even shocking. After the première there were ten further performances in 1761. Gluck himself evidently valued the work highly, and drew seven items from it (one of them twice) for use elsewhere: four in *Iphigénie en Aulide*, two in *Armide*, one each in *La Cythère assiégée* and *Orphée et Euridice* (The Dance of the Furies, from the *Don Juan* finale).

In 1930, the forty-three-year-old Heiter Villa-Lobos returned to his native Brazil after several years in Paris. Immediately, he began on two important projects. The first was the development of a long range plan for music education in Brazil's schools. Villa-Lobos' interest in music for the young was intense; as the government's Superintendent of Music Education, he eventually revolutionized the musical training of Brazil's youth. He published an important manual on Brazilian folk music still used in the schools, and organized mammoth concerts with choruses as large as 30,000 and orchestras of 1,000 performers.

The second important project of those years was *Bachianas Brasileiras*, nine unmistakably Brazilian distillations of the musical heritage bequeathed to the world by Johann Sebastian Bach. That Bach and Brazil could be joined so felicitously is perhaps surprising but Villa-Lobos effects the union with vivid conviction. Each section of the *Bachianas* has both a 'Bachian' and 'Brazilian' title. The fourth in the series was originally begun in 1930 as a piano solo, but after its completion in 1936, Villa-Lobos set it for full orchestra. In this version, the work had its première in 1942 in Rio de Janeiro, the composer conducting the Orquestra de Teatro Municipal.

The Bachian titles — *Prelude, Chorale, Aria* and *Dance* — are magically transformed into the Brazilian idiom with humor and assurance. The music evokes the country that Villa-Lobos explored so widely as a youth, wandering from corner to corner of Brazil and absorbing its rich rural folk traditions. The chorale movement is subtitled 'Canto de sertao' ('Song of the Bush') and is at once reverent and nostalgic in its peaceful calm. An insistently repeated high note suggests the clear, powerful bell-like call of the araponga, a bird of the Brazilian forests, and this alternates with a troubadour-like melody. The aria, renamed 'Cantiga,' resembles the popular marchlike songs of northeastern Brazil. Finally, the Dance brings the work to a whirling, delightful conclusion. It is a 'Miudinho,' a rapid dance executed with incredibly light, almost imperceptible steps.

Villa-Lobos did not complete the *Bachianas Brasileiras* until 1945. By then he had made his first visit to the United States and had been made Doctor of Music by New York University, one of many honors he was to receive here and in many other parts of the world. But his first love was Brazil and the transmission of its cultural riches to posterity. In that regard, the *Bachianas Brasileiras* are among his own richest and most treasured gifts. Heitor Villa-Lobos, one of Brazil's greatest gifts to art, died in Rio de Janeiro on January 17, 1959.

Ravel was born in Ciboure, France, on March 7, 1875. After studying music privately in Paris with Henry Ghys and Charles-René, he entered the Conservatory in 1889, remaining there 15 years. He was a brilliant student, even though he often shocked his teachers with his unorthodox musical procedures and his excursions into forbidden areas of harmony and tonality. While still attending the Conservatory he demonstrated his creative gifts. A *Menuet antique* for piano was his first published work; *Les Sites auriculaires*, for two pianos, was the first of his compositions to get performed publicly, in Paris on March 5, 1898. By 1901 he had written such celebrated pieces for the piano as *Pavane pour une Infante défunte* and *Jeux d'eau*.

The *Pavane for a Dead Infanta* (*Pavane pour une Infante défunte*) is an elegy for piano (1899), first performed in Paris by Ricardo Viñes on April 5, 1902. This slow and stately dance (the composer's first successful composition) was inspired by the death of a princess of the royal house of Spain. It is equally popular in this orchestration prepared by the composer.

No other composer was so close to the young Debussy, for a short time at least (1892-4), than Ernest Chausson, seven years his senior and

belonging to a very different social milieu. Chausson was the son of a banker and owned a handsome apartment at 22 Boulevard de Courcelles, a country-house at Luzancy and the Chateau des Moussets at Limay, near Mantes. For these two years the two men were very close, relying on each other in different ways, Chausson valuing (and fearing) his younger and infinitely more gifted friend's musical advice and Debussy speaking of 'a big older brother' and grateful for Chausson's material generosity, the summer-holidays at Luzancy, the elegant and carefree style of life and the direct financial assistance that he badly needed. It was during these two years of friendship that Chausson completed his orchestral song, or song-cycle, 'Le Poème de l'Amour et de la Mer', on a text by his friend Maurice Bouchor, and dedicated to Henri Duparc. This is in two parts separated by a short interlude, and it recounts a typical *amour de vacances* and its predictable ending. In Part 1 ('La Fleur des Eaux') the poet spending his summer on an island off the coast, falls in love with a girl whom he meets on the shore. She leaves earlier than he, and he wonders whether they will ever meet again. The melancholic elegiac character of the short orchestral Interlude clearly foreshadows his disappointment. In Part 2 ('La Mort de l'Amour') he returns the following year, full of an excitement and a hope that are doomed to disappointment.

The dominant characteristic of Chausson's music, here as in the majority of his works, is nostalgia, or elegiac regret. An enthusiastic disciple of César Franck, he felt pledged to the very highest artistic ideals, whose demands on his melancholy and introverted temperament created tensions that were almost unbearable and may even have played an indirect part in causing the mysterious bicycle-accident which caused his death in 1899. The dominant tonality of the opening scene is a transparent G major, setting the picture and introducing the vision of the girl. At her appearance the metre changes and the music modulates to a basic B major, which is not by any means the only reminiscence of the 'Tristan' love-music. An instrumental postlude to this ecstatic section leads to a slow G minor, again heavily chromatised, as the agony of parting approaches. 'Je saigne en regardant ma vie/ Qui va s'éloigner sur les flots;/ Mon âme unique m'est ravie.' These must be the words of countless adolescent lovers whose summer holiday love-affair is cut short by *la rentrée*. The orchestral Interlude (*lent et triste*), too, is redolent of that touching sentimental pathos in which the very young luxuriate, and its plaintive, fragmentary melody anticipates the poet's cry—'Le temps des lilas et le temps des roses/ Ne reviendra plus à ce printemps-ci.' (Writing to Debussy after a summer holiday spent together at Luzancy, Chausson laughingly gayed this

sentiment 'the time of our photographing is over and of our gastronomic conversations—and the time of our playing with balloons, too').

'La Mort de l'Amour' opens, however, brilliantly (*vif et joyeux* E major) as the poet approaches his holiday island over a sea glittering in the sun. The *Lent et solennel* which follows is hardly less than a miniature funeral-march introducing the confrontation of the two lovers; and the agonised chromaticisms of the harmony prepare us for 'l'inexprimable horreur des amours trépassés' and that 'strange smile' on the face of last summer's beloved, with its unmistakable message. A coda to the work is provided by the plaintive melody of the Interlude and the final reflection that love, like the season of lilacs and roses, is dead.

The score carries the date 'Bellevue 1886', which may be that of the initial sketch. The composer's widow was quite clear that 'Le Poème de l'Amour et de la Mer' was completed 'in 1893, or more exactly the end of 1892'.

*Chausson notes by Martin Cooper*

## THE FLOWER OF THE WATERS (LA FLEUR DES EAUX)

The air is filled with an exquisite scent of lilacs  
Which, flowering to the heights of the walls below,  
Perfume the women's hair.

The sea, in the heat of the sun, is all aflame,  
And over the fine sands which they kiss,  
Roll the sparkling waves.

Oh, sky that mirrors the color of his eyes,  
Wind, that will sing among the lilacs in bloom,  
Only to emerge all saturated with perfume;

Brooks, that will moisten his dress,  
Oh, green paths, you who will tremble  
Beneath his dear feet,

Let me see my beloved!

And my heart awakened on this summer morn,  
For a lovely child stood on the shore,

Allowing his vibrant eyes to wander over me,  
And he smiled at me tenderly and shyly.

You, whom youth and love have transfigured,  
You appeared to me then like the soul of all things.  
My heart flew toward you,—you took it and held it,  
And from the open sky roses rained upon us.

How doleful and wild a sound,  
Tolls the hour of parting!

The sea rolls along the shore,  
Mocking, and caring not  
That this is the hour of parting!

Birds pass with wings spread  
Over the abyss, almost joyfully;  
In the heat of the sun the sea is green  
And I bleed silently,

As I watch the sky, in all its brilliance.

I bleed, thinking of my life  
That will vanish in the waves.

My very soul has been taken from me,  
And the somber roar of the waves  
Covers the sound of my sobs.

Who knows whether this cruel sea  
Will bring him back to my heart?

My gaze is fixed upon him  
The sea sings, and the mocking wind  
Jeers at my heart's anguish.

INTERLUDE

## THE DEATH OF LOVE (LA MORT DE L'AMOUR)

Soon that blue and joyful island  
Will appear to me among the rocks.  
That island, on the silent sea  
Will float, like a water-lily.  
Across a sea the color of amethyst,  
The boat softly glides,  
And I shall be both happy and sad,  
Remembering so much so soon.  
The wind tossed about the dead leaves;  
My thoughts too were tossed  
Like dead leaves in the night;  
Never under the dark sky had they shone so sweetly,  
The thousand golden roses from which the dew was falling.  
A frightening dance, and the crumpled leaves,  
Which gave forth a metallic sound, were waltzing,  
Seeming to sigh under the stars and to speak of  
The inexpressible horror of love that is dead.  
The large silvery beeches, caressed by the moon,  
Were ghosts; as for me, my blood froze  
When I saw my beloved so strangely smiling;  
Like the faces of the dead, our faces had paled,  
And, speechless, bending over him, I could read  
This fatal word written in his eyes: oblivion.

### INTERLUDE

The time of lilacs and the time of roses  
Will not come back again this spring;  
The time of lilacs and the time of roses  
Has passed, and gone are the carnations too.  
The wind has changed, the skies are somber,  
And we shall never again hasten to gather  
The blooming lilacs and the lovely roses;  
The spring is sad and cannot flourish.  
Oh joyful and sweet season of the year,  
Which came, last year, to steep us in its sunlight.  
Our flower of love has so much faded,  
Alas! That your kiss cannot wake it up again!  
And you, what are you doing? No more budding flowers,  
No more gay sunshine nor cooling shades;  
The time of lilacs and the time of roses,  
With our love, is dead forever.

# THE UNIVERSITY SYMPHONY

Robert Feist, *conductor*

David Wilcox, *librarian*

## *Violin I*

Robin Prinzing  
Michelle Davis  
Rebekah Coates  
Shaun McBride  
Shirley Lee  
Myung Hee Yang  
Karen Sorensen  
Jennifer Adams  
Susie Kim  
Heather Hull

## *Bass*

Veronika Rudolph  
David Hirsch

## *Piccolo*

Kathleen Woodard

## *Flute*

Titan-Michael  
Rodick  
Wendy Wilhelmi  
Kathleen Woodard

## *Violin II*

Cathan Baker  
Louanne Bean  
Paul Elliot  
Paul Susen  
Margaret Thomas  
Laura Harvey  
Kayce Moss

## *Oboe*

Chiun-Mei Huang  
Yi Yin Angela Hsu

## *English horn*

Laurie Bare

## *Viola*

Michelle Sayles  
Leif Pederson  
Melanie Edwards  
David Bockoven  
Jubilee Cooke  
Nicholas Musser  
Laurel Rasmussen

## *Clarinet*

Beverly Setzer  
Karlin Love

## *Bassoon*

Krista Lake  
Jeff Eldridge

## *Contrabassoon*

Arthur Grossman

## *Cello*

Bret Smith  
Joseph Bichsel  
Erin Adams  
Chris Marcum  
Kate Whitlock  
Teresa Wang  
John Ames  
Igor Mehlretter  
Leslie Friend

## *Horn*

James Hendrickson  
Holly Tuttle  
Tony Miller  
Margaret Berry

## *Trumpet*

Craig Ball  
Richard Steele  
Michael Kane

## *Trombone*

Andrew Hillaker  
David Holmes  
Geoffrey Ogle

## *Tuba*

Rob Shuster

## *Timpani*

Bruce Monroe

## *Percussion*

Jon Avedovech  
David Dunkley

## *Harp*

Melissa Brennick  
Alice Bridgforth

## *Celesta*

Walter Atha

## UPCOMING CONCERTS:

- October 23, FACULTY RECITAL: Carole Terry, *organ*, performs works of Mendelssohn, Vierne, Widor, and late 19th-century English organ music, 8:00 PM, St. Joseph's Parrish.
- November 12-15, UNIVERSITY OPERA: Mozart's *La Clemenza di Tito* (Northwest premiere), 8:00/8:00/8:00/3:00 PM, Meany Theater.
- November 16, UW CONTEMPORARY GROUP, A 50th Anniversary Celebration Concert of American Composers, 8:00 PM, Meany Theater.
- November 24, UNIVERSITY CHORALE, 8:00 PM, Meany Theater.
- November 30, UNIVERSITY SINGERS, 8:00 PM, Meany Theater.
- December 1, UNIVERSITY MASTERS SERIES: Montserrat Alavedra, *soprano*, 8:00 PM, Meany Theater.
- December 2, UNIVERSITY WIND ENSEMBLE, 8:00 PM, Meany Theater.
- December 3, UNIVERSITY JAZZ COMBO, 8:00 PM, Music Building Auditorium.
- December 7, UW STUDIO JAZZ ENSEMBLE, 8:00 PM, Meany Theater.
- December 7-8: MADRIGAL SINGERS, 8:00 PM, Music Building Auditorium.
- December 9, UNIVERSITY SYMPHONY & ORATORIO CHORUS, works of Ernest Bloch and Robert Starer, 8:00 PM, Meany Theater.
- December 14, PERCUSSION ENSEMBLE, 8:00 PM, Meany Studio Theater.
- December 15, OPERA SCENES, 8:00 PM, Meany Studio Theater.

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