

THE UNIVERSITY OF WASHINGTON

No. 10
Betty

THE SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS

Present

THE UNIVERSITY SINFONIETTA

MICHEL SINGHER, conductor

Saturday, February 3, 1979

Meany Theater, 8:00 PM

All used for CH 2-18-79

Tape No. 1 - 9273.

PROGRAM

LULLY 11:47
(1632-1687)

Le Bourgeois Gentilhomme (1670)

- Overture
- Gravement-Plus vite-Sarabande-Bourrée-Gaillarde-Canarie
- 1. Air (La Gavotte)
- 2. Air (Loure)
- 3. Air
- Chaconne des Scaramouches, Trivelins, et Arlequins

Tape No. 2 - 9274

MOZART 34:36
(1756-1791)

Sinfonie Concertante for Oboe, Clarinet, Horn and Bassoon, K. 297b (1778)

- Allegro
- Adagio
- Andantino con variazioni

Laila Storch, oboe
 William McColl, clarinet
 Christopher Leuba, horn
 Arthur Grossman, bassoon

Tape No. 3 - 9275

STRAUSS 36:56
(1864-1949)

INTERMISSION

Der Bürger als Edelmann, Op. 60 (1918)
(Le Bourgeois Gentilhomme)

- Overture to Act I
- Minuet
- The Fencing-Master
- Entrance and Dance of the Tailors
- Lully's Minuet
- Courante
- Entrance of Cléonte (After Lully)
- Prelude to Act II
- The Banquet

Program Notes

Monsieur Jourdain, rich burgher, wishes to become a nobleman. The music-master, the dancing-master and the master-at arms try to impart their arts to him while lightening his purse, and the philosopher initiates him in the intoxicating joys of learning, with the revelation that he, Jourdain, has for all of his forty odd years been speaking--prose! A Count from the Chamber of the King borrows from his star-struck friend, M. Jourdain, some 18,000 louis-d'ors, and keeps for himself the exquisite object of his creditor's vaulting amorous ambition, the Marquise Dorimène. Finally, M. Jourdain marries off his daughter to the plebeian Cléonte, but only in the belief that the latter is the son of the Grand Turk, and after he himself, in a mock ceremony, has been ordained a "Mamamouchi"!

Molière's play, first performed at Chambord in 1670, obviously provided ample opportunities for incidental music--the genre was actually denominated "Comédie-Ballet"--and Louis XIVth's court-composer was none less than that Italian-French genius, Jean-Baptiste Lully.

Two-and-a half centuries later a no-less-qualified pair of collaborators, the preeminent fin-de-siècle Austrian poet and playwright, Hugo von Hoffmannsthal (1874-1929) and the German composer, Richard Strauss, were attracted by this same opportunity for intertwining burlesque comedy, sentiment and music, both lyric and satyric. Their first attempt, in 1912, was an evening of theatre combining Molière's play with the classicistic opera, "Ariadne auf Naxos", the latter being offered as the final divertissement in a grand soirée being presented by M. Jourdain. This hybrid creation, perhaps demanding too much of both performers and audience, was later disjoined. The opera, in its 1916 version, has retained its place in the repertoire. The same cannot be said of the comedy, extensively arranged by von Hoffmannsthal and produced by Max Reinhardt in Berlin 1918. Strauss, however, rescued the best of the incidental music into the orchestral suite.

The Overture depicts the hustle-and bustle at M. Jourdain's house, followed by the bathrobed entrance of the master himself; it ends with the lyric strain of the young composer's new love song.

M. Jourdain's dancing lesson (Minuet) is followed by the blustery entrance of the fencing master, and soon it's on to thrust, parry, thrust.

The tailors enter to fit M. Jourdain into his new suit. The apprentices dance in celebration of the tip they have received for calling their patron "Your Excellence."

"Lully's Minuet" is actually from a later Comédie-Ballet, "Les Amants Magnifiques". The Courante is a succession of several canons.

Prelude to the Second Act: entrance of the elegant Count and the beautiful Marquise.

The dinner music includes four measures of Rhine music from Wagner's Ring to accompany the fish course, a reference to the sheep scene in Strauss' "Don Quixote" to accompany the mutton, and the bird twitters from "Der Rosenkavalier" to illustrate roast partridge; it ends with the dance of the scullery-boy.

University Sinfonietta

Violin I

Carolyn Canfield, Concertmistress
Lisa Gowdy
Carla Lehmann
May Zia
Beverly Meng
Eric Meng
Barbara Rood
Angela Chun

Violin II

Sandra Guy, Principal
Christine Olason
Sue Baer
Kee Soo Ahn
Jenny Bogert
Alicia Garrison

Viola

Donald McInnes, Principal
Donald Maurice
Martin Kelly
Janet Lynch
Ingrid Buschmann
Valerie Delmain
Carolyn Wyman

Cello

Toby Saks, Principal
Pamela Roberts
Anna Clift
Rachel Abbey
Ronald Shawger

Bass

James Harnett, Principal
Michael Hovnanian
Connie Radonich

Flutes

Felix Skowronek
Mary Lowney

Oboes

Laila Storch
Ove Hanson
Benith Richardson

English Horns

Catherine Ledbetter
Laurel Uhlig

Bassoons

Arthur Grossman
Terry Ewell

Trumpet

Robert Fletcher

Trombone

Stuart Dempster

Timpani

Daniel Dunbar

Percussion

Michael Clark
James Kovach
Terry Pollard
David Williams

Harp

Pamela Vokolek

Piano and Cembalo

Phillip Farris