

The School of Music  
presents the 42nd program of the 1989-90 season



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# The University Symphony Orchestra

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Peter Erös

Director

School  
of  
Music  
University  
of  
Washington

Walter Piston  
"The Incredible Flutist"

S99  
1990  
1-24

W. A. Mozart  
Sinfonia Concertante  
for Oboe, Clarinet, Bassoon, & Horn  
*with members of the*  
Soni Ventorum Wind Quintet

L. v. Beethoven  
Symphony No. 4

cn. Cons. (S, h, s, ob)

January 24, 1990  
8:00 PM, Meany Theater

# Program

CASS 11,578 A

The Incredible Flutist ..... 15 ..... WALTER PISTON (B. 1894)

- Introduction—Siesta in the Market Place
- Entrance of the Vendors
- Entrance of the Customers
- Tango of the Merchants' Daughters
- Arrival of the Circus
- Circus March
- The Flutist
- Minuet
- Spanish Waltz
- (8 O'Clock Strikes)
- Siciliana
- Polka Finale

Sinfonia Concertante for ..... 30 ..... W. A. MOZART (1756 - 1791)  
 Oboe, Clarinet, Horn, and Bassoon in Eb Major, K. Anh. 9/297B

- Allagro
- Adagio
- Andante, con variazioni

Laila Storch, oboe  
 William McColl, clarinet  
 David Kappy, horn  
 Arthur Grossman, bassoon

## Intermission

CASS 11,578 B

Symphony No. 4 ..... 31 ..... LUDWIG VAN BEETHOVEN (1770 - 1827)  
 in Bb Major, Op. 60

- Adagio—allegro vivace
- Adagio
- Allegro vivace
- Allegro ma non troppo

## Program Notes

• The Incredible Flutist, originally composed by Walter Piston in collaboration with Jan Veen, was written for Hans Wiener's Company, and was first performed at a Pops Concert in Boston's Symphony Hall on May 30, 1938.

The ballet plot explores a rather medieval type of subject: a troop of circus artists invades a small village bringing all sorts of entertainment to the people. The action takes place in the village's market and summarily describes its transformations from the usually silent siesta time to its closure at night. The market's life, lazy and asleep at siesta time, is suddenly changed by the arrival of the circus: "Barkers, animals, fortune tellers, acrobats, all come in. Among them is an incredible flutist whose solos charm the snake dancer as well as the snake, not to mention the merchants' daughters." As a result, the market place becomes instantaneously a stage for romantic scenes, like those generated by the enchanting sounds of the incredible flutist, and the seductive sensuality of dances like the *Tango of the Merchants' Daughters*. After a few romantic moments, however, gaiety invades the market stage and people are entertained by an eclectic selection of dances such as *Circus March*, *Minuet*, *Spanish Waltz*, *Siciliana*, and *Polka*.

The Suite from the ballet was first performed by the Pittsburg Symphony Orchestra, under Fritz Reiner's direction, on November 22, 1940. It consists of the main episodes drawn from the original ballet. The first three episodes — *Introduction - Siesta in the Market Place*, *Entrance of the Vendors*, and *Entrance of the Customers* — are descriptive in character. The composer's intention to depict the implicit action of the episodes through musical elements such as the gradation of dynamics and sparse instrumentation is quite noticeable. All the remaining episodes, except for the seventh (*The Flutist*) and the tenth (*Eight O'Clock Strikes*), are either court or popular dances treated in a potpourri-like manner, some of them stylized, like the *Tango* and the *Minuet*, others, such as the *Circus March*, *Spanish Waltz*, *Siciliana*, and *Polka Finale*, maintain almost completely the characteristics of the original dances. The succession of pure dance episodes, preceded or interpolated by short musical comments on the action in the market, brings us continuously new and delightful music. The texture of the entire piece is quite transparent, and the orchestration is never really dense. Likewise, tonal and atonal elements work here together in perfect harmony, and the sometimes asymmetrical phrasing and tempo changes, created by the composer in order to modify the internal structure of the dance movements, does not disturb the natural flowing of the melodic lines.

— José Nilo Valee

• In April of 1778 the director of the Parisian *Concerts spirituels*, the most fashionable concert series in the capital, commissioned Mozart to write a *symphonie concertante* for four of the greatest wind virtuosi in the celebrated Mannheim orchestra—Johann Baptist Wendling (flute), Friedrich Ramm (oboe), Johann Wenzel Stich (horn, known as well under the Italianized version of his

name, Giovanni Punto), and Georg Wenzel Ritter (bassoon). As a result of an apparent intrigue, Mozart's work was replaced by an identically scored *symphonie concertante* by Giovanni Maria Cambini. Mozart's score, which he sold to the man who had commissioned it (Jean Legros), disappeared.

Nearly a century later the great Mozart biographer Otto Jahn came across a *symphonie concertante* attributed to Mozart and written for nearly the same group of solo instruments, save that a clarinet stood in place of the flute. The work, which exists only in a copy Jahn made for his own library, has attained popularity as the "Mozart Wind Concertante," although a considerable number of scholars and musicians have questioned its authenticity. Recently, the performer-scholars Robert Levin and Daniel Leeson have shown that the structural patterns of the work adhere to a thematic and proportional patterning peculiar to Mozart's authentic concertos. They propose the theory that the present work was put together by an unknown reviser working from only the solo parts of Mozart's original Wind Concertante, and that he rewrote these parts for the present instrumentation and supplied an orchestral accompaniment of his own.

— Thomas Bauman

- During the years 1803 - 1808, Ludwig van Beethoven worked simultaneously on orchestral compositions that represent the essence of his so called middle-period symphonic output: The **Fourth**, **Fifth**, and **Sixth Symphonies**. Sketches for all three go back to 1803-1804. In those years, Beethoven was definitely in a phase of stylistic change regarding rhythm, metric pattern, dynamic effects, orchestral colors, and the use of harmony as a structural device, all elements which are frequently found in the mentioned works.

The **Symphony No. 4 in Bb Major**, Opus 60, was completed in 1806 for a 500 gulden commission from Count Franz Von Oppersdorff, and first performed at Prince Lobkowitz's palace, Vienna, in the spring of 1807. The symphony contains many post-Eroica stylistic features such as the heroic character of the first *Allegro*, the overall formal organization, and other elements previously mentioned. The most important features of the first movement are the tonal ambiguity of the introduction and the large quantity of metric conflicts generated by the use of syncopation and asymmetrical phrase grouping in the *Allegro*. The second movement is a long, lyrical adagio divided into two parts and a short coda. The structure of the movement is for the most part variation oriented. Following the *Adagio*, the *Scherzo* is a capricious cross-rhythm type. It is the first in Beethoven's symphonies to have the trio section repeated twice. Consequently, the scherzo form is expanded to five sections, that is, *Scherzo - Trio - Scherzo - Trio - Scherzo*. Finally, the last movement is in sonata form. As in the late Haydn symphonies, this movement has a steady *perpetuum mobile* character played by the strings, interpolated with lyrical moments based upon the melodic second theme which is heard first in the woodwinds. The **Fourth Symphony** is definitely Beethoven's last connection with the symphonic patterns of Haydn and Mozart.

— José Nilo Valec

## The University Symphony Orchestra

Peter Erös, *Conductor*

### Violin I

Sunny Lee Kim  
Jennifer Hillaker  
Kim Zabelle  
Suzie Kim  
Shirley Lee  
Jeff Yang  
Anne Marie Hoffman  
Stephanie Chang  
Matthew Weiss  
Michelle Curtis

### Violin II

David Brubaker  
David Tobin  
Susan Serafan  
Jonathon Graber  
Lucretia Boissonou  
Sharon Sandgathe  
Michael Henry  
Kyu Nam Park

### Viola

Scott Ligocki  
Paul Susen  
Angela Engebretsen  
Gwen Franz  
Gregory Savage  
Leslie Johnson  
Phil Gainey  
Alicia Porter  
Melanie Edwards

### Cello

Brian Schuldt  
Kristina Hattwig  
Chris Marcum  
Gretchen Yanover  
Jens-Uwe Gross  
Wendy Wilson  
Nora Engebretsen  
Kim Carter

### Bass

Todd Gowers  
Veronica Rudolph  
Paul Selvig

### Piccolo

Twila McDonell

### Flute

Kathleen Woodard  
Thea Reynolds  
Jill Hermes

### Oboe

Molly Sandvick  
Sarah Weiner  
Kathryn Miskovsky

### English Horn

Sarah Weiner

### Clarinet

Kathy Boone  
Bev Setzer  
Carol Kraus

### Bassoon

Krista Lake  
Katie Jackson  
Jeff Eldridge

### Horn

Jim Hendricksen  
Tony Miller  
Jennifer Smith  
Pete Hodges  
Jackie Sue Faissal

### Trumpet

Dennis Schreffler  
Michael Kane  
Richard Kodama

### Trombone

Steve Wampler  
Daniel Wolch  
Geoffrey Ogle

### Tuba

Bret Taylor

### Tympani

Mike Mercer

### Percussion

Todd Young  
Dan Oie  
Matt La Combe

### Piano

Minako Fukase

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### Upcoming Concerts

**Jazz Festival;** February 3, 8:00 PM, Meany Theater

**University Wind Ensemble and Symphonic Band;** February 6, 8:00 PM, Meany Theater

**Keyboard Debut Series;** February 8, 8:00 PM, Brechemin Auditorium

**University Chorale Invitational;** February 9, 8:00 PM, Meany Theater

**Terezin Project;** February 13, 8:00 PM, Meany Theater

**University Symphony;** February 14, Meany Theater

**Collegium Musicum;** February 17, 8:00 PM, February 18, 3:00 PM, Brechemin Auditorium

**Soni Ventorum;** February 23, 8:00 PM, Brechemin Auditorium

**Contemporary Group;** February 26, 8:00 PM, Meany Theater