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THE UNIVERSITY SYMPHONY  
Robert Feist, *Musical Director*

THE SCHOOL OF MUSIC  
at the  
University of Washington

presents its 27th program of the 1987-88 season:

THE UNIVERSITY SYMPHONY  
Robert Feist, *conductor*

with guest artist

Béla Siki, *piano*

Due to illness, Steven Staryk is unable to perform at this concert, and  
Professor Siki has kindly consented to replace him on short notice.

January 27, 198~~7~~<sup>8</sup>

8:00 PM, Meany Auditorium

- Violin I*  
Robin Prinzing  
Michelle Davis  
Rebekah Coates  
Shaun McBride  
Shirley Lee  
Myung Hee Yang  
Karen Sorenson  
Jennifer Adams  
Louanne Bean
- Violin II*  
Cathan Baker  
Margaret Thomas  
Paul Elliot  
David Potts  
Mike Lutzenhiser  
Susie Kim
- Viola*  
Michelle Sayles  
Jubilee Cooke  
Melanie Edwards  
Matthew Underwood  
Ed Davis
- Cello*  
Bret Smith  
Joseph Bichsel  
Erin Adams  
Chris Marcum  
Kate Whitlock  
Teresa Wang  
John Ames  
Leslie Friend

- Bass*  
Veronika Rudolph  
David Hirsch
- Flute*  
Kathleen Woodard  
Kathy Frank  
Jill Hermes
- Oboe*  
Chiun-Mei Huang  
Kim Kosci
- Clarinet*  
Marvin Western  
Joseph Limacher
- Bassoon*  
Krista Lake  
Jeff Eldridge
- Horn*  
James Hendrickson  
Tony Miller  
Holly Tuttle  
Sue Perry
- Trumpet*  
Richard Steele  
Johan de Langen
- Trombone*  
Andrew Hillaker  
David Holmes  
Geoffrey Ogle
- Timpani*  
Bruce Monroe

1129<sup>4</sup>

BEETHOVEN  
(1770-1827)

BEETHOVEN

PROGRAM

Overture to "Coriolan",  
Op. 62

Concerto No. 3 in C minor,  
Op. 37, for piano and  
orchestra 36.46  
*Allegro con brio*  
*Largo*  
*Allegro*  
Béla Siki, *piano*

INTERMISSION

SCHUMANN  
(1810-1856)

Symphony No. 3 in *eb*,  
Op. 97 ("Rhenish") 3341  
*Lebhaft*  
*Sehr mässig*  
*Nicht schnell*  
*Feierlich*  
*Lebhaft*

The *Coriolan* overture was inspired not by the Shakespeare tragedy, but a German play by Heinrich Josef von Collin. The overture was probably introduced at a subscription concert in Vienna in March 1807. The main theme, in strings, portrays the hero, Coriolanus. The gentler traits of his personality are described in a secondary subject, a beautiful melody for strings. The stress of a hero's life is then dramatically unfolded in the development, while the hero's death is depicted in the coda.

It is in the *Concerto No. 3 in C minor*, op. 37 (1800), that the composer outgrows the model established by Mozart and begins to assert his own original personality. The composer himself introduced this work in Vienna on April 5, 1803 (I. *Allegro con brio*. II. *Largo*. III. *Allegro*). In it Beethoven endows the solo instrument with new breadth and dimension, while providing the orchestra with an altogether new symphonic scope. In the first movement the main theme, typically Beethoven in its athletic drive, appears at once in unison strings. The second theme then is stated by clarinets, and repeated by violins. After the extended orchestral preface is over, the solo instrument appears with three C major scale passages, after which it discusses the principal material dramatically. The movement ends with an extended cadenza. In the slow movement a stately melody is presented by the piano, then repeated by muted strings. This is followed by an effective lyrical subject, treated decoratively by both solo instrument and orchestra, and a brief episode for the woodwind against piano arpeggios. A brief cadenza concludes the movement.

Since Schumann's *Symphony No. 3 in E-flat major*, op. 97 (1850), was intended as "a picture of Rhenish life" it is subtitled *Rhenish*. Its first performance took place in Duesseldorf, on February 6, 1851, the composer conducting. Schumann's exhilaration in seeing the Rhineland during a visit to Cologne is expressed in the buoyant opening theme for full orchestra. A subject of greater sobriety is the movement's second main subject; this is a melancholy melody for oboe and clarinet. The principal theme of the second-movement Scherzo, appearing in cellos, violas, and bassoons, was derived from the happy German folksong *Rheinweiland*. The subject of the trio appears in horns and other winds over a pedal C. The third movement is a Romanza in which the melody is presented by clarinets and bassoons to an accompaniment by violas; the subsidiary subject is first heard in violins and flute. The fourth movement, known as the Cathedral scene, owes its inspiration to the impression made on the composer by the ceremony installing the Archbishop of Cologne as Cardinal. Trombones and horns play an ecclesiastical melody which is later elaborated upon contrapuntally. In the finale, a picture of a Rhineland festival is presented, and its thematic material is brilliant and vivacious. Toward the end of the movement, the music of the Cathedral scene is recalled, and the symphony ends in an exalted mood.

Notes by David Ewen

#### UPCOMING CONCERTS:

February 1, STUDIO JAZZ ENSEMBLE, 8:00 PM, Meany Theater.

February 9, UNIVERSITY WIND ENSEMBLE, 8:00 PM, Meany Theater.

February 17, UNIVERSITY SYMPHONY, 8:00 PM, Meany Theater.

February 23, UNIVERSITY MASTERS SERIES: Toby Saks, *cello*, and Patricia Michaelian, *piano*, 8:00 PM, Meany Theater.

February 24, UNIVERSITY CHORALE INVITATIONAL, 7:30 PM, Meany Theater.

February 27, SONI VENTORUM WIND QUINTET, 8:00 PM, HUB Auditorium.