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THE SCHOOL OF MUSIC

presents

S99
1994
2-23

THE UNIVERSITY SYMPHONY

Peter Erös, *conductor*

with

Gerard Schwarz,
guest conductor

and

Alex Klein, *oboe*

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8:00 PM
FEBRUARY 23, 1994
MEANY THEATER

DAT #12,307

PROGRAM

CASS #12,308

DAT ID 2

ACADEMIC FESTIVAL OVERTURE, OP. 80 (9'46) Johannes Brahms (1833-1897)

ID 3

CONCERTO IN C MAJOR FOR OBOE..... Wolfgang Amadeus Mozart AND ORCHESTRA, K. 314 (22'38) (1756-1791)

Allegro aperto

Adagio non troppo

Rondo (Allegretto)

Cadenzas by Alex Klein

Alex Klein, oboe

~~INTERMISSION~~

ID 4

SYMPHONY NO. 8 IN G MAJOR, OP. 88..... Antonin Dvorak (1841-1904)

Allegro con brio

Adagio

Allegretto grazioso

Allegro ma non troppo

The ACADEMIC FESTIVAL OVERTURE might well be considered Johannes Brahms' doctoral dissertation. In 1877 Cambridge University had offered to confer upon him its honorary doctorate, but Brahms declined because it would have meant crossing the English Channel, "for him an unbearable ordeal." On May 11, 1879, Breslau University honored him with its Doctor of Philosophy degree. Bernhard Scholz, conductor of the Breslau Orchestral Society, had put forth Brahms' candidacy to the appropriate university officials. This suggests a "town-and gown" collaboration, not unlike tonight's with Maestro Schwarz and the University Symphony.

Brahms' "dissertation" was a while in coming to fruition. Difficult questions had to be answered before he could begin. First, what to call it? Correspondence between Brahms and Maestro Scholz reveals Brahms' unhappiness with the term Academic. Scholz agreed, saying things like "cursedly academic and boresome," and suggested the Latin poetic name for the university, Viadrana. Brahms settled on the former. Second, what should it sound like? He may have taken a clue from the diploma citation: "Artis musicae severioris in Germania nunc princeps" (now the leader, in Germany, in music of the more serious order).

The solution was pragmatic. His choice of songs reflected student life in all of Germany and beyond. That would mean appreciative audiences in places other than Breslau. While on the one hand he could quip to his biographer, Max Kalbeck, in autumn 1880 that he had written a "very jolly potpourri on students' songs a la Suppe," he realized, on the other, that his response required more than a string of pretty tunes. He was also not unaware that the "leathery Herr Rektor," the Senate and the Philosophical faculty would be seated in the front row at the first performance, January 4, 1881.

After opening with an quotation from the Rakoczy March, Brahms turns to *Wir hatten gebauet ein stattliches Haus* ("We have built a stately house, and trusted in God therein through bad weather, storm and horror") by August von Binzer, written during a crisis at Jena University in 1819. Second is *Der Landesvaters melody* ("Father of the country"). George Bernard Shaw refers to the third tune as *The Great Bassoon Joke*: *Was kommt dort von der Hoh* ("Who comes there from above"). It is also known as the *Fuchslied*, from the slang term *Fuchs* (fox) for freshman. An extended development of the previous motives and tunes, except the *Fuchslied*, brings the overture to its triumphant finale in *Gaudeamus igitur* ("We rejoice, therefore").

Like *Clementine*, of folksong fame, the manuscript of Mozart's OBOE CONCERTO IN C MAJOR, K. 314, is lost and probably gone forever. Unlike *Clementine*, however, the concerto did not die. Fortunately for Mozart lovers, especially oboists, there was enough of a paper trail to reconstruct the music itself and the some of the circumstances of its composition.

Wolfgang Mozart and his mother, Maria Anna Mozart, set off from Salzburg on September 23, 1777 on a journey to Munich, Augsburg, Mannheim, and eventually Paris. The composer, age 21, was job hunting, having been recently dismissed by the Prince Archbishop of Salzburg. In his luggage were letters of introduction and several of his compositions for musicales along the way, including a concerto (K.271k) for oboist Guiseppe Ferlendis, a member of the Salzburg orchestra

The earliest reference to the Ferlendis concerto is in a letter of October 15, 1777, from Leopold Mozart to his son. Later, from Mannheim on December 14, 1777, Wolfgang wrote to his father, saying, "Then Mr. Ramm (first oboist in the Mannheim orchestra) played, for a change, my oboe concerto for Ferlendis for the fifth time. It has caused a sensation here, and is now Mr. Ramm's party piece..."

On October 30, son and mother arrived in Mannheim, home of the glorious Mannheim orchestra, ("an army of generals," quipped Charles Burney in 1772) employed by Elector Karl Theodor. The first conductor, Johann Stamitz (1717-1757), had brought the ensemble to international acclaim for its discipline, use of the whole dynamic range from pianissimo to fortissimo, instant contrasts of loud/soft, and for the new music being written for it. Christian Cannabich (1731-1798), Stamitz' successor, introduced Mozart to orchestra members, found him students, and supported him in his job quest. The Elector, however, did not offer Mozart a job. The Mozarts, nevertheless, stayed on until March 14, 1778.

Through Peter Wendling, flutist in the orchestra, Mozart accepted a commission from Ferdinand Dejean, a wealthy Dutch amateur flutist, for "three easy little concerti and a couple of quartets for the flute" (letter, 10 December 1777). While Mozart "couldn't stand" the flute (letter, 14 February 1778), he finished the G Major concerto (K. 313), an Andante in C for flute and orchestra (K. 315), and two quartets for flute and strings (K. 285 & 285b). Another concerto, in D (K. 314) was a hastily adapted, transposed (from C) version of the oboe concerto that Mozart had brought from Salzburg. Was Mr. Dejean angry that the concerto wasn't new? Probably. Instead of the commission's 200 florins, Mozart received only 96!

Performing parts for the Oboe Concerto in C were found in 1920 in the library of the Mozarteum in Salzburg. Reconstructed, the concerto was published in 1948. Its concerto's opening designation, Allegro aperto (happy, extroverted) sums up the sunny ambiance of the two principal themes. The development is brief and uncomplicated; and the recapitulation, crowned with a cadenza, is achieved seemingly without effort. An orchestral arpeggio introduces the Adagio non troppo, a sublime love song without words. The cheerful Rondo is as much a delight to the ear as the Adagio is to the heart.

When Antonin Dvorak finished his SYMPHONY IN G MAJOR, Op. 88, he was in the midst of a struggle with Simrock, his publisher. In their eleven-year relationship, Dvorak's music, particularly the smaller pieces, had sold very well. Recognizing in Dvorak a "cash cow," Simrock contracted with Dvorak in 1879 that the composer would offer him every new work he composed. Initially this arrangement worked well. As Dvorak's fame and confidence grew, however, he undertook more ambitious projects, causing Simrock to complain that he couldn't make any money to offset the expenses of printing large works.

Dvorak completed the score of his new Symphony in November of 1889, conducting it in Prague in February 1890. Simrock offered him a scant 1000 marks for it - IF Dvorak would also send along some small pieces. Simrock, adding insult to injury, whined that not only was he losing money on bigger works, the smaller pieces weren't selling, either. In October 1890 Dvorak responded that he was simply not going to offer him any more large works. Simrock reminded Dvorak of the contract of 1879. Instead of replying, Dvorak sent Simrock a four-hand piano edition, and gave the orchestral score to Novello in London, where it was published in 1892 as Opus 88.

Dvorak inscribed the G Major Symphony: "For my admission to the membership of the Emperor Franz Josef's Czech Academy of Science, Literature and Arts." In April 1890 he was admitted to the Czech Academy, and on April 24th he conducted it with the Philharmonic Society of London. In June 1891, Dvorak again took the Symphony to England where it was performed "with great success" in Cambridge on the eve of his investiture with the honorary degree of Doctor of Music from Cambridge University. (Unlike Brahms' refusal a few years earlier, Dvorak accept the honor). The conductor Richter, writing to Dvorak about his own performance of this symphony in Vienna in 1892, said:

"You would certainly have enjoyed this performance. We all felt it was a splendid work: and consequently were all enraptured. Brahms had dinner with me after the concert, and we drank to the health of the unfortunately absent father of number four ["eight" in later numbering]. Vivat sequens!"

The Allegro con brio opens quietly with an introduction by the violas. The first subject - actually two themes, one by the solo flute, the other by the violas and cello - draws to a stirring climax. The second subject is actually a group of three "theme-lets" in contrasting keys. The development follows into which almost all the themes are woven.

The Adagio opens briefly in minor mode. Notable are the orchestral colors, a recurring triplet motive, and the melodic flavor of Eastern European folk music. With the reprise of nearly all the themes, the movement ends with a dramatic decrescendo. The Allegretto grazioso in 3/8 time, is the shortest movement of the four. The waltz-like opening theme is accompanied by pizzicato and bubbling woodwinds. The Trio is a grander melody that sings like a folk tune. Following a reprise of the opening, the meter changes to a 2/4 molto vivace. Trumpets in fanfare mode signal the Allegro ma non troppo. The opening theme in the low strings, derived from the flute solo of the first movement, is taken through four variations. The second theme, in a contrasting key, is not unlike the first. There is a sense of inevitability about this movement that belies the multiple reworkings the composer undertook before arriving at the final version. The Symphony concludes in a whirl of blazing animation.

[Notes by Stephen Long]

UPCOMING 1993-94 CONCERTS:

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

February 24, Jazz Studies Concert Series. 8 PM, Brechemin Auditorium.

February 25, UW FACULTY DEBUT RECITAL: Craig Sheppard, piano. 8 PM, Brechemin Auditorium.

February 28, Studio Jazz Ensemble. 8 PM, Meany Theater.

March 1 and 2, Jazz Combos. 8 PM, Brechemin Auditorium.

March 2, FACULTY RECITAL: Soni Ventorum 25th Anniversary Concert. 8 PM, Meany Theater.

March 3, Keyboard Debut Series. 8 PM, Brechemin Auditorium.

March 4, Madrigal Singers. 8 PM, Meany Theater.

March 7, Voice Division Recital. 8 PM, Brechemin Auditorium.

March 7, Percussion Ensemble. 8 PM, Meany Studio Theater.

March 8, Wind Ensemble & Symphonic Band. 8 PM, Meany Theater.

March 9, ProConArt. 8 PM, Brechemin Auditorium.

March 11, University Symphony and Combined Choruses. 8 PM, Meany Theater.

March 11 (12:30 PM) and March 12 (8:00 PM), Littlefield Organ with Baroque Ensemble. Walker-Ames Room, Kane Hall.

GERARD SCHWARZ celebrates his eleventh year with the Seattle Symphony during this 90th anniversary season. In addition to conducting eighteen pairs of Masterpiece concerts in the Opera House, he leads concerts in cities and towns throughout the Northwest, conducts the annual Messiah and New Year's Eve specials, and continues the *Creative Impulse* and *Musically Speaking* series, designed to enhance musical awareness.

Maestro Schwarz's numerous recordings with the Seattle Symphony have been acclaimed worldwide, earning prestigious awards and best-seller status on four continents. In December, he was named "Conductor of the Year" by Musical America International Director for the Performing Arts.

This past fall, Schwarz led the Residentie Orchestra for The Hague on a tour of The Netherlands. His 1993-94 season continues with concerts with the Saint Louis Symphony, and the London Mozart Players, as well as a return appearance at the Rencontres Musicales d'Evian and the Kirov Orchestra in St. Petersburg.

Maestro Schwarz accepted the post of Artistic Advisor to Tokyu Bunkamura's Orchard Hall in conjunction with the Tokyo Philharmonic beginning January 1, 1994. This summer he returns to Japan for the fourth consecutive year to present the Mostly Mozart Festival at Tokyu Bunkamura.

A graduate of The Juilliard School, Schwarz's many honors include the 1989 Ditson Conductor's award from Columbia University, an honorary Doctor of Fine Arts degree from Seattle University and Fairleigh Dickson University, and an honorary Doctor of Music degree from the University of Puget Sound.

ALEX KLEIN, oboist, is an internationally recognized artist who is the recipient of numerous awards, including the first prize of the 1988 *Concours Internationale d'Execution Musicale*, held in Geneva, Switzerland, where he was the first oboist to be so honored since Heinz Holliger won the prize 29 years earlier. Klein studied at the Curtis Institute of Music and received his music degrees from the Oberlin Conservatory of Music. Upon graduation, he was immediately invited to become a member of the faculty. After a two-year tenure at Oberlin, he moved to Seattle to teach at the University of Washington School of Music, receiving rave reviews for his local performances from audiences and critics alike. Melinda Bargreen of The Seattle Times described his faculty debut performance as "...one of the most astonishing displays of virtuosity on any instrument ever heard in Meany Theater." In 1993, amidst critical acclaim, Klein and violist Marlise Klein launched the Chamber Music Society of Seattle as Artistic Directors.

Besides the *Concours*, Klein has been awarded eleven first prizes in oboe competitions including the 1987 Philadelphia Orchestra Auditions; the 1986 Lucarelli International Competition for Solo Oboe Players; and the 1986 Fernand Gillet International Oboe Competition. Klein has performed widely as recitalist and soloist in Europe and in the United States with the Dame Myra Hess Memorial Concert Series, the Philadelphia Orchestra, the Orchestre de la Romande and other orchestras, series and festivals. He was a guest soloist at the 100th Anniversary of the Modern Oboe concert held in Carnegie Hall. Klein is currently under artistic representation from the selective Columbia Artists Management, Inc. His first solo recording, featuring eight oboe concerti by Vivaldi, will be available later this year on the Music Masters label.

UNIVERSITY SYMPHONY
Peter Eros, conductor
Timothy Schwarz, assistant conductor

VIOLIN I

Xiao-po Fei
Wonsoon Chung
Keh shu Shen
Kyung Chee
Dan Perry
Leah Wolfe
Coral Overman
Neil Bacon
Phil Nation

VIOLIN II

Kevin He
Thane Lewis
Andrea Tersigni
Kjell Sleipness
Anja Kluge
John Powelson
Daniel Ellis
Maria Kim
Susie Jung

VIOLA

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