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presents the 49th program of the 1991-92 season.

The University Symphony Orchestra

Peter Erös — Conductor

C661
1992
1-28

School of Music

University of Washington

featuring the

School of Music
Concerto Competition Winners

Tuesday, January 28, 1992
8:00 PM, Meany Theater

DAT # 11905
CASS # 11903 All on one cass.

Program

DAT 1D2 **Slavonic Dances**, op. 46 (9'00) ANTONIN DVORAK
(No. 2 &1)

1D3 **Violin Concerto in D**, op. 35 (17'40) PETER ILYITCH TSCHAIKOWSKY
(1st movement)

Xiao-Po Fei, violin

~~CASS # 11903 SIDE A~~

1D4 **Totentanz** (15'12) FRANZ LISZT
for piano and orchestra

Yuka Sasaki, piano

CASS 11903 side A
side B

Intermission

1D5 **Poem** (9'56) CHARLES TOMLINSON GRIFFES
for flute and orchestra

Andrea Mogil, flute

~~CASS # 11903 SIDE A~~

1D6 **Violin Concerto in d minor**, op. 47 (15'25) JEAN SIBELIUS
(1st movement)

Andrew Yeung, violin

1D7 **Three pieces from** (3'34) HECTOR BERLIOZ
"The Damnation of Faust"

Dance of the Sprites
Dance of the Sylphides
Hungarian March

SLAVONIC DANCES, Op. 46, Nos. 1 & 2.

Antonin Dvorak had already earned a regional reputation as composer, organist, and violist when he applied in 1875 to the Austrian Ministry of Fine Arts for its State Music Prize. The committee that examined his compositions consisted of music critic Eduard Hanslick (1825-1904), J. F. von Herbeck, director of the Vienna Imperial Opera, and Johannes Brahms (1833-1897). The prize was Dvorak's. Brahms provided immense help to his younger colleague by writing to his publisher Simrock and urging them to look at Dvorak's **Moravian Songs** which he enclosed. Simrock was impressed and responded by asking Dvorak to write some Slavonic dances patterned after Brahms' recently released **Hungarian Dances**. Dvorak began work on March 18, 1878, composing the eight **Slavonic Dances** in seven weeks. They were performed in piano duet form on May 7th. They were premiered in orchestrated form on August 22nd. Their immediate success launched Dvorak's name into "household word" status throughout Europe, and earned Simrock a lot of money.

Heard first is *Dumka*, the second in the set of eight. The term dumka is of Ukranian origin and was used by Polish and Bohemians to describe folk music and poetry in the style of narrative (epic, ballad) or lament. A gentle melody in E minor is heard in the woodwinds over pizzicato lower strings. The quiet opening theme is interrupted by moods of building exuberance, but the feeling of sweet melancholy born of centuries of struggle prevails.

The C major *Furiant* is in a festive, almost "furious" Presto. Accents on weak beats lend a heightened restlessness to the music, rocking it back and forth from 3/4 to 2/4 time. A very fast middle section in 1 gives way to the initial theme. The movement closes with full orchestra and blazing percussion.

— Stephen Long

VIOLIN CONCERTO IN D MAJOR, Op. 35

Tschaikovsky's Concerto for Violin (1878) was first written for Joseph Kotek who, although collaborating, became very apprehensive of its difficulties. It was then dedicated to Leopold Auer who considered it unplayable, finally receiving its premiere by Adolph Brodsky after two years of preparation. Steven Staryk studied the work with Elie Spivak who was a student of Adolph Brodsky. Xiao-po Fei, tonight's performer, is a 17 year old freshman from Shanghai, P.R.C., and the 5th Prize Winner

of the 1991 All China Violin Competition. He was a student of Professor Zhang who recommended that Mr. Fei further his studies with Professor Staryk. Xiao-po is a Brechemin Scholarship winner and one of the winners of the Northwest Young Artist Series.

TOTENTANZ

Among the Liszt piano concerti, the **Totentanz** holds a special place and was inspired by the visit of the "Triumph of Death," a fresco painted by Orcagna in Pisa. First sketched in 1838, completed in 1849, then twice revised, it was published in 1865. The work is in variation form, based on the liturgical theme, *Dies Irae*, and has amazing dramatic power, together with some poignant lyrical moments. the **Totentanz** was one of the favorite concerti of Bela Bartok, who played it in an unforgettable manner on many occasions. Ms. Sasaki is a D.M.A. student studying with Bela Siki.

POEM

Charles Tomlinson Griffes is remembered as the United States' foremost impressionist composer. Born in Elmira, New York on September 17, 1884, he received training in piano and organ there and later studied composition in Berlin with Rufer and Humperdinck. Upon returning from Germany, Griffes took a position teaching music at the Hackley School for Boys in Tarrytown, New York. While he did not enjoy this work, it did provide a reliable income in a setting suitable for composing and convenient to New York City.

The **Poem** for flute and orchestra was composed in 1918 at the request of Georges Barrere, principal flutist of the New York Philharmonic. A friend of Griffes, Barrere had supported the composer's work in the past and worked closely with him during the rehearsals leading up to Barrere's premiere of the work on November 16, 1919 with the New York Philharmonic. The **Poem** exhibits the impressionist and Oriental influences prevalent in much of Griffes' work and was warmly received. Critics' opinions include, "Griffes' ripest and best work," "naive and elemental as an Irish folk song, but scored to meet the demands of a modern symphony orchestra," "rhapsodic and Oriental," and "among the best works produced by an American composer." Unfortunately, Griffes died on April 8, 1920 of a prolonged illness without being able to make final changes to his score or create his own reduction for flute and piano. Barrere passed on much of this information to his students, most notably William Kincaid who performed this piece during his tenure as principal flutist of the Philadelphia Orchestra. Through his influence, Charles

Griffes' **Poem** for flute and orchestra still retains a place of honor in the solo flute repertoire.

— Andrea Mogil

Andrea Mogil is a D.M.A. candidate studying flute with Felix Skowronek. She received an A.B. in composition from Princeton University and a M.M. in flute performance from Yale University School of Music. She has recieved several fellowships and is a National Merit Scholar. Among her former flute teachers are Samuel Baron and Julius Baker

VIOLIN CONCERTO IN D MINOR, Op. 47

The Sibelius Concerto for Violin was written in 1903 and revised in 1905. Though dedicated to Ferenc von Vecsey, it was first performed by Karl Halir with Richard Strauss conducting. Andrew Yeung, a sophomore, age 20, from Edmonton, Alberta, is tonight's performer. Mr. Yeung first studied with Professor Staryk in master classes held during the Hamilton Summer Festival in 1990. He was a scholarship student at the Banff Centre School of Fine Arts. Andrew received a Multi-Cultural Alberta Government Grant to enable him to study with Professor Staryk, and he is also a Brechemin Scholarship winner.

LA DAMNATION DE FAUST, Op. 24; Orchestral Suite

> *Here is* Faust, *dear friend. Could you, without stinting yourself, lend me another hundred francs to pay the printer?* — Hector Berlioz, in a letter to his friend, Humbert Ferrand, 9 April 1829.

It's fun, if not naughty, to read other people's mail! The correspondents reveal not only depth of trust between them (formal grammar vs. familiar conversation) but significant details that third-parties find interesting.

Berlioz's letters in the 1820's reveal his preoccupation with composition, subsistence, and Harriet Smithson. He wrote to his father in August 1824 asking for support. The letter's language suggests a relationship strained by parental disapproval of a son's career choice. Confiding to his friend Humbert Ferrand, Berlioz pours out the details of his love for the Irish-born actress Harriet Smithson. The feverish prose aches with his passion for her. There are also clues relative to the progress of his music for **Faust.**

In 1808, Johann Wolfgang von Goethe (1749-1832) published his epic tragedy "Faust," based on the ancient German legend of the man who sold his soul to the devil in exchange for temporal gain. A French

translation by Gerard de Nerval (1808-1855) appeared in 1828, generating interest for, among other things, a ballet for the Royal Academy of Music. Monsieur Bohain, the ballet's author, chose the young Berlioz to compose the music. The ballet itself was never realized. Berlioz, however, developed the music into **Huit Scenes de Faust** and published them at his own expense in 1829. He sent a score to Goethe, enclosing a note of touching sincerity. The gift went unacknowledged. The final form of Faust came in 1845-46 when he revised his earlier work into **La Damnation of Faust: Legende Dramatique en 4 Parties**, for soloists, large chorus, and orchestra. The three pieces on tonight's program are excerpted from the latter.

Menuet des Follets (Minuet of the Sprites) opens with a colorful wind chorus. Two piccolos (the sprites), abetted by a flute and two oboes, gambol above the lower woodwinds and brass, setting the initial mood. The dance closes with the sudden brilliance of a lightning bolt. Characteristic of Berlioz's musical imagination are the contrasts of instrumental color, instantaneous tempo changes, and dramatic surges of dynamics. ***Ballet des Sylphes*** is a waltz for the first violins. The listener will hear the composer's technique in the melody and its supporting chords: harps playing harmonics, flutes in their lowest register, and rustling inner strings. The piece moves back up into the air (the sylphs' home territory) with the harps in arpeggios and everyone playing as softly as possible. This whole dance is built on a single note, D, played by the celli and basses. The score for ***Marche Hongroise*** (Hungarian March) contains a footnote by Berlioz: *The theme of this march which I have orchestrated and developed is celebrated in Hungary under the name Rakoczy. It is very old and of an unknown composer and it served in other times as a Hungarian song of war.* The effect of this march is summed up by the eminent English critic, George Bernard Shaw (1856-1950) who wrote, "...I felt towards the end that if it were to last another minute I must charge out and capture Trafalgar Square singlehanded." (London, *The Star*, July 9, 1889.)

— Stephen Long

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University Chorale Invitational; February 4, 7:30 PM, Meany Theater

University Wind Ensemble & Symphonic Band; February 6, 8:00 PM, Meany

Faculty Recital: Valerie Yockey, soprano; February 7, 8:00 PM, Brechemin

Littlefield Organ Student Showcase; February 8, 8:00 PM; February 9, 4:00 PM, Walker-Ames Room, Kane Hall

Sax Night — Saxophone Soirée; February 12, 8:00 PM, Brechemin Auditorium