

II. The procedure simply uses a number of vertical sounds, intervals, themes and motives which present themselves throughout the work in different expressive attitudes.)

In the case of the *Second Symphony*, the opening slow section presents several ideas which may be expected to show up later in various guises. The connection to the following scherzo-like movement is characterized by a sustained Bb pedal tone in the oboe, and an improvisatory duet for celeste and harp. When what passes for a scherzo passes, the oboe pedal connection (still on Bb) leads to a brief look back at the essence of the opening movement before launching into the faster concluding section. Somehow at the very end, the oboe finds a lonely B natural, but is overwhelmed by the orchestral status quo and Bb seems to prevail. For the record, however, although unheard, the oboe holds fast to its new note.

(The wisdom of calling the work a Symphony will perhaps come into question since similarities with the traditional treatment of the form are not readily apparent. It would not be surprising to see a reincarnation of the work as another of the Variants. Titles can be troublesome when they interfere with freedom of perception.

Notes by Gerald Kechley

UPCOMING CONCERTS:

February 23, UNIVERSITY MASTERS SERIES: Toby Saks, *cello*, and Patricia Michaëlian, *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.

February 29, UNIVERSITY MADRIGAL SINGERS, 8:00 PM, Meany Theater.

March 3, UNIVERSITY JAZZ COMBOS, 8:00 PM, Brechemin Auditorium, Music Building.

March 5, JAZZ FESTIVAL, 8:00 PM, Meany Theater.

March 7, THE CONTEMPORARY GROUP, 8:00 PM, Meany Theater.

March 9, YOUNG COMPOSERS, 8:00 PM, Brechemin Auditorium, Music Building.

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THE SCHOOL OF MUSIC
at the
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presents its 34th program of the 1987-88 season:

THE UNIVERSITY SYMPHONY

CD# 14,394
from PCM-F1
Robert Feist, conductor

with guest artist

Felix Skowronek, flute

February 17, 1988

8:00 PM, Meany Theater

CD# 14,394

PROGRAM

1 MOZART
(1756-1791)

Symphony No. 41 in C
major K 551 ("Jupiter")
Allegro vivace
Andante cantabile
Allegretto
Allegro molto

Orn Oskarsson, conductor*

INTERMISSION

2 ANDRÉ JOLIVET
(1905-1974)

Concerto for Flute and String
Orchestra (1948)**
Andante cantabile - Allegro
scherzando
Largo - Allegro risoluto

Felix Skowronek, flute

3 GERALD KECHLEY
(b. 1919)

Second Symphony (in one
movement)
World premiere performance

*In partial fulfillment of the requirements for the Master of Music degree in Instrumental Conducting. Mr. Oskarsson is a student of Robert Feist.

**Seattle premiere

Mozart produced three symphonic masterworks in a single year, the last of which is No. 41 in C major, K. 551, known as the *Jupiter*, perhaps because of the Jovian strength and grandeur of so many of its pages. In any event, the name "Jupiter" was coined not by the composer but probably by the English composer-pianist J. B. Cramer (I. *Allegro vivace*; II. *Andante cantabile*; III. *Allegretto*; IV. *Allegro molto*). The first movement opens with powerful slashing chords to which the strings reply delicately. The strength of these opening bars prevails throughout the movement, even though the second principal theme is a light and graceful air for strings. The development is spacious, prominence being given to the opening triplet figures. The recapitulation is virtually a restatement of the exposition but with effective key changes. Two beautiful melodies appear in the second movement, the first in muted strings, and the second in oboes. The Minuet follows a traditional pattern, with the violins presenting a flowing melody that is the basis of the main section, and the winds and strings sharing the subject of the trio. The finale, in sonata form, gives prominence to fugal writing, here achieved with consummate polyphonic skill. A sensitive subject is given by the violins, the first four notes constituting a motif Mozart had used in several other works. After this subject is taken over by the full orchestra, it is repeated fugally. A second theme is then presented by strings and woodwinds, after which comes the development section in which the fugal style achieves dramatic intensity and strength.

*Notes excerpted from the ENCYCLOPEDIA OF CONCERT MUSIC
by David Ewen.*

Born in Paris, André Jolivet engaged in literature, drama and art before concentrating on music, but his formation as composer took place in an atmosphere somewhat removed from the mainstream Conservatoire French traditions.) For many years he studied composition with Edgar Varèse and in 1936 helped found a new school of French composers identified as "La Jeune France" which sought a reevaluation of music in terms of more spiritual values. (Jolivet took a keen interest in primitive religions and rituals, as manifested in their propitiatory musical expressions. He combines religious and mystical concepts with a highly unorthodox musical style exploiting atonality and formerly untried sonorities and instrumental effects. He also explores a seemingly limitless range of rhythmic and dynamic effects.) These are some of the reasons for my personal fascination with his works, when I first heard a Jolivet piece, the world premiere of his cantata *La Couer de la Matière* while living in Paris in the mid-sixties. It also led me to meeting the composer, whom I got to know well during the course of a year, with visits to his home or in a French brasserie to discuss his works and music in general, as well as later hearing the entire taped library of his compositions in the archives of the ORTF (French Radio-Television). He remains one of the most interesting, warmly human, and intellectually stimulating of the many contemporary composers I have known. Later I conducted several of his works in Europe and in Seattle (Concerto for trumpet with the Seattle Symphony and *Les Amants Magnifiques* with the University Symphony). (Many of his works for flute reflect the role of the instrument in primitive cultures as an intermediary between the living and spirit worlds. His two-movement *Concerto for Flute and String Orchestra*, while not cast as an outwardly programmatic work, is nonetheless highly charged with recognizable elements of forboding, incantation, expiation and eventually life-assertion.

Notes by Robert Feist

Many composers have been reluctant to undertake orchestral projects realizing the performance difficulties in today's concert world.) When Robert Feist asked if I would write a piece for the University Symphony, his was a welcome invitation to return to the orchestral medium since I had been occupied with choral and chamber works for some time. (The initial idea of writing a second symphony came in the Spring of 1986 with scheduled completion for a February 1987 concert. As sometimes happens with composers, February arrived without the completed work. With a year's deferral of the performance, the work was put at rest during which period *Variants II* for piano solo was composed and performed. When work resumed the symphony had changed its shape to become a one movement work, sharing the compositional approach used in both *Variants I* (for woodwind quartet) and *Variants*