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1985
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SCHOOL OF MUSIC AND PUBLIC PERFORMING ARTS

present

THE UNIVERSITY SYMPHONY ORCHESTRA

Robert Feist, conductor

Tuesday, January 29, 1985

8:00 PM Meany Theatre

PROGRAM

Tape 10,764

MOZART
(1756-1791)

Symphony No. 38 in D ("Prague"), K. 504

Adagio; Allegro
Andante
Finale: Presto

24:19

SMETANA
(1824-1884)

The Moldau (Vitava), Symphonic Poem from
the Cycle "My Fatherland" (Ma Vlast)

13:14

Pil-Sung Kim, conductor*

INTERMISSION

Tape 10,765

DVORAK
(1841-1904)

Symphony No. 7 in D minor, Op. 70

Allegro: Maestoso
Poco adagio
Scherzo: Vivace
Finale: Allegro

42:35

*Pil-Sung Kim is a graduate conducting student of Robert Feist

PROGRAM NOTES

Mozart wrote some 50 symphonies, the first when he was eight, and the last three just before his death. Many of them are not often heard, but there is hardly one of them - beginning with No. 25 in G minor, K 183, that is not a reservoir of infectious melodies and characterized by beautiful construction, vivacity of spirit, freshness of ideas, enchanting moods, and the best possible taste. Perhaps the earliest Mozart symphony frequently heard on orchestral programs is No. 35 in D major, K 385, bearing the title "Haffner" of 1782. Only four years later in 1786 came the "Prague" symphony to be heard tonight, so-called because it was written for a concert conducted by the composer in the Bohemian capital, as was his Don Giovanni. Much of the sombre Adagio introduction in D minor bears even a superficial resemblance to the Don Giovanni Overture, but it is soon followed by a bright and vivacious allegro in Sonata Form. After a lengthy but warmly "romantic" slow movement, Mozart omits the obligatory third movement - Minuet - as he had done in his "Paris" symphony of 1778, because, as critics have admitted, he simply said all he had to say in this symphony with only three movements. The third, a quick silvered Presto, is one of the most light-hearted and brilliant to come from his pen.

Continuing with a theme of "Music of Prague" is the overtly programmatic MOLDAU of Smetana. An ardent Bohemian patriot and nationalist, Bedrich Smetana enshrined his love and loyalty in a cycle of six symphonic poems collectively entitled *Ma Vlast* (My Fatherland). Of these, *Vltava* (The Moldau) is the second. Few artists in any medium have set forth the glory and beauty of their land with such fiery eloquence. History, tradition, and legend sweep through the cycle, and the gay laughter and healthy vigor of the Bohemian countryside pulse in its folkish interludes. The following program note appears in the published score of *The Moldau*: "Two springs pour forth their streams in the shade of a Bohemian forest, the one warm and gushing, the other cold and tranquil . . . The woodland brook, chattering along, becomes the river Moldau . . . It flows through the dense woods amid which the joyous sounds of the chase resound, and the call of the hunter's horn is heard ever nearer and nearer. It flows through verdant meadows and lowlands, where a marriage feast is being celebrated with song and dance. At eve, in its glimmering wavelets, wood nymphs and naiads hold revels, and in these waters many a fortress and castle are reflected which bear witness to the bygone splendor of knight-errantry and to martial fame vanished with days of yore".

The tone poem opens with a rippling figure in the flute against plucked strings. The strings then produce an undulating figure suggesting the flow of the Moldau, above which arises a folk melody in the violins. Hunting calls for horn follow, and after that a peasant dance in the orchestra. The revels of nymphs and naiads is depicted by the flutes. A return of the Moldau melody is built into an impressive climax, then subsides to ebb away even as the river does on its way to the city of Prague.

From the period of his employment as violist under Smetana in the Prague National Theatre, until his death there, Dvorak's ties with Prague were almost constant, despite long sojourns in America and London.

The London Philharmonic Society conferred an honorary membership on Anton Dvořák in June, 1884, at the same time commissioning him to do a new symphony. Work was begun on it in December of that year, and the piece was completed by the end of March, 1885. The composer wrote to his publisher Simrock on Mar. 25, "Whatever may happen to the symphony, it is, thank God, completed. It will be played in London for the first time on Apr. 22, and I am curious as to the result." He conducted the premiere himself on that occasion, following which he notified Simrock that "It had an exceptionally brilliant success."

The first movement opens with the soft strings of the first theme by the violas and cellos in unison over a tonic organ in the basses, horns, and kettledrums. A more vigorous subsidiary theme follows, which is developed at length by the orchestra until a fortissimo climax is attained with the return of the first theme. The development takes some time and an elaborate coda concludes the movement.

The second movement introduces an ecclesiastical-sounding theme by means of the wood winds, as the strings accompany pizzicato. Subsidiary passage work in the wood winds, to string and horn accompaniment, leads finally into a second theme given out by the first violins and cellos in octaves. It is interesting to note that the whole section teems with melody, with detailed ornamentation and is remarkable for the richness of its orchestration.

The third movement produces a "piquant effect . . . by the almost constant juxtaposition of two contracted themes or rather, theme and countertheme, the one coming in the wind and the other is the strings, or vice versa.

The fourth movement depends almost entirely on the opening phrase of its first theme. "This stern figure, in which all the inherent chromatic quality of the (so-called) harmonic minor scale is thrown into bold relief, keeps reappearing in various forms even in the major mode throughout the movement, which is worked out with infinite energy and dramatic force." Though the strong concluding chord possess a major third, the minor mode prevails in the movement.

ORCHESTRA

1st Violin

Paul Culbertson, Concert Master
Rebecca Clemens
Steven Daniels
Ruth Whitlock
Ewan Magie
Jennifer Adams
Paul Dowling
Louanne Bean
Shaun McBride
Leif Peterson
Jim Mihara

2nd Violin

Hiroko Harada
Jeroen van Tyn
Steven Lee
Karen Law
Robyn Bowman
Shelby Eaton
Seng Woon Lim
Mindy Kensler
Heather Bosch
Ryota Akamine
Louise McKnight
Norma Busby

Viola

Chris Boyd
Linda Chang
Stuart Lutzenhiser
Trevor Lutzenhiser
Stella Newman
Matthew Underwood

Cello

Joe Bichsel
Mike Center
Bret Smith
Tony Arnone
Julie Gilchrist

Double Bass

Ring Warner
Toni Rush
Marcus Tsutakawa
Alan Florsheim
Walt Flint

Flute

Susan Hallstead
Susan Telford

Piccolo Flute

Twila Schemmer

Oboe

Tad Margelli
Susan DeBuse

Clarinet

Edwin Rodriguez
Adi Askenazi

Bassoon

Paul Rafanelli
Eric Shankland

Horn

Margaret Berry
Todd Threlkeld
Jennelle Petit
Paul Firth

Trumpet

Craig Ball
Bud Jackson

Trombone

Greg Powers
Andrew Hillaker
Dave Bentley

Tuba

Nathan Bastuscheck

Harp

Bronn Journey

Timpani

Adam Kuehn

Percussion

Mike Sarin
Glen Eckardt

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