

UPCOMING CONCERTS:

October 27: SONI VENTORUM WIND QUINTET, works by Danzi, Bergsma, Villa Lobos, and Taffariel, 8:00 PM, Meany Theater.

November 13-16: A MIDSUMMER NIGHT'S DREAM, by Benjamin Britten and Peter Pears, 8:00 PM*, Meany Theater (*Sunday performance at 3:00 PM).

November 17: CONTEMPORARY GROUP, a Three Score Concert to celebrate the 60th birthday of William O. Smith (also known as Bill Smith in jazz circles), 8:00 PM, Meany Theater.

November 24: PERCUSSION ENSEMBLE, 8:00 PM, Kane 210 (complimentary).

November 25: UNIVERSITY CHORALE, joined by the Emerald City Brass Quintet, 8:00 PM, Meany Theater.

December 1: UNIVERSITY SINGERS, 8:00 PM, Meany Theater.

December 2: UNIVERSITY JAZZ COMBO, 8:00 PM, Music Auditorium (complimentary).

December 3: YOUNG COMPOSERS, 8:00 PM, Music Auditorium (complimentary).

December 3: WIND ENSEMBLE, 8:00 PM, Meany Theater.

December 8: JAZZ ENSEMBLE, 8:00 PM, Meany Theater.

December 9: MADRIGAL SINGERS, seasonal madrigals, carols and holiday fare, 8:00 PM, Music Auditorium (complimentary).

December 10: UNIVERSITY SYMPHONY & ORATORIO, Beethoven's Symphony No. 7, Bach's Cantata No. 4 (*Christ lag in Todesbanden*), and, Verdi's *Ave Maria* and *Stabat Mater*, 8:00 PM, Meany Theater.

December 16: OPERA WORKSHOP, opera students present a sampler of scenes, arias and duets from favorite operas, 8:00 PM, Meany Studio Theater (complimentary).

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SCHOOL OF MUSIC CD 14,305
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UNIVERSITY SYMPHONY ORCHESTRA

Robert Feist, *Musical Director*

\$99
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1986
DMB

with

Gerard Schwarz, *Guest Conductor*

and

Bela Siki, *Piano*

October 22, 1986

8:00 PM, Meany Theater

PROGRAM

11,086
CD FRANZ LISZT
① (1811-1886)
②

16:08 Les Preludes, Symphonic Poem*
Concerto No. 2 in A major for Piano and Orchestra*
Bela Siki, piano

21:30

INTERMISSION

11,087
③ IGOR STRAVINSKY
(1882-1971)

33:40
Petrouchka, Complete Ballet (1911)
Carnival; The Magician; Russian Dance; Petrouchka; The Moor; Dance of the Ballerina; Nurses' Dance; The Bear and the Peasant Playing a Hand Organ; The Merchant and the Gypsies; Dance of the Coachman and the Grooms; The Masqueraders; The Quarrel of the Moor and Petrouchka; The Death of Petrouchka

*On the occasion of the 175th anniversary of the composer's birth.

Les Preludes, a tone poem for orchestra, was introduced in Weimar on February 23, 1854, the composer conducting. It was inspired by Lamartine's *Meditations poetiques*, lines from which appear in the score to provide a program for the music: 'What is life but a series of preludes to the unknown song whose initial solemn note is tolled by death? The enchanted dawn of every life is love; but where is the destiny on whose first delicious joys some storm does not break? . . . And what soul thus cruelly bruised, when the tempest rolls away, seeks not to rest its memories in the calm of rural life? Yet man allows himself not long to taste the kindly quiet which first attracted him to Nature's lap; but when the trumpet gives the signal he hastens to join his comrades no matter what the cause that calls him to arms. He rushes into the thick of the flight and amid the uproar of the battle regains confidence in himself and his powers.'

The principal musical idea is a stately theme in the double basses, with which the work opens. It returns in several different guises and is developed before a new melody appears in four horns, strings and harps, to express the happiness of love. After a climax, the main theme returns slightly varied, then a stormy passage erupts. Tranquillity is restored with a revival of the main theme by the oboe; with the suggestion of a country dance in the horn; and with a restatement of the love melody. Once again the music becomes disturbed, reaching into the dramatic coda with powerful impact. The main theme, again altered, returns to provide a majestic ending to the composition.

The Concerto No. 2 in A major (begun in 1839 and revised in 1849 and later) is romantic where Liszt's first piano concerto (in Eb major, op. 22) had been dramatic. Its premiere took place in Weimar on January 7, 1857; Hans von Bronsart was the soloist and the composer conducted. Designated by its composer as a 'symphonic concerto' to point up its symphonic character, the work is in a single movement with one dominant melody, a pensive song (*Adagio sostenuto assai*) first heard in the woodwind after which it is adorned by arpeggios from the solo piano. A cadenza leads to a more brilliant section which culminates in a stormy climax. There then appears the suggestion of a second theme in the strings, but it soon makes way for the return of the opening romantic melody, which is discoursed upon in a kind of rambling fashion, returning now in one guise, now in another. [Notes by David Ewen]

In 1910 when Diaghileff produced *The Firebird* ballet in Paris, the fresh orchestral colors and ingenious effects of the score had made Stravinsky famous almost overnight. The noted patron and impresario was soon after the daring young man for another score.

Gerard Schwarz celebrates his fourth season as Music Director of the Seattle Symphony after a successful summer at New York's Mostly Mozart Festival where he is Music Director, and New Jersey's Waterloo Festival where he held the post of Principal Guest Conductor. He continues to be singled out by press and public as a major, original talent for his stellar performances of standard symphonic works, and for reviving neglected works of established masters and introducing the music of contemporary composers. Among the composers whose works he has premiered are Ned Rorem, George Perle, Ellen Taaffe Zwilich, David Diamond, Robert Starer, Stephen Albert, Joan Tower, Hugh Aitken, Andrzej Panufnik and Karlheinz Stockhausen.

During the 1986-87 season, Gerard Schwarz conducts the Seattle Symphony for ten weeks of Masterpiece Series concerts, including two world premieres by Seattle Symphony Composer-in-Residence Stephen Albert. Mr. Schwarz also leads the Seattle Symphony in performance for the Orchestra's Beethoven Series, New Music Series, a Baroque Opera at the Moore Theatre, and for concerts throughout the Puget Sound region, including Olympia, Yakima and Bellingham. Recording projects during the 1986-87 season include the second half of an all-Prokofiev compact disc and an all-Stravinsky compact disc, both for the Delos label, and the recording of a new work by Stephen Albert that will be premiered in May 1987.

Schwarz celebrates his tenth anniversary as Music Director of the Y Chamber Symphony. In May of this year, he led that ensemble in the premiere of *Flower of the Mountain*, a new work by Stephen Albert, which featured soprano Lucy Shelton as soloist. A recording of that performance will be released in February 1987. Schwarz also conducted the West Coast premiere of *Flower of the Mountain* with the Los Angeles Chamber Orchestra in June, concluding his eighth and final season as music director of that ensemble. As Music Director of Music Today, the highly acclaimed contemporary music series that he founded at Merkin Concert Hall, Mr. Schwarz will lead three concerts, marking his sixth season. He will conduct the Mostly Mozart Orchestra on two New York State tours, under a grant from New York Telephone.

Gerard Schwarz returns to Europe during the 1986-87 season to guest conduct orchestras in London, Paris, Lyons, Lisbon and Edinburgh. In the United States, he will appear with the Pittsburgh and Atlanta Symphonies for the first time; and he returns to the St. Louis Symphony.

Schwarz has recorded extensively for Delos, Nonesuch and Angel; many of these nationally acclaimed recordings have been released on compact discs. Recent recordings include an album of Kurt Weill's music with Teresa Stratas, a compact disc featuring Bach and Handel arias with Arleen Auger, and an all-Wagner compact disc recording with the Seattle Symphony that was released in August of this year. He is managed by Columbia Artists Management, Inc.

Bela Siki, a concert pianist of international stature, has been impressing the world music community with his virtuoso performances since he launched his career by winning first prize in the Franz Liszt Society Piano Competition in both 1942 and 1943.

Truly a global artist, Siki has performed on tour many times in Australia, Japan and the Far East, New Zealand, South America, South Africa, and the United States where the Hungarian-born pianist now makes his 'home.' He has been acclaimed around the world 'as one of the greatest virtuosos of our era.' Siki has performed with the major orchestras of Europe and other continents under such eminent conductors as Ansermet, Sacher, Goossens, van Otterloo, Malko, Silvestri, Susskind, Klecki, Barbirolli, Schmidt-Isserstedt, and Katims. The Siki repertoire is varied, emphasizing the Bartok piano concertos.

Siki conducts master classes at leading universities and appears regularly on the faculty at Banff Music Center and Shawnigan in Victoria, British Columbia. He attracts students of an international background. He serves frequently as a member of the jury of international competitions, notably Geneva, Bolzano, Leeds, and Liverpool. Siki himself was a successful competition performer, first winning the previously mentioned Liszt Society Competition, which led directly to a professorship at the Budapest Conservatory at the age of 23, and then, in 1946, winning the world's most important music competitions, the Concours International d'Executions Musicales in Geneva.

Born in Budapest, Siki first studied with notable teachers such as Leo Weiner and Ernest von Dohnanyi. Later, he studied with the great Dinu Lipatti.

Siki's *Piano Repertoire, a Guide to Interpretation and Performance* was published by the MacMillan Publishing Company, New York, in 1981. His biography is included in *The New Grove's Dictionary of Music and Musicians*.

The association that had begun two years earlier in St. Petersburg with a commissioned arrangement of some Chopin pieces was to continue after two decades. Igor Stravinsky was to remain a leading tenant in Diaghileff's many-mansioned temple of ballet. Stravinsky now toyed with the project of a choreographic tribal rite, centering in an act of pagan sacrifice. This was to become *Le Sacre du Printemps*.

But meanwhile another idea was teasing the young composer--an idea of a concert piece for orchestra and piano. Diaghileff, who was waiting to be shown the sketches of the projected *Rite of Spring*, was surprised to learn that Stravinsky had been working on a concert piece instead. The composer sat down at the piano and played the sketch for him.

Diaghileff was so delighted that he urged Stravinsky to make a ballet out of the piece. Stravinsky proposed a general outline, and together they worked out the sequence and scheme of the new ballet. It would be called **Petrouchka**. The scene would be a fair. There would be crowds, booths, a marionette show. The action would grow out of a magician's tricks, with three lifelike dolls. There would be Petrouchka, a rival, and the dancing charmer. The ballet would end with Petrouchka's death, and a ghastly surprise for the magician. Stravinsky now set to work on the expanded project. Months of toil followed. Finally on May 26, 1911, a few weeks before his twenty-ninth birthday, he completed the score in Rome. The following June 13, Diaghileff's Ballets Russes produced the new ballet at the Theatre du Chatelet in Paris, its full title being *Petrouchka, Scenes burlesques en 4 tableaux*. Pierre Monteux conducted, and the cast included Vaslav Nijinsky in the title role, Tamara Karsavina as the Ballerina, Orloff as the Moor, and Enrico Cecchetti as the Magician-Charlatan. Michel Fokine was the choreographer. Alexander Benois designed the scenery and costumes. The scenario for Petrouchka was officially the joint product of Stravinsky and Benois, to whom the score is dedicated. But Stravinsky's own account of the genesis of the ballet would seem to admit a third collaborator--Serge Diaghileff himself.

Into the ballet Petrouchka went many traditional elements of the European carnival theater. The Petrouchka-Moor-Ballerina triangle is, of course, patterned on the Pierrot-Harlequin-Columbine formula. Through the lineaments of native Russian puppetry may be seen the features of the old Commedia dell'Arte. Over it, too, broods the ghastly fantasy of Hoffmann's animated doll world. Some have even glimpsed in Petrouchka a close cousin of the pathetic misfit immortalized by Charlie Chaplin. Stravinsky himself referred to Petrouchka as 'the eternal and unhappy hero of all fairgrounds and all countries.'

The music of Petrouchka showed a vitality and self-sufficiency assuring it an inevitable place in the concert repertory. Its importance--apart from its ballet efficacy--quickly dawned on the music world. The vivacious wit, sardonic comments, the bustle and turmoil of flashing rhythms revealed bold invention and master craftsmanship. There was a new musical irony here, a fresh humor in the use of certain brasses. And Stravinsky was proving that street tunes could be woven into a serious musical fabric without cheapening it. This was an advance in musical realism from the descriptive imagery of *Fireworks*. The pictures were sharp and forceful, without being photographically slavish. Characterization was critical and probing. There was also form, organic form, in this heaving carnival of color and rhythm. Stravinsky himself compared the score to a sonata, 'with its succession of movements, allegro, adagio, scherzo.' Whether by accident or intent, the score contains a device that was a startling innovation in 1911: the 'Petrouchka chord'--the merging of the white keys of the C major chord and the black keys of the F sharp major chord. Polytonality had crept into music under the mantle of Russian ballet. The heresy of combining two keys would in time become an orthodoxy of modernism.

The setting is a Russian carnival in which the puppet Petrouchka is in love with a puppet ballerina. She in turn is attracted to a handsome puppet Moor. The carnival presents dances by nurses and coachmen, and a performance by a trained bear. Petrouchka interrupts a love scene between the ballerina and the Moor and is brusquely ejected. Later on, Petrouchka is killed by his rival. When the crowd becomes upset, the policeman calms them down by reminding them that Petrouchka is, after all, only a puppet.

The ballet contains the following sections played without interruption: Carnival; The Magician; Russian Dance; Petrouchka; The Moor; Dance of the Ballerina; Nurses' Dance; The Bear and the Peasant Playing a Hand Organ; The Merchant and the Gypsies; The Dance of the Coachman and the Grooms; the Masqueraders; the Quarrel of the Moor and Petrouchka; the Death of Petrouchka.

[Notes by Louis Biancolli]

UNIVERSITY SYMPHONY ORCHESTRA

Robert Feist, *Musical Director*

VIOLIN I

Robin Prinzing
Michelle Davis
Shaun McBride
Michelle Burgess
Jennifer Adams
Susanne Vetter
Rebecca Clemens
Gayle Strandberg
Behrad Rahbin
Myunghee Yang

VIOLIN II

Leif Pederson
Cathan Baker
Paul Susen
Terry Hsu
Paul Elliot
Shelby Eaton
Edward Davis
Ewan Magie

VIOLA

Linda Chang
Julia Young
April Acevez
Michelle Sayles
Donna Fogle
Jubilee Cooke
Marianne LaCrosse
Rachel Hutchison
Chris Boyd
Susan Stephens
Stuart Lutzenhiser
Lisa Dannhauer

CELLO

Michael Center
Joseph Bichsel
Eric Shin
Kyeong Chung
Megan Lynch
Teresa Wang
Ailyn Harad-Loomis
Nancy Torkleson

BASS

Scott Weaver
Reid Merryman
Bob Beerman
Veronika Rudolph
Diane Rhoades
Brian Kennedy

FLUTE

Kathy Woodard
Maya Johnson
Titan-Michael L.
Rodick
Kathy Frank

PICCOLO

Titan-Michael L.
Rodick
Kathy Frank

CLARINET

Karlin Greenstreet
Love
Steven Beagles
Marko Velikonja

BASS CLARINET

Bev Setzer

BASSOON

Francine Peterson
Krista Lake
Jeff Eldridge
Michel Jolivet

CONTRABASSOON

Michel Jolivet

OBOE

Tad Margelli
Ailene Munger
Alison Grauman
Catherine Ledbetter-
Taylor

ENGLISH HORN

Catherine Ledbetter-
Taylor

HORN

Margaret Berry
Tom Grauman
Jim Hendrickson
Tony Miller

TRUMPET

Sam Mann
Craig Ball
Alan Keith
Randy Lintott

TROMBONE

Andy Hillaker
Shelley Green
Geoff Ogle

TUBA

Simon Vim Gritly

HARP

John Carrington
Elizabeth Ely

TIMPANY

Daniel Oie

PERCUSSION

Brian Caldwell
Bruce A. Monroe
Chris Monroe

PIANO

Geisa Dutra

CELESTA

Wendy Yang