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University of Washington
SCHOOL OF MUSIC

presents

THE UNIVERSITY SYMPHONY
Robert Feist, *conductor*

with guest artist
Paul Coletti, *viola*

October 22, 1985

8:00 PM, Meany Theater

PROGRAM

Tape 10892

SAINT-SAËNS
(1835-1921)

Marche Héroïque* 6:43

BRUCH
(1838-1920)

Romance for Viola in F, Op. 85** 8:52

FRANCK
(1822-1890)

Two Symphonic Poems from
Psyché***

Les Jardins d'Éros
Psyché et Éros

14:44

Tape 10,893

BERLIOZ
(1803-1869)

INTERMISSION

Harold in Italy, Op. 16, Symphony
with viola obbligato

*Adagio; Allegro: Harold in the
Mountains*

*Allegretto: Procession of
Pilgrims*

Allegro assai: Serenade

*Allegro frenetico: Orgy of the
Brigands*

40:14

*On the occasion of the 150th anniversary of the composer's birth.

**Seattle premiere performance.

***First performance by The University Symphony.

In the course of his long life, Charles Camille Saint-Saëns made the familiar progression from youthful innovator to crusty reactionary. Those who heard him inveigh, as an old man, against the music of Strauss and Debussy, found it hard to credit that in youth he was once a champion of modernity. Yet he had been responsible for propagating many new musical ideas in France, among them that of the symphonic poem, with which his friend and hero Liszt was closely associated. Saint-Saëns was the first Frenchman to attempt the genre. The *Marche Héroïque* comes at the beginning of the decade which produced four symphonic poems: *Le Rouet d'Omphale*, *Phaéton*, *Danse Macabre*, and *La Jeunesse d'Hercule*. Saint-Saëns himself conducted the first performance in 1871, and although it was inspired by the death of his artist friend Henri Regnault in the Franco-Prussian War, it is brisk, exuberant, and not at all mournful in character.

Bruch is a Romanticist who brought a pleasing lyricism (often grounded in folk music) and an astute technique to his best works. But his melodic and harmonic writing have greater charm and facility than originality. He remains alive in the contemporary concert repertory by virtue of his excellent *Violin Concerto in G minor* the *Kol Nidrei* for cello and orchestra, and the *Scottish Fantasy* for violin and orchestra. Though Bruch may appear to be the outsider on an all-French program, there is a unique "French connection" which makes his *Romance for Viola* very much at home in this company. That connection is the Frenchman Maurice Vieux for whom this work was written. Vieux was himself an amateur composer (mainly for viola) and combined the hobby with his positions as principal viola of the Paris Opera and the Conservatoire Concerts in Paris. In one short movement, the *Romance* is warm and lyrical and displays the viola at its best.

In comparison with his other symphonic and chamber music, César Franck's programmatic works must be considered neglected. With the five late symphonic poems, which bulk large in his mature output, this may result from the fact that only two, *Les Eolides* and *Le Chasseur maudit*, were conceived for orchestra alone, whereas *Les Djinns* has a solo piano and *Psyché* and *Rédemption* use chorus. However, the chorus is decidedly subordinate in *Psyché*, and both works with chorus exist in shorter, purely orchestral versions. In the myth of *Psyche*, she is taken by Eros himself as a lover. Fate decrees that she nevertheless may not look upon him to know who he is; for contriving to do so, she is banished to earth until the gods relent. The opening section contains the first two movements of the orchestral suite: *Psyche's dream*, a *lento* languid with syncopations, and her flight, carried by the winds, to Eros's abode. Tonight's program includes only the third and fourth movements.

The Garden of Eros, as the urgent themes and full orchestral texture—the first *fortissimo*—tell us, is no mere flower-garden; but the love-scene which, in the full version, follows a choral invocation and warning, has been interpreted (notably by Vincent d'Indy) as an example of spiritual eroticism, an allegory of Christ and the Christian soul. Certainly the myth may have an allegorical significance, the pagan's reconciliation of mind and senses; but there seems no reason not to take *Psyché* literally. As in Berlioz's *Roméo et Juliette*, this love-scene is purely orchestral, an eloquent deployment of themes which form the basis of a sympathetic orchestral meditation on Psyche's plight. Among Franck's latest works (1887-88), *Psyché* has a unique beauty, using the familiar elements of his style—sequences, chromatic melodies, richly allusive harmonies—to ends quite different from the urgent rhetoric of his "abstract" instrumental music.

Harold in Italy (Harold en Italie), op. 16 (1834), is a symphony with viola obbligato commissioned by Paganini, who had become interested in the viola. Inspired by Byron's *Childe Harold*, this symphony is so sensitive in its expression and so subtle in its atmosphere that Paganini, who had expected virtuoso music, rejected it. *Harold in Italy* was introduced in Paris on November 23, 1834, with Chrétien Urhan as soloist and the composer conducting. When, four years later, Paganini heard the work for the first time he was so impressed that he sent Berlioz a gift of 20,000 francs.

From Byron's poem Berlioz borrowed merely the over-all concept: Harold, wandering through Italy, gathering impressions. The symphony is in four movements.

I. In the Mountains, Scenes of Melancholy, Happiness and Joy (Adagio; Allegro). The Principal theme of the entire symphony, the *idée fixe*, is the Harold subject, first appearing in the woodwinds before reappearing in the solo viola to a harp accompaniment. A second melody is later presented by bassoons and cellos. In the coda, both themes are worked out fugally.

II. March and Evening Prayer of the Pilgrims (Allegretto). The main pilgrim theme is given by the violins after several introductory measures. The Harold melody is also heard, to point up the fact that he is watching the procession.

III. Serenade of the Mountaineer of the Abruzzi to his Mistress (Allegro assai). The serenade is presented by the English horn against frequent allusions to the Harold theme.

IV. Orgy of the Brigands (Allegro frenetico). Berlioz explained: "In this brigand scene the orchestra becomes a regular pandemonium—there is something positively supernatural and terrifying in its frantic life and spirit. Violins, basses, trombones, drums and cymbals all sing . . . and roar with diabolical order and concord."

ORCHESTRA PERSONNEL

Violin I

Rob Prinzing,
concertmaster
Susanne Vetter
Michelle Davis
Ruth Whitlock
Shaun McBride
Rebecca Clemens
Jim Mihara
Susie Kim
Jennifer Adams
Erin Berg
Paul M. Dowling
Paul Susen

Violin II

Leif Ivar Pedersen
Cathan Baker
Eric Rogstad
Shelby Eaton
Rupert Ford
Trevor Lutzenhiser
Ewan Magie
Anja Hrbek

Viola

Linda Chang
Michelle Sayles
April Acevez
Jubilee Cooke
Julia Young
Christopher Platz

Cello

Mike Center
Joseph Bichsel
Tony Arnone
Bret Smith
Tim Janof
Teresa Wang
Cristina Kowalski

Bass

Veronika Rudolph
Jason Holt
Toni Rush
Brian Kennedy

Flute

Anya Rogers, (*piccolo*)
Laura Hamm
Susan Telford

Oboe/English Horn

Ailene Munger
Tracy Russell
Alison Grauman,
(*English horn*)

Bassoon

Jeff Eldridge
Eric Shankland
Jerry Turner
Krista Lake

Clarinet/Bass Clarinet

Marko Velikanja
Bev Setzer
Libby Sandusky

Horn

Grant Brockmeyer
Geoff Tyree
Emmy Zartman
Bill Hunnicutt

Trumpet

Tom Heston
Richard Kodaya
Craig Ball
Warren Johnson

Trombone

Daniel Haeck
Robert Birkner
Jeffrey Domoto

Tuba

Nathan Bastuscheck

Harp

John Carrington

Percussion

Dan Adams
Jim Kovach
Rick Keller

Timpani

Adam Kuehn

UPCOMING CONCERTS:

October 27, Festival of Pianos. Concerts at 1:00 PM and 5:00 PM.

October 29, Faculty Recital: The Soni Ventorum with Béla Siki, *piano*.

October 31, Collegium Musicum Benefit: "Fostering Ives".

November 13, The Contemporary Group: "Concert for Consorts,"
Roethke Auditorium.

November 14-17, U.W. Opera: Mozart's *The Magic Flute*.

November 19, Jazz Combo, Music Auditorium.