

from the solo quartet sounds in the second measure, as the players get down to business. The challenges that Schumann placed on the soloists' stands are phenomenal! The sheer difficulty of the work for all four players may be the reason for the very rare performances of this piece. The second movement, *Romanze: Zeimlich langsam, doch nicht schleppend* (Romance - somewhat slowly, without dragging), follows without pause. The warm colors betray Schumann's skill as orchestrator and melodist. A short transition leads to the finale, *Sehr lebhaft* (Very lively). With wit, joy, and perhaps a tip of the hat to his friend Felix Mendelssohn's (1809-1847) *Midsummer Night's Dream* the movement closes brilliantly with a flourish from the quartet.

When 23-year-old GUSTAV MAHLER left Vienna in 1883, he was already well into a long string of relatively unimportant Kapellmeister (conductor) jobs. After stints in places like Laibach (1881), Olmutz (1882), and Vienna (1883), he went to Kassel (in late 1883) and stayed put for two years. When he wasn't conducting, he composed.

The genesis of Mahler's Symphony No. 1 in D is closely wound with his *Lieder eines fahrenden Gesellen* (*Songs of a Wayfarer*). The songs, autobiographical in nature, were begun in Kassel and completed there in 1885; the Symphony, also begun in Kassel in 1884, was completed in Leipzig in 1888. Mahler is the wayfarer in the Gesellen songs, writing into the cycle his struggles with life and love, not unlike Franz Schubert (1797-1828) in *Die Winterreise*: 'A lonely wanderer setting out for nowhere in particular after a desperately unhappy love-affair.'

Mahler based the 'program' for his Symphony on the novel *The Titan* by Jean Paul Richter (1763-1825). Like the Wayfarer, the Symphony progresses from bliss to tragedy, from heaven to hell. The hero of Symphony, however, struggles on through the desolation 'of a heart wounded to its depths' to reach paradise.

Mahler worked on the Symphony through two more job changes: Prague (1885-86) and Leipzig (1886-88), conducting the first performance in Budapest in 1889.

The first movement *Langsam. Schleppend wie ein Naturlaut* - (Slowly, like a sound of nature), begins in the primordial stillness of a silvery, high A. Mahler painted 'the awakening of nature at early dawn' amongst the gathering richness of creation: One can almost smell the flowers with the bird calls and horn fanfares. Mahlerian cuckoos, interestingly, sing in perfect fourths, perhaps out of respect for the Symphony's primary theme, borrowed from the first of the Wayfarer songs. Other composers' cuckoos usually sing minor thirds! The scherzo, *Kraftig bewegt* - (strongly agitated), opens with the rhythmic excitement of a country dance. Its trio, *Recht gemächlich* - (comfortably), offers contrasts in color and mood. Muffled timpani and a lone bass viol open the third movement, *Feierlich und gemessen ohne zu schleppen* - (Solemn and measured without dragging). Inspiration for the minor-mode Frere Jacques was provided by the artist Callot's 'The Hunter's Funeral' in which the hunter's coffin is carried in procession by the animals of the forest. The dream-like middle section is itself a funeral march from the last of the Wayfarer songs. The funeral procession's reprise gets merrier without losing any of its irony. *Sturmisch bewegt* - (stormy, agitated) recalls and develops the sinister glimpses of doom heard in the first movement. The symphony closes with dramatic retelling of the creation story: life over death.

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# UNIVERSITY SYMPHONY

Peter Eros, Conductor

*with horn soloists*

David Kappy  
Jacqueline Faissal  
Lorraine Fader  
Jennifer Barrett  
Tony Miller

8:00 PM  
April 19, 1994  
Meany Theater

DAT  
12,365

CASS  
12,366

PROGRAM

DAT  
102 Overture: THE MARRIAGE OF FIGARO..... Wolfgang Amadeus Mozart  
K. 492 (4'01) (1756-1791)

104 CONCERT PIECE FOR FOUR HORNS..... Robert Schumann  
AND ORCHESTRA, Op. 86 (17'32) (1810-1856)  
*Lebhaft*  
*Romanza - Ziemlich langsam, doch nicht schleppend*  
*Sehr lebhaft*

*Horn soloists*  
David Kappy, Jacqueline Faissal, Lorraine Fader,  
Jennifer Bartlett, Tony Miller

INTERMISSION

106 SYMPHONY NO. 1 IN D ("Titan")..... Gustav Mahler  
(48'05) (1860-1911)  
*Langsam, schleppend wie ein Naturlaut*  
*Kraftig bewegt doch nicht zu schnell*  
*Feierlich und gemessen, ohne zu schleppen*  
*Sturmisch bewegt*

CASS SIDE A  
SIDE B

WOLFGANG AMADEUS MOZART completed his comic opera The Marriage of Figaro in April 1786; it opened on May first at the Vienna Burgtheater. The splendid production with an excellent cast ran for nine performances until closing on December 18th. There were 26 additional performances sung in German in 1789-90. [Hildesheimer & Keys]

In May 1783, Mozart made the acquaintance of librettist Lorenzo da Ponte at the home of Baron Raimund Wetzlar von Plankenstern, godfather of the Mozarts' first child. Da Ponte had just been appointed poet for the Italian opera company in Vienna. Several months later, da Ponte needed a composer just as Mozart coincidentally, was seeking a librettist. The third corner of this triangle, a suitable subject, lay just before their eyes.

Giovanni Paisiello's (1740-1816) popular *Il Barbiere di Siviglia* had been in production in Vienna since 1783. It was based on the first half of a five-act comedy by Pierre-Augustin Beaumarchais (1732-1799). Mozart reasoned that the second half of Beaumarchais' notorious work would be a proper sequel to Figaro's adventures in *Il Barbiere*. The result was *Le Nozze di Figaro*. With financial backing from Baron Wetzlar, all they needed was "the big green light" from the Emperor.

UNIVERSITY SYMPHONY

Peter Eros, conductor

Timothy Schwartz, assistant conductor

**VIOLIN I**  
Wonsoon Chung  
Xiao-Po Fe  
Kui He  
Keh-Shu Shen  
Andrew Yeung  
Coral Overman  
Jeff Yang  
Thane Lewis  
Leah Wolfe  
Phil Nation  
Neil Bacon  
Andrea Tersigni  
Maria Kim

**VIOLIN II**  
Kyung Sun Chee  
Dan Perry  
Kjell Sleipness  
Anja Kluge  
John Powelson  
Daniel Ellis  
Susie Jung  
Katie Margeson  
Sharon Kim

**VIOLA**  
Felicia McFall  
Greg Savage  
Lisa Moody  
Donna Fogle  
Denise Martel  
Jeanne Drumm  
Carrie Jo Adams  
Robert Duisberg  
Stefan Smulovitz

**CELLO**  
Loren Dempster  
Zoltan Stefan  
Leslie Hirt  
Gretchen Yanover  
Cheryl Bushnell  
Chris Ruthensteiner  
Karen Thomson  
Alina Hua  
Ruth Edwards  
Stacy Philpott  
Joseph Kim  
Mary Kate Maas

**BASS**  
Ben Musa  
Olav Hekala  
Brad Hartman  
Patrick Marckx  
Aron Taylor  
Mark Jasper  
Ian Rashkin  
**PICCOLO**  
Libby Gray  
Megan Lyden

**FLUTE**  
Megan Lyden  
Libby Gray  
Cindy Martin  
Ashley Carter  
Brian Fairbanks

**ENGLISH HORN**  
Scott Perry

**OBOE**  
Taina Karr  
Jennifer Baullinger  
Scott Perry  
Tim Garrett

**CLARINET**  
Deborah Smith  
Joel Barbosa  
Jaimie Clark  
Julia Dickinson

**BASS CLARINET**  
Julia Dickinson

**BASSOON**  
Jason Schilling  
Emily Robertson  
Jennifer Smith

**CONTRA-BASSOON**  
Jeff Eldridge

**HORN**  
Jennifer Barrett  
Rebecca Dunne  
Tony Miller  
Jacqueline Faissal  
Lorraine Fader  
Ryan Stewart  
Shauna Johnson  
David Kappy

**TRUMPET**  
Colby Hubler  
Matt Armstrong  
Dan McDermott  
Hilary Lyons  
Karl Seeley

**TROMBONE**  
Chad Kirby  
Scott Higbee

**BASS TROMBONE**  
Nathaniel Oxford

**TUBA**  
Scott Johansen

**HARP**  
Alexis Odell

**TIMPANI**  
Gunnar Fulsom  
Chris Carlson

**PERCUSSION**  
Patrick Roulet  
Kris Killian  
Chris Carlson

## UPCOMING 1993-94 CONCERTS:

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

- April 20, Music of North India and Indonesia. 8 PM, Brechemin Auditorium.
- April 21, *BENEFIT RECITAL FOR SCHOOL OF MUSIC SCHOLARSHIPS*: Robin McCabe & Rachele McCabe, pianists. 8 PM, Meany Theater.
- April 25, Fourth Annual Electro-Acoustic Music Festival. 8 PM, Meany Theater.
- April 28, Graduate Wind Quintet. 8 PM, Brechemin Auditorium.
- April 30, Systematic Musicology Concert. 7 PM, Brechemin Auditorium.
- May 1, *FACULTY RECITAL*: Soni Ventorum Wind Quintet. 3 PM, Brechemin Auditorium.
- May 2-13, *SCHOOL OF MUSIC RESIDENCY*: Distinguished Hans and Thelma Lehmann Professor: William Bolcom, pianist/composer. (Information: 685-8384).
- May 4, Joan Morris, soprano: Master Class. 1:30 PM, Brechemin Auditorium.
- May 4, Voice Division Recital. 3:45 PM, Brechemin Auditorium.
- May 4, Mina Miller, pianist. 8 PM, Brechemin Auditorium.
- May 5, William Bolcom Celebrated: A Musical Homecoming. 8 PM, Meany Theater.
- May 6, Jazz Studies Concert Series. 8 PM, Brechemin Auditorium.
- May 8, An Afternoon of Gospel Preludes for Organ by William Bolcom, composer. Featuring Pat Wright and the Total Experience Gospel Choir. 4:30 PM, University Methodist Temple.
- May 11, William Bolcom's Piano Etudes. 5 PM, Brechemin Auditorium.
- May 12, Keyboard Debut Series. 8 PM, Brechemin Auditorium.
- May 13, Contemporary Group. 8 PM, Brechemin Auditorium.
- May 13, Littlefield Organ Series: Paul Klemme, organ and Jerry Webster, trumpet. 12:30 PM, Walker-Ames Room, Kane Hall.
- May 14, Littlefield Organ Series: Paul Klemme, organ and Jerry Webster, trumpet. 8 PM, Walker-Ames Room, Kane Hall.
- May 18 and 19, Jazz Combos. 8 PM, Brechemin Auditorium.
- May 18, UW Opera: THE MARRIAGE OF FIGARO. 8 PM, Meany Theater.
- May 20, Collegium Musicum. 8 PM, Brechemin Auditorium.
- May 20, UW Opera: THE MARRIAGE OF FIGARO. 8 PM, Meany Theater.
- May 21, Collegium Musicum. 8 PM, Brechemin Auditorium.
- May 22, UW Opera: THE MARRIAGE OF FIGARO. 3 PM, Meany Theater.
- May 23, Jazz Studies Concert Series. 8 PM, Brechemin Auditorium.
- May 24, University Singers. 8 PM, Meany Theater.
- May 24, ProConArt. 8 PM, Brechemin Auditorium.
- May 25, Wind Ensemble. 8 PM, Meany Theater.
- May 26, Madrigal Singers. 8 PM, Meany Theater.

Da Ponte's recollections, from his *Memoirs*, offer insight into the thorny corridors of royal patronage:

Talking one day with Mozart, he asked me if I could turn Beaumarchais' *Noces de Figaro* into an opera. The idea was to my taste, and its success was immediate and universal.

For some time this play had been forbidden by the Emperor because of its immorality. How then to propose it anew. . . I awaited the opportune moment to propose the poem either to the Intendent or, if I had the courage, to the Emperor himself.

As fast as I wrote the words, Mozart wrote the music, and it was all finished in six weeks. The lucky star of Mozart willed an opportune moment and permitted me to carry my manuscript directly to the Emperor.

'What's this?' said Joseph to me. 'You know that Mozart, while remarkable for his instrumental music, has with one exception never written for song, and the exception is not much good.'

I answered timidly, 'Without the kindness of the Emperor, I should have written only one drama in Vienna.'

'True. But I have already forbidden the German company to give this play, Figaro.'

'I know it; but in turning it into an opera, I have cut out whole scenes, shortened others, and been careful everywhere to omit anything that might shock the conventionalities and good taste. In a word, I have made a work worthy of the theater honored by His Majesty's protection. As for the music, as far as I can judge, it seems to me a masterpiece.'

'Very well,' said the Emperor, 'I trust your taste and prudence. Send the score to the copyists.'

ROBERT SCHUMANN referred to 1849 in Dresden, the year he completed some thirty compositions, as 'My most fruitful year.' Listed chronologically, the progression of works is staggering. Three immediately precede the *Concert Piece for Four Horns and Orchestra: Waldszenen* (Forest Scenes) Op. 82, for piano solo, finished on January 6; *Fantasiestucke* (Fantasy Piece) Op. 73, for clarinet & piano, on February 12; and *Adagio und Allegro*, Op. 70 for horn & piano on February 17. The very next day he began work on the *Konzertstuck* Op. 86, completing the sketches by February 20 and orchestral score on the 11th of March. 'It seems to me to be one of my best pieces,' wrote Schumann on April 10, 1849 to poet Ferdinand Hiller.

Robert and Clara Schumann, eager to leave Dresden, were in Leipzig in February 1850 looking for work and to oversee rehearsals of Schumann's opera *Genoveva*. The production schedule was postponed, to the Schumann's great disappointment, to give room for Giacomo Meyerbeer's (1791-1864) *Le Prophete*. To add to the gloom, the first performance by Clara of the *Introduction und Allegro* (Op. 92), for piano and orchestra, at the Gewandhaus on the 14th, was not very successful. Fortune smiled broadly, however, on the 25th, when the *Konzertsuck* and the *Genoveva* overture were premiered under Robert's direction, at the orchestra's pension fund concert.

Despite its title, the *Concert Piece* is really a concerto grosso, after the examples of Bach's six Brandenburg concerti. While living in Dresden, Schumann may have intended the piece for the horn section of the Dresden Royal Orchestra, as it was written for the modern chromatic valve-horn.

The first movement *Lebhaft* (lively), opens with two chords that lead to the tonic key, F Major, in the third measure. (Did Schumann deliberately recall the unusual opening gesture in Beethoven's First Symphony?) A thrilling fanfare