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599
1988
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THE SCHOOL OF MUSIC
at the
University of Washington

presents

THE UNIVERSITY
SYMPHONY
Robert Feist, *conductor*

with guest artist

Laila Storch, *oboe*

April 20, 1988

8:00 PM, Meany Hall

(11340 DIGITAL MASTER)

dub from digital original

PROGRAM

11339

SIDE A

FAURÉ
(1945-1924)

PELLEAS ET MELISANDE,
Suite for Orchestra 18'
Prelude
The Spinner
Siciliana
The Death of Melisande
Pil-Sung Kim, conductor*

BRAHMS
(1833-1897)

VARIATIONS ON A THEME 21'
OF HAYDN, Op. 56
Anthony Spain, conductor*

INTERMISSION

SIDE B

L.A. LEBRUN
(1752-1790)

CONCERTO FOR OBOE AND
ORCHESTRA** 20'
Laila Storch, oboe

DVORAK
(1841-1904)

SCHERZO CAPRICCIOSO,
Op. 66 14'

*In partial fulfillment of the requirements for the DMA degree in Instrumental Conducting. Mr. Kim and Mr. Spain are students of Robert Feist.

**Seattle premiere

Pelleas and Melisande, Suite for orchestra by Gabriel Fauré, was adapted from the composer's incidental music for a London production of the Maeterlinck drama on June 21, 1898. This is one of Fauré's most often performed works for orchestra. (It preceded Debussy's opera on the same drama by four years.) The Suite has four parts. I. Prelude: This is the prelude to the play, atmospheric music that maintains a calm beauty. Two themes are prominent. The first is in the strings, and the second in solo cello, flute, and bassoons. II. *The Spinner (Les Fileuses)*: Melisande is at her spinning wheel. The whir of the wheel is simulated by the strings as a background to several melodies for woodwind. III. Siciliana: This movement is often omitted. It is slow and stately music which Fauré originally wrote for cello and piano. IV. *The Death of Melisande*: This elegy opens with a tender melody for winds. The emotion grows more intense and the dynamics increase as the music progresses to a stirring climax.

Notes excerpted from the Encyclopedia of Concert Music, by David Ewen.

Variations on a Theme of Haydn is the composer's first major work for symphony orchestra; he later transcribed it for two pianos. The orchestral version was first performed in Vienna on November 2, 1873, Otto Dessoff conducting.

The theme by Haydn comes from the second movement of a comparatively unfamiliar Divertimento. Haydn himself described this theme as the "Chorale St. Antoni," giving rise to the belief that he himself had borrowed it. The Brahms work for orchestra opens with the theme in wind instruments against a pizzicato background. After that comes eight variations in which the theme becomes passionate, martial, delicate, lyrical, assertive. The finale begins with a five-bar ground-bass adaptation of the theme and ends with a triumphant promulgation of that theme in the full orchestra.

Notes excerpted from the Encyclopedia of Concert Music, by David Ewen.

Ludwig August Lebrun began his musical career with the famous Mannheim Orchestra where he became a court musician at the age of 15. His father, Jakob Alexander Lebrun, born in Brussels, was also an oboist in the Mannheim Orchestra

from 1747 until his death in 1771. Ludwig August gradually established a reputation as a soloist, eventually becoming one of the most eminent oboe virtuosi in the latter part of the 18th century. He toured throughout Germany, France, Italy and England, often with his wife, Franziska Danzi, a brilliant opera singer, who was the sister of composer Franz Danzi. Lebrun was greatly admired by audiences and critics alike, one of whom referred to him as "a true magician of the oboe." It was while on a triumphal concert tour in the winter of 1790 that Lebrun became ill and died in Berlin at the age of only 38.

According to the custom of the time, most of the concertos that Lebrun played were works which he composed himself. His published compositions also included ballets, flute concertos, trio sonatas, and duos for violin and viola. The d minor Oboe Concerto is the first in a set of six, which although originally published by Jean André in Offenbach, were long forgotten, and have only recently again become available. Lebrun wrote in a manner which bridged the earlier Mannheim period and the new "classical" style, always using the contrasting eloquent, lyric and sprightly qualities of the oboe at their best.

Notes by Laila Storch

Scherzo Capriccioso opens with a motto theme that recurs throughout. Two main subjects follow. The first is for full orchestra, and the second is waltz-like. The trio has an effective melody for English horn, and a subsidiary section for strings and winds. The work ends with a coda built out of the motto theme.

Notes excerpted from the Encyclopedia of Concert Music, by David Ewen.

THE UNIVERSITY SYMPHONY

Robert Feist, *Musical Director*

Violin I

Robin Prinzing
Michelle Davis
Rebekah Coates
Shaun McBride
Shirley Lee
Sunny Kim
Karen Sorenson
Jennifer Adams

Violin II

Cathan Baker
Margaret
Thomas
David Potts

Viola

Michelle Sayles
Jubilee Cooke
Melanie Edwards

Cello

Bret Smith
Joseph Bichsel
Erin Adams
Chris Marcum
Kate Whitlock
Teresa Wang
John Ames
Igor Mehlretter
Leslie Friend
John Kushlika

Bass

David Hirsch

Piccolo

Kathleen
Woodard
Wendy
Wilhelmi

Flute

Kathleen
Woodard
Wendy
Wilhelmi
Thea Reynolds
Cori Maekawa
Launa Lube

Oboe

Chiun-Mei
Huang
Kim Kosci

English Horn

Sarah Weiner

Clarinet

Karlin Love
Merch Degrasse

Bass Clarinet

Beverly Setzer

Bassoon

Krista Lake
Jeff Eldridge

Contrabassoon

Michael Jolivet

Horn

James
Hendrickson
Tony Miller
Beth Brokaw
Beverly
Southwell

Trumpet

Sam Mann
Johan de Langen

Trombone

David Holmes
Dan Walsh
Geoffrey Ogle

Timpani

Andrew Etue

Percussion

Jon Avedovich

Harp

Shirley McLain

UPCOMING CONCERTS:

April 26, UNIVERSITY WIND ENSEMBLE, 8:00 PM, Meany Theater.

May 12, 14, 15: UW OPERA: Bohuslav Martinu's *Julietta*, 8:00 PM
Thursday and Saturday, 3:00 PM Sunday, Meany Theater.

May 17, UNIVERSITY MASTERS SERIES: William O. Smith, *clarinet*
and Stuart Dempster, *trombone/didjeridu*, joined by the U.W.
CONTEMPORARY GROUP, 8:00 PM, Meany Theater.

May 18, UNIVERSITY CHORALE, 8:00 PM, Meany Theater.

May 23, THE MADRIGAL SINGERS, 8:00 PM, Meany Theater.

May 24, UNIVERSITY SINGERS, 8:00 PM, Meany Theater.

May 26, UNIVERSITY JAZZ COMBOS, 8:00 PM, Brechemin Auditorium,
Music Building.

June 1, YOUNG COMPOSERS, 8:00 PM, Brechemin Auditorium, Music
Building.

June 3, UNIVERSITY SYMPHONY & ORATORIO CHORUS, 8:00 PM,
Meany Theater.

June 6, STUDIO JAZZ ENSEMBLE, 8:00 PM, Meany Theater.

June 7, OPERA WORKSHOP, 8:00 PM, Studio Theater.

June 8, UNIVERSITY PERCUSSION ENSEMBLE, 8:00 PM, Meany Studio
Theater.