



**University of Washington  
Public Performing Arts  
and  
School of Music**

*present*

THE UNIVERSITY SINFONIETTA

Robert Feist, *conductor*

Tuesday, February 23, 1982

Meany Theatre, 8:00 P.M.

*Tape 10,380*

ROSSINI  
(1792-1868)

P R O G R A M

Overture to *La Scala di Seta* 6  
(The Silken Ladder)

MOZART  
(1756-1791)

Concerto for Piano and Orchestra in C Major, 21  
K. 467

*Allegro maestoso*

*Andante*

*Allegro vivace assai*

Randolph Hokanson, *piano*

*Tape 10,381*

COPLAND  
(b. 1900)

*Quiet City* 11

Warren Johnson, *trumpet*  
Tad Margelli, *english horn*

STRAVINSKY  
(1882-1971)

Suite No. 1 for Small Orchestra\* 5

MENDELSSOHN  
(1809-1847)

Capriccio Brillante, Op. 22\*\* 9

Randolph Hokanson, *piano*

\*in observance of the Stravinsky centenary (1882-1982)

\*\*Seattle premiere performance

School of Music Upcoming Events

Soni Ventorum, February 26, 8:00 P.M. Meany Theatre, featuring Neal O'Doan,  
*piano*

Madrigals, March 3, 8:00 P.M., Meany Theatre

Choral Invitational, March 4, 8:00 P.M. Meany Theatre, featuring choral  
groups from high schools in the Puget Sound Area

Student Choreographic Workshop, March 10,11,12, 8:00 P.M., March 13, 3:00 P.M.  
Studio Theatre

University Symphony, Oratorio Chorus, Chorale, University Singers, March 11,  
8:00 P.M. Meany Theatre, featuring Mendelssohn's *Elijah*

## Program notes

Two days before the Ferrara premiere of *Ciro in Babilonia*, a newspaper in Venice, had reported: "For the spring season to be inaugurated at the Teatro San Moisè on the second feast-day of Easter, the Signor Maestro Rossini will write a new farce of the poet Foppa." Driven by the need to support himself and contribute to the upkeep of his parents, Rossini had signed a contract with Cera, impresario of the San Moisè, who clearly yearned for another box-office attraction as potent as *L'Inganno felice*. Unhappily, the Foppa libretto entitled *La Scala di seta* was unlikely to evoke the result desired. Rossini, however, had no choice but to accept it: less than two months after the Ferrara premiere of *Cira in Babilonia*, *La Scala di seta* was heard at the San Moisè. On May 9, 1812, it shared a triple bill with an opera by Pavesi's and a ballet. For it, Rossini was paid the standard San Moisè fee for a *farsa*, 250 francs, (about \$130).

*La Scala di seta*, though not approved beyond its merits—which are not myriad after its glinting overture—was played at the San Moisè intermittently for about a month. Foppa was criticized sharply for making use of an intrigue so like that of the libretto of Cimarosa's *Il Matrimonio segreto*, and Rossini was lauded mildly for his agility in making a stale subject seem slightly fresh.

*La Scala di seta* was played at Sinigaglia in 1813 and at the San Moisè again in 1818; outside Italy, it was heard at Barcelona in 1823 and Lisbon in 1825—after which it remained mostly unheard until a few revivals after World War II. Almost everything after its overture is anticlimactic. That overture is one of Rossini's gayest and most artfully constructed, the earliest of his orchestral pieces presenting him at or near his unique best. Like all Rossini overtures except those for *Le Siege de Corinthe* and *Guillaume Tell* and possibly that for *Semiramide*, this one is distorted by the massive string-preponderance of the modern symphonic orchestra: the performing group must be kept reasonably small and the winds, particularly the woodwinds, must always be given their full intended value if the genuine bouquet of Rossini's extremely individual orchestration is to be evoked.

Completed on March 9, 1785, the *Concerto for Piano and Orchestra in C Major* was first played three days later at a concert given by Mozart in Vienna. Leopold Mozart was then spending some months with his son and daughter-in-law Constanze in their dwelling on the Schulerstrasse. Writing to his daughter Nannerl, he described the warm reception accorded the new work. Many listeners were moved to tears by its beauty, according to the proud father, and the applause was deafening. Such behavior spoke well for the audience because, as Eric Blom points out, the *Andante* (which has in recent years become universally known through its effective use in the film *Elvira Madigan*) "must have made Mozart's hearers sit up by its daring modernities." Among such audacities were "a diminished seventh and a sweeping skip in the first bar, an unexpected transition to the tonic minor in the second, discordant suspensions in the next three, and a grinding false relation (B-flat against B-natural) in the last."

Whether goaded by debts and efforts to meet the high rent and expenses of the Schulerstrasse residence or merely by a feverish creative urge, the period of the C Major Concerto hummed with composition, particularly for piano. Six concertos, two sonatas, and two sets of variations, all for piano, were the count by the end of 1784. Three more piano concertos followed in 1785, besides the C Minor Fantasy and the sonata for violin and piano, in the same key. By then the concerto form in Mozart's hands had become a "medium in which...he succeeded in combining perfect aptness to its special requirements with inexhaustible poetry and originality."

Scored originally as incidental music to the Group Theatre's production in 1939 of Irwin Shaw's play of the same name, *Quiet City* was later premiered as a one-movement orchestral piece by the Saldenburg Little Symphony in the Town Hall, New York. Critics and public received it warmly. To one writer it evoked visions of "silent streets, the slogging gait of a dispossessed man, and some of the feeling of mournful beauty that comes from loneliness." Another sensed hints of "The opening of an Alfred Hitchcock thriller," and a third "bleak brooding spreading suggestively over the mirrored metropolis."

Mr. Shaw's play, an experimental fantasy delving into the "night thoughts of many different kinds of people in a great city," had used a trumpet player as the author's

mouthpiece, the recurring trumpeting being designed to "arouse the conscience of his fellow players and of the audience." In preparing the accompanying score, Mr. Copland had in mind music that would be "evocative of the nostalgia and inner distress of a society profoundly aware of its own insecurity."

Urged by friends to make use of some of the thematic material as the basis for an orchestral piece, Mr. Copland set to work that summer after completing his duties at the Berkshire Music Center, where he served on the faculty. When the piece was played by the Boston Symphony Orchestra, Serge Koussevitzky conducting, he explained that he had "borrowed the name, the trumpet, and some themes from the original play."

The orchestration was completed in September, 1939, and the score dedicated to Ralph Hawkes, junior member of the London firm of Boosey and Hawkes, who subsequently published the music.

In 1916-1917 Stravinsky composed *Five Easy Pieces* for piano duets, which were performed by José Iturbi and the composer in Lausanne, Switzerland on November 5, 1919. The inspiration for these pieces sprang from the fact that by 1916 Stravinsky's two older children had made sufficient progress in their musical study for him to wish to write a set of piano duets for them with easy right hand. They were given easy melodies to play, frequently doubled at the octave. Simple keys were chosen so as to avoid accidentals as far as possible; and any complicated passage-work was put into the bass. Altogether Stravinsky wrote eight piano duets and they were orchestrated at various times between 1917 and 1925 to form two *Suites*. In the *Suite No. 1 for Small Orchestra*, which we are to hear tonight, he uses only four of the *Five Easy Pieces*, and the full score is dated Nice, 31 December, 1925. In their original form the *Es-panola* was written after Stravinsky's trip to Spain in 1916, the *Napolitana* after his visit to Naples in 1917, the *Balalaika* followed, and the last number to be written was the *Andante*. This *Andante* is in serious vein; but the other numbers are full of high spirit and occasional distortions and a marked tendency toward satire.

Mendelssohn's *Capriccio Brillante*, Op. 22 for Piano and Orchestra was written, or at least completed in London upon the composer's second visit to England in 1832, and Mendelssohn himself saw its first performance in that country. He wrote to a friend, modestly enough that "it sounds very well in the orchestra, and it is a good enough concert piece." Actually the work is a Fantasy on several themes introduced by the solo instrument. A slow melodic introduction leads into the first brilliant Allegro theme, and subsequently piano and orchestra work out the various themes together, the piano part containing a good deal of glittering figuration against orchestral background.

The University Sinfonietta personnel

Violin I

Delphine Frazier  
Christine Olason  
Beth Chandler  
Benita Lenz  
Patricia Chinn  
Anthony Bondi

Violin II

Stephen Hegg  
Sandra Wightman  
Nicholas Yokan  
Samara Hoag

Viola

Gregory McKee  
William Goodwin  
Kelly Shanafelt  
Stella Newman

Cello

Lyn Fulkerson  
Margaret Brennand  
David Beck  
Paige Stockley

Bass

Virginia Ring  
David Pascal

Flute

Felix Skowronek  
Linda Kraft

Oboe

Laila Storch  
Tad Margelli

Clarinet

William McColl  
Jere Knudsen

Bassoon

Arthur Grossman  
Eleanor Froelich

Horn

David Kappy  
Janelle Petit

Trumpet

Dawn Stremel  
Roger Tanner  
Warren Johnson

Trombone

Greg Powers

Tuba

Ed Phillips

Percussion

Julie Calhoun

Orchestra Librarian

Rose Mauro