

THE SCHOOL OF MUSIC  
at the  
University of Washington

*presents*

THE UNIVERSITY SYMPHONY  
Robert Feist, Conductor

*In a celebration of the 200th  
anniversary of the birth of*

CARL MARIA VON WEBER  
(1786-1826)

*with guest artists*

William McColl, *clarinet*

*and*

Arthur Grossman, *bassoon*

February 18, 1987

8:00 PM, Meany Theater

## PROGRAM

11.147

WEBER

7:57

**JUBEL Overture ("Jubilee")\***Pil-Sung Kim, *conductor*\*\*

WEBER

9:45

**Andante and Rondo****Ungarese for Bassoon and  
Orchestra, Op. 35***Andante**Allegretto*Arthur Grossman, *bassoon*

WEBER

23:24

**Concerto for Clarinet and****Orchestra No. 2 in E flat,  
Op. 74***Allegro**Andante**Alla Polacca*William McColl, *clarinet*

11.148

## INTERMISSION

WEBER

4:04

**TURANDOT Overture\***HINDEMITH  
(1895-1963)

21:33

**Symphonic Metamorphosis  
on Themes of Weber (1943)***Allegro***TURANDOT: Scherzo***Andantino**March*

\*First Seattle performance

\*\*This performance is in partial fulfillment of the requirements for the Doctor of Musical Arts degree. Mr. Kim is a student of Robert Feist.

Weber's importance in music rests principally on his operas, particularly *Der Freischuetz*, with which was established the foundations of a national German operatic movement. Nevertheless, his best instrumental music is not without merit; when performed it affords pleasurable listening even while lacking the creative power and originality found in his operas.

When he was eleven he studied for six months with Michael Haydn in Salzburg, and subsequently continued his study in Munich with Abbé Vogler in Vienna. In 1805 Weber received his first appointment, as conductor of the Breslau Opera, where he stayed three years. He then held two other opera posts, after which he traveled throughout Europe as a concert pianist. From 1813 to 1816 he was principal conductor of the Prague Opera and in 1816 he became the musical director of the Dresden Opera, where he was so successful that his appointment was confirmed for life. While there he led performances of German operas which fired him with the idea of creating a national opera, an ideal first realized by him in 1821 with *Der Freischuetz*. His last opera, *Oberon*, was written for and introduced in England in 1826. Weber died in his sleep just before making his journey home from England. He was buried in London, but his body was transferred to Dresden eighteen years later. For this second burial, Wagner wrote special music and delivered a eulogy:

*There never was a more German composer than you; in whatever distant fathomless realms of fancy your genius bore you, it remained bound by a thousand tender links to the heart of your German people, with whom it wept or smiled like a believing child listening to the legends and tales of its country. Yes, it was your childlike simplicity which guided your manly spirit, like a guardian angel, keeping it pure and chaste, and that purity was your chief characteristic . . . Till death did you preserve that supreme virtue. You could never*

*sacrifice it or alienate this beautiful inheritance of your German origin; you could never betray us. Behold, the Briton does you justice, the Frenchman admires you, but only the German can love you. You are his own, a bright day in his life, a drop of his blood, a particle of his heart.*

Official duties in the form of pieces written for special events occupied most of Weber's time at Dresden in 1818. He once remarked about such items:

"These compositions for special occasions, which are mere ephemera in the artistic world, belong to the dark side of an official position, and from their transitory nature are always dreary work, however devoted and loving and loyal one may feel towards the person for whom they are written."

One of these commissioned "ephemera" was a cantata to celebrate the fiftieth anniversary of the King of Saxony's accession to the throne. He called it the *Jubilee Cantata*, a work written in eleven days. However, thanks to the fine Italian intrigues of one Francesco Morlacchi, Weber's batonistic colleague at the Dresden Opera, the number was eased out of the ceremonial proceedings. To replace it Weber wrote the **Jubilee Overture**. Cantata and Overture are separate and distinct works.

The Overture begins with an arresting *Adagio*, one of whose parts--a passage for the basses--leads to the main movement. The first theme arrives and it is developed, following which an episode brings on a second theme--of a light and dancy character. That Weber particularly favored this second theme is attested by its considerable development. After the inevitable free fantasia the concluding section of the piece brings forward anew the original themes and, finally, the violins lead the way to a rousing intonation of the then national anthem "Heil dir im Siegerkranz," with the wind instruments playing fortissimo against a string accompaniment.

In most of his concerti, Weber wrote the slow movement and the finale before tackling the first movement; and with the **Andante e Rondo ungharese** for viola, revised for bassoon, he in effect simply left the first movement out. However skilfully he matched himself to the demands of sonata form in his concertos and sonatas, the true quality of his invention always shows in the grave, imaginatively constructed and scored slow movements and in the brilliant finales, whereas the first movements are to be measured more by the degree to which they can accommodate such qualities than by the mastery of form that comes from real belief in it.

Even in the three full-scale wind concertos, despite the deftly composed first movements, it is in slow movement and finale that his most characteristic voice is heard. With his dramatic sense of timbre, he was able to "personalize" the instruments and to reveal new aspects of their tonal characteristics: in the **Second Clarinet Concerto** he gave the soloist an openly operatic character with prominent recitative passages. With the finales, he was concerned above all to demonstrate brilliance, no less so in the witty Bassoon Concerto than in the clarinet works.

In general, musical romanticism supposedly represents a longing, a longing for everything which is nebulous, mystical, fairy-tale-like. For the people of Weber's day the Far East formed part and parcel of things mysterious, and it is not surprising that Weber, then aged 18 and *Kapellmeister* in Breslau, was most impressed when he found a Chinese melody in Rousseau's *Dictionnaire de musique*. In that very year 1804 he used it as the basis for an *Overtura Chinesa*, which unfortunately is no longer extant in its original form; but five years later, in 1809 in Ludwigsburg, Weber composed music for Schiller's **Turandot** (a tragico-dramatic fairy-tale after Gozzi). He went back to his *Overtura Chinesa* which he revised, and to which he added six other pieces, three of them marches.

Schiller's *Turandot* never really made its mark, nor is Weber's music frequently heard--neither the Overture nor the remaining pieces.

Generally the Overture is discarded with the remark that it is formless and repetitive. What is overlooked is the fact that it never was Weber's intention to write an overture in sonata form, as customarily was his wont. The Overture is based solely on the Chinese theme quoted above, and Weber himself expressed it quite concisely: "First drums and fifes propound this strange, bizarre melody; it is then taken up by the orchestra, continued and developed in various forms, figurations and modulations. Without keeping count of the story in hand it cannot make a pleasing impression, but must be accepted as an honourably invented character piece." It is not Weber's mistake: it is ours if we expect to hear something which Weber has never intended.

**The Symphonic Metamorphosis on Themes by Carl Maria von Weber** by Paul Hindemith (1943) was introduced in New York on January 20, 1944, Artur Rodzinski conducting. Hindemith draws upon several themes by Weber, none of which, he explains, represents "the composer at his best." Consequently, Hindemith allowed himself the liberty of altering the melodies to suit his own purposes. The first melody (*Allegro*) comes from the fourth of eight piano pieces, four hands, op. 60, *All' Ongarese*. The second (*Scherzo moderato*) is from the overture to *Turandot*. The third (*Andantino*), like the first, is drawn from *All' Ongarese*. The work ends with two unidentified little march tunes, one in the woodwinds, the other in the horns.

Of course, Hindemith goes his own ways harmonically and contrapuntally, and perhaps he has given a much more vital turn to the original *Turandot*. Nevertheless, he thought it worthy of being incorporated in the central section of a work which, probably, is nowadays one of his

most popular compositions and, as such, is known to thousands and thousands of music lovers.

#### UPCOMING CONCERTS:

February 20, FACULTY RECITAL: Carole Terry, *organ*.  
8:00 PM, St. Alphonsus Church.

February 23, FACULTY RECITAL: Soni Ventorum Wind  
Quintet, 8:00 PM, Meany Theater.

February 24-March 11: THE PIRATES OF PENZANCE,  
8:00 PM, Studio Theater (Sunday matinees at 2:00 PM).

February 25, UNIVERSITY CHORALE INVITATIONAL  
CONCERT, 7:30 PM, Meany Theater.

March 2, UNIVERSITY MADRIGAL SINGERS, 8:00 PM,  
Meany Theater.

March 3, UNIVERSITY JAZZ COMBO, 8:00 PM, Music  
Building Auditorium.

March 4, UNIVERSITY PERCUSSION ENSEMBLE, 8:00  
Roethke Auditorium, Kane Hall.

March 6 & 7, THE CONTEMPORARY GROUP MEETS  
MARK MORRIS, 8:00 PM, Meany Theater.

March 9, YOUNG COMPOSERS, 8:00 PM, Music Building  
Auditorium.

March 11, FACULTY RECITAL: George Barth, *piano*, 8:00  
PM, Meany Theater.

UNIVERSITY SYMPHONY  
Robert Feist, *Conductor*

*Violin I*

Michelle Davis,  
*Concertmistress*  
Susanne Vetter  
Shaun McBride  
Jennifer Adams  
Myung Hee Yang  
Danielle Foucaultt  
Gayle Strandberg

*Violin II*

Paul Elliott  
Shelby Eaton  
Edward Davis  
Ewan Magie  
Margaret Thomas  
Beatrice Schmidtke

*Viola*

Linda Chang  
Donna Fogle  
April Acevez  
Marianne Lacrosse  
Jubilee Cooke  
Michelle Sayles  
Matthew Underwood  
Lila Pannhauer

*Cello*

Michael Center  
Joseph Bichsel  
Bret Smith  
Tim Janof  
Kyeong Chung  
Megan Lynch  
Ying Wang

*Bass*

Brian Kennedy  
Robert Beerman  
Diane Rhoades  
Veronika Rudolph

*Flute*

Maya Johnson  
Kathy Woodard  
Titan Rodick  
Kathy Frank

*Oboe*

Tad Margelli  
Chiun-Mei Huang

*English horn*

Laurie Bare

*Clarinet*

Karlin Love  
Mac Cantrell

*Bass clarinet*

Beverly Setzer

*Bassoon*

Krista Lake  
Yvonne Kershaw

*Contra bassoon*

Jeff Eldridge

*Horn*

Jennie Knezovich  
Tony Miller  
James Hendrickson  
Sue Perry

*Trumpet*

Craig Ball  
Sam Mann

*Trombone*

Andrew Hillaker  
Shelley Greer  
David Bentley

*Tuba*

Peanuts Hucko

*Timpani*

Dan Oie

*Percussion*

Chris Monroe  
Brian Caldwell  
Bruce Monroe