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 THE SCHOOL OF MUSIC

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School
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20TH-CENTURY MASTERPIECES REVISITED

UNIVERSITY SYMPHONY
 AND COMBINED CHORUSES

Abraham Kaplan, *conductor*

Bernstein, Overture to CANDIDE
 and
 CHICHESTER PSALMS

Prokofiev, ALEXANDER NEVSKY

*Tonight's concert is dedicated to the founders and
 builders of the University of Washington Retirement
 Association, celebrating Twenty Years of Achievement.*

8:00 PM, March 10, 1995
 Meany Theater

DAF | CASS | CD
#12,555 | #12,556 | 14,441
PROGRAM

ID 3 Overture to CANDIDE (4'30) Leonard Bernstein ^{CD} [1]
(1918-1990)

ID 4 CHICHESTER PSALMS (18'37) Bernstein [2]

- I. Psalm 108, vs. 2
Psalm 100, entire
- II. Psalm 23, entire
Psalm 2, vs. 1-4
- III. Psalm 131, entire
Psalm 133, vs. 1
Jeremiah Turner, alto*
from the choruses:
Erin Gabriel, soprano
Jennifer Tullis, alto
Jeffrey Cooper, tenor
Tim McLellan, bass

INTERMISSION

ID 6 ALEXANDER NEVSKY (44'01) Sergei Prokofiev ^{CD} [3]
(1891-1953)

- I. Russia under the Mongolian Yoke
- II. Song about Alexander Nevsky
- III. The Crusaders in Pskov
- IV. Arise, Ye Russian People
- V. The Battle on Ice
- VI. Field of the Dead
- VII. Alexander's Entry in Pskov

JoAnne Bouma, alto

*Member of Columbia Boys' Choir, Steve Stevens, director

Titles created in the School of Music Computer Center by Theodore Deacon

Combining ancient themes and subject matter with modern techniques is hardly a new practice in the history of artistic endeavor, but few compositions illustrate it as well as the twentieth century masterpieces revisited tonight. *Candide*, an American comic operetta of the 1950's, was based on a world-famous French satire of the mid-eighteenth century inspired by a German philosophical statement of 1710. *Chichester Psalms*, with its ancient Hebrew text, was commissioned by a twentieth-century English cathedral, but actually had its world premiere at yet a third continent in a secular concert setting in New York. *Alexander Nevsky*, a cantata taken from the soundtrack of a 1938 Soviet film, commemorated the

Russian hero of a 1242 A.D. battle against the Teutonic knights, but was used as anti-Nazi propaganda during World War II.

Leonard Bernstein and Sergei Prokofiev achieved their syntheses of old and new because each possessed an extraordinary sense of the dramatic. Bernstein became an overnight star by means of a last minute substitute-conducting role at a New York Philharmonic Orchestra concert and continued to hold his celebrity status by addressing millions of Americans through televised lecture/concerts during the formative years of the baby-boom generation. A close colleague described him as a composer whose "innate showmanship resolves musical conflicts." Prokofiev, *enfant terrible* of pre-revolutionary Russia, loved to experiment with sounds and shock the musical establishment. Between the century's world wars he composed almost entirely in Europe and the United States, becoming especially enamored of Hollywood, where he wrote, "The cinema is a young and very modern art that offers new and fascinating possibilities to the composer. The possibilities must be utilized. Composers ought to study and develop them, instead of merely writing the music and then leaving it to the mercy of the film people." Both he and Bernstein used twentieth-century media without submitting to them artistically.

Though *Candide* was relatively unsuccessful, the overture may be the twentieth century's most popular American orchestral work, sparkling, despite the sarcastic and pessimistic story. The operetta failed to make Voltaire and Leibniz a part of Broadway immortality, but the overture has been compared to the best of Mozart, Offenbach, and Sullivan.

Chichester Psalms is based on sketches from an aborted musical comedy that Bernstein regretfully abandoned during his 1964-1965 sabbatical from the New York Philharmonic. Though not a stage work, one must remember that in ancient times drama and religion were one. If nothing else, the idea of Hebrew sung in Chichester Cathedral is dramatic. Jack Gottlieb in "Reflections of Theater and Liturgy" pointed out that *Chichester Psalms* resembles Britten's theater works: "the ceremony of innocence threatened by violence." The middle movement, with its simultaneous prayerful ballad and warlike shouts, is "a kind of cinematic superimposition." Thirty years ago Bernstein explained to Abraham Kaplan, tonight's conductor, and the conductor of Camerata Singers, the chorus that sang the world premiere thirty years ago, that the latter theme was originally a type of "rumble" music similar to that found in *West Side Story*.

Movement one begins with a five-note motif built on strong harmonic sevenths, then goes to a joyful dance in 7/4 meter, with a hint of the original motif at the end. In movement two, a boy soloists sings the 23rd Psalm, echoed by a treble chorus which is interrupted by the "rumble" theme. "The Lord Is My Shepherd" melody reappears and finally finishes the movement alone, but not without orchestral mutterings. The third movement opens with the orchestra developing the original five-note motif, the chorus counters with a flowing melody in 10/4 meter, and the work ends with an a capella rendition of the original theme. While Bernstein was on sabbatical he tried to figure out where contemporary music in general and his own compositions in particular were going. The trends of the time included non-tonality, serialism, and unconventionality for its own sake. In an article for the New York Times, Bernstein wrote of "fads of Dada and Chance," "Physiomathematic musicology," and "pieces for nattering, clucking sopranos." His description of *Chichester Psalms* followed:

But there it stands--the result of my pondering,
two long months of avant-garde wandering--
My youngest child, old-fashioned and sweet
And he stands on his own two tonal feet.

Alexander Nevsky is the result of one of the happiest collaborations in twentieth-century art. The great Russian film director, Eisenstein, decided that he and Prokofiev would produce a motion picture in which image and sound were totally joined. Both men were fans of American cinema and had learned much about their respective art forms in their travels, but they needed to ingratiate themselves with Stalin in order to create at home in 1938. The principle they used was "attacking the present through the past." Eisenstein elaborated about the technique in an essay about Prokofiev: "Thus the hoof-beats of the Teutonic knights in *Alexander Nevsky* do not merely 'hammer for the sake of hammering,' but out of this 'hammer for hammer' and 'gallop for gallop' there is evolved a universal image, galloping across the thirteenth century to the twentieth--toward the unmasking of fascism." Stalin was delighted at the result; both men received the Order of Lenin.

In spite of having to placate Soviet censors, the artistic merit of the film stands up though the passing of time due to the relationship of Prokofiev and Eisenstein. "The music was to determine the filming or cutting as often as the filming was to determine the filming." Prokofiev had the ability to observe the day's shooting and return the next morning with music that perfectly fit the action. Eisenstein filmed the lengthy battle scene after the orchestral tone poem had already been composed by his partner. The ever-generous director later claimed that only Prokofiev could have written music that didn't just illustrate the actions of the characters, but expressed the underlying emotion of what happened. As did Bernstein almost three decades later, Prokofiev made choices that showed he knew how to use his own abilities and his own time in history. "The temptation to make use of the actual music of the period was naturally great. But a brief acquaintance with Catholic thirteenth century choral singing was enough to show that this music has in the past seven centuries become far too remote and emotionally alien to us to be able to stimulate the imagination of the present-day film spectator. We therefore decided not to reproduce it as it sounded at the time of the Battle on the Ice seven centuries ago but to adapt it to the modern ear. The same applies to the Russian music of the period; that too had to be given a modern ring."

I. Russia under the Mongolian Yoke: an orchestral tone poem portraying the vast Russian countryside. II. Song about Alexander Nevsky: a description of Nevsky's previous exploits composed in a folk style. III. The Crusaders in Pskov: the music is cold and harsh, the Catholic chant is a deliberate caricature. IV. Arise, Ye Russian People: folklike and stirring. V. The Battle on the Ice: the themes of the invading army and Nevsky's fighters are shown through lengthy orchestral sections interspersed with choral shouts. VI. The Field of the Dead: the lament of a Russian woman searching for her fallen lover on the battlefield is the work's most praised movement. VII. Alexander's Entry into Pskov: the themes of movements two and four return in a joyful celebration, complete with bells ringing.

Bernstein and Prokofiev cannot be considered colleagues. By the time the American was old enough to begin his professional career, the Russian had made his last trip abroad and was isolated from free artistic expression until his death. However, in 1938, during his last trip to the United States, Prokofiev wrote the following: "At the present time in the U.S.A. there is a great thirst to create American music--I would even call it longing for a native composer." Did Bernstein satisfy that longing? Has his music had the same effect in this country as Prokofiev's did in the other twentieth-century superpower? These are interesting but unimportant questions to answer. The legacy of the two men is the certainty that for ages to come, whenever the twentieth century is revisited by musicians, the chance of reading the names, Bernstein and Prokofiev, on the program is very high

Bonnie Thoreson

ABRAHAM KAPLAN enjoys an international reputation in the choral field not only as a conductor, but as a teacher of conductors. He received his early training in Israel, followed by graduate work at The Juilliard School of Music in New York. In 1961 Mr. Kaplan was appointed Director of Choral Music at the Juilliard School, a post he has held until 1977. Since 1977 Mr. Kaplan has been a member of the music faculty of the University of Washington in Seattle. As founder and Music Director of the famous Camerata Singers, and the Conductor of the Collegiate Chorale (founded by Robert Shaw), he has made innumerable recordings many of which are now being reissued on CDs. Mr. Kaplan has appeared as guest conductor with such orchestras as Toscanini's NBC Symphony, the Israeli Philharmonic, the St. Louis Symphony, the Calgary Philharmonic and many others. Highlights in Mr. Kaplan's career include: a 1977 Command Performance in the White House in honor of President Urho Kekkonen of Finland; a Command Performance in honor of Her Majesty Queen Elizabeth II and His Royal Highness The Duke of Edinburgh on their 1983 visit to the USA; 1954 Preparation of the world premiere of Darius Milhaud's opera "DAVID" in Jerusalem; 1963 Preparation for the world premiere of Leonard Bernstein's 3rd Symphony "KADDISH" in Tel-Aviv, Israel; Preparation of The Camerata Singers for performances of most of Igor Stravinsky's choral works for The New York Philharmonic's 1973 Stravinsky Festival; 1965 Preparation of the world premiere and subsequent recording of Leonard Bernstein's Chichester Psalms.

THE UNIVERSITY OF WASHINGTON RETIREMENT ASSOCIATION Constitution, adapted February 5, 1975, created an organization of phenomenal vitality which has become a model for retirement associations on campuses throughout the United States and Canada. Its members have contributed many thousands of volunteer hours of service to a grateful University.

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Bonnie Thoreson, *conductor*

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Martin Cron	Manami Nishi	Dean Speer
Tod Dissly	Fifi Nugroho	Lisa C. Stuebing
Erika Elias	Catlin O'Halloran	Lauren Sult
Nancy Emery	David Olson	Jonathan C. Sze
Gian Fellores	Eiko Ota	Clara Tjia Su Tjen
Julia Gerbino	Jesse Parsons	Victoria Tribou
Kristin Hacker	Janice Pascua	Liza Vasquez
Raphael R. Hadac	Felik Paulus	Vince Velie
Karin Star Haley	Teresita Perez	Joy Wang
Crystal Arizona Hemphill	Erica Jennifer Peterson	Christina Ward
Kit Man Ho	Shawna Peterson	Bryan Wee
Kuokhei Ho	Tricia Quinn	Joel Wilson
Chia-Ling Caroline Hsu	Hale E. Rankin	Trisha Young
Natasha Hoskins	Vera M. Reznicek	Yan Hong Zhu

ORATORIO CHORUS
 Abraham Kaplan, *conductor*
 Gabriel Dumitrescu, *assistant conductor*
 Robert Morgan, *accompanist*

Larisa Bosma	Sunghee Hong	Deborah Meyer
Flo Bousman	Kusia Hreshchyshyn	Kathleen E. Mohan
Heather S. Boylan	Carrie Ann Huang	Vollie Newton
Stan Carlson	Heather L. Hull	Tanya Rehse
Yoon Chang	Ruth Jacobson	Carmen Sammy-Sacquitne
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Scott Hafso	Tim McLellan	Daniel Zucker
	Ray McCotter	

UNIVERSITY CHORALE
 Joan Catoni Conlon, *conductor*
 Bonnie Thoreson, *assistant conductor*
 Kevin Johnson, *accompanist*

Erin Aas	Brenda Holzknrecht	Jocelyn Reutebuch
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Caralee Heusman	Jennifer Rasor	

UNIVERSITY SYMPHONY
 Peter Erös, *conductor*
 Timothy Schwarz, *assistant conductor*

VIOLIN I	CELLO	E♭ CLARINET
Jeff Yang	Yoonju Cho	Elliott Sohn
Wonsoon Chung	Joseph Kim	
Keh-shu Shen	Loren Dempster	CONTRA BASSOON
Anne-Marie Hoffman	Alina Hua	Emily Robertson
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David Lawson	Stacy Philpott	Ryan Stewart
Immanuel Hsu	Karen Thomson	Shauna Johnson
Tim Mitin	Ho Yong Byun	Tony Miller
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VIOLIN II	BASS	TRUMPET
Leah Zamora	Patrick Marckx	Dan McDermott
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Tove-Lise Falch		BASS TROMBONE
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