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The University of Washington  
SCHOOL OF MUSIC

Rec'd by  
GL

S99  
1993  
3-12

presents the

# UNIVERSITY SYMPHONY and COMBINED CHORUSES

Abraham Kaplan, *conductor*

Wagner, SYMPHONY in C

Fauré, REQUIEM

MARCH 12, 1993

8:00 PM

MEANY THEATER

School  
of  
Music  
University  
of  
Washington



DATA# 12,133

CASS# 12,134

PROGRAM

CD 14564

DATA  
ID2 SYMPHONY IN C..... (43'11)

Richard Wagner  
(1813-1883)

- I. *Sostenuto e maestoso - Allegro con brio*
- II. *Andante ma non troppo, un poco maestoso*
- III. *Allegro assai*
- IV. *Allegro molto e vivace*

CASS SIDE A  
SIDE B

INTERMISSION

DATA  
ID4 REQUIEM, Op. 48..... (39'05)

CD 14565

Gabriel Fauré  
(1845-1924)

- I. *Introît et Kyrie*
- II. *Offertoire*
- III. *Sanctus*
- IV. *Pie Jesu*
- V. *Agnus Dei*
- VI. *Libera me*
- VII. *In Paradisum*

Anna Obrastoff, *soprano*  
Julian Patrick, *baritone*

Titles created in the School of Music Computer Center.  
Supratitles created by Théodore Deacon and Alison Guay.

We are grateful to Jim Turner at Prosser Piano & Organ, Co,  
(N. 185th & Aurora Ave. N.) for the use of the Rodgers electronic organ.

ORATORIO CHORUS

Abraham Kaplan, *Director*

Gabriel Dumitrescu, *Assistant Conductor*

Matthew Goodrich, Laurent Phillipe, *Accompanists*

- |                       |                              |                 |
|-----------------------|------------------------------|-----------------|
| Michelle Ann Antonich | Michelle Dunningan           | Ray McCotter    |
| Mary Bell             | Robert Engle                 | Jessica Miller  |
| Velta Benson          | Orlana Maria Monteiro Freire | Kathleen Mohan  |
| Darla Mae Berg        | Laeta Guerra                 | Vivien Ng       |
| Are Bjørdal           | Christa Hewitt               | Annie Pyle      |
| Larisa Bosma          | Jennifer Holland             | Joann Rozbroj   |
| Stan Carlson          | Jennifer Kaufman-Garrett     | Samuel Spitzer  |
| Dennis Chan           | Jamie Koroch                 | Bonnie Thoreson |
| Margaret Chang        | Sooeun Lee                   | Jennifer Toohy  |
| Brian Duff            | Sueyoung Lim                 | Ann Wilkinson   |
| Gabriel Dumitrescu    | David McClint                |                 |

UNIVERSITY CHORALE

Joan C. Conlon, *Director*

Fredrick Lokken, *Assistant Conductor*

Erin Chung, *Accompanist*

- |                  |                       |                     |
|------------------|-----------------------|---------------------|
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| Chris Breece     | Kandra Jones          | Kevin Pelley        |
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| Jason Delles     | Allen Leslie          | Maki Tsutsumi       |
| Nicole Drbohlav  | Fredrick Lokken       | Jennifer Tullis     |
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Brenda Mix, *Accompanist*

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Tisha Hines  
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Kwana Jackson  
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Christina Jahrling  
Amber Johnson  
Dawncelie Johnson  
Jennifer Judkins  
Dennis Jumaquio  
Sharon Na Yeon Kim  
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Margaret Russillo  
Simonida Rutar  
Teodora Rutar  
Albania Schneegans  
Amy Shen  
Rachelle Sneed  
Julee Stelson  
Kelly Strickland  
Ary Sulistyono  
Barbara Sun  
Stephanie Tada  
Susan E. Toth  
Christina Trochalakis  
Patricia Vassilatos  
Vincent Velie  
Kristen Weatherby  
Vernon Wells  
Yin Yee  
Un-Kyong Yi  
Shahrazad Zarkoob  
Andrew Zosel  
John Zosel

Richard Wagner, renowned to the music lover mainly for his operas and music dramas, started his composing career with instrumental works. As many other composers, Wagner developed his musical individuality over a long period of imitating his predecessors, mainly Beethoven, by whom he was profoundly influenced. As part of his training, he would make careful handwritten copies of the full scores of Beethoven's Fifth and Ninth Symphonies, and many of his first instrumental works are shaped by those models. He studied equally Mozart's and Haydn's Symphonies, making arrangements for piano or copying them for his own study.

The manuscript of the *SYMPHONY IN C*, written in 1832 while studying at the Leipzig University under the guidance of Christian Theodor Weinlig, Kantor at the *Thomaskirche*, was one of his composition exercises bearing Weinlig's corrections. The first performance took place in November 1832 in the Music Conservatory in Prague, under the direction of Dionys Weber, followed by another one on 15 December 1832 in the *Euterpe* in Leipzig and yet again on 10 January 1833 at the *Gewandhaus*. After another performance in Würzburg on 27 August 1833 under the composer's direction, the piece lay dormant for nearly fifty years.

Wagner's thorough knowledge of counterpoint, his sense of orchestral balance, the use of a flowing melody and countermelody in the second movement, interesting modulations and imaginative orchestration give us a glimpse into the future development of this great composer.

The performance under Wagner's own direction on 25 December 1882 in the *Teatro La Fenice* in Venice, Italy, for a family celebration, only seven weeks before his death, was the last work he conducted.

In 1887, ten years after succeeding Saint-Saëns as choirmaster and assistant organist at the Church of La Madeleine in Paris, Gabriel Fauré began his work on the *REQUIEM*. Although his father's death in 1885, followed by his mother's in 1887, might have been legitimate reasons for writing such a work, Fauré confessed in a letter to Maurice Emmanuel in March 1910, "My *Requiem* was composed for nothing... for fun, if I may be permitted to say so!"

Fauré's unusual musical rendering of the Latin text stands out as a unique example in its genre. He emphasizes the idea of serenity, of peace and rest through the use of a restrained and sombre instrumentation, with the organ playing the role of a continuo, the preference given to violas over the violins, and last but not least the importance of his careful selection of texts, excluding the *Dies irae* altogether, and concluding with the promised Paradise, rather than Purgatory.

As to his preferential treatment of violas and sparing use of violins he raves to Ysaÿe, "You'll see, after all those violas, how angelic the violins sound in the *Sanctus!!!*"

His approach stirred contradictory opinions from his contemporaries. On one side were those who objected to the lack of frightening means for depicting death, as Fauré states in a letter from 1902,

"...people have told me that it did not express the terror of death; someone has called it a *bercucco* of death. But that is how I feel about death; like a happy deliverance, the hope of happiness beyond the grave rather than a painful experience...Perhaps I have also tried instinctively to escape from convention, since I have been accompanying burial services for such a long time! I am sick of them..."

To those who accepted his work enthusiastically he confesses with a trace of humor,

"...altogether it [the *Requiem*] is as GENTLE as I am myself!" (To Eugene Ysaÿe, August 1900)

The first version of the *Requiem*, which according to available sources is the only one for which any manuscripts survive, was comprised of *Introit et Kyrie*, *Sanctus*, *Pie Jesu*, *Agnus Dei* and *In Paradisum* and was premiered under the composer's direction on January 16, 1888 for the funeral service of a certain M. Joseph Le Soufaché at La Madeleine. "The little *Requiem*", as Fauré himself named it, which called for a chamber orchestra without violins (except for a solo violin in the *Sanctus*) or the woodwinds, was performed at La Madeleine until the end of the century.

In June 1889 Fauré wrote to countess Élisabeth Greffulhe, "I have started work again and have added a piece to my *Requiem*, an *Offertoire* [consisted only of the baritone solo *Hostias*], that it lacked." At this time he considered the work complete, though in 1893 he added the choral sections of the *Offertoire* and the *Libera me*, written as early as 1877 as an independent piece for baritone solo and organ. The first concert performance took place in May 1894 in Paris, Eugène d'Harcourt directing.

The third and final version of the *Requiem*, scored for full orchestra apparently at the request of his publisher, Julien Hamelle, was published in 1900, transforming the *Requiem* into a concert work. Paul Taffanel led the first performance of the newly orchestrated version at the Trocadéro Palace, in Paris, on July 12, 1900 as part of the World Exhibition.

The following sentence written to René Fauchois in April 1921 best summarizes Fauré's intentions with his *Requiem*,

"Everything I managed to entertain in the way of religious illusion I put into my *Requiem*, which moreover is dominated from beginning to end by a very human feeling of faith in eternal rest."

Program notes by Gabriel Dumitrescu

UNIVERSITY SYMPHONY  
Peter Erös, *Conductor*  
Johan Louwersheimer, *Assistant Conductor*

**VIOLIN I**

Sunny Lee  
Andrew Yeung  
Xiao-po Fei  
Kevin He  
Kyung Sun Chee  
Keh-Shu Shen  
Daniel Perry  
Matt Mandrones  
Louanne Bean

**VIOLIN II**

Jeff Yang  
Thane Lewis  
Kjell Sleipness  
Robin Fulton  
John Powelson  
Christina L. Jenkins

**VIOLA**

Haiying Li  
Greg Savage  
Denise Martel  
Angela Engebretsen  
Leah Irby  
Carrie Jo Adams  
Jeanne Drumm

**CELLO**

Parke Burgess  
Zoltan Stefan  
Cheryl Bushnell  
Gretchen Yañover  
Loren Dempster  
Stacy Philpott  
Joseph Kim  
Lan-June Wang

**BASS**

Olav Hekala  
Brad Hartman  
Claudia Chen  
Paul Gabrielson

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Megan Lyden  
Libby Gray

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Gail Perstein

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Teresa Wilson

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Nathaniel Oxford

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Todd Zimberg

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Karyn Fidelity

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Rodney Blackburn

UPCOMING 1993 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).

March 15, Opera Directors' Workshop. Meany Studio Theater, 8:00 PM.

March 19, David Russell, guest guitar. Brechemin Auditorium, 8:00 PM.

March 30, Brechemin Scholarship Winners Showcase. Meany Theater, 8:00 PM.