

The School of Music
presents the 30th program of the 1990-91 season.

The
University Symphony
Orchestra

S99
1990
12-7

Peter Erös

Director

Special Guests

The
Garfield High School
Orchestra

Marcus Tsutakawa, Director

Friday, December 7, 1990
8:00 PM, Meany Theater



School
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Music

University
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Washington

Program

CASS SIDE A
#1 Overture to Oberon .. (8:26) ... CARL MARIA VON WEBER (1786 - 1826)
DAT 1D2

The University Symphony Orchestra

CASS SIDE B
#2 Prelude, Chorale, and Fugue .. (10:36) BACH/ABERT
DAT 1D4

CASS SIDE B
#1 Symphony No. 101 ("The Clock") (6:24) ... JOSEPH HAYDN (1732 - 1809)
DAT 1D3

Adagio - Presto
Andante
Minuet
Finale: Vivace

Garfield High School Orchestra

— Intermission —

CASS SIDE A
#2 Symphony No. 9, Op. 70 .. (22:46) DIMITRI SHOSTAKOVICH (1906 - 1975)
DAT 1D5

Allegro
Moderato
Presto
Largo
Allegretto

The University Symphony Orchestra

Program Notes

Oberon, king of the fairies, has sworn not to reconcile with his wife Titania until he finds two lovers who can prove their true and pure love through courage and self sacrifice. The chosen hero (who must show fidelity in the face of death) is the knight Huon of Bordeaux whose task is to go to the Caliph of Bagdad's harem and rescue his beloved Rezia, the Caliph's daughter. Rezia is unhappy for she is compelled to marry a man of her father's choice. Assisted by his esquire Sherasmin and provided with a magic horn (given to him by Oberon), the knight successfully faces many challenges. Among them are the assassination of his rival, the rescue of Rezia from the Caliph's harem, a sea storm, and finally the abduction and subsequent rescue of Rezia and her handmaid Fatima from the palace of the pirate Elmir Almazanor. Having proven fidelity, passionate love, and courage, Huon of Bordeaux rescues his beloved Rezia, and brings back peace and happiness to the supernatural world through the reconciliation of Titania and Oberon.

The Overture to Oberon follows the French formal scheme (slow introduction-Allegro), and contains a selection of the most significant moments of the opera. The opening horn call generates the thematic material for the slow section (*Adagio sostenuto*), and is intended to symbolize Oberon and the allegorical connection between both supernatural and human worlds. This leading three-note-motif recurs four times during the opera, and functions as a pivot to the development of the action as well. The musical material of the *Allegro con fuoco* that follows is based on a free juxtaposition of three other important themes contained in the opera. Remarkably heroic, passionate, and lyrical, these themes might connect us with an intrepid quartet sailing in a stormy sea, or evoke the romantic feelings of love and joy emanating from the hero and his lover's heart.

Oberon, the last operatic work by Carl Maria von Weber, was commissioned by the management of the English Covent Garden. The work was first performed at that Concert Hall on April 12, 1826 under the direction of the composer, who died of tuberculosis a few weeks later.

— José Nilo Valle

The Bach / Abert Prelude, Chorale, and Fugue presents Baroque polyphony in a lush nineteenth-century setting. Johann Joseph Abert (1832 - 1915), a Bohemian-born musician and composer who worked mainly in Stuttgart, here transcribes for orchestra J. S. Bach's fourth Prelude from the Well-Tempered Clavier (transposed from the original C-sharp minor to D minor) and the Fugue from the great Fantasia and Fugue in G minor for Organ. Linking these two works is a central Chorale for brass, composed by Abert to harmonize with the Fugue. From the muted, mysterious opening of the Prelude to the powerful finale of the Fugue, this is a bold Romantic tribute to the genius of Bach.

Haydn's Symphony No. 101 ("The Clock") is one of the twelve London Symphonies composed for public concerts in that city between 1791 and 1795. Its nickname derives from the steady "ticking" motif of the second movement. The first movement opens with a characteristic slow introduction in D minor, followed by an effervescent and irrepressible Presto in D Major. Both of the first two movements were encored at the symphony's premiere, and Haydn scholar H. C. Robbins Landon credits the London audience itself with much of Haydn's musical growth during these years: "The music reflects the atmosphere of *fin-de siècle* London: assured, disputatious, intriguing, eccentric, open-minded yet sensitive."

—Joyce Brewster

Ideologically, a symphony in the USSR "was a form expected to embody some identifiable human content, if not a specific programme." This ideal aimed to prevent the practice of the Western formalism in such compositions, and to promote the nationalist aspect as well. Despite his bitter feelings towards the Soviet Communist Party (which constantly kept his life and art under pressure), Dmitri Dmitriyevich Shostakovich (1906-75) seems to have followed the Russian ideology: the majority of his symphonic works show either programmatic or abstract and absolute connotations. Among his fifteen symphonies, eight are clearly programmatic (No. 2, 3, 7, 8, 11, 12, 13, and 14). From the remaining seven, one is considered neoclassical (No. 1), four are

based on abstract and absolute music (No. 4, 5, 6, and 9), and two are allegorical (No. 10 and 15).

The Symphony No. 9 in Eb Major, Opus 70, was composed in 1945, immediately after the end of World War II. Together with the Seventh ("Leningrad") and the Eighth, it is part of the so called "Trilogy of War" (series of symphonies composed during the war time). Contrasting with the two previous works in terms of programme content and instrumentation, the Ninth is characterized for its unpretentious thematic organization, clarity of texture, and lightness of orchestration. The overall structure of the work presents a concise three-movement plan. The opening *Allegro*, loosely based on sonata-form, is built upon two gay and grotesque themes respectively introduced by strings and piccolo. The repeated exposition generates a short developmental section based on inversional augmentations, transpositions, and juxtapositions of the main ideas which, however, never lose their clear identity. This rhapsodic thematic treatment, so characteristic of Shostakovich's language, culminates with a free recapitulation of the musical material. In contrast with the animated character of the first, the meditative second movement (*Moderato*) evokes grief and nostalgic feelings. The woodwinds (especially clarinets, flute and piccolo), interpolated by horns and supported by a delicate string texture (mute and pizzicato strings), create a unison choral effect with their bucolic *cantilena* (singsong, old tune). The last three movements (*Presto*, *Largo*, and *Allegretto*) are played without interruption. Regarding the structure of this movement group, the *Presto* is a cheerful scherzo, and the *Allegretto*, again loosely based on sonata form, concludes with a march-like section. These two main bodies of the final movement group are joined by a short *Largo* (played by trombones, lower strings and bassoon solo) which bears some similarity to material from the earlier "Leningrad" symphony.

The refined and rarified orchestral texture of the Symphony No. 9 with its chamber-like tendencies might help to explain the disappointment of Stalin and the Soviet Communist Party who desired a grander and more celebratory work to mark the end of the war.

—José Nilo Valle

Garfield High School, located in the heart of Seattle's Central Area, prides itself on its multi-ethnic student community, its strong Math-Science magnet program, and its championship basketball teams. Again this year, Garfield produced more National Merit Semifinalists (16) than any other school in the state, public or private.

Garfield is also proud of its orchestra. Membership has grown from 12 to 70 since the arrival of conductor Marcus Tsutakawa in 1985, and last year the group took first place in orchestra festivals in Gresham, Oregon and Fullerton, California. The orchestra has also spun off a prize-winning chamber ensemble and a number of smaller chamber groups. In the vitality of its music program, Garfield offers hope that music may not disappear completely from the public schools.

—Joyce Brewster

Garfield High School Orchestra

Marcus Tsutakawa, Director

Violin I

Katherine Winterstein
Naseem Asif
Suzy Sandstrom
Eleanor Warfield
Nathanael Crawford

Brianna Atwell
Merideth Fort
Charie Vathanaprida
Chris Briden
Jennifer Freeman
Rachel Green
Maia Fiebig

Henry Doss
Kyrrah Webb

Flute

Erica Cauldwell
Sophia Bell
Amy A. Miller
Amy Swanson
Dana Hoshide

Violin II

Tekla Cunningham
Eleanor Knopp
Jim Chen
Michael Snow
Mishna Wolff
Jennifer Louie
Jon Mendoza
Josh Isgur
Jamie Chaijaroen
Cetaree Amiri

Cello

Anne Brewster
Erika Jacobs
Laura Boyce
Nick Fox
Shanti Rao
Evan Gray
Esther Blaurock
Kristin Vitalich
Damian Weaver
Janna Fierst
Tarina Yasmothr

Clarinet

Sharon Sheffer
Sharyl Hudson
Ingrid Lundin
Kim Davenport
Sachiko Hara

Oboe

Caroline Cummins
Jamal Asif
Erin Bradley

Viola

Leah Heard
Eric Merrill
Naomi Ishisaka
Zoe Kashner

Bass

Nathaniel Barrett
Sean McDonald

Bassoon

Lisa Rongren
Sarah Green
Mark Longbrake

Tuba

Amy Forstrom

Trumpet

Jonathan Toews
Eli Semke

Horn

Christy Kirchner
Conrad Snover
Max Grinell

Trombone

David Marriott
Tom Pruiksmas
Duncan Goulding

Percussion

Sam Rainwater
Claire Matson

The University Symphony Orchestra

Peter Erös, Conductor

Violin I

Matthew Weiss
Mary Clark
Susie Kim
Jonathan Graber
Jeff Yang
J. Robin Fulton
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Chris Marcum
Nora Engebretsen
Tina Schiess

Jennifer Smith
Jennifer J. Barrett
Tim Stewart

Bass

David Ernst
Olav Hekala
Yasuyuki Nakamura

Trumpet

Michael Kane
Matt Armstrong

Violin II

David Tobin
Tony Lo
Christine Chen
Rachel Alexander
Anne-Marie Hoffman

Flute

Andrea Mogil
Launa Lube

Trombone

Dan Wolch
Moc Escobedo
Chad Kirby

Piccolo

Twi McDonell

Tuba

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Chris Boyd

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Chiun-Mei Huang
Molly Sandvick

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Michel Gango

Clarinet

Sue Kelleher
Jodi Orton

Bassoon

Katie Jackson
Yaroslav Botamanenko

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Horn

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Upcoming Concerts

Proconart: New music by young composers; December 6, 8:00 PM, Brechemin Auditorium
University Symphony; December 7, 8:00 PM, Meany Theater
Studio Jazz Ensemble; December 10, 8:00 PM, Meany Theater
Percussion Ensemble; December 11, 8:00 PM, Meany Studio Theater
University Chorale; December 12, 8:00 PM, Meany Theater
Keyboard Debut Series; December 13, 8:00 PM, Brechemin Auditorium
Opera Workshop; December 17, 8:00 PM, Meany Studio Theater Canceled
Postcard from Morocco; UW Opera - January 16, 8:00 PM; January 18, 8:00 PM; January 20, 3:00 PM, Meany Theater