

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

VIOLIN I
Wonsoon Chung
Andrew Yeung
Xiao-po Fei
Jeff Yang
Keh shu Shen
Kyung Chee
Coral Overman
Dan Perry
Lea Wolfe
Maria Kim
Neil Bacon
Phil Nation

VIOLIN II
Thane Lewis
Kevin Kui He
Kjell Sleipness
Andrea Tersigni
Anja Kluge
Sharon Kim
John Powelson
Eugene chung
Kyu Nam Park
Chase Chang
Daniel Ellis
Deepti Babu
Susie Jung

VIOLA
Lisa Moody
Haiying Li
Greg Savage
Felicia McFall
Donna Fogle
Angela Engebretsen
Jeanne Drumm
Carrie Jo Adams
Denise Martel
Rob Duisberg
Ron Moses

CELLO
Zoltan Stefan
Cheryl Bushnell
Stacy Philpott
Loren Dempster
Joseph Kim
Lan-Jung Wang
Chris Ruthensteiner
Alina Hua
Karen Thomson
Leslie Hirt
Ruth Edwards

BASS
Ben Musa
Olav Hekala
Chien-pi Chen
Brad Hartman
Aron Taylor
Ian Rashkin
Attila Kiss

FLUTE
Libby Gray
Cindy Martin
Megan Lyden
Ashley Carter

OBOE
Taina Karr
Matthew Reek
Jennifer Baullinger
Darlene Franz

ENGLISH HORN
Scott Perry

CLARINET
Deborah Smith
Joel Barbosa
Kathryn Labiak
Julia Dickinson

BASSOON
Jason Schilling
Emily Robertson

CONTRA-BASSOON
Jeff Eldridge

HORN
Jennifer Barrett
Ryan Stewart
Tony Miller
Donald J. Ankney

TRUMPET
Colby Hubler
Matt Armstrong
Dan McDermott
Peter Terrill
Aaron Crain

TROMBONE
Kevin Karnes
Chad Kirby
Scott Hibgee
David Marriott

BASS TROMBONE
Nathaniel Oxford

TUBA
Scott Johansen

TIMPANI
James Beck

PERCUSSION
Gunnar Fulsom
Kris Kilian
Chris Carlson

HARP
Alexis Odell

PIANO/CELESTE
Timothy Schwarz



School
of
Music
University
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Washington

University of Washington
The School of Music

presents the

UNIVERSITY SYMPHONY

Peter Eros, *Conductor*

with

Carmen Pelton,
Soprano

and

Patricia Michaelian,
Pianist

8:00 PM
December 8, 1993
Meany Theater

Compact
Disc

S99
1993
12-8

14580

DAT
12, 269

CD 14,580

CASS
12,270

PROGRAM

1D
2 VARIATIONS FOR ORCHESTRA, Op. 51 (1991-92) (11'15) James Beale
World Premiere (b. 1924)

1D3 Scena con Rondo: "Chio mi scordi di te" K. 505 (1786).... W. A. Mozart
Carmen Pelton, soprano (1756-1791)
Patricia Michaelian, pianist (10'42)

1D4 SYMPHONIC VARIATIONS (1885) (15'35) Cesar Franck
Patricia Michaelian, pianist (1822-1890)

CASS A ————— Intermission ————— CASS B

1D6 Overture, THE MERRY WIVES OF WINDSOR (1847)..... Otto Nicolai
Mrs. Ford's Recitative & Aria: "Nun eilt herbei" (15'10) (1810-1849)
(Act I) (1849)
Carmen Pelton, soprano

1D7 THE THREE CORNERED HAT: Three Dances (1919)..... Manuel de Falla
THE NEIGHBOR'S DANCE (seguidillas) (12'00) (1876-1946)
THE MILLER'S DANCE (farruca)
THE FINAL DANCE (jota)

Early in the course of our interview, after which I was to write about *Variations for Orchestra* on this program, Professor Beale smiled and said, "By now you've probably gathered that I am not fond of program notes; they give away too much." I returned his smile, appreciating his candor. With that said, he reached for the score of his Second Symphony and pointed to the names of the four movements on the title page. "Beyond tempo marks," he demonstrated, "I want the audience to come to the piece with open minds."

James Beale, New England born and educated at Harvard (Walter Piston, Aaron Copland, Irving Fine) and Yale (Richard Donovan and Paul Hindemith), has been on the faculty of the UW School of Music since 1948, serving as Acting

Director in 1983-84. His First, or "Chamber" Symphony has been performed by John Avison and the CBC Symphony Orchestra, and by the St. Louis Little Symphony, conducted by Stanley Chapple - formerly a UW faculty member. The Second, or "Cressay" Symphony is the fruit of his Guggenheim Fellowship year, 1958-1959, and takes its name from the town in France near Versailles where he lived while composing it. The Seattle Symphony Orchestra under Milton Katims featured the work. He has written nine piano sonatas, a *Fantasy on American Hymn Tunes* for two pianos, two string quartets (the first was for the UW String Quartet), much chamber music (including a saxophone sonata for the UW faculty Michael Brockman, and a viola sonata), and choral music.

Professor Beale describes his compositional output having three periods. "My early work to 1958, the year of the Guggenheim Fellowship, is best described as *neo-classic*. Then I began using *serial* (tone-row) *technique* until 1980 or so, but less and less. Now my musical gestures are like my earlier music; the chords I use, however, are more related to my serial period in the 1960' and 70's.

"*Variations for Orchestra* is based on a fourteen-measure theme played by the brass. It is a conventional set of variations, that at first, like the theme, are also fourteen measures long. But as [the piece] goes, some variations are variations of variations, becoming longer in duration. Near the center there is a *scherzando* which is quite free. It ends with the return of the theme played by full orchestra. The entire composition was conceived as one entity rather than part by part. *Variations for Orchestra* was composed at the request of, and dedicated, to Professor Peter Eros."

CH'IO MI SCORDI DITE?
Che a lui mi doni puoi consigliarmi?
E poi voler che in vita...Ah no.
Sarebbe il viver mio
di morte assai peggior.
Venga la morte
intrepida l'attendo.
Ma ch'io possa struggermi ad altra face,
ad altro oggetto donar gli affetti miei,
come tentarlo?
Ah! di dolor morrei.

FORGET ABOUT YOU?
and give myself to another, you say?
and keep on living?...No way!
For me such a life
would be worse than death.
When death comes
I'll face it head on.
But to turn my face toward someone else?
and give another my favors?
How could I?
Ah! the pain would kill me.

Non temere, amato bene
per te sempre, sempre il cor sara.
Piu non reggo a tante pene,
l'alma mia mancando va...
Tu sospiri? O duol funesto!
pensa almen che istante e questo!
Non me posso, oh Dio! spiegar.
Stelle barbare, stelle spietate!
perche mai tanto rigor?
Alma belle, che vedete
le mie pene in tal momento,
dite voi s'egual tormento
puo soffrir un fido cor?

Don't fear, darling,
my heart is yours forever.
I can't stand the pain anymore,
my spirit shrivels...
You sigh? What awful grief!
Think about this moment!
Dear God, I can't utter the words!
Cruel, spiteful stars!
Why are you so severe?
Gentle souls, you who see
my present anguish,
tell me if such torment
can be borne by a faithful heart.

Wolfgang Amadeus Mozart completed his comic opera *The Marriage of Figaro*, K. 492, in April 1786; it opened on May first at the Vienna Burgtheater. The production was splendid, the cast excellent, and it ran for nine performances until

closing on December 18th. In the meantime, between May and December 31, Mozart's new work is staggering: K. 493 - Piano Quartet in E-flat; K. 496 - Piano Trio in G; K. 497 - Sonata in F for piano duet; K. 498 - Trio in B-flat for piano, clarinet, and viola; K. 499 - String Quartet in D; K. 501 - Andante & Variations for piano; K. 502 - Piano Trio in B-flat; K. 503 - Piano Concerto in C; K. 504 - Symphony in D "Prague"; and K. 505 entitled: "*Scena con Rondo with piano solo. For Mad:selle Storace and me.*"

Some events help put this creative work in perspective. When *Figaro* opened on May 1, Constanze Mozart was pregnant with their third child, Johann Thomas Leopold, who was born on October 18. Not even a month later, on November 15, the baby was dead from "*Stickfrais*" (a choking catarrh). By summer it had become obvious that performances of *Figaro* and earlier piano concerti were winding down, presaging less family income. And Mozart was in love, platonically at least, with Nancy Storace (1765-1817), the beautiful 21-year-old English soprano who created the role of Susanna in *Figaro*. When Nancy and her entourage (her mother, composer brother Stephen, Irish tenor Michael Kelly who created the roles of Basilio and Don Curzio in *Figaro*, and composer Thomas Attwood) announced their intent to return to England, it had been suggested that Mozart go with them. But his father Leopold's advice, *poor-but-working* in Vienna is better than *penniless-at-season's-end* in London, provided the rationale, of not the incentive to stay put. A farewell concert for Nancy was organized and held at the Kartnertor on February 23, 1787. The K. 505 *Scena con Rondo* was probably included, with Mozart playing the concertante piano part himself.

As the *Scena* recitative opens, the piano is integral to the *ripieno* accompaniment. In the *Rondo* the piano's role is elevated to *concertante*, or soloist, status, giving out the first statement of the principal theme. What follows is effectively a love conversation: her part intelligible in text and melody; his feelings expressed sublimely in the abstract. Perhaps Mozart's regret at Nancy's departure is realized most in the tone-painting around the words *Piu non reggo a tante pene, l'alma mia mancando va*; The text is adapted from a scene from *Idomeneo* (K. 366, 1781).

Cesar Franck, Belgian-born French composer, was known as a brilliant pianist and organist. He showed such promise as a performer, that his father - not unlike Leopold Mozart - took the young Cesar on a concert tour at age eleven. The following year, the whole family moved to Paris where he studied with Anton Reicha (1770-1836) for a time before entering the Conservatoire to study piano and composition. Franck's work there won prizes for piano virtuosity, organ, and fugue (composition). After leaving the Conservatoire in 1842, he earned a living by playing in churches, playing concerts, and composing.

The compositions from this early period, chiefly for piano, organ, and ensembles of piano and strings, are unknown, lying silent in libraries. Beginning with his appointment (1858) as *organist titulaire* of the Church of St. Clothilde in 1858, which he held until his death, he turned his attention, virtually exclusively, to organ and sacred choral music. The *Mass* for three voices and orchestra (1860) and the symphonic poem *Redemption* for soprano, chorus, and orchestra (1871) enjoy occasional revivals. His organ works, *Six pieces* (1862) and *Trois pieces* (1878), have been in the active repertoire without interruption. In 1872, Franck was appointed Professor of Organ at the Paris Conservatoire. From his mature period come his masterworks: Piano Quintet (1879), *Variations symphoniques* for piano and orchestra (1885), Violin Sonata (1886), Symphonic poem

Psyche (1888), Symphony in D minor (1888), String Quartet in D (1889), and, for organ, the serene *Trois Chorales* (1890).

Franck's influence, as composer, on French music is reflected in the work of his students: among them: Chausson, Duparc, d'Indy, and Ropartz. M. G. Jean-Aubry, in *French Music of Today*, described that influence: "...however strange such a coupling of terms may at first appear, it is possible to assert that the Franckist school is held together by an obsession of *serene anxiety*; the aspiration of minds over-excited by the consciousness of earthly imperfections, and at the same time appeased by the certainty of a definite redemption." As teacher, Franck welcomed to his Conservatoire studio many young composers, including Debussy and Bizet, who found their way to him by means of required organ study.

The *Symphonic Variations* open with a four-measure orchestral statement in iambic meter. The piano's lyric reply sets up the dialogue in contrasts. The eleven variations unfold without break, each contributing to the reconciliation of the two disparate themes into a shining whole.

NUN EILT HERBEI, WITZ, HEITRE LAUNE,
die tollsten Schwanke, List und Uebermut!
Nichts sei zu arg, wenn's dazu diene,
die Manner ohn Erbarmen zu bestrafen.
Das ist ein Volk! So schlecht sind sie,
dass man sie gar genug nicht qualen kann.
Vor allen jener dicke Schlemmer,
der uns verfuhren will, ha, ha!
er soll es bussen
Doch wenn er kommt,
wie werd ich mich benehmen müssen?
Was werd ich sagen Halt, ich weiss es schon!
"Verfuhrer! Warum stellt Ihr so
der tugendsamen Gattin nach? Warum?
Den Frevel werd ich nie verzeihn,
nein, nie, mein Zorn musst Eure Strafe sein.

Jedoch, des Weibes Herz ist schwach,
Ihr klagt so ruhrend Eure Pein;
Ihr seufzt, mein Herz wird weich
nicht langer kann ich grausam sein,
und ich gesteh es schamrot Euch ein:
John Falstaff, ach! ich liebe Euch!"
Ha, ha! Er wird mir glauben,
verstellen kann ich mich furwahr.
Ein Kuhnes Wagstück ist es zwar,
allein den Spass darf man sich schon erlauben.
Frohsinn and Laune wurzen das Leben,
und zu vergeben ist wohl ein Scherz.
So zum Vergnugen darf man schon lügen,
bleibt nur voll Liebe, voll Treue das Herz.
Drum voll Vertrauen wag ich die Tat,
lustige Frauen, ja, die wissen sich Rat!

COME TO MY AID, WIT, CLEVER FANCY,
mad pranks, statagems, and insolence!
Let nothing be too mischievous if it serve
to punish men who have no pity!
What a race they are! So evil
that one can never torment them enough.
Above all, that fat Epicurean
who would seduce us all, ha, ha!
he shall repent.
But when he comes,
how shall I best receive him?
What shall I say? Wait! I already know!
"Seducer! Why do you so confront
an honorable wife? Why?
I shall never pardon your wantonness;
no, never; my scorn should be your
punishment.

And yet a woman's heart is weak,
for your complaint falls gently on my ear;
you sigh, my heart grows soft,
no longer can I be stern,
and I confess it blushing before you:
John Falstaff, ah! I love you!"
Ha, ha! He will believe me;
I can feign a true appearance.
A bold enterprise this is, surely,
and only in jest may it be done.
Merriment and fancy season life,
and a joke is easily forgiven.
One may tell lies for sport
if the heart remains faithful and loving.
And so with assurance, I do the deed;
merry wives, yes, have their devices!

Otto Nicolai, just fourteen months younger than Felix Mendelssohn (1809-1847), was born and raised in Königsberg, East Prussia. His father, a musician and single parent, gave him his first piano lessons. Leaving home for good at age sixteen, Nicolai, with a patron's help, found his way to Berlin and the studio of Carl Friedrich Zelter (1758-1832), Mendelssohn's teacher. He stayed in Berlin until 1833, when he left for Rome to accept the position of chapel organist for the Prussian Embassy. Nicolai fell under the spell of Italian opera, especially those of Vincenzo Bellini (1801-1835) and Gaetano Donizetti (1797-1848), and he turned his attention to writing for the theatre. Except for a year's sojourn in Vienna conducting at the Kärntner-Theater, 1837-1838, he stayed in Italy enjoying some success for his operas. He returned to Vienna and the Hofoper as principal conductor in 1841; in 1842 he founded the Philharmonic Academies. When the Hofoper declined to produce his new opera, *The Merry Wives of Windsor*, he left Vienna for Berlin in 1847. He was appointed conductor of the Cathedral choir, and, in 1848, Kapellmeister of the Berlin opera.

H. S. Mosenthal, librettist of *The Merry Wives of Windsor*, drew freely from William Shakespeare's farce of 1599. The story, not so far removed from 20th-century reality, is of the amorous intentions of Sir John Falstaff, a bachelor of ample ego and generous girth. Two neighbors, Mrs. Ford and Mrs. Page, are the objects of his advances, each having received identical love letters from Sir John. They discover the deceit and vow their revenge. The plot twists and thickens with jealous husbands, Mrs. Page's daughter Anne and her three suitors, and the elves and goblins (townspeople) of Windsor. In the end, Sir John is confronted with his behavior, all is forgiven, and everyone lives happily ever after.

The Overture opens placidly on high C, drawing an ambience of moonlight in Windsor Park (Act II). The shift into *allegro* suggests the elves' and goblins' mischief with Sir John Falstaff. The *allegro's* two themes, also from Act II, are developed in quasi-sonata form. (Wagnerites will recognize the second, quoted in Act III of *Die Meistersinger*.) Mrs. Ford's recitative and aria (Act I) essay her invocation of the powers of revenge! She and Mrs. Page have just read their identical letters from John Falstaff, are indignant at this assault on their honor. They agree, however, that they can devise some merry pranks of their own, get even, and have some fun to boot! Mrs. Ford's display of vocal pyrotechnics baits the trap for the roguish knight.

As a postscript, *The Merry Wives of Windsor* opened in Berlin on March 9, 1849 to immense critical acclaim. Just two months later, on May 11, Otto Nicolai was dead of a stroke. He never learned that the Royal Academy of Arts had, on that very day, elected him into membership.

The Three Cornered Hat is based on the tale *The Magistrate and the Miller's Wife* by Spanish poet Pedro Antonio de Alarcón (1833-1891). The story, remarkably similar to *The Merry Wives of Windsor*, is about the attempted seduction of a married woman by a respected public figure, in this case a Magistrate whose symbol of authority is his *tricorne*, or three cornered hat.

The story opens on the Festival of St. John (June 24), the day when the miller offers the first fruits of his grape harvest to the Bishop. The local Magistrate rides by, hoping to find miller's beautiful wife home alone. But the miller is still there, and together they confound the Magistrate, who leaves in a threatening rage. Neighbors enter to celebrate the harvest with merriment and wine, dancing away the afternoon with a *seguidillas*, the classic dance of Andalusia province. Everyone enjoys refreshments while the miller dances the proud, bold *farucca*, announced by French horn and English horn. At evening, past dusk and farewell toasts, the magistrate's soldiers return to arrest the miller and take him away. The

miller's wife, alone and frightened, is accosted by the magistrate himself. Disgusted, she escapes and he falls into the nearby river. Pitying him, she pulls him to safety, then runs away into the night. The magistrate makes himself at home in the empty house. Spreading his wet clothes to dry, he covers himself with the miller's coat. Meanwhile the miller has escaped and returns to find the magistrate in his bed. He "kicks and tramples" the magistrate, then runs after his wife, taking the magistrate's clothes with him! The soldiers rush in, hell-bent for the miller. Mistaking the identity of the man in the miller's coat, they beat him, too. Reunited, the couple return with their neighbors and join the fracas. It's a riot! The soldiers, justly fearing for their lives, grab their now-unconscious superior and flee. In eager celebration, the whole village erupts in a celebratory *jota*, filled with dazzling costumes, castanets, and rhythmic stamping of feet. The *tricorne's* despotic reign is ended.

Sergei Diaghilev (1872-1929), impresario of the *Ballets Russes*, had been searching for a composer who could aptly compose for a ballet with Spanish themes. Diaghilev knew of and liked the work of Manuel de Falla, who today is regarded as Spain's greatest composer in three centuries. Moreover, Igor Stravinsky (1882-1971), with whom Diaghilev collaborated in *The Rite of Spring* (1910), had praised Falla as the "Liadov of Spain." After a tour in America during World War I, Diaghilev went to Spain to discuss with Falla plans for a Spanish ballet. Falla agreed to rewrite and make suitable for dance the music for his pantomime version of *The Magistrate and the Miller's Wife* (Madrid, 1917). The original chamber orchestration was greatly enlarged and the *Farucca*, a solo opportunity for Leonide Massine, and concluding *Jota* were added.

The Three Cornered Hat opened in London's Alhambra Theatre on July 22, 1919. The choreographer was Leonide Massine, the conductor was Ernest Ansermet, and the set/costume designer was Pablo Picasso.

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