

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

VIOLIN I
Keh-Shu Shen
Kui He
Wonsoon Chung
Jeff Yang
Kyung Sun Chee
Matthew Cowan
Coral Overman
Thane Lewis
Leah Zamora
Neil Bacon
Immanuel Hsu
Tim Mitin
Kjell Sleipness
Maria Kim

VIOLIN II
Anne-Marie Hoffman
David Lawson
Anja Kluge
Laurie Kempen
Valerie Cook
Kiwon Seong
Bing Wan
Anthony Tsai
Olivia Lorgen-Jones
Susie Jung
Tove-Lise Falch
Lin Yang

VIOLA
Camber Charlot
Ed Davis
Jeanne Drumm
Keri Lynn Rotton
Ryan Beise
Leah Irby-Oxford
D. J. Schreffler
Laura Johnson

CELLO
Leslie Hirt
Loren Dempster
Christopher Spring
Karen Thomson
Joseph Kim
Kimberly Johnson
Yoon Ju Cho
Chris Ruthensteiner
Jee Hyun Hwang
Alina Hua
David Waring
Mary Kate Robertson

BASS
Patrick Marckx
Aron Taylor
Christopher Balducci
Joseph Dying
Anthony Balducci
Sam Finlay

FLUTE
Kyung Joo Min
Ashley Carter
Amy Swanson

PICCOLO
Amy Swanson

OBOE
Darlene Franz
Jennifer Baullinger

ENGLISH HORN
Kristine Kiner

CLARINET
Deborah Smith
Thuc Nguyen
Pamela Farmer

BASSOON
Jason Schilling
Emily Robertson

CONTRA-BASSOON
Jeff Eldridge

HORN
Anthony Miller
Ryan Stewart
Shauna Johnson
Carey LaMothe

TRUMPET
Dan McDermott
Matt Armstrong

TROMBONE
Scott Higbee
Kevin Karnes

BASS TROMBONE
Nathaniei Irby-Oxford

TUBA
Scott Johanson

TIMPANI
Gunnar Folsom

PERCUSSION
Mark Bordenet
Chris Carlson
Steve Korn
Emmy Ulmer

HARP
Bianca Ence

University of Washington
THE SCHOOL OF MUSIC

presents the

S99
1995
4-18

UNIVERSITY SYMPHONY
Peter Erös, *Conductor*

with guest performers

Julian Patrick, *Baritone*
Matthew Goodrich, *Piano*

and guest conductors

Xavier Casademunt
Timothy Schwarz

School
of
Music
University
of
Washington

8:00 PM
April 18, 1995
Meany Theater

DAF | CASS
#12,569 | #12,570 PROGRAM

DAF
102 OVERTURE TO RUSLAN AND LUDMILLA..... (5'12) Michail Ivanovich Glinka (1803-1857)

103 THE MOLDAU (from MáVlast)..... (14'20) Bedrich Smetana (1824-1884)

Timothy Schwarz, conductor*

104 SONGS AND DANCES OF DEATH..... (18'23) Modeste Musorgsky
KOLYBEL'NAYA (CRADLE SONG) (1839-1881)
SERENADA (SERENADE) orchestrated by Dmitri Shostakovich
TREPAK (1906-1975)
POLKOVODETS (THE FIELD MARSHAL)

Julian Patrick, baritone

INTER MISSION

106 POLEVETSIAN DANCES (from Prince Igor)..... (14'24) Alexander Borodin (1833-1887)

Xavier Casademunt, conductor*

107 PIANO CONCERTO NO. 2 IN A MAJOR..... (20'33) Franz Liszt (1811-1886)

Matthew Goodrich, piano

*Performance given in partial fulfillment of the degree of Doctor of Musical Arts. Xavier Casademunt and Timothy Schwarz are students of Peter Erös.

PROGRAM NOTES (except for Songs and Dances of Death) © 1995 Stephen Long

Overture to Ruslan and Ludmilla
Opera has been big business in Russia ever since 1734 when Empress Anne imported Francesco Araja (1700-1770) to St. Petersburg from Naples. As maestro di cappella at the Russian court for 25 years, he organized, developed, and composed for the new company. His operas in the prevailing Italian mode - language, musical style, singers, and instrumentalists - were exactly what the court ordered. But even as early as 1751, a Russian-language setting of La Clemenza di Tito was produced. And in 1755 Cephalus and Procris was sung by Russian singers.

The court of Catherine the Great (1762-1796), too, was rich with Italian composers: Baldassare Galuppi (1706-85), Tommaso Traetta (1727-79), Giuseppe Sarti (1729-1802), Giovanni Paisiello (1740-1816) Domenico Cimarosa (1749-1801) and others all worked in St. Petersburg at one time or other. Their presence and their music was not without effect on the Russian public. Local musicians, Yevstigney Fomin (1761-1800) among them, found ready role models in those Italians and earned the privilege of going to Italy for 'finishing.' As the Russian composers returned home and began working alongside their immigrant mentors, Russian subject matter and language on stage became more commonplace - as long as the musical style remained Italian.

Michail Glinka, meanwhile, grew up in 'another world.' In his own words he speaks of his youth at his family's estate about 200 miles southwest of Moscow:

"Sometimes my father entertained a large party of friends and relatives; and on these occasions, he would send for my uncle's musicians, a small orchestra drawn from the serfs on his estate, which lay eight versts away from ours. This band generally remained several days at our house, and when the guests had finished dancing, would play other kinds of music... Some of their pieces made a new and indescribable impression upon me, so that for days afterwards I was in a kind of hectic state, or possessed by delicious languor. I often took a violin or piccolo and tried to join in with the band, keeping of course to the tonic and dominant... During supper Russian national songs were played, arranged for two flutes, two clarinets, two horns and two bassoons. This meltingly sad - but to me satisfactory combination - delighted me, especially the horns in the lower registers (I could not endure shrill tones): and perhaps these songs which I heard in my childhood first suggested the idea of making use of our national music."

Glinka's activities as scholar and, later, as government worker in St. Petersburg gave him opportunity and means to participate in and absorb the Western cultural milieu there. In 1828 he too departed for Italy and spent time in Milan, Rome and Naples, studying opera and composition. In 1833, however, he departed for home, stopping in Berlin long enough to put himself into the hands of Siegfried Wilhelm Dehn (1799-1858) who gave him formal training in composition. "Homesickness for my native land little by little led me to think of writing Russian music. Not only with regard to subject, but musically as well, do I want my dear compatriots to be entirely at home in it."

His first opera, A Life for the Tsar (1836), was based on events in 1612 wherein the Romanov Tsar was saved from the Polish army by Ivan Susanin. Its immediate success earned him the position of Maestro de cappella (1836-39). Ruslan and Ludmilla, his second opera (1842), was based on a poem by Pushkin (1799-1837) in which Princess Ludmilla of Kiev is abducted by an evil magician. Her father, the King, sends his knights in hot pursuit, promising Ludmilla's hand in marriage to her rescuer. Knight Ruslan and his magic sword accomplish the deed; but, on the way home, the dwarf Farlaf steals her away from Ruslan and causes her to fall into an enchanted sleep. The King is about to give her in marriage to Farlaf when Ruslan bursts in and foils Farlaf's evil plot. Ruslan and Ludmilla, who have loved each other for years, are wed and live happily ever after.

These patriotic and compositional breakthroughs brought Glinka acclaim from, among others, Franz Liszt, who called him the "Prophet-Patriarch" of Russian music.

The Moldau (from *Má Vlast*)

Patriotic to the core, Bedřich Smetana (1824-1884) displayed his love for Bohemia and the Czech people in virtually all his compositions, but perhaps most concisely in his set of six symphonic poems entitled *Má Vlast* (My Fatherland).

Taken collectively, the several movements of *Má Vlast* are a cross-section, a slice of Bohemia's culture: the people, the places, and their stories. The first, *Vyšehrad*, depicts the high rock near Prague crowned with its ruined castle; *Vltava* (The Moldau) is of the river that flows through the capital city; *Sárka* vividly paints the blood-curdling revenge of a scorned Bohemian Amazon; the fourth, *From Bohemia's Woods and Fields*, essays summer days, cool, dark forests, bird calls, and country dances; *Tábor*, named for the medieval city, quotes the sturdy chorale melody sung by the followers of Jan Hus (1369?-1415), religious reformer and martyr; finally, *Blaník* points, in a series of episodes derived from the chorale tune, to the mountain in which the Hussite knights sleep, waiting only for their call to arms and victory.

Má Vlast, begun in 1872, did not come easily to Smetana; he wrote practically every note of it burdened with deafness, a complication of tertiary syphilis. From his diary on November 30, 1874: "I hear nothing in either right or left sides. Dr. Zoufal still has hope but I despair! If only the rushing would stop!" The first four poems were completed and performed on four separate occasions by March 17, 1877. They were "warmly received." *Tábor* and *Blaník* were first played on January 4, 1880 at a celebration of Smetana's fiftieth anniversary in musical activity. Then on November 5, 1882 the first complete performance of *Má Vlast* created a sensation:

Since the opening of the National Theater [and the premiere of Smetana's *Libuše*, 1881] there has never been such an exalted mood among any Czech assembly. The solemn chords of *Vyšehrad* raised to such a degree of enthusiasm that immediately after its moving conclusion the cry 'Smetana' rang from the hundreds who were there. After *Vltava* a hurricane of applause broke loose and his name resounded on every side amid cheers... Everyone rose to his feet and the same unending storm of applause was repeated after each of the six parts... At the end of *Blaník* the audience was beside itself and the people could not bring themselves to take leave of the composer. Zelený: On Bedřich Smetana [1894].)

The Moldau begins with a trickle from its sources high in the southern mountains: Small brooks flow together into the young river. Its journey is told in episodes of life and scenery along its banks: the fields, forests and country dances, mythical creatures and great estates, the St. John Rapids, the great city of Prague mirrored in its wide stillness, and, as it flows into the Elbe, a sense of calm triumph. The chief musical theme in "The Moldau" was used again in the twentieth century: it is the tune used in "The Hatikvah", Israel's national anthem.

Songs and Dances of Death

Notes by Julian Patrick
Modest Mussorgsky was born in Pskov in 1839 and much of the inspiration for his music came from folk music and folk tales. Early in his life he came under the influence of Dargomizsky and, like him, sought to make his music strengthen and intensify the drama of the text. He strove to make his vocal music reflect the inflections of speech and his musical realism achieved a level not realized by his contemporaries. He is well-known for his opera "Boris Godunov," and "Pictures at an Exhibition." He fought a losing battle against alcoholism and died in 1881 at the early age of forty-two.

From earliest times the notion of Death as a Dancer has permeated folklore, art and literature. Death has also been portrayed as a grim and violent reaper of human souls, or as a soothing seducer into that other state of being we must all eventually attain. The lyric poet Golenishtchev-Kutusov offers all of these themes and lore in these poems which Mussorgsky so chillingly realized for voice and piano. This cycle of songs was published posthumously and the version you hear today was orchestrated by Dimitri Shostakovich.

Lullaby

The child groans. The candle, burning down, glints wanly all around. The entire night, rocking the cradle, the mother has not drifted off to sleep. Early in the morning, compassionate Death knocks cautiously at the door! The mother shudders, she looks around in agitation...

[Death] "Don't be frightened, my friend! The pallid morning is already looking into the window. Weeping, sorrowing, loving, you have worn yourself out. Just doze a bit. I will sit in for you a while. You haven't been able to quiet your child. I shall sing more sweetly than you."

[Mother] "Quiet! My child is tossing and thrashing, and tormenting my soul."

[Death] "Well, with me he will soon calm down. Lulla, lullaby."

[Mother] "His cheeks are pale, his breathing is weak... Do be silent, I beg of you."

[Death] "A good sign: his suffering will become quiet. Lulla, lullaby."

[Mother] "Off with you, accursed one! With your kindness you are destroying my joy."

[Death] "No, I am wafting peaceful sleep toward the boy. Lulla, lullaby."

[Mother] "Have mercy, wait a bit before you finish your frightening song!"

[Death] "See? He has fallen asleep to my quiet singing. Lulla, lullaby."

Serenade

Magical bliss, blue night, palpitating springtime twilight... The sick girl, with head hanging, hears the whisper of the nocturnal silence. Sleep does not close her flashing eyes, life summons her to pleasure. But under her window in the silence, Death sings a serenade.

[Death] "In the gloom of severe and confining captivity your youth is withering. Like an unknown knight, with miraculous strength, I shall free you. Arise, look at yourself. Your limpid face shines with beauty, your cheeks are rosy. With wavy tresses your figure is enveloped, as with a dark cloud. The blue gleaming of your gazing eyes is brighter than the sky on fire. Your breath is as warm as the heat of noon... you have seduced me. Your ears have been taken prisoner by my serenade, your whisper has called your knight. Your knight has arrived as a final reward, the hour of ecstasy has come. Your figure is delicate, your agitation is ravishing. Oh, I shall suffocate you in my strong embraces; hear my amorous babbling... be silent... You are mine!"

Trepak

Forest and meadows, no one around. The blizzard is crying and moaning. It feels as if, in the gloom of night, the malicious storm is burying someone. Look, it is true! In the darkness Death is embracing and caressing a peasant. Together with the drunkard it is dancing a trepak and singing a song in his ear.

[Death] "Oh, my squallid, drunken old peasant, you have dragged yourself along the road. But a snowstorm like a witch, has arisen and begun to rage. It has driven you by chance from the field into the dense forest. Worn out with grief, sorrow, and poverty, lie down, nestle, and go to sleep my good man! I shall warm you with light snow, around you I shall make a great spectacle. Fluff up his bed, you swanlike blizzard! Hey, begin, start singing, storm! Sing a tale that will last all night, so the sot will fast fall asleep as he hears it. Oh, you, forests, sky and storm clouds, darkness, wind, and flying snow, wind yourself into a shroud, snowy and downy. With it I shall cover up the old man as if he were a youngster. Sleep my friend, happy little peasant, the summer has come, the flowers blossomed! Over the grain field a warm sun is laughing and the sickles are reveling. A song is borne in the air, the doves are flying..."

Commander-in-Chief

The battle is raging, armor is flashing, the brass cannons are roaring. The regiments are running, horses are racing by and rivers of red are flowing. Noon is blazing, soldiers are fighting! The sun goes lower, the battle is fiercer! Sunset's paler light is seen, but the enemies struggle more furiously and meanly! Night is fallen on the battle field. The Brigades have separated in the darkness... All has become silent, and in the night mist groans are rising to the heavens. Then, in the moonlight, riding its war steed, its white bones gleaming, Death appears. In the darkness he hears the cries and prayers, and full of proud satisfaction, like a Commander, he rides around the battleground. Ascending a knoll he looks around, comes to a halt and smiles. And over the battle field a fatal voice is borne:

[Death] "The battle is over! I have conquered everyone! Warriors, you have all been subdued before me! Life set you against each other, I have reconciled you! Dead men, arise amicably for a review! Pass by me in a grand march, I want to calculate the number of my troops. Then place your bones in the earth, to rest from life sweetly in the earth! Years will follow years, and among people even the memory of you will disappear. I will not forget! Loudly, over you, I shall hold a banquet at the midnight hour! With heavy dancing I shall trample down the moist earth, so that your bones can never leave the shadow of your grave, so that you can never arise out of the earth!"

One of the most distinguished and versatile American artists, JULIAN PATRICK has performed world-wide with major opera companies such as Theatre de Geneva, Vienna Volksoper, New York City Opera, Metropolitan Opera, San Francisco Opera, Chicago Lyric Opera, Houston Grand Opera, Dallas Opera and Seattle Opera. His operatic repertoire of over 90 major roles ranges from *Alberich* in Wagner's RING cycle to *Figaro* in "Il Barbiere di Siviglia." He is equally at home on the concert stage, having appeared with nearly all the major symphony orchestras in the United States and a number in Europe.

Mr. Patrick graduated from the Cincinnati Conservatory of Music in 1950 with a Bachelor's Degree in Music. Since 1990 he has been a Senior Artist-in-Residence at the University of Washington.

Polovtsian Dances from Prince Igor

Alexander Borodin, assistant professor of chemistry at the Academy of Medicine in St. Petersburg, met composer Mili Balakirev in 1862 and became a member of "The Five." In the hothouse atmosphere of the circle's meetings, Borodin's intense musicianship blossomed and prevailed over any lack of formal training, enough so that he began his *Symphony #1* in E-flat that same year!

The subject matter for *Prince Igor* was suggested to Borodin by Vladimir Stasov in 1869. The libretto, which grew together with the music, was based on *The Epic of the Army of Igor*, an "early" Russian poem that was 'discovered' in about 1800. As the story goes, Prince Igor and his son, Vladimir, set off on a military expedition to turn back the Polovtsian invaders under their leader Khan Konchak. Prince Igor's forces are defeated; he and Vladimir are taken prisoner, but treated as guests in the Polovtsian camp. The dances that end Act Two are given in their honor. In order they are Girls' dance - flowing; Warriors' dance - wild (whirling clarinet, syncopated violas); General dance & Prisoners' dance; Boys' & Men's dance (descending tetrachords/pizzicato strings); Girls' dance - flowing (flute & oboe again); reprise of Boys' & Men's dance; General dance finale.

In *Chronicle of My Musical Life*, Rimsky-Korsakov recalls the scramble to orchestrate the Polovtsian Dances against a performance deadline of 27 February 1879: "There was no end of waiting for the orchestration of the Polovtsian Dances, and yet they had been announced and rehearsed by me with the chorus. It was high time to copy out the parts. In despair I heaped reproaches on Borodin. He, too, was none too happy. At last, giving up

all hope, I offered to help him with the orchestration. Thereupon he came to my house in the evening, bringing with him the hardly touched score...; and the three of us - he, Anatoly Lyadov, and I - took it apart and began to score it in hot haste. To gain time, we wrote in pencil and not in ink. Thus we sat at work until late at night. The finished sheets of the score Borodin covered with liquid gelatin, to keep our pencil marks intact; and in order to have the sheets dry the sooner, he hung them out like washing on lines in my study. Thus the number was ready and passed on to the copyist."

Piano Concerto No. 2 in A Major

Franz Liszt's career as concert pianist shifted into gear with his debut in his native Hungary at age nine! He went to Vienna to study with Carl Czerny (1791-1857) and his debut there, at age eleven, was a sensation. The following year he knocked on the door of the Paris Conservatoire, but was denied entry because he was a 'foreigner.' After a year's study with Anton Reicha (1770-1836) and Fernando Paër (1771-1839), he made his Paris debut at age twelve-and-a-half and traveled to London to play for King George IV. When he was sixteen, his father died, and the young Franz quit music altogether for the more important pursuits of religion, politics, literature, and philosophy. But at nineteen he came under the spell of the fiery music of Frederic Chopin (1810-1849), Hector Berlioz (1803-1869) and Nicolo Paganini (1782-1840). So he practiced and studied, returning to the concert stage in 1833 to be hailed among the foremost piano virtuosi of his time. By the time he retired from concertizing in 1847, he had written most of his virtuoso works for piano solo, including the Hungarian Rhapsodies, *Années de pèlerinage*, and had sketched both his piano concerti: No. 1 in E-flat Major and No. 2 in A Major.

In 1848, Liszt entered a new phase of his musical expression - that of Kapellmeister to the Grand Duke in Weimar where poet and dramatist Johann Wolfgang von Goethe (1749-1832) had lived. Liszt's performances of new music, including opera, restored the luster of Weimar's glory as cultural center. His help and encouragement of composers and performers, including Alexander Borodin and Cesar Cui, furthered the careers of many musicians.

The Second Piano Concerto was played for the first time at the Grand Ducal Theater in Weimar on January 7, 1857. Liszt was on the podium and Hans von Bronsart, a former student of Liszt's, was the pianist. The concerto begins quietly (*Adagio sostenuto assai*) with the theme given in the woodwinds. The piano's entrance is dream-like, the first of the many metamorphoses of the opening theme, and gathers intensity and speed. The section marked *Allegro assai* is scherzo-like; it gives way to a duo between piano and solo cello, in quasi 'slow movement' feeling. At the next change of tempo, *Allegro deciso*, the concerto takes on a 'fourth movement' feeling of ever-changing dialog between soloist and orchestra. The addition of percussion instruments brings the concerto to a brilliant climax.

A native of Syracuse, New York, MATTHEW GOODRICH received his Bachelor of Music in piano from the Oberlin College Conservatory, and is currently a student of Robin McCabe in the University of Washington's Doctor of Musical Arts program. He has won the state and northwest divisions of the MTNA collegiate competition, the Ladies' Musical Club competition, the Puget Sound Concerto Auditions, and the Northwest Young Artists Association auditions. Goodrich has performed with the Syracuse and Thalia Symphonies, given recitals in six cities on a Washington state tour, and was a featured soloist in the Seattle Spring Contemporary Music Festival. Goodrich appears with the University Symphony tonight as a winner of the School of Music's Fourth Annual Concerto Competition held last November. Other winners performed with the University Symphony on January 26.