

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

Violin I
 Anne-Marie Hoffman
 Kyung Sun Chee
 Kevin He
 Matt Cowan
 Catherine Shipley
 Neil Bacon
 Kjell Sleipness
 Kelly Jeppeson
 Laurie Kempen

Bass
 Patrick Markx
 Olav Hekala
 Joseph Dyvig
 Brad Hartman
 Anthony Balducci
 Chris Balducci
 Stefan Hahn
 Daniel Schwarz

Flute
 Leslie Laibman
 Ashley Carter
 Amy Swanson

Oboe
 Darlene Franz
 Silvia Leveque

English horn
 Gail Perstein

Viola
 Leah Irby-Oxford
 Timothy Prior
 Kerri Lynn Rotton
 Ryan Beise
 Tara Ord

Clarinet
 Conny Chen
 Pamela Farmer

Bass clarinet
 Jennifer Harold

Cello
 Christoph Spring
 Loren Dempster
 Peter Williams
 Karen Thomson
 Leslie Hirt
 Kimberly Johnsen
 Jee Hwang
 MaryKate Robertson

Bassoon
 Nancy Bondurant
 Ryan Hare
 Emily Robertson

Horn
 Ryan Stewart
 Dean Matthewson
 Anthony Miller
 Aaron Beck
 Carey LaMothe

Trumpet
 Todd Mahaffey
 Darrin Faul
 Dan McDermott

Trombone
 Kevin Karnes
 Nathaniel Irby-
 Oxford
 Ruth Roberts

Tuba
 Gary Kamakawa

Timpani
 Matt Drumm

Percussion
 Emmy Ulmer

Harp
 Alexis Odell
 Bianca Ence



UNIVERSITY SYMPHONY
 Peter Erös, *conductor*

with emeritus faculty artist

Béla Siki, *piano*

School of Music
 DAT 12,810
 CASS 12,811-12,812
 April 16, 1996 8:00 PM Meany Theater

PROGRAM

University of Washington
 DAT 101
 SYMPHONY IN A MAJOR, K. 201..... W. A. Mozart
 Allegro moderato 19'13 (1756-1791)
 Andante
 Menuetto & Trio
 Allegro con spirito

CASS 12,811
 SIDE A

Washington
 102
 CONCERTO # 3 for Piano and Orchestra.... Béla Bartók
 Allegretto 26'45 (1881-1945)
 Adagio religioso
 Allegro vivace

CASS 12,811
 SIDE B

INTERMISSION

103
 DEATH AND TRANSFIGURATION..... Richard Strauss
 21'45 (1864-1949)

CASS 12,812
 SIDE A

S99
 1996
 4-16

SYMPHONY IN A MAJOR [K201] WOLFGANG AMADEUS MOZART
(Allegro moderato - Andante - Menuetto & Trio - Allegro con spirito)

The autograph score of this symphony bears the date of April 6th 1774, some months after returning from Vienna. This visit to the Austrian capital with his father had been in order to try and secure employment there. In this respect, the visit was unsuccessful. However, the contact with Viennese musicians seems to have had a marked effect on his compositions, lending a maturity to his style.

The Symphony in A [K201] is in a style which is rather intimate in its tone; however, it is still capable of being youthfully impulsive in places. The first movement begins quietly without any sense of fanfare. The opening motif, that of an octave drop followed by a gentle pulsing, provides the listener with the rhythmic germ of the whole movement. This opening is repeated *forte* as an imitation between upper and lower instruments which seems to intensify the initial statement of the opening theme. The sense of refinement heard at the opening continues throughout the movement. The second and third movements are both characterized by elegant dotted figures, even if the Minuet has a slightly more martial air to it. The finale is full of 'hunting' motifs within a spirited movement. Of special interest is the appearance of rapidly ascending scales in the violins which stop suddenly. The effect of this movement is of boisterousness tempered with refinement.

PIANO CONCERTO NO 3 BÉLA BARTOK
(Allegretto - Adagio religioso - Allegro vivace)

At his death on September 26th 1945, Bartók had completed the vast majority of his Third Piano Concerto. Only the final 17 measures were not orchestrated; however, they existed in his shorthand score. At the request of the composer's son, this was completed by Tibor Serly. The first performance of this concerto took place on February 4th 1946. The soloist was György Sándor and the conductor was Eugene Ormandy, with the Philadelphia Orchestra. This concerto was originally intended for Bartók's wife, the pianist Ditta Pásztory, who never performed it.

The Third Piano Concerto is much lighter in mood than his first two which he wrote for performance by himself. Additionally, the role of the orchestra has changed in this work from being on a fairly equal footing with the soloist to being purely accompanimental. The orchestration is also lighter with the whole orchestra only being heard in the last movement.

The first movement (*Allegretto*) is a traditional and almost conservative movement. Above an undulating figure in the orchestra, the piano presents us with a lilting theme as the seed of this movement. As this movement progresses, Bartók contrasts harsh *marcato* figures in the piano with a longer *cantabile* melody. These contrasts continue until the end of the movement is reached in an atmosphere of general restraint.

With the second movement (*Adagio religioso*) we enter a world which is quiet and meditative, being an example of Bartók's 'night-music' style. Here, ascending and descending figures in the strings are contrasted with an almost static chorale-type motif in the piano, following the dialogue between the piano and the strings. A trio section ensues in which chirping bird-song figures appear in

the piano, woodwind and xylophone against a dark background in the strings. Eventually, the opening section returns. Now, the chorale lines are played by the woodwind while the piano weaves contrapuntal lines around the chorale.

The third movement is a vigorous *Allegro vivace*. Here, hammered syncopations fly between the piano and the orchestra, Bartók's concept of the piano as a percussive instrument is readily apparent. The opening figures are contrasted with many rhythmic motifs which take us to a brief *presto* section which in turn leads to the huge syncopations of the opening and a brisk close.

TOD UND VERKLÄRUNG (DEATH AND TRANSFIGURATION)
RICHARD STRAUSS

This work is the third of an early set of three symphonic poems which date from the years 1887-1889, the other two 'poems' being *Don Juan* and *Macbeth*. The first performance was on June 21st 1890 with the composer conducting.

The seed for *Tod und Verklärung* can be found in a letter from Strauss to Friedrich von Hausegger in which he states that his ambition was "to represent the dying moments of a man who had striven for the highest ideal goals, probably therefore an artist." Indeed, on his deathbed, Strauss told his daughter-in-law Alice, "...dying is just as I composed it in *Tod und Verklärung*."

After it had been composed and performed for the first time, Alexander Ritter wrote a poem based on the music which was to appear in the published version of this work.

Cast in a single movement, *Tod und Verklärung* is in three main sections: a slow introduction, a symphonic *allegro* and an epilogue. Strauss does make use of some descriptive musical features, notably the opening rhythmic figure describing the faltering pulse, and the 'transfiguration' theme which appears quietly but ends the work triumphantly.

In this work, Strauss manages to provide the listener with a magnificent picture of the soul's struggle with death and the review of a life, culminating with what may be considered the transfiguration of the soul through art.

[Notes by Robert Huw Morgan]

1996 UPCOMING EVENTS:

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).

April 23, Fifth Annual Electro-Acoustic Music Festival. 8 PM, Meany Theater.
April 30, Contemporary Group and the Merce Cunningham Musicians. 8 PM, Meany Theater.

May 4, Guest Artist Master Class: Sydney Harth, violin (event co-sponsored by the Seattle Symphony). 2 PM, Brechemin Auditorium.

May 8, Vocal Jazz Ensemble. 7:30 PM, Brechemin Auditorium.