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UNIVERSITY OF WASHINGTON

The School of Music and the Office of Lectures and Concerts
present

THE UNIVERSITY SYMPHONY
MICHEL SINGHER, *conductor*

Saturday, January 26, 1980

Meany Theater, 8:00 PM

P R O G R A M

Reel 1 - # 9695

WAGNER
(1813-1883)

Overture to *Tannhäuser* (1845)

Joseph Crnko, *conductor*

SAINT-SAËNS
(1835-1921)

Concerto for 'Cello and Orchestra in
A Minor, Op. 33 (1873)

*Allegro non troppo-
Allegretto con moto-
Un peu moins vite*

Pamela Roberts, 'cello

Reel 2 - # 9696

TCHAIKOVSKY
(1840-1893)

INTERMISSION

Overture-Fantasy: *Romeo and Juliet* (1870)

Paul Cobbs, *conductor*

Reel 3 - # 9701

LISZT
(1811-1886)

Concerto for Piano and Orchestra in
E-flat Major (1849)

*Allegro maestoso-
Quasi adagio-
Allegretto vivace-Allegro animato-
Allegro marziale, animato*

Debbie Hu, *piano*

Michel Singher.
and winner of the
winner of the

the first performances of
the thirteenth-century
to Rome. As they fade
blend in; we are
his hymn of praise to
his voice, the Goddess
into her arms. The
Pilgrim's Chorus, close-
the first performance of
Saxony as a revolutionary
the King sponsorship of Music

the, spanning several move-
in Saint-Saëns' 'cello
of his friend, mentor and
and premiere of *Samson et*
recurrence, rather than
in addition to its development
the movement, serves as a
movement. Its lyric counter-
position into the second
the movement exposition later
subject, to lead from the
concerto's vigorous, major
remain immutable in tempo

group called the "Russian
to Tchaikovsky: it
portraying Friar Lawrence;
in B minor, illustrating the
break to new mutiny;" the sec-
ond, would be in D-flat
the overture end with the

The concept of a work in several parts constructed on mutations of identical thematic material finds its first modern (i.e., since the Renaissance) milestones in Schubert's *Wanderer-Fantasy*, op. 15 (1821) and in Berlioz's *Symphonie fantastique* (1830). Liszt's two piano concertos are the first to be cast in this mold, or better, to swirl around these magnets. Though the recurrent themes are not varied rhythmically, two from each of the first two movements and one from the third reoccur in the last movement, a slow theme reappears fast, a minor one major, and a soft cello passage fortissimo in three trombones. The work was premiered in Weimar in 1855 with the composer at the piano and Hector Berlioz, conducting.

Orchestra Personnel

Violin I

Stephen Daniels
Ken Fowles
Anthony Bondi
Jeff Arstead
Terri Schneider
Ronald Pyke
Brigitta Grossrieder
Christopher Mehrens
Patricia Chinn
Beth Chandler
Delphine Frazier

Violin II

Jennifer Bogert
Alicia Garrison
Angela Chun
Nick Yokan
Jennifer Chun
Eileen Hsu
Lisa Rutkowitz
Samara Hoag

Viola

Maria Lambros
Susan Koelle
Ann Schnaidt
Sara Gerhart
Katherine McWilliams
Laurel Durham
Mary Curriel

'Cello

Jane Hawkins
Meg Brennand
Wendy McChesney
Carolyn Fulkerson
Rachel Abbey
David Beck
Teresa Brownson
Patrice Young
Joe Bichsell
Paige Stockley
Sally Pitluck

Bass

Ron Fordice
Jon McKenzie
Adam Creighton
Richard Edwards
Nick Marcelja

Flute

Nancy Haugerud
Susan Steil
Doug Hjelm

Oboe

Laurel Uhlig
Kris Andrews
Ove Hanson
Cathy Ledbetter

Harp

Marion Sussman

English Horn

Laurel Uhlig

Clarinet

Juli Oster
Andrew Tangborn

Bassoon

Frank Kenny
Arthur Grauman
Michael Murray

French Horn

Roger Burnett
Wayne Plumer
Michael Graef
David Cottrell

Trumpet

Warren Johnson
Dawn Stremel
Charles Fleming

Trombone

David Aslin
Paul Bogataj
Tim Anderson

Timpani + Percussion

David Williams
Paul Hansen
David Dunbar
Michael Clark