UNIVERSITY OF WASHINGTON
SCHOOL OF MUSIC and PUBLIC PERFORMING ARTS

present

THE UNIVERSITY SYMPHONY

Robert Feist, conductor

in a concert celebrating

The 75th anniversary of Meany Hall

Tuesday, April 23, 1985

8:00 PM Meany Theater

PROGRAM

Prelude to
"DIE MEISTERSINGER VON NURNBERG"

Richard Wagner
(1813-1883)

Gustav Mahler
(1860-1911)

Symphony No. 1 in D Major ("Titan")
Langsam, schleppend
Kräftig bewegt
Feierlich und gemessen,
ohne zu schleppen
Stürmisch bewegt

This concert will be performed without an intermission
PROGRAM NOTES

WAGNER

(Die Meistersinger von Nürnberg), Prelude to Act I. The opera was introduced in Munich on June 21, 1868. The Prelude to Act I opens with the Mastersingers theme, a majestic march in full chords. The tender theme for woodwinds that follows is the motif of the "Banner of the Mastersingers." Later comes the popular "Prize Song" in the violins and the motif of "Love's Ardor" in strings. All these ideas, and others, are woven into a remarkable polyphonic fabric, after which the prelude ends with a resounding restatement of the opening Mastersingers theme in full orchestra.

MAHLER

"I must not speak as a musician to a musician if I am to give any idea of the incredible impression your symphony made on me: I can speak only as one human being to another. For I saw your soul, naked, stark naked. It was revealed to me as a stretch of wild and secret country, with eerie chasms and abysses neighbored by sunlit, smiling meadows, haunts of idyllic repose. I felt it as an event of nature, which after scouring us with its terrors puts a rainbow in the sky.... I believed in your symphony. I shared in the battling for illusion; I suffered the pangs of disillusionment; I saw the forces of evil and good wrestling with each other; I saw a man in torment struggling toward inward harmony; I divined a personality, a drama, and truthfulness, the most uncompromising truthfulness." -Arnold Schönberg, in a letter to Gustav Mahler, Dec. 12, 1904.

Symphony in D major, No. 1

I. Langsam, schleppend wie ein Naturlaut (Slowly, drawn out like a sound of nature). II. Kräftig bewegt, doch nicht zu schnell (Strongly agitated, but not too fast). III. Feierlich und gemessen, ohne zu schleppen (Solemn and measured, without dragging). IV. Stürmisch bewegt (Stormily agitated). The symphony No. 1 in D major (1888) was introduced in Budapest on Nov. 20, 1889, the composer conducting. At that time the work was described as a "symphonic poem in two parts." When Mahler again conducted the work in 1894 he had the symphony designated as the Titan and explained that it had been inspired by a novel by Jean Paul Richter. On that occasion Mahler also provided a program which has served the music since that time. Of the five movements, the first three were grouped under the heading of Days of Youth -- Youths, Flowers and Thorns; the last two, under Commedia umana.

The first movement (Langsam) carries the following heading: "Spring without end. The Introduction represents the awakening of Nature at early dawn." A long introduction is punctuated by the sound of cuckoos. An ascending passage in the basses leads to a main section whose principal theme is a quiet melody for cellos and double basses used by Mahler for the second song of his cycle "Lieder eines fahrenden Gesellen." A secondary subject appears in the horns and is repeated by the cellos. The second movement, though given by Mahler at the premiere of the symphony and later, is now never played. Instead we proceed to the third movement, a scherzo entitled Full Sail (Kraftig bewegt), a Laendler for woodwind. The slow movement that follows is a funeral march touched with irony and entitled Stranded: A Funeral March a la Callot (Feierlich und gemessen). The funeral melody (a burlesque of the famous Frère Jacques tune) is given canonically, and a new section highlights a sensual melody for first violins. The finale, Dall' Inferno al Paradiso (Stürmisch bewegt) is the tempestuous outcry of a wounded heart, turbulent music in which the thematic material of the first movement is recalled with intensity. The symphony ends triumphantly with a stately subject for eight horns.
Violin I
Paul Culpertson, concert master
Shaun McBride
Steven Daniels
Louanne Bean
Jennifer Adams
Paul Bowden
Jim Mihara
Rebecca Clemens
Ruth Whitlock
Danielle Foucault
Gregory Dziekonski
Holly Ager
Margaret Olsen
Steven Lee
Karen Law

Violin II
Seng-Woon Lim
Aaron Tarzan
Carolyn Woodhouse
Shelby Eaton
Bonnie Hoshiko
David Cullen
Robyn Bowman
Louise McKnight
Seng-Woon Lim
Rhoda Maurer

Viola
Chris Boyd
Linda Chang
Stuart Lutzenhiser
Matthew Underwood
Janice Niwa
Stella Newman
Rose Lange
Robert Chisholm

Violoncello
Joseph Bichsel
Cathy Chan
Sasha von Dassow
Mike Center
Lucy Winter
Chris Fehring
Bret Smith
Tony Arnone

Bass
Scott Weaver
Toni Rush
Jay Wilson
Alan Florsheim
Veronika Rudolph
Walt Flint
Marcus Tsutakawa

Flute
Susan Hallstead
Susan Telford

Piccolo and Flute
Marianne Bergløf
Doug Hjelm

Oboe
Tad Margelli
Ailene Munger
David Barnes

English Horn
Catherine Ledbetter-Taylor

Clarinet
Edwin Rodriguez
Adi Askenazi

Eb Clarinet
Marko Velikonja

Bass Clarinet
Bev Setzer

Bassoon
Paul Rafanelli
Eric Shankland

Contrabassoon

Arthur Grossman
Horn
Margaret Berry
Ted Kummert
Charles Karschney
Bob Rasmussen
Andrew Brusletten
Jennelle Petit
Todd Threlkelt
Grant Brockmeyer

Trumpet
William Berry
Craig-Ball
Darrell Wagner
Bud Jackson
Jeff Francis

Trombone
Greg Powers
Andrew Hillaker
Dave Bentley

Tuba
Michael Woolf

Tympani
Adam Kuehn
Chris Monroe

Percussion
Jim Kovach
George Blas
Rick Keller
Chris Monroe

Harp
Juliet Olszewski

Pil-Sung Kim, assistant conductor

The University of Washington gratefully acknowledges Digital Equipment Corporation for donating computer resources to assist in automating ticket sales.