THE SCHOOL OF MUSIC
at the
University of Washington

presents the

UNIVERSITY SYMPHONY
Robert Feist, Conductor

with guest artist

Neal O'Doan, Piano

January 28, 1987 8:00 PM, Meany Theater
BORODIN
(1887-1933)

Overture to Prince Igor
10:30

RACHMANINOV
(1873-1943)

Concerto No. 1 for Piano and Orchestra in f sharp minor, Op. 1*
Vivace
Andante
Finale: Allegro vivace
Neal O'Doan, piano

SIBELIUS
(1865-1957)

Symphony No. 1 in e minor
Op. 39
Andante ma non troppo; allegro energico
Andante ma non troppo lento
Andante; allegro molto

*First performance by the University Symphony.
All three works on this program stem from the last decade of the 19th century, and reflect strongly the fertile, romantic tendencies of that era. Almost as frequently performed as the popular Polovtsian Dances from Borodin's only opera, Prince Igor, is its famous Overture.

Ironically, Borodin did not complete Prince Igor himself, though he had devoted years of research into the history, customs, and vagaries of the Polovtsians, a people of Central Asia around whom the dramatic subject evolves. It was completed by Rimsky-Korsakoff and Glazounoff, both of whom labored long and lovingly on the remaining unorchestrated portions, as well as on the development of certain sketches made by Borodin.

The idea for the piece was suggested to Borodin by the Russian critic Vladimir Stassoff. That was in 1869. Twenty-one years later, on November 4, 1890, Prince Igor was given its premiere performance at St. Petersburg.

Borodin and Stassoff collaborated on the libretto, which is mostly derived from the Epic of the Army of Igor, an apocryphal early Russian poem which appeared in 1800 and was regarded by many Russian scholars as a literary fraud.

It is more than appropriate that the Rachmaninov First Piano Concerto finally appears on a program by the University Symphony, considering its academic origins when the composer was a student in Moscow. He was only 18 when he wrote it, a phenomenal achievement from any viewpoint. During my own student days in conservatory in Cincinnati, at least three pianists learned it. I myself began to work on it, then instead with the Conservatory Orchestra, introduced the composer's Fourth Concerto to the city. However, the neglected First concerto has always remained my favorite, for its dazzling piano writing, superb orchestration and soulful Slavic melodies, particularly the opening theme of the first movement; but then the arching cantabile melody of the second movement, with filagree piano decorations, is perhaps
unequalled in his entire output. Why it is so infrequently performed remains a mystery, though we cannot forget the composer's initial dissatisfaction and subsequent revision. As Louis Biancolli states: "Safonoff, then director of the Moscow Conservatory, where Rachmaninoff was awarded the highest honors as pianist in 1891, conducted its premiere that year. The response was far from encouraging. Rachmaninoff himself at first thought so little of the Concerto he decided not to take it with him when the London Philharmonic invited him over for a series of appearances. However, before leaving Russia in 1917, he subjected the score to drastic revision. Though no fresh material was employed, structure and instrumentation were thoroughly modified. By then Rachmaninoff had composed his phenomenally successful Second Concerto. What mature technic and style were now his, reflected back on the earlier work."

Rachmaninoff was soloist in the First Concerto when the new version was introduced to New York by the Russian Symphony Orchestra on January 28, 1919. On December 26 of that year the New Symphony Orchestra--later to become the National Symphony Orchestra--played the work in Carnegie Hall with the composer as soloist and Artur Bodanzky as conductor. Rachmaninoff was again the soloist when the Philharmonic-Symphony brought the Concerto into its repertory at the concerts of December 29 and 30, 1938. The work is dedicated to Alexander Siloti, with whom he had studied piano at the Moscow Conservatory.

Robert Feist

Few will deny that Sibelius' seven symphonies are among the most distinguished contributions to symphonic literature by a 20th-century composer. The first two symphonies are entrenched in the German Romantic traditions and reveal the influence of Tchaikovsky. These two works are still popular, and it is easy to see why: they have the ardor, passion, and vitality of youth; they over-
flow with sensual lyricism and Slavic sentimentality; they are dramatized by compelling climaxes and irresistible rhythmic drive.

The Symphony No. 1 in E minor, op. 39 (1899) was first performed in Helsinki on April 26, 1899, the composer conducting. A slow introduction, dominated by a melody for clarinet, leads to the main Allegro section, whose first theme is a dramatic subject for strings. A subsidiary idea in woodwinds precedes a thunderous climax in which the first theme is exultantly proclaimed by the full orchestra; only then does the second main theme of the movement appear, a sensitive, lyric thought for two flutes. The second movement spotlights a spacious melody with the character of a Finnish folksong, first presented by muted violins and cellos. The serenity is shattered by a passionate outburst by the orchestra, but a solo cello soon restores calm. There is a kind of barbaric ferocity in the Scherzo that follows, but a flute melody in the trio provides an emotional respite. The finale opens with the clarinet theme of the first-movement introduction, but a new subject is soon heard in the woodwind. Following a powerful surge of the orchestra, a second melody unfolds in the strings against a rhythmic background of percussion. A fugato passage based on the first new theme leads to a climax at whose peak this theme receives exultant expression. The second theme is now taken over by different sections of the orchestra, and an agitated coda brings the symphony to its conclusion.

D. Ewen
UNIVERSITY SYMPHONY
Robert Feist, Conductor

Violin I
Michelle Davis, *Concertmistress*
Jennifer Adams
Shaun McBride
Susanne Vetter
Myung Hee Yang
Behrad Rahbin
Danielle Foucaultt

Violin II
Edward Davis
Shelby Eaton
Paul Elliott
Margaret Thomas
Beatrice Schmidtke
Ewan Magie

Viola
Michelle Sayles
April Acevez
Linda Chang
Marianne Lacrosse
Matthew Underwood
Jubilee Cooke
Donna Fogle

Cello
Joseph Bichsel
Megan Lynch
Ying Wang
Tim Janof
Bret Smith
Michael Center
Kyeong Chung

Bass
Brian Kennedy
Robert Beerman
Diane Rhoades
Veronika Rudolph

Flute
Maya Johnson
Kathy Woodard
Michael Rodick

Oboe
Tad Margelli
Chiun-Mei Huang

Clarinet
Karlin Love
Beverly Setzer

Bassoon
Krista Lake
Jeff Eldridge

Horn
Jennie Knezovich
Margaret Berry
Tony Miller
Pete Hodges

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Andrew Hillaker
Craig Ball
Sam Mann

Trombone
Billy Blaze
Shelley Greer
Andrew Hillaker

Tuba
Bix Lively

Harp
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Bruce Monroe

Percussion
Chris Monroe
Brian Caldwell
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UPCOMING CONCERTS:

February 2, UNIVERSITY JAZZ ENSEMBLE, 8:00 PM, Meany Theater.

February 3, FAITHFULLY MOZART, a concert of Mozart's music for the antique basset horn, 8:00 PM, Meany Theater.

February 10, UNIVERSITY WIND ENSEMBLE, 8:00 PM, Meany Theater.

February 17, FACULTY RECITAL: Montserrat Alavedra, soprano; George Barth, piano; Paul Coletti, viola. 8:00 PM, Meany Theater.

February 20, FACULTY RECITAL: Carole Terry, organ. 8:00 PM, St. Alphonsus Church.

February 23, FACULTY RECITAL: Soni Ventorum Wind Quintet, 8:00 PM, Meany Theater.

February 24-March 11: THE PIRATES OF PENZANCE, 8:00 PM, Studio Theater (Sunday matinees at 2:00 PM).

February 25, UNIVERSITY CHORALE INVITATIONAL CONCERT, 7:30 PM, Meany Theater.