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).

February 25, Faculty Recital: Soni Ventorum Wind Quintet. 3 PM, Brechemin Auditorium.
February 26, University Studio Jazz Ensemble. 8 PM, Meany Theater.
February 27, Guest Artist Recital: Jean-Paul Sevilla, piano. 8 PM, Brechemin Auditorium.

March 1, UW Opera: Hildegard von Bingen's ORDIN TUM (THE PLAY OF THE VIRTUES). 8 PM, St. Mark's Cathedral.
March 1, ProConArt. 8 PM, Brechemin Auditorium.
March 3, Student Chamber Music Ensembles. 8 PM, Brechemin Auditorium.
March 4, Voice Division Recital. 7 PM, Brechemin Auditorium.
March 5, University Wind Ensemble. 8 PM, Meany Theater.
March 6, Jazz Combos. 8 PM, Brechemin Auditorium.
March 7, Jazz Combos. 8 PM, Brechemin Auditorium.
March 8, University Symphony and Combined Choruses. 8 PM, Meany Theater.
March 9, Opera Directors Production Workshop. 8 PM, Studio Theater.
March 12, Vocal Jazz Ensemble. 7:30 PM, Brechemin Auditorium.
March 14, Keyboard Debut Series. 8 PM, Brechemin Auditorium.
March 26, Brechemin Scholarship Winners Recital. 7 PM, Meany Theater.
April 1, Pacific Northwest Music Festival: Jazz Band Day. 4 PM, Meany Theater.
April 2, Pacific Northwest Music Festival: Concert Band Day. 4 PM, Meany Theater.
April 3, Faculty Recital: Two Pianos, Percussion & Timpani. 8 PM, Meany Theater.
April 10, Faculty Artist Recital: Jazz-scape with Marc Scales, piano. 8 PM, Meany Theater.
April 11, Keyboard Debut Series. 8 PM, Brechemin Auditorium.
April 15, Voice Division Recital. 7 PM, Brechemin Auditorium.
April 16, University Symphony with Bela Siki, piano. 8 PM, Meany Theater.
April 23, Fifth Annual Electro-Acoustic Music Festival. 8 PM, Meany Theater.
April 29, Contemporary Group. 8 PM, Meany Theater.
May 1, Vocal Jazz Ensemble. 7:30 PM, Brechemin Auditorium.
May 9, Keyboard Debut Series. 8 PM, Brechemin Auditorium.
May 10, Jazz Artist Series. 8 PM, Brechemin Auditorium.
May 11, Faculty Recital: Music of Okinawa Islands. 8 PM, Brechemin Auditorium.
May 15, UW Opera: Gilbert & Sullivan's PATIENCE. 8 PM, Meany Theater.

Please note: There is no performance scheduled for May 20.

The University Symphony
Peter Erős, conductor
with guest violinists

Steven Staryk and Kui He

8:00 PM, February 15, 1996

Meany Theater

PROGRAM

1. Prelude to Die Meistersinger
Richard Wagner (1813-1883)
2. Concerto for Two Violins & Orchestra
Henk Badings (1907-1987)

Steven Staryk and Kui He*, violin

INTERMISSION

Johannes Brahms (1833-1897)

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

*We wish to thank Kui He for agreeing, on short notice, to replace Sunny Lee, who was unable to perform.
Die Meistersinger von Nurnberg: Prelude to Act I — Richard Wagner

This prelude vividly captures the scale of this opera which was premiered in Munich on 21 June, 1868. Wagner's skill at depicting every element of an opera within the time-frame of a prelude is evident here. We hear the 'pompousness' of the Mastersingers, the broad sweep of the themes of love and the chattering of the townspeople, all within a colorful orchestral palette. At the same time, Wagner's contrapuntal skill should not be ignored for we are presented with three themes, intricately woven together toward the end of his work. This prelude remains one of Wagner's best-loved orchestral works.

Concerto for Two Violins & Orchestra — Henk Badings

Dutch composer Henk Badings, born in 1907 was actively discouraged from pursuing a career in music and was sent to the Technical University in Delft where he trained as a paleontologist. He taught himself composition and theory before studying with the Dutch composer and teacher Willem Pijper. This period of study was not especially fruitful, but it did stimulate Badings to write his First Symphony, which received its first performance by the Amsterdam Concertgebouw Orchestra in 1930. Since then Badings has followed a teaching career, both in Holland and other countries.

His concerto for Two Violins and Orchestra (1954) was written for the 50th anniversary of the Hague Philharmonic Orchestra and is a virtuoso vehicle for the solo instruments. The first movement marked pesante begins with an ominous pounding figure which grows to a dissonant cluster figure. The two solo violins enter with a series of ascending suspensions which read a high trill before dying away on a high harmonic. This pattern is then repeated, following which the orchestra begins to develop the pounding opening figure along with the dissonant cluster which we heard at the opening. As this develops, the soloists enter with a rapid scurrying figure which leads to a brisk dotted motif which is, in turn, taken over by the orchestra. The development of these elements continues between the orchestra and the soloists before a more lyrical expressive motive is heard on the two violins who seem to throw the melody back and forth while the orchestra remains silent. Finally, the scurrying figure returns, reaching a soaring climax before the movement ends abruptly.

The second movement is a Notturno, immediately reminiscent of the 'night music' pieces of Bartok. Sustained notes on the celesta and flutes provide the framework for the reappearance of the cluster figure heard in the first movement. All of this is by means of an introduction to a richly harmonized melody heard in the strings and woodwinds. The soloists enter with an expressive melody before the mood becomes more agitated with the soloists alternating between rapid ascending and descending figures and forceful octaves.

Symphony No. 4 in e minor, Op. 98 — Johannes Brahms

Arnold Schönberg, in his essay 'Brahms the Progressive', speaks at length of Brahms' strict reliance on classical forms while continuing to carry forward the ideals of romanticism. In the same vein, Heinz Becker in his article on Brahms in 'The New Grove Dictionary of Music and Musicians' makes the following point: "... (Brahms) ranks as a figure of constructively Classical inclinations in a Romantic age. These elements of Brahms' Janus-like glances are at their most evident in the Fourth Symphony: each movement is a remarkably tight structure, thus adding to the coherence of the symphony as a whole. Thus, through this work we are able to see Brahms' two basic traits: the deep romantic and the seeker of clarity in structure.

This symphony was begun in the summer of 1884 and first performed on October 25, 1885 in Meiningen with the composer conducting. From then on, it received many performances under the baton of the great conductor Hans von Bülow, all of which were to enormous acclaim.

The close-knit structure of this work may be perceived through the fact that it can be thought of as being based on one interval, that of the third. This intervallic structure pervades the whole work and is clearly identifiable in each melody of each movement, and in the key structure of the symphony when viewed as a whole.

The first movement (Allegro non troppo) immediately presents us with a gentle theme which, because it was constructed on the interval of a third, may be considered the germ of the whole symphony. A vigorous subject declaimed by the woodwind leads us into a contrasting theme first heard on the cellos. The development of these figures, along with an overwhelming coda, give the listener an impres-
sion of having heard a massive and brilliantly-constructed movement. With the second movement (Andante moderato) we move to a more lyrical world, a gentle swaying played by the clarinets setting the mood. However, a triplet figure heard between the woodwind, brass and strings adds a note of contrast before we hear the second subject which is one of enormous depth and range. In the third movement (Allegro giocoso) we hear a s...