UPCOMING CONCERTS:

January 25, University Symphony, 8:00 PM, Meany Theater
January 27, Soni Ventorum Wind Quintet, 8:00 PM, Hub Auditorium.
January 30, Studio Jazz Ensemble, 8:00 PM, Meany Theater
January 31-February 5, UW Opera: THE JUNIPER TREE, 8:00 PM
Tuesday-Saturday, 2:00 PM Sunday, Studio Theater
February 4, Jazz Festival, with special guest Kenny G, saxophone, 8:00
PM, Meany Theater
February 5, Margriet Tindemans, viola da gamba, and Carole Terry, harpsichord, 8:00 PM, Brechemin Auditorium
February 6, Emilie Berendson, soprano, 8:00 PM, Brechemin Auditorium
February 7, University Wind Ensemble and Symphonic Band, 8:00 PM, Meany Theater
February 16-19, SING FOR YOUR SUPPER, 8:00 PM Thursday-Saturday, 3:00 PM Sunday, Brechemin Auditorium
February 22, University Chorale Invitational, 7:30 PM, Meany Theater
February 23, University Masters Series: Eric Shumsky, viola, 8:00 PM, Meany Theater
February 28, Madrigal Singers and Collegium Musicum, 8:00 PM, Meany Theater
March 2, University Jazz Combos, 8:00 PM, Brechemin Auditorium
March 6, The Contemporary Group, 8:00 PM, Meany Theater
March 7, University Percussion Ensemble, 8:00 PM, Studio Theater
March 8, University Wind Ensemble & Symphonic Band, 8:00 PM, Meany Theater
March 9, Young Composers, 8:00 PM, Meany Studio Theater
March 10, University Symphony & Combined Choruses, 8:00 PM, Meany Theater
March 11, Concert Band Festival, 8:00 PM, Meany Theater
March 14, Opera Workshop, 8:00 PM, Meany Studio Theater
March 29, Brechemin Scholarship Winners Recital, 8:00 PM, Meany Theater
April 4, University Harp Ensemble, 8:00 PM, Meany Theater

its 23rd program of the 1988-89 season:

UNIVERSITY MASTERS SERIES

Robin McCabe, piano

January 10, 1989
8:00 PM, Meany Theater
FRIENDS OF MUSIC

Montserrat Alavedra
Frank and Nola Allen
Gladys Haus Arnzen
Lawrence and Maryann Bailey
Frederick and Edel Baker
Willard and Margaret Baum
Kathleen Baxter
James and Jane Beale
Theodore and Ruth Beck
Kenneth W. Benthof
Carl and Connie Berg
William and Nancy Bergsma
Arvids and Ilze Berkholds
Mary Elizabeth Bernier
Faye W. Bichon
Helen Marie Blackman
Robert and Marian Black
Joyce Boyd
Richard and Elizabeth Bradt
Robert and Florence Brighiough
John and Kay Brown
Donald and Phyllis Brown
Betsy Bruns
James and Mary Carlsten
Elwell and Helen Case
Robert and Pamela Center
Laura Jun-Ling Chang
James and Suzanne Coore
Parker and Mildred Cook
Henry and Matilda Costanza
Roy and Anita Cummings
Douglas and Norma Currin
Frank and Norma Del Guidice
Robert and Ruth Dunn
Irma Deurwaarder
 Mildred F. Dyar
Grace Jean Eckert
Elmer F. Edwards
Meade and Deborah Emory
Leonard and Enid Enhorn
Richard and Judith Evans
Jeffrey and Nancy Ewell
Melvin and Margaret Figley
Robert and Dorothy Fouty
Ronald and Marjorie Gehalle
Wendy Gelbart
William and Ruth Gerberding
Marjorie C. Graham
Charles and Janet Griffo
John and Emily Hall
George D. Halsey
Gerald Hedman
Ernest and Elaine Henley
Warren and Mary Hisley
Randolph and Dorothy Hokanson
James and Jane Holland
Barbara S. Howell
Ward and Mary Ingrin
Demar and Greta Irvine
Fred and Constance Jarvis
Norman W. Jensen
Robert F. Jones
Frederick W. Klein
Lynn P. Krisky
Evelyn B. Langlie
Justin and Dorothy Lee
Rhody and Jeanne Lee
J. Hans and Thelma Lehmann
E. Stan and Judy Lennard
Paul and Carol Lindenmeyer
Sue Livingston
Laurence and Shawpeld Cynthia Loh
Charles and Betty Love
William E. Mahlik
Theodore L. Marks
James K. McColley
David and Marcia McCracken
Robert F. McManama
Jens V. McManus
Donald and Renae McVittie
Albert and Meredith Meihart
Somer G. Merryman
Miss M. Mihara
Norihiko and Martha Mihara
Donald W. Miller
Roy F. Miller
Steve and Deborah Montague
Aura B. Morrison
Peter and Anna Marie Morton
Kathleen Muoro
Daniel Nelson
Eleanora K. Nelson
William and Jenny Nestler
Daniel and Arundhati Neuman
Peg L. Newman
William and Patricia Nutt
Jay and Ann Obencour
Dewitt and Louise Oliver
Donald Padelford
Augusto Pagliaruga
Anne Parry
John and Jessie Paterson
Anil and Valerie Payne
Howard and Mary Pedersen
Maynard and Ellen Pennell
Stuart and Barbara Prestrud
Andrew and Marianne Price
Melville and Mary Price
Gustav and Claire Raum
Elizabeth A. Raleigh
William and Nora Ridenour
Martin and Berne Kind
Alan D. Robertson
John and Mary Robinson
Cornelius and Penelope Rose
Gilbert and Miriam Roth
Samuel and Gladya Rubinstein
Marie T. Sander
Irwin and Barbara Sarason
Lester and Mary Ann Sauvage
Raymond and Elizabeth Scheetz
Helene M. Scheumann
Richard and Gretchen Scheumann
Lawrence and Blanche Schott
Marion O. Scott
Seattle Jaycee Charities
Howard and Beatrice Seelig
Ruth L. Seterman
George Shapiro
Peter and Penelope Simkin
Dorothy J. Sokol
Alexander and Jane Stevens
Robert and Ann Stever
H. Dale Thompson
Wade and Catherine Volwiler
Edward G. Wallace
Joris and Mary Walli
Ruth S. Waters
James E. Weber
John and Louise Wegeisenstein
Antoinette Wills
P. Raymond and Eleanor Wilson
Lyle and Ruth Wilson
John and Jan Winters
Henry and Phyllia Wood
George H. Woodward
Warren and Clarissa Wooster
Deeshan M. Wymian
George and Amy Youngstrom
personality abound. It can be argued that the fame of Liszt the pianist actually stands in the way of an adequate appreciation of Liszt the composer.

The poet Heine once asked a physician, who specialized in treating women, to explain the nature of the hysteria that Liszt created. Heine recounted that the physician spoke of "magnetism, galvanism, of contagion in a sultry hall, of histrionic epilepsy, of the phenomenon of tickling, and of other indiscreet and unmentionable matters."

Such anecdotes aside, it is not realized generally that Liszt, at the height of his fame in 1847, stopped concertizing and never again appeared in public as a paid artist. He chose to devote himself to composition, in virtually every genre.

But the piano remained Liszt's favorite medium. A generous colleague who championed many composers in his transcriptions of their works, Liszt arranged many Schubert songs for piano. These retain the essential design and musical imagery of Schubert, while also showing definite Lisztian characteristics!

The Rigoletto Paraphrase of 1859 is an elaborate version of the quartet from Verdi's opera. Liszt's arrangement is essentially intimate and conversational; depicting the various emotions of the characters: ardent passion, coquetry, jealousy and bleak despair.

Robin McCabe
All of Beethoven's Sonatas are studies in growth toward the last movement. The two piano Sonatas quasi Fantasia, Opus 27, of 1802 are revolutionary in their particularly tight presentation of this dynamic plan and foreshadow the last five Sonatas, which perfect this unbreakable unity and relentless progress from opening motif to climactic finale. Opus 109 grows from its first interval, the third (all the melodic material in the Sonata exploits this interval), and is propelled forward by the restlessness of the first movement, which in Beethoven’s manuscript was labelled “Vivace” without the cautionary “ma non troppo” of the first printing. This restlessness is primarily rhythmic, though the sharp contrast of the first and second themes’ tempi and the unstable harmony of the second theme are contributing elements. Beethoven underlines the binding together of the first and second movements by his specific connecting pedal indication, and the composer’s and audience’s curse should be on any performer who breaks the continuity by an unpedalled, overlong pause at this point. After the breathless Prestissimo of the second movement the goal of the Sonata is reached in the third movement with its theme of total repose and its spectrum of variations, some reflecting characteristics of the two preceding movements. The climax is achieved by the dissolution of the theme in shimmering, vibrating trills, and then the expansive arch shape of the Variations is rounded out by the return of the theme in its original rhythmic, harmonic and textural simplicity.

Joseph Bloch

It was the goal of César Franck to introduce the spirit of prayer into music. Franck’s original objective was to write a prelude and fugue in the style of Bach. He later conceived the idea of linking them together with a chorale of which, according to his pupil and biographer, Vincent d’Indy, “the melodic spirit should brood over the entire work.”

The Prelude is a simple tune, made complex by being embedded in a shimmer of arpeggios. It is modeled on the identical form as in the classical suite. The Chorale is in three parts, revealing two distinct themes, one of which suggests the subject of the Fugue. The Chorale proper rolls forth with prophetic majesty and compelling serenity. In its climax the Fugue weaves the three principal elements of the work into a spacious and lofty declamation, using the sonorous bass textures of the organ. The work as a whole is imbued with an introspective, even self-examining tone.

Robin McCabe

Franz Liszt epitomized the nineteenth-century “pianist-composer” figure, as a virtuoso whose absolute mastery of the keyboard was paralleled by a prodigious and life-long commitment to composition. The legends of Liszt's compelling