DEPARTMENT OF MUSIC PRESENTS THE

UCDAVIS Symphony ORCHESTRA
D. KERN HOLOMAN, CONDUCTOR

BEETHOVEN
TRIPLE CONCERTO
TRIO FRIDEGK
Hannah Weirich, violin
Anna Weirich, cello
Silvia Nitschke, piano
2003 Artists-in-Residence

MAHLER
FOURTH SYMPHONY
Marguerite Krull, soprano

Sunday, 9 February 2003
8:00 p.m.
Jackson Hall, Mondavi Center

THE 44th SEASON
2002 - 2003
PROGRAM

Concerto for Piano, Violin, Cello and Orchestra
Ludwig van Beethoven (1770–1827)
in C Major, op. 56
Allegro
Largo
Rondo alla Polacca
Hannah Weirich, violin; Anna Weirich, cello
Silvia Nitschke, piano

Symphony No. 4 in G Major
Gustav Mahler (1860–1911)
Bedächtig, nicht eilen
In gemächlicher Bewegung, ohne Hast
Ruhenvoll
Sehr behaglich
Marguerite Krull, soprano

Intermission

Please deactivate cell phones, pagers, and wrist-watches. Please remain seated during the music, since distractions will be audible on the archive recording. Flash photography and audio and video recording are strictly prohibited during the performance.

Sunday, 9 February 2003
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REMEMBERING
Installment two of a series commemorating colleagues who helped bring a dream to fruition

Keith Riddick (1960–1985) was principal oboist of the UCD Symphony from 1978 to 1983; he was also a member of the University Concert Band, the Early Music Ensemble, the Davis Comic Opera Company, the UCD Student Musical Theatre, and orchestras for theatrical presentations by the Department of Dramatic Art (now Theatre and Dance). He was also a member of the University Concert Band, the Early Music Ensemble, the Davis Comic Opera Company, the UCD Student Musical Theatre, and orchestras for theatrical presentations by the Department of Dramatic Art (now Theatre and Dance).

Riddick was one of several key players who revitalized the UCD Symphony Orchestra in the late 1970s and early 1980s and helped set it on its current path. In his too-short time with us he played more than two dozen concerts and concert sets, three DCOC productions, and four Main Theatre productions. In April and May of 1985, when his death was discovered, Riddick was in rehearsal for the Bob Hope Show (a Rec Hall presentation) and How to Succeed in Business Without Really Trying.

His life was commemorated in a June 1985 concert of the UCDSO that began with Allegri’s celebrated Miserere as conducted by Donna M. Di Grazia (now Professor of Music at Pomona College) and ended with the overture to Gilbert and Sullivan’s The Mikado, with its long oboe solo played by his stand partner, Mary Smith Cabral (’84). Memorials to Keith Riddick were placed in the UCDSO Symphony Fund, predecessor of the UCD Symphony Endowment.

Ronald J. Alexander (1961–1990), a violist with the UCD Symphony and graduate student here and later at Stanford, was killed in a hit-and-run accident on highway 113 involving a stolen vehicle. He was on summer holiday from his Ph.D. studies in musicology at Stanford, a holiday that had begun when he returned to the UCDSO in mid-June to join us for the university commencements. We treasure this photograph, taken as the orchestra arrived in Tahiti in 1989: the memory of his rugged good looks, his wry smile, the ever-present musical instrument. He gave the impression of being someone who loved every minute of being alive.

Ron was in the first generation of career performer-musicologists whose training began at UCD. His master’s thesis on the music of Francesca Caccini, written with Professor David Nutter and myself, was a substantial accomplishment. He also helped frame the Big Picture of how the UCDSO would continue to grow in recognition and prestige on campus and eventually be a full partner in the nascent Center for the Arts—as did pretty well everybody else in his generation.

Ron Alexander is survived by his mother, Dr. Priscilla Alexander of Sacramento, now a Mondavi Center docent and tour guide; by other members of a large family; and many close friends in the UCDSO and Department of Music who continue to miss him keenly. Brahms was among his favorite composers, and Ron’s certain approval came to mind as we began thinking of how to program our first season in the Mondavi Center.

—DKH
The Trio Fridegk was formed in 1992 and has since won numerous international competitions, including the Young Musician Competition in Germany in 1995 and 1997, and special prizes for the best interpretation of Beethoven at the 2000 Beethoven Competition in the Czech Republic. The ensemble performs frequently throughout Europe (including Germany, Switzerland, Sweden, the Czech Republic, Poland, and Belarus), and recently completed a tour of Taiwan.

Hannah Weirich, born in 1980, had her first violin lesson at the age of six and has since taken part in solo and chamber music master classes. She has performed solo concerts with the Nürnberg Symphoniker and Staatsphilharmonie Krakau, and has been playing concerts with the Trio Fridegk since 1993 and with the Pegasus Quartet since 1998. In 1996 she won the first prize in Germany’s National Young Musician competition, and in 1997 won first prize and a special prize for the best interpretation of a modern piece at the Jakob-Steiner-Violinwettbewerb.

Anna Weirich, cellos, born in 1978, has given numerous solo performances in addition to her concerts with the Trio Fridegk and with the Franz Liszt Chamber Orchestra. She has served as first cellist in concerts held in numerous cities and festivals such as the Oberstdorfer Musiksommer, Margis International, Meadowmount School of Music, and the Franz Liszt Festival in Weimar.

Silvia Nitschke, born in 1977, started playing the piano at the age of six. At the age of ten she started working intensively on chamber music and playing in a number of solo performances, chamber ensembles, with singers, and with orchestras. With the Trio Fridegk she has won first, second, and special prizes in German and international competitions.

Marguerite Krull, soprano, began the 2002–03 season with debuts in Lausanne, Bordeaux, and Madrid in the title role of Martin y Soler’s La Capricciosa Corretta, and later in the season opens in Leipzig in the title role of Melani’s L’Empo Polo. Her 2003 season saw returns to Washington Opera as Despina in Così fan tutte and Baltimore Opera as Pamina in Die Zauberflöte. In the summer of that season, she returned to the Caramoor International Music Festival to sing Desdemona in Rossini’s Otello, her “Willow Song” being hailed by Opera News as “the most finely shaded and shaped singing of the evening, for which the audience rewarded her with the highest compliment: awed silence.”

A 2000 winner of the Sullivan Foundation Awards, Krull was also the most recent recipient of the prestigious Marian Anderson Foundation Award. She won the Richard R. Gold Career Grant and has been spotlighted twice in Opera News’s “Keep your eye on” column. A native of Ann Arbor, Michigan, Krull received her bachelor of music degree in piano performance from Peabody Conservatory and her master’s degree in voice performance from the State University of New York at Stony Brook.
Beethoven: Concerto for Piano, Violin, Cello, and Orchestra in C Major, op. 56

For piano solo, violin and cello concertante; flute, oboes I–II, clarinets I–II, bassoons I–II; horns I–II, trumpets I–II; timpani; strings

Composed 1803–04 in and around Vienna. Dedicated to Prince Franz Joseph von Lobkowitz

First (known) performance: May 1808 at a benefit concert in the Augartensaal, Vienna


Duration: about 30 minutes

Tonight's performance of the Beethoven Triple is the first of three works we will play—the three best—from the genre called the symphonie concertante: a concerto-like composition for multiple soloists and orchestra. Next time (Saturday evening, 8 March) we will play both Mozart’s Sinfonia concertante for violin, viola, and orchestra, and Brahms’s Double Concerto for violin, cello, and orchestra. (People compliment us on such an interesting stroke of programming, but we should confess that this was an accident of scheduling.) The concertante is a step-child of the concerto grosso of fifty years and more previous, and it had enjoyed a great vogue in the 1770s in Paris and Mannheim—cities Mozart visited during his travels of 1777–78 . . . which is how this curious form got to Vienna to begin with.

The usual story is that the piano part for the Beethoven Triple was composed for the famous Archduke Rudolf, younger brother of the Austrian emperor Francis I, student of Beethoven from his adolescence, and later one of the guarantors (along with the dedicatee of this concerto, Prince Lokkowitz) of Beethoven’s annual stipend. (Rudolf is the dedicatee of the “Archduke” Trio, of course, but also of both the “Emperor” Concerto and the Missa solemnis, composed for his installation as Archbishop of Olmütz.) It’s also said that Beethoven kept the piano part simple for his aristocratic student/patron, but this seems unlikely on the face of it. What is likely is that the work was first played privately in aristocratic apartments, perhaps those of Archduke Rudolf or Prince Lokkowitz. The solo cellist was probably Anton Kraft, who had been a principal in Haydn’s orchestra.

The work is contemporaneous with the “Eroica” Symphony and the great op. 59 quartets, the “Razumovsky.” But here Beethoven seems largely unconcerned with the compositional dynamics that later came to be called the “heroic” style. He seems most interested, instead, in investigating ways the piano might be worked into (and out of) the concertante texture. The prevailing sentiment is one of courtliness, perhaps a certain lightness; only the brief second movement suggests the intellectual and psychological depth of the “heroic” period. Still the work overflows with interesting ideas; note, for instance, the strange opening for cellos and basses alone. Note, too, the way the famous “polacca” (Polish dance) at the end lifts and carries the work away, much as the them-and-variations finale of the “Eroica” had done.
Mahler: Symphony No. 4 in G Major

For solo voice (soprano); piccolos I–II, flutes I–IV, oboes I–III, English horn, E-flat clarinet, clarinets I–III, bass clarinet, bassoons I–III, contrabassoon; horns I–IV, trumpets I–III, [no trombones or tuba]; timpani (2 players), bass drum, cymbals, triangle, glockenspiel, sleigh bells, timbales; strings

Text of movement IV from Des Knaben Wunderhorn

Composed summers 1899–1900 in Maiernigg; the song used in the last movement was written in March 1892; revised 1906 for publication and, with the other symphonies, 1910

First performed 25 November 1901 by the Kaim Orchestra of Munich, Mahler conducting


Duration about 55 minutes

The most intimate of Mahler's symphonies—the only one to lack trombones, for example—ends with a delicate song for soprano and orchestra, Das himmlische Leben ("The Heavenly Life"). So, too, do the other movements, each in its own way, seem innocent of the trials-and-tribulations before redemption so common with composers who view music as a journey. Yet the Fourth is a progressive work, too, especially in its melodic style of long-lined themes that pass from instrument to instrument as they unfold and then afterward live mostly in their constituent motives. Melodies often seem to be taken up in midstream, as though returning to thoughts too soon abandoned. The sonata forms are correspondingly flexible, softened always by Mahler's urge to transform and follow through as he goes along.

The symphony opens with sleigh bells and circular woodwind figures, establishing for the movement its basic rhythmic pulse and good-natured orchestration. Segments of melody assemble into an expansive and...
The slow third movement is a "double" theme and variations, loosely after the \textit{Adagio} of Beethoven's Ninth. From the warm initial phrase for low strings, marked "restful," grows a countermelody in second violins and then oboe; this goes on to a celestial close. Less settled is what follows, the second theme to be varied beginning quite slowly in the solo oboe over vestiges of the previous bass, the key has turned to the relative minor. Violas lead the melody to a Wagnerian high point, but both the statement and its reiteration in bitonality slides to hollow low notes at the orchestral floor. In the first pair of variations the major section becomes lighter and faster, the minor one still graver and more contemplative. The second pair becomes markedly faster all around, the first subject moving to a 3/8 allegretto, the second subject to a quite rapid 2/4. Suddenly the French horns break the forward momentum, and the first theme is given a contemplative restatement. A flourish of French horns announces the theme of the last movement before reflections on the earlier melodies evaporate in a pianissimo.

Mahler's turn from this harp-and-string mist to the clarinet grazioso that introduces \textit{Das himmlische Leben} is a captivating effect. The singer has four strophes, each concluding with a slow, wide-eyed, sotto voce cadence; separating these are recurrences of the sleigh bells from the first movement. Rivulets of sixteenth notes decorate the orchestral textures from the beginning. Mahler demands, in writing, the conductor's utter discretion in accompanying the singer, who should in turn deliver her material with childlike and serene expression. Heaven, in fact, is luscious with dance and song, and St. Peter himself watches over the merriment. Good victuals are to be found there; in a delightfully confused symbolism we find St. John releasing a "meek, innocent, patient, dear little lambkin" to be sacrificed for dinner, St. Luke slaughtering oxen, and St. Peter at the heavenly fishpond with his net and bait. The fruits and vegetables, we are assured, are of first quality, the wine is free. And no music can compare with the angel voices of St. Cecilia and her musicians.

—DKH

\textit{TEXT AND TRANSLATION}

\textbf{Das himmlische Leben}

Wir geniessen die himmlischen Freuden,  
D’rum tun wir das Irdische meiden.  
Kein weltlich’ Getümmel,  
Hört man nicht im Himmel!  
Lebt Alles in sanftester Ruh’!

Wir führen ein englisches Leben!  
Sind dennoch ganz lustig daneben!  
Wir tanzen und springen,  
Wir hüpfen und singen!  
Sankt Peter im Himmel sieht zu!

\textbf{The Heavenly Life}

We delight in heavenly pleasures,  
Through which we leave the earth behind.  
No worldly turmoil,  
Is to be heard in Heaven!  
Everyone there lives in sweetest peace.

We live an angelic life,  
So we are completely happy.  
We dance and jump about,  
We skip and sing!  
Saint Peter in Heaven looks on!

Johannes das Lämmlein auslasse;  
Der Metzger Herodes drauf paßt!  
Wir führen ein geduld’gis,  
Unschuldig’gis, geduldig’gis,  
Ein liebliches Lämmlein zu Tod!

Sankt Lukas der Ochsen tält schlachten  
Ohn’ einig’ Bedenken und Achten;  
Der Wein kost’t kein’ Heller  
Im himmlischen Keller;  
Die Englein, die backen das Brot.

Gut’ Kräuter von allerhand Arten,  
Die wachsen im himmlischen Garten!  
Gut’ Spargel, Fisolen,  
Und was wir nur wollen,  
Ganze Schüsseln voll sind uns bereit!

Gut’ Äpfel, gut’ Birn’ und gut Trauben,  
Die Gärtner, die alles erlauben!  
Willst Rehbock, willst Hasen,  
Auf offenen Stossen  
Sie laufen herbei!

Sollt’ ein Festtag etwa kommen,  
Alle Fische gleich mit Freuden  
angeschwommen!  
Dort läuft schon Sankt Peter  
Mit Netz und mit Köder  
Zum himmlischen Weiher hinein.  
Sankt Martha die Köchin mus sein!

Kein Musik ist ja nicht auf Erden,  
Die unserer verglichen kann werden.  
Elftausend Jungfrauen  
Zu tanzen sich trauen!  
Sankt Ursula selbst dazu lacht!

Cäcilie mit ihren Verwandten  
Sind treffliche Hofmusikanten!  
Die englischen Stimmen  
Ermuntern die Sinnen!  
Dass Alles für Freuden erwacht.

—Des Knaben Wunderhorn

Wir genießen die himmlischen Freuden,  
D’rum tun wir das Irdische meiden.  
Kein weltlich’ Getümmel,  
Hört man nicht im Himmel!  
Lebt Alles in sanftester Ruh’!

Wir führen ein englisches Leben!  
Sind dennoch ganz lustig daneben!  
Wir tanzen und springen,  
Wir hüpfen und singen!  
Sankt Peter im Himmel sieht zu!

Kein Musik ist ja nicht auf Erden,  
Die unserer verglichen kann werden.  
Elftausend Jungfrauen  
Zu tanzen sich trauen!  
Sankt Ursula selbst dazu lacht!

Cäcilie mit ihren Verwandten  
Sind treffliche Hofmusikanten!  
Die englischen Stimmen  
Ermuntern die Sinnen!  
Dass Alles für Freuden erwacht.

—Des Knaben Wunderhorn

There is no music of Earth  
That can be compared to ours.  
Eleven thousand virgins  
Dare to do some dancing!  
Saint Ursula herself laughs about that!

Saint Cecilia and all of her relations  
Make admirable court musicians  
The angelic voices  
Lift the consciousness!  
Thus all things awaken to joy.

—The Child’s Magic Horn