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PROGRAM NOTES

Wolfgang Amadeus Mozart - Overture to "The Marriage of Figaro"

Lorenzo da Ponte, the librettist for Mozart's renowned opera buffa "The Marriage of Figaro," offered the following description of how the opera came to exist:

"Talking one day with Mozart, he asked me if I could turn Beaumarchais' 'Noces de Figaro' into an opera. The idea was my taste, and its success was immediate and universal. For some time this play had been forbidden by the Emperor because of its immorality. How then to propose it anew? I awaited the opportune moment to propose the poem either to the Immediat or, if I could persuade him, to the Emperor himself."

"As far as I wrote the words, Mozart wrote the music, and it was all finished in six weeks. The lucky star of Mozart william an opportune moment and permitted me to carry my manuscript directly to the Emperor. "What?" said Josephine to me. "You know that Mozart, while remarkable for his instrumental music, has with one exception never written for song, and the exception is not much good."

"I answered simply, "Without the kindness of the Emperor, I should have written only one drama in Vienna."

"True. But I have already forbidden the German company to give this play, Figaro."

"I know it; but in turning it into an opera, I have cut out whole scenes, shortened others, and been careful to embody all that might shock the conventionalities and good taste. As a result, I have made a work worthy of the theater honored by His Majesty's protection. As for the music, as far as I can judge, it seems to me a masterpiece."

"Very well," said the Emperor, 'I trust to your taste and prudence. Send the score to the copyists."

First performed in Vienna in May of 1786, "The Marriage of Figaro" was personally coached by Mozart. Based on Beaumarchais' comedy of manners Le Mariage de Figaro, ou la Fille jument, the work was a great success. It caught on with audiences immediately.

Michael Kiley, an Irish tenor who took part in the first performance provides an interesting glimpse of the company's experience with Mozart: "I shall never forget his little animated conversation, when lighted up with the glowing rays of genius; it is impossible to describe as it would be to paint sunbeams."

English translations became his in both The United States and England, with the first American performance occurring in 1834.

The overture to the opera has become a favorite in its own right. The rapid passage that begins the work is familiar to all concert goers. Following a subsidiary theme, the violins introduce the bright second theme, accompanied by a continuation of a counter主题 form. There is no development section nor is there a free fantasy section which appears in many overtures of the period. A larger than typical code brings the work to its delightful finish.

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Igor Stravinsky - Orpheus

Over the course of music history the myth of Orpheus has provided an oft-referenced subject for musical setting. The story of the young musician who descends into Hades to bring back his beloved Eurydice has proved fruitful material for composers of both opera and ballet. Per and Curt described their composing skills as set Rinuccio's Euridice to music in 1600, resulting in what is commonly regarded as the first opera. Seven years later Monvoisins staged his first opera, Orfeo, giving another treatment of the famous myth.

Christoph Willibald Gluck brought the story to life in the traditional with his 18th Century dramatic opera, "Orpheus and Eurydice," produced in 1762. Jacques Offenbach found yet another outlet for the Cas-Cas, converting the serious theme to the comic opera in 1858 with his "Orpheus in the Underworld."

The music of Igor Stravinsky epitomizes nearly every significant trend endured by music in the first half of the 20th Century. He created an influence, not only upon his own generation, but upon the generation which followed him, perhaps exerting as much influence on the music of his time as Wagner did in his own era.

In 1947, nearly 100 years after Offenbach set the Orpheus myth in his opera, Stravinsky would offer a setting of the myth for the ballet. First performed by the Ballet Society of New York on April 30, 1948, Stravinsky's "Orpheus" has found additional audiences in the symphony concert hall. The first concert performance of the work was played without any alteration to the score by the Boston Symphony on February 11, 1949 with Stravinsky himself conducting.

A breadth melancholy seems to pervade the music. The scoring is somber, suggesting the ecstacy of the Neo-classical stylistic period of Stravinsky's career which spanned the years from about 1921 to 1931.

The following program is provided with the score: "Orpheus' weeps for Eurydice...Friends pass bringing roses and offering sympathy. Air de Danse. Dance of the Angel of Death. Intertwined (The Angel and Orpheus appear in the gloom of Tartarus). Pas des Parthes (their épées and their thighs). Air des dieux (Orpheus). Intertwined (the supplanted souls in Tartarian sphere are their fated men towards Orpheus and prompt him to continue his song of consolation). Air de Danse (Orpheus). Pas d'action (Hades moved by the song of Orpheus, groans, cries). The Parthénsaunter him, bind his eyes and return Eurydice to him. Pas de trois (Orpheus and Eurydice before the veiled curtain. Intertwined). Pas d'action (the Buchanonians attack Orpheus, seize him, and tear him to pieces). Apparition of Orphea, Apollo appears. He weeps the lyre from Orpheus and raises his song heavensward."

As Stravinsky would say of Tchaikovsky, "It holds that it is a mistake to consider a musician as a revolutionary. If one only need break habits in order to be labeled a revolutionary, then every artist who has something to say and who in order to say it goes outside the bounds of established convention could be considered revolutionary."

We leave it to you, our listeners, to determine the wisdom of Stravinsky's statement as you hear and interpret "Orpheus" for yourselves.

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Carl Philipp Emanuel Bach - Symphony in D Major

When one thinks of composers who epitomize the Classical ideals, Franz Joseph Haydn comes to mind immediately. However, there is a composer whom the role of founder of the Classical Style might more accurately be given. Carl Philipp Emanuel Bach, the second son of Johann Sebastian Bach, is regarded as one of the most influential musicians of the period of transition between the Baroque and Classical periods of music history.

The young Bach had only one music teacher, his father. While a student at the University in Frankfurt-on-the-Oder, he found a choral group which with him introduced some of his first compositions. In 1738, at the age of 24, he wrote in Berlin and danced himself to the dual career of clarion player and composer. In 1740 he became a court musician for Frederick the Great and stayed in that position for 27 years. In 1766, Bach became music director of the five most prominent churches in Hamburg.

His fame as a keyboardist and composer was so widespread that during his lifetime and for years thereafter, mention of the name of Bach brought to mind Carl Philipp Emanuel and not his now more famous father.

Although his reputation as a composer is based in his keyboard works, Bach wrote eighteen symphonies, 22 concertos for keyboard and
orchestra, and numerous other concerti for solo instruments and orchestra. He was a craftsman who respected formal structure (even though his improvisations and keyboard fantasies reportedly stirred his audiences to excitement), yet he tended to bring fresh lyricism and comfortable but sometimes surprising harmonies to his music.

Formally he tends to be closer to Haydn and Beethoven than to Mozart. He favored the three-movement (Fast-Slow-Fast) structure in his larger works. As his career progressed the slow middle movement of his extended compositions such as sonatas and symphonies tended to become abbreviated bridges between the two faster movements.

The parallel with Haydn is further emphasized in looking at Bach’s movements in sonata form. Generally these movements have the two themes typical of the form. However, there is usually little contrast between the two, instead highlighting unity between the two through mood and musical material. Contrast is achieved through almost immediate development of the thematic materials in the body of the exposition. The actual development section was typically short.

The above discussion serves to highlight the Symphony in D Major as a classic example of C. P. E. Bach’s style. It is in the standard three-movement structure with the Fast-Slow-Fast contrast of tempi. The first movement, Allegro di molto is a sonata form of two brief themes, exposed, briefly developed and recapitulated in a concise movement. The dazzle comes from the string writing where the strings display a combined virtuosity.

The second movement, Largo, is a short connecting link to the final movement. Presto. Sparkle and virtuosity return and drive the symphony to a quick and exciting close. We hope you share our delight upon hearing this infrequently performed gem. -Gary Fladmoe

Road Ode

This is a symphony in five movements. The road sign titles for the movements do not point to programmatic content; the music does not describe Arizona, Vermont or Interstate 5. Rather, the signs humorously point to different ways that feelings can be put together. They signify various "insepers" or contours of the life of a feeling.

"55-MPH" presents a string of themes and characters, each faster than the preceding one. The music moves like gears shifting, or like a '53 Packard turning into a new Ferrari. The successive themes are not always new ones, yet as old themes repeat, they take on new emotional tones due to their greater speed.

"Slow Curves" offers, as does "55-MPH," a number of different themes and characters, but not in an expressly linear design. Rather, the design is somewhat circular. Different instrumental groups have different themes which recur. Sometimes, themes occur/recur together in a layered manner. Usually the themes repeat statically, but sometimes a theme will unexpectedly flower into different material. The strings have an "eternal" motive which develops at one point into a very romantic line. The brass have an ironic, partly inebriated quality which, at one point, evolves into sobriety and then into a blues-filled ease. The woodwinds and first trumpet have sensuous, slowly curving lines. Eternity, irony and sensuality mix in a form of curves, where ideas turn and return upon each other.

"Slippery When Wet" is marked "fast and dangerous." The melodic material must often consists of two and three part canons. The accompanimental material consists of interlocking patterns. One can hear these patterns, for example, at the start of the movement where, one by one, patterns from 1/2 to four measures in length begin. These patterns continue as a two-part canon, with the woodwinds and brass joining in octaves. The primary way that ideas are related in this movement is by repetition, which at high speeds, is dangerous.

"Scenic Route" is basically a sequence of big, expansive orchestral chords that is constantly interrupted and contrasted by lighter, chamber-group sections. The focus of the music thus shifts (as does the focus of consciousness sometimes) between the obvious and the subtle, the one and the many, the general and the specific, the familiar and the new, the large and the small. Or, to use a scenic metaphor, the focus shifts between a panoramic, placid-looking landscape to the various detailed activities which, on closer inspection, are going on in that landscape.

“Bumpy Roads Forever” is in the traditional rondo form, with a main theme, stated in the beginning by the clarinet and alternating with several other themes. There are a few bumps now and then as things get off course - and at one point one ends up in a “Strawberry Field.” But all ends well with the full orchestral force bringing back the first theme with a joyous, full sound.

-Huntley Beyer

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Wolfgang Amadeus Mozart - Overture to "The Marriage of Figaro"
Lorenzo da Ponte; the libretto for Mozart's opera is set to music by him.

"Talking one day with Mozart, he asked me if I could turn Beethoven's 'Noces de Figaro' into an opera. I took his idea, and it was received with immediate and universal success. For some time this play had been forbidden by the Emperor because of its immorality. How then to re-present it? I wanted the opportunity to perform the play either to the Emperor or, if his court, to the Emperor himself."

"As far as I am aware, the words, Mozart wrote the music and it was all finished in six weeks. The lucky star of Mozart willed an opportune moment and permitted me to carry my manuscript directly to the Emperor."

"What's this?" asked Joseph to me. "You know that Mozart, while remarkable for his instrumental music, has with one exception never written for song, and the exception is not much good."

"I answered simply, 'Without the kindness of the Emperor, I should have written only one drama in Vienna.'"

"This. But I have already redeemed the German company to give this play, Figaro."

"I know it; but in turning it into an opera, I have cut out whole scenes, shortened others, and been careful to avoid omitting anything that might shock the conventions and good taste. As it is, I have made a work worthy of the theater honored by His Majesty's protection. As for the music, as far as I can judge, it seems to me a masterpiece."

"Very well," said the Emperor, 'I trust to your taste and prudence. Send the score to the copyists."

First performed in Vienna in May 1791, "The Marriage of Figaro" was personally composed by Mozart. Based on Beaumarchais' comedy of manners Le Mariage de Figaro, ou la Fille du Jour, the work was a great success. It caught on with audiences immediately.

Michael Kelly, an Irish tenor who took part in the first performance provides an interesting glimpse of the company's experience with Mozart. "I shall never forget his little animated conversation, when lighted up with the glowing rays of genius. It is impossible to describe as it would be too pointe suricates.

English translations became his in both The United States and England, with the first American performance occurring in 1824. The overture to the opera has become a favorite in its own right. The rapid progress that begins the work is familiar to all concert-goers. Following a subsidiary theme, the violin introduces the bright second theme, creating a fine development of a contrasted sonata form. There is no development section nor is there a free fantasy section which appears in many overtures of the period. A longer than typical coda brings the work to a delightful finish."

--Gary Flitman

Igor Stravinsky - Orpheus
The course of music history the myth of Orpheus has provided an unexcelled subject for musical setting. The story of the young musician whose descent into Hades to bring back his beloved Eurydice has proved fruitful material for composers of both operas and ballets. Peri and Caccini combined their composing skills as set Rinuccino's Euridice to music in 1600, resulting in what is commonly regarded as the first opera. Seven years later Monteverdi staged his first opera, Orfeo, giving another treatment of the famous myth.

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The music of Igor Stravinsky epitomizes nearly every significant trend endured by music in the first half of the 20th Century. He created an influence, not only upon his own generation, but upon the generation which followed him, perhaps exerting as much influence on the music of his time as Wagner did in his own era.

In 1947, nearly 100 years after Offenbach set the Orpheus myth in his opera, Stravinsky would offer a setting of the myth for the ballet. First performed by the Ballet Society of New York on April 30, 1948, Stravinsky's "Orpheus" has found additional audiences in the symphony concert hall. The first concert performance of the work was played without any alteration to the scores by the Boston Symphony on February 14, 1949 with Stravinsky himself conducting.

A broadening melodically seems to prevails the music. The scoring is interior, suggesting the economy of the Neo-classic stylistic period of Stravinsky's career which spanned the time from about 1920 to 1951.

The following program is provided with the score: "Orpheus for Eurydice...Friends pass bringing presents and offering sympathy. Air de Danse. Dance of the Angel of Death. Innuendo (The Angel and Orpheus appear in the grove of Tarentum). Pas des Parties (their reunion and their tears). Air des dieux (Orpheus). Intermittent (the ritual song in Tarentum which is their final farewell towards Orpheus and Hephaestus to continue his song of consolation). Air de Danse (Orpheus). Pas d'action (Hades moved by the song of Orpheus, grovs. cotton. The Katy sound him, bind his eyes and return Eurydice to him). Pas de deux (Orpheus and Eurydice before the veiled curtain. Introduit). Pas d'action (the Bacthaurus attack Orpheus, seize him, and tear him to pieces). Apotheon of Orpheus. Apollo appears. He weeps the eye from Orpheus and raises his song heavensward."

As Stravinsky would say of "Hindemith, "That hold is a mistake to consider a revolutionary. If one only need break habits in order to be a revolutionary, any artist who has something to say and who in order to say it is going outside the bounds of established convention could be considered revolutionary."

We leave it to you, our listeners, to determine the wisdom of Stravinsky's statement as you hear and interpret "Orpheus" for yourselves.

--Gary Flitman

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His fame as a keyboardist and composer was so widespread that during his lifetime and for years thereafter, mention of the name of Bach brought to mind Carl Philipp Emanuel and not his now famous father.

Although his reputation as a composer is based in his keyboard works, Bach wrote eighteen symphonies, 22 concertos for keyboard and
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Pas d'Action
Troisième Tableau
Agape of Orpheus

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