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George Shangrow, conductor

presents their fifth

Musical Feast

March 3, 1990
Kane Hall, UW

Igor Stravinsky

The Fairy’s Kiss: Divertimento
Sinfonia
Danse suisse
Scherzo
Pas de deux

Rhapsody on a theme of Paganini
Sergei Rachmaninoff

Geisa Dutra, piano

Intermission

Mountain Symphony
Michael Young

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Geisa Dutra

Born in Rio de Janeiro, Geisa Dutra began her musical studies with her mother, Isabel Dutra, and gave her first recital at the age of five. She later studied with Hener Almounda at the University of Rio de Janeiro and won several Brazilian piano competitions. In 1983 she was awarded a scholarship from the Johannes Brahms International School of the Arts in Victoria, Canada, where she came to perform and study with Joseph Bloch, Robin McCabe and Bela Siki. Ms. Dutra was one of twelve pianists chosen worldwide to receive the 1985 full tuition scholarship to participate in the Van Cliburn International Piano Institute in Texas. In that same year, she was invited by the renowned Hungarian pianist Bela Siki to study with him at the University of Washington with a full tuition scholarship until receiving her Master's Degree in piano performance in 1988. Ms. Dutra has performed throughout the United States and Canada, Europe and South America with appearances on National Public Radio and on television. As an orchestral soloist she has appeared under the baton of Roberto Devere, Alceo Chibian and Gerard Schwarz.

Sergei Rachmaninoff - Rhapsody on a Theme of Paganini for Piano and Orchestra, Op. 43

Paganini wrote a set of Caprices for solo violin. The last of this set of pieces (No. 24) serves as the theme on which the "Rhapsody" is based. The theme, which may seem somewhat insignificant to many listeners, not only inspired Paganini to use it in the collection of violin pieces, but he and Brahms both wrote a set of variations on the theme. The "Rhapsody", which is in reality a set of variations on this very theme, provides a setting for the major composer, Rachmaninoff, to try their hand at expanding on the theme in the variation form.

Composed between July 3 and August 24, 1934, while Rachmaninoff was living on Lake Lucerne in Switzerland, it was first performed by the Philadelphia Orchestra in Baltimore on November 7, 1934 with the composer as piano soloist and Leopold Stokowski was able to conducting.

The work differs somewhat from the traditional theme and variations in that the theme is not fully announced until the first variation, "Preludium", when the violin announces it, only to have it taken over by the piano. Twenty-three more variations follow, most of them brief, but still providing enough suggestiveness of the theme to maintain the connection and identity of the theme.

One rather unusual feature of the work is the introduction of the "Dies Irae" melody in the seventh, tenth, and final variations. Normally included in the Roman Catholic Masa for the Dead to describe the happenings on the Day of Judgment, composers such as Berlioz, Liszt, Saint-Saens, and Tchaikovsky have made use of the melody for not only the dramatic effect, but also for symbolic and/or humorous purposes.

The inclusion of the "Day of Wrath" motif in this work is a bit of a puzzle. Musical authorities have speculated that many of Rachmaninoff's musical works are inspired to some esoteric meaning. However, Rachmaninoff has refused to reveal any such hidden interpretive insights. Why the "Dies Irae" melody is included in the context of this work remains a mystery.
Much of Rachmaninoff's music would seem suitable for the movies. The listener could close their eyes and readily imagine the screen filled with images before them with Rachmaninoff's music behind the action. There are such passages in the "Rhapsody." It is perhaps not surprising that when Rachmaninoff died in 1943, it was in Beverly Hills, California.

It has been written of Rachmaninoff, "Rachmaninoff will take his place in history as a great and original personality, not only as a pianist of genius, in which quality he has already become part of history, but also as a prominent composer with flashes of true genius...He stands side by side with Tchaikovsky not only as disciple and follower, but also in musical personality. Rachmaninoff is the extreme expression of turbulent Russian Bohemianism, a passive and heroic soul."

-Gary Fladmoe

Michael Young and the Mountain Symphony

Composer Michael Young was born in San Francisco, and at the age of 21 (in 1960) moved to Seattle, and has lived in the Pacific Northwest ever since. While attending the University of Washington, Michael studied composition with the late George Frederick McKay and organ with Walter Eichinger. While they were both composition professors at Cornish Institute, Michael became friends with fellow composer Gregory Short. It is to Mr. Short's influence that Michael credits his blossoming as a composer. Over a 25 year period, Michael has been the organist for various churches in Seattle, Spokane, and Vancouver B.C., and is pleased to have several of his hymn settings included in the new Hymnal of the Episcopal Church of America (The Hymnal 1982). Since 1976 Mr. Young has been on the music faculty at Whitworth College in Spokane, teaching music theory, composition, organ, orchestration, and counterpoint.

Michael is perhaps unique among composers in having a fanatical love of the mountains and the great out-of-doors. Over the years he has stood on more than 270 different mountain summits, ranging from Mt. Rainier to Mt. Cleveland in Glacier Park, Montana; from pre-eruption Mt. St. Helens to Mt. Ruapehu, the highest mountain on the North Island of New Zealand. "A Mountain Symphony" was written during the composer's sabbatical leave in 1987-88, while visiting Minnesota and New Zealand. Orchestration was completed during the summer of 1988. The symphony is dedicated to the composer's "dearest friends in the world, Gregory and Bonnie Short." Although not a programmatic work, this music is intended to be a tribute to the beauty and rugged grandeur of the mountains, which hold many contrasting moods. Cast in four movements, the Symphony is scored for large orchestra, including piano, harp, Eb clarinet, contrabassoon and alto saxophone. The second movement features the ethereal sounds of various kinds of wind chimes, quietly jostled amid splashes of solo instrumental color.

The accompanying poetry was written by Rolf Larson (a mountaineering friend of Michael's) after hearing the first demo-tape of the Symphony (played on piano).

Movement 1: Promise

Mire peaks aspire,
time frozen teeth of some primeval beast.
The crag-crested horizon,
like distended jaws
await the unwary.

If one listens carefully,
a low growl can be heard
on the edge of a spring-icy breeze.

It challenges from cold stone-stingy heights.

It promises in the latent exuberance
of a life expectant earth
trembling beneath a high country
snow blanket.

Movement 2: Secrets

Eyes are drawn skyward:
following yellow brushstrokes of morning light,
as they caress the mountain panorama.

A new day begins innocently and their
morn of
dream catches a whisper of their surroundings,
displaying rock in warm detail.

Movement 3: Life

Free! Free! The marmots whistle,
Sound adds dimension to the riddle.

Hear! Hear! Screams the eagle.
See me! Hear me! I am regal.

Chains no more, the squirrel laughs.
May I speak on life's behalf.

Movement 4: Motion

The wild beckons.

Free! Free!
The marmots whistle,
Through motion my pulse quickens,
I respond.

Footfalls
eagerly grasp the earth in search of destination.

Swing forward in search of balance, reaching
to grasp the future.

Eyes-
explore the images and illusions
illuminated by sunlight.

Spirit
exults in a universe of possibilities.

I revel in the flow of life's sacred harmonies.
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Igor Stravinsky - Divertimento from “Le Baiser de la fee” (“The Fairy’s Kiss”)

In 1924, Igor Stravinsky wrote a ballet score based on the Hans Christian Andersen fairy tale, “The Ice Maiden.” The story of the ballet centers on a fairy who kisses a child on the cheek at birth. Twenty years pass and the fairy returns to kiss the now young man whom she carries off with her.

The action takes place to the following sequence of musical events: 1. Sinfonia (Andante, Allegro, Vivace) during which the fairy kisses the child and disappears. 2. Swiss Dance - Waltz (Tempo giusto, Poco più lento) which depicts a village fair. The child, now grown, is being betrothed. 3. Scherzo (Moderato, Allegretto grazioso) in which the fairy leads the young man to a mill where she betrothed him to playing round dances with her friends. 4. Pas de deux (Adagio) which describes the young man and his fiancée. 5. Variation (Allegretto grazioso) for the betrothed. 6. Coda (Presto) during which the young man is left alone as his betrothed leaves to try to find her wedding veil.

Musically Stravinsky sought to pay tribute to Tchaikovsky. As he wrote, he dedicated to this ballet the memory of Peter Tchaikovsky, identifying his music with the Fairy, and it is from this fact that the ballet becomes an allegory. His genius has in like degree marked the score with a dedicated kiss - a mystical influence which bespeaks the whole work of this great artist.

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The work differs somewhat from the traditional theme and variations in that the theme is not finally announced until the first variation, "Preludium," when the violin announces it, only to have it taken over by the piano. Twenty-three more variations follows, most of them brief, but still providing enough suggestion of the theme to maintain the connection to and identity of the theme.

One rather unusual feature of the work is the introduction of the "Dies Irae" melody in the seventh, tenth, and final variations. Normally included in the Roman Catholic Mass for the Dead to describe the happenings on the Day of Judgment, composers such as Buxtehude, Liszt, Saint-Saëns, and Tchaikovsky have made use of the melody for not only the dramatic effect, but also for symbolic and/ or humorous purposes.

The inclusion of the "Day of Wrath" motive in this work is a bit of a puzzlement. Musical authorities have speculated that the reference to the theme is intended to convey some esoteric meaning. However, Rachmaninoff has refused to reveal any such hidden interpretive insights. Why the "Dies Irae" melody is included in the context of this work remains a mystery.
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