Orchestra Seattle & Seattle Chamber Singers
George Shangrow, music director

present

St. Matthew Passion
by Johann Sebastian Bach

April 9, 1993
7:00 pm

Meany Theatre
University
of Washington

Orchestral Feasts 3
Beyer
Stravinsky
Tchaikovsky

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The second movement continues the melancholic strain, but the unusual third, with its pizzicato (plucked) strings, moves into a lighter frame of mind. The fourth movement continues this direction away from self-preoccupation; "it is not right for a man to be wrapped up forever within his own sufferings." The music moves from the self to the world. It is "a picture of a folk-holiday, see how it feels to be jolly. Scarcely have you forgotten yourself before unrolling Fate again announces its approach. The other children of men are not concerned with you. Rejoice in the happiness of others, and you can still live."

**Program notes by Huntley Beyer**

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**SYMPHONY NO. 4: Romantic Lines, by Huntley Beyer**

*"We need the eggs."
*"Just lookin' at you hurts more."
*"I...now pronounce you man and wife. Proceed with the execution."
*"nobody, not even the rain, has such small hands."

**AUXON METUETE, BALLET EN SEUX TABLEAUX, BY IGOR STRAVINSKY**

1928 revised 1947

Premier Tableau (prologue)
Naissance d’Apollon
Second Tableau
Variation d’Apollon
Pas d’Action
Variation de Calliope
Variation de Polynnie
Variation Terpsichore
Variation d’Apollon
Pas de Deux
Coda
Apotechise

**INTERMISSION**

**SYMPHONY NO. 4 IN F MINOR, BY PETER ILYITCH TCHAIKOVSKY**

I Andante sostenuto – Moderato con anima – Moderato assai, quasi Andante – Allegro vivo
II Andantino in modo di canzone
III Scherzo. Pizzicato ostinato. Allegro
IV Finale. Allegro con fuoco

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principal

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Giulietta James

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Julie Reed, principal
Valerie Ross
Maryann Tapi
Margaret Wright
Matthew Wyant
principal

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Sam Fisher
Alan Goldman, principal
Josephine Hansen
Anna Pal
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**clarinet**
Susan Deja
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t principal

** Bass Clarinet**
Jerome Vinken

**Bassoon**
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Grant Demody
Apollon Musagetes
Stravinsky

In 1927, Stravinsky (1882 - 1971), in the first stages of his neoclassical style of composition, was asked by the Congressional Library in Washington to compose a ballet. He had for some time been interested in writing a ballet based on Greek mythology, and, as he said, "I chose as the theme Apollo Musagetes—that is Apollo as the master of the Muses, inspiring each of them with her own art. I reduced their number to three, selecting from among them Calliope, Polyhymnia, and Terpsichore, representing poetry and rhythm, mime, and dancing. The ballet is in two tableaux. The first shows the birth of Apollo and the presentation to him of a flute. The second takes him through his meeting with the Muses, after which, in an apotheosis, he leads the Muses, with Terpsichore at her head, to Parnassus, where they are to live. Despite the number of different movements or tableaux, Stravinsky's work sounds like a single, unified piece. The melodic, rhythmic and harmonic style is very similar throughout. There is a consistant austerity and cleanliness of sound and line. The work, too, is essentially polyphonic, with each string part being important melodically, and not just harmonically. Finally, Apollo's theme, heard in the opening, also occurs at the end, and its characteristics permeate the whole work. The short-long, short-long rhythm of the theme and its wide melodic leaps are transformed in varying proportions to capture the character of each tableau. The whole work is led by the timbos, torso and lute of Apollo.

Symphony No. 4
Tchaikovsky

Tchaikovsky (1840-1893), like many other composers, began his career in the field of his parents' choice, in this case as a government clerk. At 23 he abandoned his post and entered the Conservatory of St. Petersburg, and became a composer and teacher. He married an adoring Conservatory student, but found he could not abide being married. In despair he wasted into the icy Moscow River, and subsequently suffered a near-breakdown. The marriage ended. Then Madame von Meck, a wealthy widow and champion of Tchaikovsky's music, saved him by providing money for him to compose for the rest of his life. The result, both out of despair and gratitude, was the Symphony No. 4, which was dedicated to Mme. von Meck.

While Tchaikovsky says about the fourth symphony that it is a confession of the soul that is beyond words, he yet suggests a psychological subtext.

"The opening brass call of the first movement is fate; it is the Damoclean sword, that hangs over our heads in unremitting spiritual torment." Then, as the music proceeds and "our despair grows even stronger, we try to turn from reality and to sink into the illusion of dreams...Here at last is happiness!...But no, this was only a mirage, and we awaken once more to the call of fate."

"The contrasting moods of fate, despair and dream-happiness are clearly manifested in the primary themes of the movement."

Tchaikovsky is celebrated for his beautiful, romantic themes, his brilliant orchestration, and his strong, climactic lines. All of this is evidenced here, for example in the lovely opening theme of the second movement, the unusual orchestration of the third movement, and the long, building lines of the first movement. But to me the real depth of Tchaikovsky's music comes from his rhythmic complexity and his sophisticated use of counterpoint, that is, of having different melodic lines occur at the same time. The first movement is a good place to witness these qualities. The counterpoint between the themes and accompanying figures in the first movement suggests a composer who makes every detail relevant. The main theme is chromatic and descending. When the accompaniment is not accented in rhythmic contrast to the theme's rhythm, it is a descending chromatic scale, taken from the fabric of the theme. After the first theme is over the clarinets and flutes begin doing quick, dance-like movements. This melody turns out to be not the second theme, but the accompaniment to the second theme, which occurs in the lower strings a few bars later. When the main theme returns, it builds to a climax, and its rhythm at this point then becomes the accompaniment to the

somewhere i have never travelled, gladly beyond any experience, your eyes have their silence: in your most frail gesture are things which enclose me, or which i cannot touch because they are too near your slightest look easy will unclose me though i have closed myself as fingers, you open always petal by petal myself as Spring opens (touching skillfully, mysteriously) her first rose or if your wish be to close me, i and my life will shut very beautifully, suddenly, as when the heart of this flower imagines the snow carefully everywhere descending; nothing which we are to perceive in this world equals the power of your intense fragility: whose texture compels me with the colour of its countries, rendering death and forever with each breathing (i do not know what it is about you that closes and opens; only something in me understands the voice of your eyes is deeper than all roses) nobody, not even the rain, has such small hands

PROGRAM NOTES

Symphony No. 4: Romantic Lines
Huntley Beyer

The title "Romantic Lines" refers secondarily, and inconsequentially, to romantic lines from movies. These lines serve simply to mirror, in their own field, an interest in romanticism. They should be delightful in themselves, and not be construed as containing programmatic intent. Titles do not enlighten music, so why not have some fun with them, making something out of them alone? "We need the eggs" is Woody Allen's statement about the heartbreak but necessity of relationships at the end of Annie Hall (relationships are crazy and irrational but we go through them because "we need the eggs"). "Just lookin' at you hurts more" is a sizzling line from Tequila Sunrise. "I...pronounce you man and wife. Proceed with the execution" is the culmination of the romantic adventure film The African Queen. "nobody, not even the rain, has such small hands" is used in Woody Allen's film Hannah and Her Sisters to refer to the obsession and love a husband has for his wife's sister. All the quotes are about a particular desire or yearning, so in some sense they reflect the music abstractly.
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somewhere i have never travelled, gladly beyond any experience, your eyes have their silence:

In your most frail gesture are things which enclose me,

or which i cannot touch because they are too near

your slightest look easily will unclose me though i have closed myself as fingers,

you open always petal by petal myself as Spring opens

(touching skilfully, mysteriously) her first rose

if or your wish be to close me, i and my life will shut very beautifully, suddenly,

as when the heart of this flower imagines

the snow carefully everywhere descending; nothing which we are to perceive in this world equals

the power of your intense fragility; whose texture compels me with the colour of its countries,

rendering death and forever with each breathing

(i do not know what it is about you that closes

and opens; only something in me understands

the voice of your eyes is deeper than all roses)

nobody, not even the rain, has such small hands
next, "closing" theme in the strings. Late in the movement, the fate theme occurs with an inversion of the main theme. This kind of interplay also takes place in the other movements, for example in the third movement where the brass and woodwind themes are superimposed. It gives the whole composition a layered complexity and unity, and reveals an important aspect of Tchaikovsky's genius as a composer.

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Program notes by Huntley Beyer

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Symphony No. 4: Romantic Lines, by Huntley Beyer
"We need the eggs* "Just lookin' at you hurts more* "I...now pronounce you man and wife. Proceed with the execution* "nobody, not even the rain, has such small hands*

Aapolon Musagete, Ballet en Deux Tableaux, by Igor Stravinsky
1928 revised 1947

Premier Tableau (prologue)
Naissance d’Apolon

Second Tableau
Variation d’Apolon
Pas d’Action
Variation de Calliope
Variation de Polymnie
Variation Tertchiche
Variation d’Apolon
Pas de Deux
Coda
Apolotheose

INTERMISSION

Symphony No. 4 in f minor, by Peter Ilyitch Tchaikovsky
I Andante sostemuto – Moderato con anima – Moderato assai, quasi Andante – Allegro vivo
II Andantino in modo di canzone
III Scherzo. Pizzicato ostinato. Allegro
IV Finale. Allegro con fuoco
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