Symphony No. 6 in F Major, Opus 68

"Pastoral"

"Awakening of joyful feelings on arrival in the country"

"Andante molto moto"

"Scene at the brook"

"Allegro non troppo"

"Merry-making of the country folk"

"Allegro" (2 movements)

"Thunderstorm"

"Pastoral song. Feelings of happiness and gratitude after the storm."

INTERMISSION

IGOR STRAVINSKY

1882-1971

Suite from The Kiss of the Fairy
Le Baiser de la Fée

Sinfonia
Danses Suisses (Swiss Dances)

Scherzo
Pas de Deux

RALPH VAUGHAN WILLIAMS

1872-1958

Serenade to Music

Eleanor Stallcup-Horrox, soprano
Melissa Plagemann, mezzo-soprano
Stephen P. Wall, tenor

Please disconnect signal watches, pagers and cellular telephones. Thank you. Use of cameras and recording equipment is not permitted in the concert hall.
Soprano Eleanor Stalcoop-Horrox studied at Central Washington State College and at the Curtis Institute of Music in Philadelphia. A 1989 winner of the Bel Canto competition, she performed and pursued advanced studies in Siena, Italy with Maestro Walter Baracchi di La Scala. She has been a soloist with the Colorado Opera Festival, the Colorado Springs Chorale and Soli Deo Gloria, Orchestra Seattle, the Philadelphia Singers, Bel Canto Northwest in Portland, Oregon, and Seattle Opera. Her recent appearances on the concert stage include a performance as soprano soloist in Verdi’s Requiem with Choir of the Sound.

Melissa Plageman, mezzo-soprano, has appeared with some of the area’s finest ensembles, including the Seattle Symphony, Orchestra Seattle, Seattle Opera Guild and NOISE. She has performed in recent productions of Mozart’s Requiem, Copland’s In the Beginning, and Saint-Saëns’ Christmas Oratorio. Ms. Plageman has a special interest in music of the Baroque, performing several masterpieces of J.S. Bach, including the Passions, the B Minor Mass, and Magnificat in D, and several of the Cantatas. Her other Baroque oratorio repertoire includes Vivaldi’s Gloria and Magnificat, and the 1610 Vespers by Monteverdi.

**SEATTLE CHAMBER SINGERS**

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- Barbara Anderson
- Hillary Anderson
- Erika Chang
- Crissa Cugini
- Kyle Deremer
- Cindy Freece
- Jill Kraska
- Peggy Kurtz
- Lila Woodruff May
- Jana Music
- Kia Sams
- Melissa Thirloway
- Po-yan Tsang
- Patricia Veterelein

**Alto**
- Carolyn Cross Avery
- Jane Blackwell
- Brooke Cassell
- Ann Erickson
- Courtney Juhi
- Ellen Kainse
- Loretta Knowles
- Theodora Leitz
- Laurie Medill
- Annie Thompson
- Kristin Zimmermann

**Tenor**
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- Jon Lange
- Timothy Lunde
- Thomas Neubit
- Vic Royer
- Jerry Sams

**Bass**
- Stephen Brady
- Andrew Danilek
- Dennis Moore
- Jeff Thirlway
- Richard Wyckoff

**Trumpet**
- Don Harrington
- Gary Roberts
- Janet Young

**Trombone**
- Paul Boggs
- Moe Escobedo
- David Holmes

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and contemplating the nature of music, earthly and heavenly. Nothing could be more entrancing than the entrance of the singers, who sometimes sing together as a "choir" in as many as twelve parts, and who at other times sing alone. The famous Russian通用语 Romanov, who opened and closed the first act of the opera, and Sir Henry's at the work's premiere, was so overwhelmed by the sublime sweet and sensuous beauty of the Serenade that tears filled his eyes, and he declared that he had never before seen a piece of music. May you also find yourself submerging in rapture as you listen to one of the most magical of all musical settings of Shakespeare that is also one of the most exquisite and completely enchanting short works ever written!"\n\nProgram Notes
Ludwig van Beethoven (B. Bonn, baptized December 17, 1770; d. Vienna, March 26, 1827)

Symphony No. 5 in F major, Opus 68, Pastoral

Among the many controversies surrounding the life and music of Ludwig van Beethoven is the question of whether he is a "classical" or a "romantic" composer. Attempting to fit Beethoven into narrow and imposed categories, however, is an oversimplification of this complex musical figure, especially as the term "classical" was not even coined until after his death. Beethoven undertook much work within the forms he had inherited from Mozart and Haydn, but he also stretched and molded these traditionalistic remarks in remarkable new ways. Beethoven's influence reverberated throughout nineteenth century European music. Composers were divided over the new direction that music should take but they almost universally agreed on Beethoven's importance, and opposing factions reverberated into the 20th century to bolster the responses. Against Beethoven's most important achievements are his nine symphonies, which so impressed Johannes Brahms that he, afraid of standing in the Master's shadow, did not complete his own First Symphony until the age of forty-three.

Beethoven's Sixth Symphony in F major, Opus 68, completed in 1808, may not appear to be one of his more ground-breaking works at first glance, but it is notably one of his few pieces that is less concerned with the "bright and vivacious" usually associated with the "Farewell" Piano Sonata, Opus 81a, of 1810 and the amusingly vulgar "Wellington's Victory," Opus 91, of 1813. It is also one of the few that he used a nickname, "Pastoral," that is both descriptive and evocative, expanding the description the "Recollections of Country Life," in his essay "Absolute Music," Sir Donald Francis Tovey writes that the Sixth Symphony "does commit a certain amount of soundpainting" in which he also exhibits a timeless, visionary quality that uplifts the hearts of his hearers everywhere.

Beethoven's many and varied works include nine symphonies, five operas, film, ballet and stage music, several song cycles, concertos for piano and orchestra, and even a tuba concerto and a romance for harmonica and strings! His finest and most famous compositions include his symphonies, the "Fidelio," Op. 72, and a violin concerto, all of which are grand and substantial. Nevertheless, he has managed to captivate the listener with the things that Beethoven mentions by title, but that even so [according to Beethoven] it is intended rather to express feelings than to paint pictures in sound." Nonetheless, this early use of a "program" cleared the path for Hector Berlioz's Symphonie Fantastique, Opus 14, of 1830 and for the elaborately pictorial tone poem of Richard Strauss.

Beethoven's affection for the outdoors can be heard in works both previous and subsequent to the Sixth Symphony in the String Trio Opus 9 No. 1, the Violin and Piano Sonata Opus 24 (popularly called the "Spring"), and the Piano Sonatas Opus 28 and Opus 79 (the former of which a publisher took the liberty to nickname "the Pastoral Sonata," while the latter features cuckoo calls). It is, however, in the Sixth Symphony that Beethoven memorialized his love of nature. The first movement is entitled "Erwachen hereller Empfindungen bei der Ankunft auf dem Feld" ("Cheerful Feelings Awaken at the Arrival in the Country") rather than the standard Allegro, Beethoven marks this movement Allegro ma non troppo ("fast, but not too much so"), and even if taken at a brisker tempo this music still feels like the kind of fast movement that typically opens Beethoven's large-scale compositions. In contrast to the forward momentum and thematic development that characterize Beethoven's music of this period, this movement is relaxed and at times almost stationary. The agreeable tranquillity of the music belies the fact that it is boldly innovative for its time.

The first movement is in sonata form and scored for pairs of flute and oboe, a combination used in many other early standard string sections. Unlike in Beethoven's previous Symphonies, this movement lacks the characteristic two trumpets and timpani (the latter of which are given a prominent role in the "Rage" movement of the "Eroica," Beethoven's second major symphony). As these sounds do not belong in the gentle country setting, the piece begins with a quiet violin in the violins, establishing a rustic sense of openness and calm, after which the first movements present the "pastoral" theme. The repeat of the exposition (the first section in a sonata-form movement) contributes to the expansiveness Beethoven has created. The development section sets out to explore the country scene and tempestuously itself.

Eventually the music works its way back, apparently unscathed, and after one of Beethoven's less dramatic codas the movement comes to a pleasant. In the first flat major, it is titled "Scene am B橱 ("Scene at the Brook"), and marked Andante molto mosso (that is, "Andante with much movement"). The pulse of the river flows throughout this movement, alternately in groups of three (usually indicated by the pick-up notes) or in bubbling sixteenth notes, although in a few spots the music briefly stands still for reflection. Usually, the score also calls for two solo muted celli, which play with the second subject and pass over to the violas and violins. The solo cello and bassoon winds. Beethoven beautifully exploits the timbres of the different woodwind instruments and the two horns, which are colored by intermitted trills in the violins. The occasional dark closure of this piece will be heard soon enough elsewhere. Near the end of the movement the music stops altogether for the famous birdcalls, each of which Beethoven indicates in the score: the flute imitates the nightingale, the oboe imitates the cuckoo, and the violins and woodwinds imitate the cuckoo. Not only is this episode a surprising disruption in the structure of the movement, but it is also one of the first times in a symphony that a composer specifically refers to the notes of the scale in the score.
movement is marked Allegro, and the key darkens from F major to F minor, a key which Beethoven tended to reserve for his more turbulent music. The ominous rumbling of the low strings, whose line gradually rises up by half step to the tonic, is sustained with nervous scurrying figures in the violins, as though the villagers are scurrying to take cover from the elements. In the traditional scheme of a Classical symphony, the Scherzo is followed immediately by the Finale, and so the Storm is a second interlude between the two that remains in his nine symphonies that Beethoven departs from the traditional four-movement scheme, and it is one of the few times that any movement so-so devoted to date. As in the Fifth and Ninth Symphonies, Beethoven not part of the standard symphony orchestra: the shrill sound of a piccolo rises above the scene like an arural while two trombones, together with the trumpets from the previous movement, contribute their thunderous timbres and sound which were suggested by their prominent thunder complementing the rapid lightning figures that dash upwards in the violins. The storm clouds subside, and the music flows into the finale without interruption.

While Beethoven already had used such illusions in previous compositions, it is nonetheless unusual for compositions from this time. The menacing piccolo and timpani are once again silent, and Beethoven's structural moves no longer strident, now ennobled the orchestral texture. The first movement, a Rondo with elements of sonata form, is entitled Hirtengese. Frohe und dankbare Gefühle nach dem Strom, "Shepherd's Song and Grateful Feelings after the Storm." As in the first movement, the pace is relaxed (Beethoven's tempo marking is Allegretto, which is slower than the standard Allegro). The clarinet repeats a three-note figure that is reminiscent of the "Les contredanses," or conversational dances, no longer strident, now ennobled the orchestral texture. The second movement, a Rondo with elements of sonata form, is entitled Hirtengese. Frohe und dankbare Gefühle nach dem Strom, "Shepherd's Song and Grateful Feelings after the Storm." As in the first movement, the pace is relaxed (Beethoven's tempo marking is Allegretto, which is slower than the standard Allegro). The clarinet repeats a three-note figure that is reminiscent of the "Les contredanses," or conversational dances, no longer strident, now ennobled the orchestral texture. The third movement, a Scherzo with sonata form, is entitled Hirtengese. Frohe und dankbare Gefühle nach dem Strom, "Shepherd's Song and Grateful Feelings after the Storm." As in the first movement, the pace is relaxed (Beethoven's tempo marking is Allegretto, which is slower than the standard Allegro). The clarinet repeats a three-note figure that is reminiscent of the "Les contredanses," or conversational dances, no longer strident, now ennobled the orchestral texture.

Few composers of the twentieth century had as great an impact on subsequent music history as Igor Stravinsky. In his nearly 70 years as a composer, he had a profound influence on the course of music and as a result on the shape of contemporary music. The scope of his work includes chamber music, songs, stage works, choral music, concert, and orchestral compositions. Stravinsky's output is remarkable in its versatility. While his earlier works—the "Le Sacre du Printemps!"—and the "The Rite of Spring!"—are often considered as the "classics" of modernist music, his later works are equally influential. His influence can be heard in the works of composers such as Alban Berg, Anton Webern, and Arnold Schoenberg.

The "Le Sacre du Printemps!" is a work that is often cited as an example of Stravinsky's influence. The piece is characterized by a combination of angular rhythms, dissonant harmonies, and a use of color that is often compared to the use of color in painting. The piece is also known for its use of traditional Russian folk music, which is used to create a sense of the exotic and the other.

The "The Rite of Spring!" is a work that is often considered to be a turning point in the history of music. The piece is characterized by a combination of dissonant harmonies, angular rhythms, and a use of color that is often compared to the use of color in painting. The piece is also known for its use of traditional Russian folk music, which is used to create a sense of the exotic and the other. The piece is often cited as an example of Stravinsky's influence on modernist music. The piece is also known for its use of traditional Russian folk music, which is used to create a sense of the exotic and the other.
movement is marked Allegro, and the key darkens from F major to F minor, a key which Beethoven tended to reserve for his more turbulent music. The ominous rumbling of the low strings, whose line gradually rises by half step to the tonic, is sustained with nervous scurrying figures in the violins, as though the villagers are scurrying to take cover from the elements. In the traditional scheme of a Classical symphony, the Scherzo is followed immediately by the Finale, and so the Sturm is an extraordinary extra. It occurs in his nine symphonies that Beethoven departs from the traditional four-movement scheme, and it is one of the few times that any symphony so far had do so. As in the Fifth and Ninth Symphonies, Beethoven not only takes part of the standard symphony orchestra: the shrill sound of a piccolo rises above the scene like an alarum while two trombones, together with the trumpets from the previous movement, contribute their thunderous timbre, before being joined by their prominent thunder complementing the rapid lightning figures that dash upwards in the violins. The storm clouds subside, and the music flows into the finale without interruption.

While Beethoven already had used such elisions in previous compositions, it is nonetheless unusual for compositions from this time. The menacing piccolo and timpani are once again silent. And now there are new elements not longer snidest, now ennobled the orchestral texture. The first movement, a Rondo with elements of sonata form, is entitled Hiertengese. Frohe und dankbare Gefühle nach dem Sturm, ("Happy and thankful feelings after the Storm"). As in the first movement, the pace is relaxed (Beethoven's tempo marking is Allegretto, which is slower than the standard Allegro). The clarinet repeats a three-note figure that is reminiscent of the Scherzo's theme and is a typical and dignified principal theme. This movement is at once bucolic and reverential, as its name suggests. Throughout, Beethoven makes frequent use of stringing tremolo, which seems to be the norm. The theme is repeated, with variations, in an apotheosis of the principal theme, Beethoven2 appends a quiet and hymn-like passage as a final veneration of nature's beauty. The movement closes with two loud chords that break the tension. The strings and horns of the orchestra on an end one cannot help but feel that all we would be better off if we made it to the countryside more often ourselves.

Igor Stravinsky (b. June 17, 1882, Oranienbaum, Russia; d. April 6, 1971, New York City)

Le Boiser de la Fée ("The Kiss of the Fairy"), Divertimento after the ballet

Few composers of the twentieth century had as great an impact on subsequent music history as Igor Stravinsky. In his nearly as long a life, he has been the object of an impressive body of work that includes chamber music, songs, stage works, choral music, and orchestral compositions. Stravinsky's output is remarkable in its versatility. While his earlier works—the Le Sacre du Printemps, Les Noces—are influenced by Russian folk song, he later turned to neoclassicism and then to serialism. Stravinsky's inventive orchestral writing exhibits fine attention to orchestral detail, and his innovations in rhythm and harmony are among the most important of his time.

Stravinsky's ballet Le Boiser de la Fée ("The Kiss of the Fairy") was commissioned in 1928 by the Russian dancer Ida Rubinstein. The ballet was choreographed by Bronislava Nijinska, whose brother, the famous Vaslav Nijinsky, had choreographed the notorious premiere of Le Sacre du Printemps in 1913. The ballet tells the story of a young couple in love who are murdered by a rival couple in a picnic. The fairy then enters, veiled, for the Pas de Deux. The young man is deceived into thinking that the fairy is his fiancée, and realizes his mistake too late. He tries to escape but falls under her spell and is taken to the Land of Eternity and kisses him once more, on the sole of his foot. In the final scene, Berceuse des Demeures Eternelles ("Lullaby in the Land of Eternity"), the spirits return, and the Fairy kisses the young man one more time. He returns to the first scene. Her enthrainment has come full circle.

For the Divertimento, Stravinsky wrote no new music aside from the last fifteen measures of the final movement. Rather, he selected music for the ballet, and he arranged it for concert form. In all, the Divertimento is about half the length of the original ballet. The Divertimento's opening Sinfonia is identical to the first scene of the ballet, although a section in the middle is omitted. The piece then begins with two almost unaccompanied flutes playing two octaves apart, with the second playing in the hollow low register. Through this unusual sound, Stravinsky straightforwardly indicates that his subject matter is one that is not new, and that it soon becomes lyrical and agitated. Rapid notes in the string section evoke the storm, as woodwind instruments, nervously trying to give comfort, reiterate the opening lullaby. During one of the lullaby's stances, the score again indicates that the storm has subsided, perhaps as the Fairy approaches the young boy, but soon the music darkens once more and becomes increasingly troubled until it arrives on the dominant movement, the Danse Suisse, which follows. This movement is most often associated with the second two scenes in the original ballet. The Danse Suisse changes the mood abruptly, as the storm is dispelled by the villagers' dance (quite the opposite of Beethoven's Sixth Symphony, which ends in a mood of woe and despair) for brusque country dances such as this. Stravinsky introduces the bass drum, and near the beginning features a rustic solo string quartet. The villagers eventually begin a more graceful Waltz, during which the work becomes more lyrical and agitated. Stravinsky ends the Danse Suisse quietly, omitting the last sections of the original ballet's second scene. He opens the Scherzo with a solo clarinet that the last clarinet in the third scene of the ballet, though he omits the rest of the opening section. After the shimming string tremolos and woodwind chords of the introduction, Stravinsky includes the dances in the mill almost in their entirety (with one small cut). The new title "Scherzo" certainly befits these lively and humorous dances, which feature frisky scales in the high woodwinds and strings. The Pas de Deux between the Fairy and the young man follows the original, and the introductory and the introductory section from the original is omitted.

The Pas de Deux of the Divertimento is divided into three sections: Adagio, Variation, and Cadence. The orchestra is reduced to just a solo clarinet and strings, while the flute is used prominently, supported by individual wind instruments. The tempo picks up in the middle but returns to the beginning Adagio, this time with the added richness of the full string section. In the brief Variation, the three flutes are given a sectional solo (an instrumentation reminiscent of Tchaikovsky), to the accompaniment of pizzicato strings. The melody is marked scherzando, or playful. The Coda, marked Presto, is more playful still. The entire piece is played with a care which have an important role throughout, and the music features several bouncy off-beat accents. Stravinsky demonstrates his orchestral innovations by at one point giving the solo clarinet a dissonant outburst that lasts for octaves apart. The music builds to an abrupt diminished-seventh chord, followed by a measure of rest before a passage marked Trillando. In the ballet, this passage serves as a transition to the final two scenes, in which the Fairy brings the young man to the land of eternity. Here, however, Stravinsky offers a lighter ending. The final fifteen measures, which are the new material written for the Divertimento, alternate between the two earlier choruses for the ballet, and they end with flute, bassoon, and bass clarinet. The diminished-seventh chord is heard once again, immediately before the final tonic chords; even though the ending is vigorous, the dissonant final harmonies remind the listener of the Fairy's dark magic.

---notes by Andrew Kohler

Raolph Vaughan Williams

(Born 12, 1872, in Down Ampey, England; died August 26, 1958, in London)

Serenade to Music

Serenade to Music, written in 1938, is a setting of a text from Act II, Scene 1 of William Shakespeare's play, The Merchant of Venice, for 16 vocal soloists and an orchestra of two flutes (double doubling piccolo), oboe, English horn, two pairs of clarinets, two pairs of bassoons, three trombones, tuba, timpani, percussion, harp, and strings.

The serenade was later arranged by the composer into several other versions, including the one for four soloists, choir, and orchestra; and an arrangement into three movements, which was composed as a tribute, conducted the BBC Symphony Orchestra and soloists in the work's premiere at his jubilee concert at London's Royal Albert Hall on October 5, 1938.

His grandmother taught Ralph Vaughan Williams to read using the same book with which she had tutored her younger brother, Charles Darwin, born 200 years ago last month. The publication of The Origin of Species created quite a commotion among the members of the family, as it did everywhere else, and Ralph, at about age seven, inquired about it. Its eminently sensible mother said to her son: "The Bible tells us that God made the world in six days. Great-grandfather Charles thinks it took rather longer. But we needn't worry—it is equally wonderful either way." Vaughan Williams' music springs from and expresses his deep worship and appreciation of the mysteries of life: terrestrial and celestial, and this love is perhaps best exemplified by the ravishing Serenade to Music.

A first-rate composer, conductor, teacher, writer, lecturer, and scholar, Vaughan Williams was born at Down Ampey, where his father was rector. The youngest of three children and a descendant of eminent lawyers on his father's side and of the pottery
Program Notes

Ludwig van Beethoven (1770–1827)

Beethoven’s Symphony No. 5 in F major, Opus 68, Pastoral

Among the many controversies surrounding the life and music of Ludwig van Beethoven is the question of whether he is a "Classical" or a "Romantic" composer. Attempting to fit Beethoven into narrow and imposed categories, however, is an oversimplification of this complex musical figure, especially as the term "Classical" was not even coined until after his death. Beethoven’s work underwent profound changes within the forms he had inherited from Mozart and Haydn, but he also stretched and molded these traditional forms in remarkable new ways. Beethoven’s influence reverberated throughout nineteenth-century European music. Composers were divided over the new direction that music should take but they almost universally agreed on Beethoven’s importance, and opposing factions reverberated in debates about the bond between his music and the spirit and responsibility of his time. Among Beethoven’s most important achievements are his nine symphonies, which so impressed Johannes Brahms that he, afraid of standing in the Master’s shadow, did not complete his own First Symphony until the age of forty-three.

Beethoven’s Sixth Symphony in F major, Opus 68, completed in 1808, may not appear to be one of his more ground-breaking works at first glance, but it is notably one of his few works to provide a programme (along with the "Farewell" Piano Sonata, Opus 81a, of 1810 and the amusingly vulgar "Wellsington’s Victory," Opus 91, of 1813). It is also one of the few symphonies that Beethoven himself described as a "Pastoral," appending the description "Recollections of Country Life." In his essay "Absolute Music," Sir Donald Francis Tovey writes that the Sixth Symphony "does commit a certain amount of sound-painting to the very maximum, and in addition does not shirk the enchantment of nature that is so necessary a part of the movement that Beethoven mentions by title," but that even so "[a]ccording to Beethoven [it] is intended rather to express feelings than to paint pictures in sound." Nonetheless, this early use of a "program" cleared the path for Hector Berlioz’s Symphonie Fantastique, Opus 14, of 1830 and for the elaborately pictorial tone poems of Richard Strauss.

Beethoven’s affection for the outdoors can be heard in works both previous and subsequent to the Sixth Symphony: the String Trio Opus 9 No. 1, the Violin and Piano Sonata Opus 24 (popularly called the "Spring"), and the Piano Sonatas Opus 28 and Opus 79 (the former of which a publisher took the liberty to nickname the "Pastoral Sonata," while the latter features cuckoo calls). It is, however, in the Sixth Symphony that Beethoven memorialized his love of nature. The first movement is entitled "Eworeh mehrerer Empfindungen bei der Ankunft im Land ("Cheerful Feelings Awaken at the Arrival in the Country")." Rather than the standard Allegro, Beethoven marks this movement Allegro ma non troppo ("fast, but not too much so"), and even if taken at a brisker tempo this music does not feel like the kind of fast movement that typically opens Beethoven’s large-scale compositions. In contrast to the forward momentum and thematic development that characterize Beethoven’s music of this period, this movement is relaxed and at times almost stationary. The agreeable tranquility of the music belies the fact that it is boldly innovative for its time.

The first movement is in sonata form and scored for pairs of flutes, oboes, clarinets, and bassoons, as well as the standard string section. Unlike in Beethoven’s previous Symphonies, this movement lacks the characteristic two trumpets and timpani (the latter of which are given a prominent role in his "Eroica" Symphony). As these sounds do not belong in the gentle country setting, the piece begins with a quiet violin in the violas and cellos, establishing a rustic sense of openness and calm, after which the first violins present the main theme. The repeat of the exposition (the first section in a sonata-form movement) contributes to the expansiveness Beethoven has created. The development section sets out to explore the country scene and tempestuously injects itself into the exposition. Eventually the music works its way back, apparently unscathed, and after one of Beethoven’s less dramatic codas the movement comes to a pleasant end.

In the flat major, is titled Scene am Bacht ("Scene at the Brook"), and marked Andante molto mosso (that is, Andante with "much movement"). The pulse of the river flows throughout this movement, alternately in groups of three, two, and one (shifted to the pickup notes) or in bubbling sixteenth notes, although in a few spots the music briefly stands still for reflection. Usually, the score also calls for two solo muted celli, which play with the second violins. The oboes pass over the strings, while the clarinets play with the thin, obligatory woodwinds and the two horns, which are colored by intermittent trills in the violins. The occasional dark chord briefly robs the music of its light and enough shade. Near the end of the movement the music stops altogether for the famous birdcalls, each of which Beethoven indicates in the score: the flute imitates the nightingale, the oboe imitates the woodpecker, and the two alternating clarinets imitate the cuckoo. Not only is this episode a striking disruption in the structure of the movement, but it is also one of the few times in a symphony that a composer specifies the nature of the notes to be used in a passage.

The Scherzo, titled lustiges Zusammenspiel der Landler ("Happy Gathering of Country People"), is in the home key of F major and marked Allegro. The music eschews the good-natured simplicity that the notorious disruption clarifies the music. Not only is this a episode a striking disruption in the structure of the movement, but it is also one of the few times in a symphony that a composer specifies the nature of the notes to be used in a passage.

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Save the date for our fun Annual Auction:

“MUSIC FOR A WHILE”

Sunday afternoon, May 31st

-and-

Please join us for our upcoming concerts!

Palm Sunday, April 5, 2009 – 3:00 p.m.

Johann Sebastian Bach
THE SAINT JOHN PASSION

Sunday, May 3, 3009 – 3:00 p.m.

HANDEL & HAYDN
Handel: Concerto a Due Cori
Haydn: Symphony No. 87
Music of Johann Sebastian Bach

Sunday, June 7, 2009 – 3:00 p.m.

SLAVIC MELODIES
Dvorak: Czech Suite
Rachmaninoff: Piano Concerto No. 2 with Mark Salmon
Robert Kechley: Folk Song Suite for Chorus and Orchestra

Tickets 24 hours a day at Brown Paper Tickets – 1-800-838-3006, online at www.osscs.org or www.brownpapertickets.com, or at any Silver Platters store. OSSCS Office Phone: 206-682-5208
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Susan Herring

“Pastoral” Allegro non troppo

“Awareness of joyful feelings on arrival in the country” Andante molto moto

“Scene at the brook” Allegro

“Merrymaking of the country folk” Allegro

“Thunderstorm” Allegretto

“Pastoral song, Feelings of happiness and gratitude after the storm.” Allegro

INTERMISSION

IGOR STRAVINSKY 1882-1971

Suite from The Kiss of the Fairy
Le Baiser de la Fée

Sinfonia
Danses Suisses (Swiss Dances)

Pas De Deux

RALPH VAUGHAN WILLIAMS 1872-1958

Serenade to Music

Eleanor Stallcop-Horrox, soprano
Melissa Plagemann, mezzo-soprano
Stephen P. Wall, tenor

Michael Dunlap, baritone

Please disconnect signal watches, pagers and cellular telephones. Thank you.
Use of cameras and recording equipment is not permitted in the concert hall.

GIFTS IN HONOR OF

Karen M. Pani

Barbara Kidor

IN MEMORIAM

Reynolds J. Denison

Richard Levkov

Iretta Shangrow

Irene White

CULTURE