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George Shangrow, conductor

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Musical Feast

January 28, 1990

Meany Theater, UW

Symphony No. 4: *Romantic Lines*

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"

Concerto for Piano and Orchestra No. 3, C minor, Op. 37

Ludwig van Beethoven

Allegro con brio

Largo

Rondo: Allegro

George Fiore, piano

Intermission

Symphony No. 9 (formerly No. 5) in E minor, Op. 95

Antonin Dvorak

"From the New World"

Adagio; Allegro molto

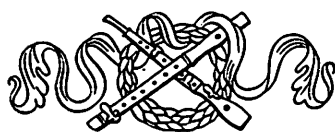
Largo

Scherzo: Molto vivace

Allegro con fuoco

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The Broadway Symphony is pleased to present the world premiere of **Romantic Lines** by Seattle composer **Huntley Beyer**. Mr. Beyer is a founding member of the Broadway Symphony and has had numerous works premiered by the Broadway Symphony, the Seattle Chamber Singers and the George Shangrow Chorale. Huntley graduated from Williams College and then moved to Seattle in 1969, where he attended the University of Washington and received his doctorate in composition. His works have been performed by the Seattle Symphony, the Kronos String Quartet, and the Bellevue Philharmonic among others. Currently, Mr. Beyer is on the music faculty at The Bush School, and is music director at Bellevue First United Methodist Church.



Huntley Beyer - Symphony No. 4: Romantic Lines

The title **Romantic Lines** refers to the romantic aspects of the music - its long lines, intensity, and lyricism - and also to the titles of each movement, which are quotes from movies concerning romantic relationships. The title of the first movement refers to a joke that Woody Allen tells at the end of *Annie Hall*: "I thought of that old joke. You know, this guy goes to a psychiatrist and says, 'Doc, my brother's crazy, he thinks he's a chicken,' and the doctor says, 'Well why don't you turn him in?' and the guy says, 'I would but I need the eggs.' I guess that's pretty much how I feel about relationships. You know, they're totally irrational and crazy and absurd but, uh, I guess we keep goin through it because most of need the eggs." The music begins with a well intentioned, serious, energetic flute theme. The brass, however, start joking around and the music changes. the music that follows, however, does not end the movement, for Woody Allen's joke is finally poignant as it speaks of the end of a relationship. The movement ends with the flute theme returning, this time sadly and reflectively.

The second movement draws its title from the line part way through *Tequila Sunrise*, in which Mel Gibson tells Michelle Pfeiffer how attracted he is to her: "Just lookin' at you hurts more." The music begins with a duet for clarinet and oboe in which the two instruments frequently trade notes, producing quick color shifts (appropriate to a sunrise, or tequila?). Other color and texture shifts follow until, in the middle of the movement, (as in the middle of the movie), out of the environment, out of this particular place of color, emerges the romantic melody. This passion, this more intensely colored lyricism, dominates the movement.

The title of the third movement is from the end of *The African Queen*, when Bogart and Hepburn have been captured by the Germans and rather sentimentally ask, as a last request before being executed, to be married. The German captain replies, "I now pronounce you man and wife. Proceed with the execution."

At that moment a bomb explodes and our happy couple swim to safety. The music is, like the movie, a scherzo. It is fast, energetic, and a bit crazy, with the brass at one point playing a very discordant wedding march (this being the inside joke of this scherzo). The Romanticism of the music is in its constant intensity. The themes shift, though not in a way that provide classical contrast or balance, but rather in a developmental, organic way that increases the intensity of the music. An excitement is maintained, capturing a baroque edge of the romantic spirit.

The fourth movement takes its title from a line of an e.e. cummings poem which appears in the heading for one section of Woody Allen's *Hannah and her Sisters*. The line is "nobody, not even the rain, has such small hands." The whole poem is used in the movie as a declaration of love, and the music is unreservedly romantic, particularly in its lyricism and harmonies. As in the second movement, the dominant, lyrical theme does not emerge until mid-way through the movement. This is to imitate one structure of love, in which love emerges over time, where it flowers into being. There are themes and emotions that precede it and therefore help set it up and give it place and texture. The idea is that love and beauty evolve, and are arrived at. It takes time to travel down there. Once there, there is a sense of sinking into something familiar.

-Huntley Beyer

Text for movement No. 4:

somewhere i have never travelled, gladly beyond
any experience, your eyes have their silence:
in your most frail gesture are things which enclose
or which i cannot touch because they are too near

your slightest look easily will unclothe me
though i have closed myself as fingers,
you open always petal by petal myself as Spring opens
(touching skilfully, mysteriously) her first rose

or if your wish to be close to 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

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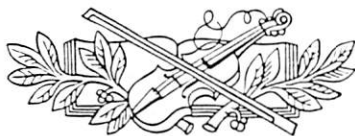
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Guest soloist **George Fiore** received his training in New York City where he performed in such notable locations as the Town Hall. He relocated in Seattle in 1967 and since then has been active in the local music scene as a performer and vocal coach. Mr. Fiore first appeared with the Broadway Symphony last year as piano soloist in Beethoven's Choral Fantasia and has also appeared with the Seattle Symphony, Bellevue Philharmonic, and the Thalia and Highline Symphonies. He is also the much lauded conductor of the Seattle Opera Chorus and is organist and Coordinator of Music at First United Methodist Church of Seattle.



Ludwig van Beethoven - Concerto for Piano and Orchestra in C minor, No 3, Op 37

Ritter von Seyfried turned pages for Beethoven during the first performance of the Concerto in C minor, No. 3. His account of the event gives us an interesting perspective on the performance.

"I saw almost nothing but empty leaves; at the most here and there a few Egyptian hieroglyphics, wholly unintelligible to me, scribbled down to serve as clues for him. He played nearly all the solo part from memory. As was often the case he had not had time to put it all on paper. Whenever he reached the end of an 'invisible' passage, he gave me a secret nod. My evident anxiety not to miss the decisive moment amused him greatly."

To clarify von Seyfried's comments, one needs to know that April 5, 1803 was "one of those days" for Beethoven. A concert of his music was scheduled for that night in Vienna. The program was to include a First and Second Symphony, an oratorio, and a piano concerto in C minor with Beethoven as the soloist. There is no information to tell us that Beethoven slept on the night of April 4, but it is known that parts of the oratorio and the piano concerto were still unwritten on that date and there was a rehearsal scheduled at 8:00 in the morning on the 5th. Admission prices to the concert had doubled and tripled in anticipation of the event and because the program was expected to be lengthy, the start time had been moved up to 6:00 p.m.

At five in the morning on the day of the concert, Beethoven's friend and pupil, Ferdinand Ries found him in bed writing out the trombone parts for the oratorio. His sketch of the solo piano part for the concerto were as von Seyfried described it during the concert. Beethoven put the finishing touches to the scores and left for the rehearsal with Ries. The rehearsal lasted until 2:30 in the afternoon, and had it not been for the thoughtfulness of Prince Charles Lichnowsky, who was present at the rehearsal, the players would have been very upset. The prince sent out for bread, cold meats and wine for the musicians. What was becoming a disaster for the composer turned around as the mood of the players picked up.

Initial reactions to the new concerto were decidedly cool, as was the oratorio. It was more than a year until the concerto was performed again, this time with Ries as the soloist and Beethoven

conducting. Ries had written his cadenza, but when he played it weakly during the rehearsal, Beethoven suggested that he write an easier one. Ries complied, but when the cadenza was reached in the performance and Beethoven sat down while Ries played it, Ries documented the event as follows:

"I could not prevail on myself to choose the easier passage, and when I boldly began the harder one Beethoven gave a tremendous jerk with his chair. However, it all went well, and delighted him so that he cried "Bravo" loudly. This pleased the audience, and gave me at once a position as an artist."

At a later meeting between the two after the concert, Beethoven would remark, "How obstinate you are! If you had failed in that passage, I would never have given you a lesson again." It was a stern reprimand for his star pupil.

The concerto reveals a point in Beethoven's development as a composer which might be viewed as midway between a style broadly influenced by Mozart and one that is more fully his own. The first movement, Allegro con brio, opens with a theme announced by the strings which is distinctively Beethoven. In contrast, the second theme appearing first in clarinets and first violins is more Mozartean in character. The slow movement, Largo, unlike Beethoven's later concerti, does not flow to the finale without a break. A broad melody is richly developed in a fashion that many have said is unequalled in the concerto literature. The finale, Allegro, is a rondo which features masterful enharmonic change in the solo writing, a characteristic prevalent in the later style of the composer.

The concerto is dedicated to Prince Louis Ferdinand of Prussia, who along with Prince Lichnowsky, and Ritter von Seyfried, was one of three noblemen associated with this magnificent

Anton Dvorak - Symphony in E minor, No. 9 "From the New World" Op. 95

The death of Anton Dvorak led to nearly as much mourning in America as it did in his native Czechoslovakia. American newspapers devoted editorial space to him, praising him both as a composer and as a man. Dvorak had come to the United States in 1892, and except for a brief visit to his homeland, he remained here for nearly three years where he served as head of the National Conservatory of Music in New York. His American experience not only provided financial security for the rest of his life, but also gave him a unique perspective on American life and spirit, broadening his outlook beyond his Bohemian roots.

The role this experience played in Dvorak's musical life was not a minor one. The Symphony in E minor ("From the New World") became the legacy he left to his adopted land. The alien had succeeded in borrowing the spirit if not the substance of American folk melody, placing that spirit into the context of a great symphony. What many regard as Dvorak's finest musical achievement, the symphony has always been at the top of American popular opinion, and the theme of the slow movement one of the most widely recognized melodies in America. Dvorak also wrote a cantata on the American flag and planned to compose a new national anthem for America.

-continued on next page

In 1941 the centenary of Dvorak's birth was observed. In America the observance was as much a duty as a privilege, a peculiar thing at a time when much that the composer cherished was oppressed in his own land.

New Yorkers took special pride in the symphony. It had been composed in the city in Dvorak's apartment on East 17th street, just a few blocks away from the conservatory where the composer was so avidly training young students and rehearsing and performing with them. He was a most welcome foreigner in the new land.

The symphony was orchestrated in large measure in Spillville, Iowa where Dvorak spent summers visiting a large Czech colony that resided there. The visits there stirred his desire to return home. The time he could spend with his countrymen there, speaking his native language, reminded him of what he had left behind, and turning down a new contract offer to remain in New York, Dvorak returned home in 1895.

Much controversy arose over the issue of the use of American folk music in the symphony. Two sides appeared to the issue. One argued that the work was a sort of rhapsody on American Negro and Indian motives. The other side attacked that point of view, pointing to what they viewed as strongly Czech stylistic trends and making only light mention of what they saw as random echoes of American folk music. Dvorak resolved the issue himself, stating that he only tried to write in the spirit of the national American melodies. He did however promote a view that American music would have to be founded on Negro melodies. He described them as the music of the soil and urged American composers turn to them as the source of inspiration for a great and noble school of musical development.

Each of the movements is prefaced by an introduction. In the first movement, Adagio, Allegro molto, this is in the form of a slow opening in which the horns and low strings foreshadow the first main theme of the faster Allegro section. The second theme, announced by the flutes and then taken up in the violins suggests a similarity to part of "Swing Low Sweet Chariot".

The second movement, Largo, is the most famous of the work. William Fisher, a student at the conservatory made a popular choral arrangement of the music to words and entitled it "Goin' Home". The popularity of the movement and the choral version of its main melody led to the mistaken belief that "Goin Home" was a Negro melody that was the source of Dvorak's movement. It also prompted music sleuths to hunt for suspected originals used by Dvorak in other thematic passages of the symphony.

The third movement, Molto vivace, is a scherzo. In this movement some analysts have detected similarities to an Indian dance with chanting. The movement is characterized by two trios, one in E Major and the other in C Major.

The finale, Allegro con fuoco, as was the case with the preceding three movements, begins with an introduction after which the horns and trumpets blare forth the first theme against loud chords in the orchestra. Contrast is provided by a jig-like triplet melody that dances lightly along until the clarinet introduces the second theme over a string tremolo. The work rushes to an exciting and tremendous climax.

-Gary Fladmoe



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You are also invited to come down to the Four Seasons Olympic Hotel over the weekend and listen as long as you like - the wee hours of the morning are especially fun! Friday and Saturday evenings we will be performing in the Georgian Room. Dinner reservations are required during those times (7:30-11:00 Friday & 6:30-11:00 Saturday). For a special donation to the marathon you can enjoy a romantic serenade at your table. Ask for details when you call for dinner reservations. The grand finale will take place from 7:00-9:00pm on Sunday.

The Four Seasons Olympic Hotel is offering a special "Chamber Music Weekend" package for overnight guests at the hotel during the Marathon. Part of the proceeds from each "Chamber Music Weekend" package will be donated to the Broadway Symphony and Seattle Chamber Singers. Call the Four Seasons Olympic Hotel at 621-1700 for further information and reservations.

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