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Upcoming Concerts

Studio Jazz Ensemble; December 4, 8:00 PM, Meany Theater
New Music by Young Composers; December 5, 8:00 PM, Brechemin Auditorium
University Chorale; December 6, 8:00 PM, Meany Theater
Soni Ventorum; December 8, 8:00 PM, Brechemin Auditorium
Rachelle McCabe, piano; December 10, 8:00 PM, Brechemin Auditorium
Keyboard Debut Series; December 14, 8:00 PM, Brechemin Auditorium
Béla Siki, piano; January 5, 8:00 PM, Meany Theater
Music by Women Composers; January 16, 8:00 PM, Meany Theater
Dames at Sea; January 16-20, 8:00 PM; January 21, 3:00 PM;
Meany Studio Theater
Tim Smith, piano; January 19, 8:00 PM, Brechemin Auditorium
David Breitman, fortepiano & Elizabeth Field, violin; a Musical Poetical Club
concert; January 21, 3:00 PM, Brechemin Auditorium
University Symphony; January 24, 8:00 PM, Meany Theater
Jazz Festival; February 3, 8:00 PM, Meany Theater



School
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The School of Music
presents the 19th program of the 1989-90 season

S99
1989
12-1

The
University Symphony
Orchestra

Peter Erös Director

S99
1989
12-1

Tchaikovsky
Symphony No. 5

W. A. Mozart
Sinfonia Concertante
for Violin and Viola
with
Steven Staryk, *violin*
Eric Shumsky, *viola*

Aaron Copland
"Billy the Kid"

December 1, 1989
8:00 PM, Meany Theater

Program

CD 14,581

CAS 11,553 A

Billy the Kid: Suite 18:51' ~~20'~~ AARON COPLAND (b. 1900)

The Open Prairie
Street in a Frontier Town
Mexican Dance and Finale
Prairie Night (Card Game)
Gun Battle
Celebration (After Bill's Capture)
Bill's Death
The OpenPrairie Again

CAS 11,553 B

Symphonic Concertante in E Flat 29:28 ~~30'~~ W. A. MOZART (1756 - 1791)
for Violin and Viola, K. 364

Allegro maestoso
Andante
Presto

Steven Staryk, violin
 Eric Shumisky, viola

Intermission

CD 14582

CAS 11,554 A

Symphony No. 5, Op. 64 40:40 ~~42'~~ PYOTR IL'YICH TCHAIKOVSKY (1840 - 1893)

Andante - Allegro con anima
Andante cantabile
Valse
Finale; Andante Meastoso

Program Notes

The symphonic concertante (also frequently called by its Italian name, *sinfonia concertante*) flourished during the maturity of the Viennese Classical masters, from about 1770 to 1830. It was cultivated principally in Paris, London, and Mannheim — all cities where concerted instrumental music thrived. Mozart began no fewer than six such works during his visit with his mother to Mannheim and Paris in 1778. They include the gracious **Concerto for Flute and Harp in C, K. 299**, the spirited **Concerto for Two Pianos in Eb, K. 365**, and above all the **Sinfonia Concertante for Violin and Viola in Eb, K. 364**, completed at Salzburg in 1779.

Several of its traits typify the genre. The use of two string soloists was one of the preferred configurations of the day, as was a three-movement concerto plan with a concluding rondo. Popular preference is also catered to by the ample orchestral sonorities, which contrast with the virtuoso treatment of the soloists. But the spiritual center of the work, the c-minor Andante goes far beyond the melodic charm expected of the middle movement. The soloists' penchant for decoration is transformed here into richly wrought contrapuntal interchanges, and melodic lines often appear broken off over Mozart's heart-beat accompaniment. — Thomas Bauman

The **Symphony No. 5 in E Minor, Opus 64**, was composed by Pyotr Il'yich Tchaikovsky from May to August, 1888, while he was spending the summer in a rented country home in Frolovskoe, near Moscow. Its first performance was at St. Petersburg Theater on November 17, 1888, with the composer conducting.

Extremely hyper-critical, quite worried about his health (though only 48 years old he was suffering from constant exhaustion and loss of vision), and overwhelmed by the nagging doubts about his own talent, he was actually afraid of writing a new major work that could eventually repeat the failure of his **Manfred Symphony** written three years earlier. In a June 22 letter written to his patroness, Nadejda Von Meck, he states: "I am dreadfully anxious to prove not only to others but also to myself that I am not yet played out as a composer." He worked rapidly and progressively and on August 26th, 1888 the symphony was completed.

The overall structure of the piece can be taken as cyclical. Tchaikovsky's tendency to focus on a basic musical motive that unifies the work as whole is evident. This basic musical idea, the 'so called "motto theme", stated by the clarinets at the very beginning of the piece, serves as a pivot to the thematic elaborations and gigantic developments that occur throughout the symphony. Though never deeply developed, the frequent recurrence of the motto theme serves as a departure-arrival point for the expression of Tchaikovsky's poetic musical aim and provides the work with a sense of structural coherence as well.

The symphony is divided into four main movements. The first movement, **Andante - Allegro**, with its rich thematic group and broad development suggests

a lyric fantasia. The motto theme opens the extraordinary dynamic series of musical events, and gives way to the juxtaposition of a great variety of melodious elements related or not to the main idea. In them we can probably find the meaning of Tchaikovsky's own words: "Introduction. Complete resignation to Fate. Allegro. Grumblings, doubts, complaints, reproaches again . . ." The second movement is a three-part romanza based on three main lyric themes, interpolated by the restatement of the motto theme, which also functions as the close of the movement. The third movement is actually a waltz in scherzo form. The binary structure ends up with the motto theme that serves again as a coda to the movement. The fourth movement recalls the motto theme (now in E Major) and uses it as a point of departure. Like the first, this last movement suggests a fantasia type and has a great variety of musical ideas which are broadly connected and developed in a crescendo of density toward the work's climactic apotheosis.

— José Nilo Valle

Listen to the music of Aaron Copland's *Billy the Kid*, originally composed as a ballet score in 1938, and hear some of the most widely - imitated music ever written. Whenever a movie or even a television documentary calls for music evocative of the American West, or even for music depicting just "wide open spaces," the Copland of *Billy the Kid* provides the model: the "lonesome" sound of solo wind instruments; the "open" sounds of "basic" intervals, especially octaves and fifths; the "broad" sonorities of widely-spaced chords scored for full orchestra; and the "popular" touch provided by hints of folk music. The wonderment of it all is that this music was produced by the Brooklyn-born son of Jewish immigrants, a man who had no experience whatever of the American West at the time of its composition, and who actually wrote the score in Paris! What we have here is a great tribute to the power of individual musical imagination (Copland's) and to the power of music to create images which can claim recognition and resonance over an entire cultural landscape (ours).

What is it that distinguishes Copland's score from its imitators and successors? Economy, for one thing: listen to what Copland accomplishes with a handful of intervals and melodic motives in the opening section of the score, "The Open Prairie." Formal and expressive proportion, for another: note the simultaneous feeling of revelation and inevitability when that "Open Prairie" music returns at the close.

One may note the mosaic-like effect Copland obtains from the fragments and the juxtapositions of folk and folk-like motives, as well as his imaginative employment of dissonance in the harmonization of these materials. But the aspects just cited are not mere modernist mannerisms. They are Copland's way of measuring and expressing the distance in time and space between himself and his "Old West" subject. Copland gives us the beauty and grandeur of the Old West, and the picturesqueness of its culture, but he presents it through a 20th-century lens which also conveys something important of poignancy and loss as well. Try to find *that* in the music for the next B-movie Western you see!

— Larry Starr

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Kim Zabelle
Suzie Kim
Jeff Yang
Anne Marie Hoffman
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