The School of Music presents the 59th program of the 1990-91 season.

The University Symphony Orchestra

J.S. Bach

Suite No. 2 in B-Minor
Felix Skowronek, Flute

Diane Thomé

The Ruins of the Heart
Emilie Berendsen, Mezzo-Soprano

Ludwig van Beethoven

Symphony No. 7

Thursday, February 21, 1991
8:00 PM, Meany Theater

Upcoming Concerts

University Chorale Invitational; February 22, 7:30 PM, Meany Theater

Guest Artist Recital; John Murphy, piano, February 22, 8:00 PM, Brechemin

Soni Ventorum Wind Quintet; March 1, 8:00 PM, Brechemin Auditorium

Studio Jazz Ensemble; March 4, 8:00 PM, Meany Theater
Program

Suite No. 2 in B-Minor, BWV 1067

Ouverture
Rondeau
Sarabande
Bourrees I & II
Polonaise & Double
Menuet
Badinerie

Felix Skowronek, Flute

The Ruins of the Heart

for Soprano, Orchestra, and Tape
(World Premiere)

Emilie Berendsen, Mezzo-Soprano

Intermission

Symphony No. 7 in A-Major, Op. 92

Poco Sostenuto — Vivace
Allegretto
Scherzo
Finale — Allegro con brio

The term *ouverture* has its root in the French word *ouvert*, meaning an “opening” or “beginning.” As a musical form, *ouvertures* are used as openings of theatrical productions, the first piece of a concert, or as the first movement in a suite of pieces.

Jean-Baptiste Lully (1632-1687), dean of French composers, is credited with the establishment of the *ouverture* as a musical form. The first of three parts (let’s call it “A”) is slow, melody dominated (homophonic), stately, and full of uneven (dotted, iambic) rhythms. The second part, “B,” begins with a simple voice, followed in imitation by other statements of that theme. Depending on the composer, “A” is usually repeated, making a tidy ABA form.

Bach’s autograph score for this suite in B-minor is lost, making it impossible to date the work. A set of parts, partially in Bach’s own hand, is all the evidence we have, putting this composition around 1739. In that year Bach resumed leadership of the Collegium Musicum, a Leipzig performing organization of student and professional musicians founded by Georg Philipp Telemann (1681-1767) during his Leipzig sojourn. Bach worked with many of these musicians regularly in the course of instrumental music needed for services at Saint Thomas Church.

The suite in B-minor is named for its opening movement, Ouverture. It is in three parts, ABA. The first is slow, iambic in rhythm, but is anything but melody dominated. Scarcely a measure goes by without some kind of imitation, rhythmic or melodic, throughout the texture of voice parts. The faster, contrapuntal sections begins at measure 21, a fugue on a lively theme. In measure 55, Bach hands long segments to the flute solo, making a mini-concerto. The closing section (“Lentement,” slowly) brings us back to a restatement of the opening, but with a twist. The meter is now 3/4 instead of the former 4/4, and the flute plays a descent over the theme in the first violins. In each of Bach’s four ouvertures for orchestra, the opening movement surpasses in length all the subsequent movements combined.

The Rondeau is actually a Gavotte (a dance rhythm in duple meter beginning on the last two quarter notes of the measure). Its title, Rondeau, indicates the melodic structure: ABACA’BA. All of that in 52 short measures!

Sarabande is a slow dance step in 3/4 time. Listen for the strict imitation between the top (flute/violins) and bottom (celli/basses) of the orchestra at the interval of one measure.

Bourrees I & II bring us back to a quick, duple meter. Bourree II is given over to the flute and continuo, followed by a reprise of Bourree I.
Polonaise & Double are slower, in a sturdy 3/4 meter. The Polonaise, ("Polish dance"), seldom found in baroque suites of dances, is included here perhaps because of the contrast in mood that it brings between the Bourées and the Badinerie. The sweet Double finds the theme of its partner given to the continuo instruments while the flute spins a delicate web of shining virtuosity.

In closing, the Badinerie (French for "frivolity") is a frisky, energetic display of fireworks for the flute, with some of the motor rhythms of the melody reflected in the bass line.

_Stephen Long_

The Ruins of the Heart was inspired by Edmund Helmski's beautiful translations of texts by the 13th-century Persian, Jalaluddin Rumi, widely regarded as the greatest Sufi poet of all time. The texts used represent my selected excerpts from the original translation rather than any single complete poem, and are embedded throughout the orchestral music using the soprano in the dual roles of narrator and singer. As the piece evolves dramatically, the vocal and orchestral music become more intertwined.

Having previously explored combinations of tape and live performance in a number of small chamber compositions, I was interested in composing an orchestra/tape work in which the tape would function both as a quasi-acoustic complement and as a powerfully contrasting counterpart to the live instrumental and vocal music. The three tape sections which are interpolated and overlapped with the orchestral music were synthesized by a Spectral Synthesis "Synth-Engine" digital signal processing system, using AudioVision and SynthEngine Sampler software. A variety of natural and synthetic sounds were sampled and extensively transformed by this system. I wish to thank Ted Wolfe and Mark Doenges of Spectral Synthesis in Woodinville, Washington, for their generous assistance and for the opportunity to beta-test the system, Robert Austin who was my collaborator in the production of the tape, and Gary Louie for his technical assistance during this performance.

_The Ruins of the Heart_ was commissioned by Peter Eros and the University Symphony. It was completed in November, 1990.

_Diane Thome_

This is love: to fly toward a secret sky, 
to cause a hundred veils to fall each moment.

This is the time of union, 
The time of eternal beauty.

Inside my Self I discover
the scent of the Friend in every breath
Why not hold this Self close every night?

Poet: Jalaluddin Rumi
Translator: Edmund Helmski

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The compositions of Diane Thome span a variety of media, among them music for small and large ensemble, chamber and full orchestra, solo, choral, and tape music, and electronic chamber compositions which combine the resources of the electronic medium with those of live performance. Many of these works have been presented in Europe, Australia, Canada, China, Israel, and throughout the United States, including performances by the International Viola Congress, the Pittsburgh New Music Ensemble, the International Women's Arts Festival in New York City, the National Computation Conference at the University of Illinois, the Philadelphia Composers Forum, the International Computer Arts Festival, the Philadelphia Electronic Music Symposium, the Dartmouth Music Festival, and many others. Her collaborative works include Night Passage, an environmental theatre piece presented in the pavilion of the Moore College of Arts in Philadelphia, as well as compositions for dance and film. Recently her music has been presented by the Seattle Symphony, the Bay Area Women's Philharmonic, the International Computer Music Conference, and Kol Israel Radio.

The first woman to receive a Ph.D. in Music from Princeton, she also holds an M.F.A. in composition, an M.A. in Theory and Composition from the University of Pennsylvania, and two undergraduate degrees with distinction in piano and composition from the Eastman School of Music. She has received fellowships from the Woodrow Wilson Foundation, Columbia University (honorary), the University of Pennsylvania, Princeton, Tanglewood, and Inter-American University in Puerto Rico. Among her teachers are Dorothy Taubman in piano, Robert Strassburg, Roy Harris, Darius Milhaud, A. U. Boscovich, and Milton Babbitt in composition. Her numerous grants include two NEA Composer Fellowships, awards from the National Federation of Music Clubs, the
Martha Baird Rockefeller Fund for Music, the American Music Center, the Jerome Foundation, Meet-The-Composer, and the National League of American Pen Women. Currently Professor of Theory and Composition in the School of Music at the University of Washington, Diane Thome is a member of American Composers Alliance and Broadcast Music, Inc.

The Seventh Symphony has been the subject of program notes by many writers, famous and not so famous, who have turned golden sounds into purple prose. Robert Schumann (composer and critic, 1810-1856) discovered in the second movement a “wedding party in a country village.” The eminent Richard Wagner (1813-1883) called the entire work “the apotheosis (defilement) of the dance,” providing license for American danseuse Isadora Duncan (1878-1927) to dance in concert. Hermann Bissen (composer, 1808-1936), who had some critical things to say about Wagner, felt that it brought to mind “autumnal merrymakings of the gourmands and vine-dressers, the tender melancholy of a love-lorn youth, the pious canticle of joy and gratitude for nature’s gifts and the final outburst when joy beckons again and the dance melodies float out upon the air and none stands idle.” Dr. Carl Iken, who is known primarily for extensive ‘word paintings’ of Beethoven’s symphonies, went on at length about the Seventh, seeing in it a scenario of political revolution, complete with all attendant struggles. But it was Sir Donald Francis Tovey (British composer and scholar, 1875-1940) who cleared the air by declaring, “The symphony is so overwhelmingly convincing and so obviously untranslatable, that it has for many years been treated quite reasonably as a piece of music, instead of an excuse for discussing the French Revolution.”

Beethoven opened his Seventh Symphony with an extended (62 measures) introduction, the words Poco sostenuto — “a little sustained” — providing the clue for character and tempo. The four note motive, heard first from the oboe and passed around the orchestra, is a roll-call of color tones present. The mood shifts into an exuberant Vivace, achieved with breath-stopping suspense in a hushed dialog between the high woodwinds and the violins on a single note (E).

Movement two, marked Allegretto — “cheerful, somewhat lively” — is a set of variations on a 16-measure theme, one of the most enduring of all orchestral literature. At the symphony’s first public hearing, the audience was so enthusiastic about the second movement that it had to be encored before the third and fourth could be played.

The Scherzo is in three parts, ABA, in 3/4 meter. The opening and closing “A’s” are Presto — loosely translated “very fast, indeed!” In contrast, the Trio, “B,” is slower in meter and written with longer note values, giving an overall effect of serene calm. Hazel Gertrude Kinsella (musician, educator, 1895-1960) credits the Trio melody as Beethoven’s quotation of “Abbe Stadler’s Pilgrim Hymn” from Lower Austria.

Philip Hale of Boston (jurist, musician, critic, 1854-1934) calls the Finale “a wild rondo on two themes,” one of which, says Kinsella, “is the melody of an old Irish folk song, Norah Creina.” Beethoven wrote Allegro con brio — fast, merrily, with driving force — asking forr, and getting, “unbuttoned joy!”

The premiere of the Seventh Symphony was in Vienna on December 8, 1813 at a concert organized by Johann Nepomuk Maelzel (inventor of the metronome, 1772-1838) for the benefit of the disabled Austrian and Bavarian veterans of the battle of Hanau. Sharing the program was another new work by Beethoven, Wellington’s Victory commemorating Wellington’s defeat of the French army in Spain in June, 1813.

— Stephen Long

The University Symphony Orchestra

Peter Eros, Conductor

Violin I

Matthew Weiss
Susie Kim
Sunny Lee Kim
Anne Marie Hoffman
Andrew Yeung
Simon Shiao
Jeff Yang
David Tobin
Kim Zabelle

Violin II

Mary Clark
Rebekah Coates
Hanna Kim
Robin Fulton
Christine Chen
Rachel Alexander
Mandy Tu
Lora Schulte
Sharon Kim

Cello

Terry Cook
Chris Marcum
Gretchen Yano
Nora Engebretsen
Andrea Arnold
Tina Scheiss
Kim Carter

Bass

David Ernst
Olav Heikala
Anthony Wight

Piccolo

Brian Färbanks

Flute

Andrea Mogil
Launa Lube

Oboe

Chun-Mei Huang
Molly Sandwick

Clarinet

Joel Barbosa
Susan Ediger

Horn

Katie Jackson
Yaroslav Botamenenko

Timothy Stewart
Tony Miller
Jennifer J. Barrett

Trumpet

Ron Cole
Rick Riggan

Trombone

Moc Escobedo
Chad Kirby

Percussion

Emily Niven
Jeff Beeghly

Harp

Naomi Kato

Piano

Stephan Long

Harpischord

Joseph Adam