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Symphony #5 in C minor ....................................... Beethoven
   I. Allegro con brio (1st movement)  
   II. Andante con moto (2nd movement)  
   III. Allegro (3rd movement)  
   IV. Allegro (4th movement)  

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Please sit back and enjoy!

Eliza R. Snow Society
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The work is structured in seven separate movements, each depicting the astrological character of each planet:

**Mars, the bringer of war** begins with a relentless five beat rhythm. In modern culture, this prominent figure has become associated with battle, and is commonly used in film scores. Brass and percussion feature prominently throughout, pounding harsh blocks of sound over a machine-like asymmetrical ostinato rhythm. After a brutally dissonant climax, the machine pauses for a moment, only to thrust recklessly ahead to a devastating conclusion.

A solo horn introduces **Venus, the bringer of peace** and an immediate contrast is felt in the lush, impressionistic colors. Calm and tranquility prevail as several solo instruments play against soft, gentle backgrounds.

Two contrasting scherzo movements follow. **Mercury, the winged messenger**, features scurrying figures passed quickly around the orchestra. The meter, in six, is alternately divided in two and three beats per bar providing engaging rhythmic contrast throughout the movement and increasing the feeling of flight. **Jupiter, the bringer of jollity**, on the other hand, stays firmly grounded with a full, satisfying orchestration. The movement displays Holst’s interest in English folk tunes. The predominant theme has been adapted as a hymn *We Vow To Thee Our County*. This strong, unforgettable melody anchors the suite, establishing Jupiter as the center point of the entire work.

Set as a slow march, **Saturn, the bringer of old age**, moves steadily toward a climax, ending with a quiet, deep serene melody in low strings and organ. The movement, Holst’s personal favorite, communicates the emotional depth of the work.

Reminiscent of Dukas’ *The Sorcerers Apprentice*, **Uranus, the magician** begins with solemn brass chords. Just as in Dukas' work, the bassoons begin the satirical march, exploring the varied colors of the instruments, finally reaching a wild, full orchestral dance. A sudden shimmering transition leads into the final movement.

**Neptune, the mystic** sounds distant and subtle. This movement also employs a five beat ostinato, but instead of Mars’ relentless driving, Neptune is soft and ethereal. A wordless female chorus joins near the end, bringing the work to a fading, veiled close.

Dr. Tueller
PROGRAM

Short Ride in a Fast Machine ..............................................................John Adams 1947 –

The Planets, Op. 32 ...........................................................................Gustav Holst 1874 – 1934
  I. Mars, the Bringer of War
  II. Venus, the Bringer of Peace
  III. Mercury, the Winged Messenger
  IV. Jupiter, the Bringer of Jollity
  V. Saturn, the Bringer of Old Age
  VI. Uranus, the Magician
  VII. Neptune, the Mystic

Women’s Glee, Atina Coates director

NOTES

One of America’s most admired and respected composers, John Adams was educated at Harvard and moved to California in 1971, where he was composer-in-residence at the San Francisco Symphony for ten years. His operas are among the most successful of our time, and his On the Transmigration of Souls won the Pulitzer Prize for Music and three Grammy awards. Adams is an active guest conductor with the world’s greatest orchestras and was recently named to the new post of creative consultant at the Los Angeles Philharmonic.

Short Ride in a Fast Machine is a joyfully exuberant piece, brilliantly scored for a large orchestra. The steady marking of a beat is typical of Adams’s music. Short Ride begins with a marking of quarter-notes (woodblock, soon joined by the four trumpets) and eighths (clarinets); the woodblock is fortissimo and the other instruments play forte. Adams sees the rest of the orchestra as running the gauntlet through that rhythmic tunnel. About the title: “You know how it is when someone asks you to ride in a terrific sports car, and then you wish you hadn’t?”

English composer Gustav Holst composed his best-known work, The Planets at the suggestion of friend and playwright Clifford Bax who introduced him to astrology. Soon afterward, he wrote, “...recently the character of each planet suggested lots to me, and I have been studying astrology fairly closely.” The large-scale orchestral suite depicts the astrological characters of seven planets in our solar system (he didn’t include the Earth, and Pluto was still undiscovered). The work has no connection with the deities of classical mythology and occasionally differs from the expected Roman mythological personalities.

The first movement, Mars was completed in 1914. Holst continued the composition over the next few years completing the whole suite in 1916. Remarkably, a public premier of the complete work didn’t happen until 1920. One reason was the unusually large instrumentation: each of the traditional woodwind sections features a broader range of instruments including the exotic alto flute, contra bassoon and bass oboe. An expanded brass section adds more trumpets, horns and tenor tuba. Additional timpani extend the percussion section and organ is featured in several movements. Holst even adds a women’s chorus at the end of the work.

The large orchestration wasn’t the only difficulty. The Royal Philharmonic Society performed the work in 1919 but only included four of the movements. Conductor Adrian Boult felt that when the audience was given this new musical language, “half an hour of it was as much as they could take in.” In spite of these difficulties, the work has been popular from it first performance to the present day. In fact, an anonymous critic at the premier reported The Planets as “an extraordinarily complex and clever suite.”

From earbox.com
PROGRAM

Short Ride in a Fast Machine ...........................................John Adams
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Trombone Concerto ..................................................Launy Grøndahl
I. Moderato assai ..................................................................1886 – 1960

Shelby Champ, trombone

Poem for Flute and Orchestra.........................................Charles T. Griffes
..............................................................................1884 – 1920

Kayla Robinson, flute

Short, standing intermission

The Planets, Op. 32 .........................................................Gustav Holst
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