

# Chapel Hill Philharmonia

Sunday, 12 March 2023  
3:00 p.m.

Moeser Auditorium  
University of North Carolina  
at Chapel Hill

Donald Oehler, Music Director

## ***Passion and Celebration***

### **Motet: Exsultate, Jubilate**

Wolfgang Amadé Mozart (1756-1791)

*Allegro*  
*Recitative*  
*Andante*  
*Allegro*

Andrea Edith Moore, Soprano

### **Symphony No. 4 in F Minor, Op. 36**

Pyotr Ilyitch Tchaikovsky (1840-1893)

*Andante; Moderato con anima; Allegro vivo*  
*Andantino in modo di canzona*  
*Scherzo: Pizzicato ostinato; Allegro*  
*Finale: Allegro con fuoco*



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# Passion and Celebration

Today's symphonic work by Tchaikovsky presents in music a journey from somber passion to joyous celebration. And we begin with a religious celebration, in an early motet by Mozart.

## Mozart: Motet *Exsultate, Jubilate*, K 165

The list of Mozart's works is usually given in terms of a catalog assembled by Ludwig von Köchel in 1862, or its revisions. The number "K 165" indicates that this is the 165th of Mozart's works, in chronological order. The catalog starts with works composed when Mozart was a small child, and it lists separately many works that usually would be published together as a single opus, so it is not comparable to a list of published opus numbers. For the nearly 36 years of Mozart's life the Köchel catalog lists over 620 works. So at what age did he write K 165? Answer: when he was not quite 17.

Young Wolfgang Mozart and his father Leopold were on the fourth of their sojourns to the south — all of which risked offending Prince Archbishop Collaredo of Salzburg, their employer, who resented the absence of Leopold (not Wolfgang). But the father wisely saw that his talented son needed to be exposed to music at it best, which at that time was in Italy. The young genius made an immediate impression on the Italians; soon his works were being performed and admired. The Mozarts were in Milan in late 1772 to oversee the production of Wolfgang's new opera *Lucio Silla*, in which the lead role was sung by a famous castrato, Rauzzini. Wolfgang agreed to write a piece for him to sing in a church service, and finished it in about two weeks. Who wrote the Latin text is unknown. It was first performed on 17 January 1773.

Today K 165 is one of the earliest of Mozart's works widely performed by major artists. (The *Alleluja!* even made it into a Hollywood movie, sung by Deanna Durbin.) There are three movements, a recitative introducing the second one, the final one following without pause. The coloratura passages presumably showed off Rauzzini's vocal agility. The pitch is a bit low for a modern soprano, not rising above the high A, and many singers take the final cadence an octave higher.

I. Allegro	Recitative	II. Andante	III. Allegro
<i>Exsultate, jubilate, o vos animae beatae, dulcia cantica canendo, cantui vestro respondendo, psallant aethera cum me.</i>	<i>Fulget amica dies, jam fugere et nubila et procellae; exorta est justis inexpectata quies. Undique obscura regnabat nox, surgite tandem laeti qui timuistis adhuc, et jucundi aurorae fortunatae frondes dextera plena et lilia date.</i>	<i>Tu virginum corona, tu nobis pacem dona, tu consolare affectus, unde suspirat cor.</i>	<i>Alleluja!</i>
Rejoice, resound with joy, o you blessed souls, singing sweet songs, in response to your singing let the heavens sing with me.	The friendly day shines, clouds and storms have fled; for the righteous there is an unexpected calm. Dark night reigned everywhere; rise happy, you who have feared, be joyful for this lucky dawn, give garlands and lilies with full right hand.	You crown of virgins, you grant us peace, you console our feelings, whence our hearts sigh.	

## Tchaikovsky: Symphony #4 in F Minor, Op. 36

A writer of notes about this symphony is faced with almost too much material. The year of its composition, 1877, was filled with dramatic events in the composer's life. And, in response to questions from friends, the composer wrote an unusual amount of commentary about the work. Indeed, some concert programs simply quote from him and leave it at that. But the biographical trees should not obscure the musical forest, the work itself.

In the previous year, 1876, Tchaikovsky had seen produced his first great ballet, *Swan Lake*. In early 1877 he began working, more or less at the same time, on a new symphony and on his most widely produced opera, *Yevgeny Onegin*. He had just begun his long-term correspondence with the eccentric heiress Nadezhda von Meck, which started with her request for a small favor but soon resulted in a strange relationship — at her insistence they never met face to face — that included her providing a stipend to allow him to devote himself entirely to composing. In the middle of all this, under pressure from his family about his sexuality, he agreed to get married, choosing a former student who had been infatuated for a long time. This misadventure lasted only a few weeks but caused him briefly to contemplate suicide.

The products of this turbulent time, the opera and the symphony, are among Tchaikovsky's finest works. Indeed, he regarded the symphony as the best thing he had done up to that point. And from its first performance in early 1878 it has been an audience favorite.

Soon after the premiere, Mme. von Meck, the "best friend" to whom he dedicated the symphony, asked him what it is about. After noting that symphonies do not need to be "about" anything, he proceeded to give her a long detailed story about how the various themes depict fate, life's struggles, fleeting happiness, etc. She was partly paying his bills, so he could hardly brush off her question, but one might take what he wrote for her with a grain of salt. More important perhaps was the inquiry of his colleague and fellow-composer Sergei Taneyev who, citing the episodic nature of the symphony, suggested it might be "program music". To which Tchaikovsky replied at some length:

As to your remark that my symphony is programmatic, then I am in complete agreement. I just do not understand why you consider this to be a defect. It is the opposite that I fear — i.e. I should not wish symphonic works to flow from my pen that express nothing, and which consist of empty playing with chords, rhythms and modulations. My symphony is, of course, programmatic, but the programme is such that it is impossible to formulate in words. Such a thing would provoke ridicule and laughter. But is this not what a symphony, that is, the most lyrical of all musical forms, ought to be? Ought it not to express everything for which there are no words, but which gushes forth from the soul and cries out to be expressed? However, I must confess to you: in my naivety I imagined that the idea of the symphony was very clear, that in general outline its sense could be understood even without a programme. Please do not think that I am trying to plume myself in front of you with my depth of feelings and grandeur of thoughts that are not susceptible of verbal expression...

He went on to say that structurally the symphony is "an imitation of Beethoven's fifth." [We will note some of the similarities below.] Perhaps these comments are as close as we can get to what the symphony is "about".



Tchaikovsky in 1877

The first movement, almost as long as the others combined, gave Tchaikovsky the most trouble in composing and scoring, as his letters to Mme. von Meck attest. It opens with a grim fanfare in the brass and winds, which — like the *ta-ta-ta-DAH, ta-ta-ta-DAH* that opens Beethoven's 5th — is both a prologue and a motto that reappears at pivotal moments. The main theme of the movement is then introduced, a somewhat somber waltz winding its way haltingly down the F minor scale:



After this is developed and reprised, the tempo relaxes and a folk dance melody is played by the clarinet, morphing soon into a gently rocking ballet style waltz in the violins, accompanied only by the timpani and answered by the woodwinds playing the first waltz, now in the major mode:

Flutes

Violins

The tempo returns to that of the first waltz, and the fanfare announces the development. [Beethoven 5th?] This is based on the rhythms of the first waltz, punctuated by the brasses with bits of the the fanfare. At its climax the first waltz returns, *fortississimo* in the whole orchestra, beginning the recapitulation. After that things are fairly regular, as the folk dance and second waltz are reprised. The fanfare then announces the coda [Beethoven 5th?], and the tempo quickens. The strings in unison proclaim the first waltz one last time, and a short affirmation of F minor ends the movement.

After the tension and passion of the first movement, the next two movements provide a more relaxed enjoyment. The second movement opens with a plaintive song played by the oboe, which is repeated several times by other voices with varied accompaniment. The middle section uses a folk dance tune. It is a gentle and simple movement.

The third movement features an effect which Tchaikovsky said "I designed myself". The strings play pizzicato throughout, bows in laps. In the middle are two short marches for winds and brass. A delightful combination of dances, it perhaps carries over a bit from his ballet music for *Swan Lake*.

Immediately, with a cymbal crash, the finale takes us to a joyous celebration [Beethoven 5th finale?]. There are three main themes: running passages played at the opening, followed by a lively march, and a Russian folk song about a birch tree, which is the subject for several variations. Unexpectedly, the fanfare from the first movement makes one last appearance [Beethoven 5th again?]. But the march tune takes over, restoring the festive mood and leading to a triumphant coda.

Ten years later Tchaikovsky looked back at this symphony, saying "... not only have I not cooled towards it, as I have cooled towards the greater part of my compositions, but on the contrary, I am filled with warm and sympathetic feelings towards it." For almost 150 years now, the music loving public has shared those feelings.

Soprano **Andrea Edith Moore** brings to her performances “an opalescence that is particularly served by her impressive phrasing and inherent musicality”, and “wows audiences with her powerful and flexible soprano voice, her acting ability, and her dedication and drive”. Andrea has enjoyed a wide range of collaborations with artists and ensembles, including Vladimir Ashkenazy, David Zinman, Eighth Blackbird, Bill T. Jones/Arnie Zane Dance Company, Hamburger Kammeroper, My Brightest Diamond, and Red Clay Ramblers.



Equally at home in the music of our time and of the distant past, she has starred in roles ranging from the Governess in Britten’s *Turn of the Screw*, Micaëla in *Carmen*, the Countess in *Le Nozze di Figaro*, and Sara in Higdon’s *Cold Mountain*. An accomplished concert soloist, she has garnered particular acclaim for her interpretations of Bach cantatas and German lieder, at venues including Teatro Colón, Baltimore Lieder Weekend, Duke Chapel, and Richard Tucker Foundation.

Andrea’s commitment to voices from her native North Carolina has led her to commission, premiere, and perform works by many composers, including Kenneth Frazzelle, Daniel Thomas Davis, Sue Klausmeyer, and Robert Ward. She produced, premiered, and developed *Family Secrets: Kith and Kin* with North Carolina Opera, and is especially proud to feature this work as her debut recording.

A prizewinner in the Metropolitan Opera National Council Auditions, Andrea was a fellow with the Grammy-winning ensemble Eighth Blackbird at the Blackbird Creative Lab, and has twice received the Yale School of Music Alumni Award. She holds degrees from Yale, the Peabody Conservatory, and the UNC School of the Arts.

Andrea performs full time, teaches privately, is mom to an energetic 5 year-old, and with her husband owns two restaurants: Alley Twenty-Six in Durham and Crook’s Corner in Chapel Hill.