

A SUMMING UP OF A THRILLING JOURNEY

This is a summary of the final “class” of the year of the Boston Philharmonic Youth Orchestra. Since we were unable to perform, I invited all the members to go, inspired by Ernest Shackleton and his crew, on a journey in which we would explore what it takes to be a conductor: TO TAKE RESPONSIBILITY FOR THE WHOLE. We studied musical interpretation from the simplest elements to quite complex investigations of phrasing, structure, rubato, rhythm, instrumentation, etc. We studied orchestral excerpts and poetry. Each member was sent a large conductor’s score of Mahler 4th and invited to delve in depth into its mysteries and complexities. We even compared 20 sopranos in order to choose the right singer for the final movement. We also looked at what it takes to be an effective conductor in terms of leadership and attitude towards life.

In this last meeting, we touched on many of the areas of concern that we had covered during the previous 22 weeks.

Michael Roberson, 16 year old cellist, wrote a remarkable Final White Sheet reflecting on the whole “journey” since September:

To Dave, Alfonso, Elizabeth, and Maestro Zander,

My interpretation of orchestra before our experience together was that of a mandatory requirement that had to be filled. To me, being in an orchestra meant simply to play through your part when asked during rehearsals, often on autopilot.

With BPYO however, our experiment of all participants putting themselves into the shoes of a conductor made it impossible for me to “rehearse on autopilot”. Thinking like a conductor every Saturday afternoon taught me more than any music theory class, chamber group, masterclass, or orchestra I have experienced prior. I learned so much: from tempo choices, phrasing while thinking about heavy/light bars, how editors can influence the way music is traditionally played after a composer’s death, how to perform with intensity and expression, how to read an orchestral score, rubato, the Schenker principle, Alexander technique, Mahler’s tragic life and music, one-buttock playing (and much much more) as well as how to go about living life with the weekly assignments, *The Art of Possibility* readings, and at the start of our experiment, rejecting the downward spiral.

Who would have thought that I would learn the most that I have ever learned about music through a computer screen during a pandemic? During every session, I was completely immersed, not only because of the constant fascinating content but also because of Dave and his camera skills. Oftentimes,

zoom meetings can feel a bit stagnant and tend to feel like a lecture, as the speaker stays still, in a box, and speaks. However, Dave's dynamic camera switching would constantly highlight important events during performances.

Alfonso being alert and one step ahead at all times during the meetings, screen sharing scores, making presentations, and playing orchestral recordings immediately when asked showed a level of professionalism and proficiency with technology that you often don't see during a typical online meeting. Alfonso also played an instrumental role in the aforementioned weekly assignments and *Art of Possibility* readings with his email updates. On the off chance that something did go wrong, Elizabeth was there to point it out. She also always had an open line of communication with me throughout the year.

My experience with BPYO felt so fundamentally different from other online classes/meetings. Not only because of the mentioned fascinating content, high production value, and supportive staff and direction, but also because of the engagement from the other students. During the beginning of the year, I had a sense of impostor syndrome due to hearing members of the orchestra perform each Saturday at such a high level. Since then, that feeling has morphed into a sort of inspiration and goal to reach.

To Dave, Alfonso, Elizabeth, and Maestro Zander,
THANK YOU for adding light to an otherwise dark year.

Sincerely,
Michael

Each of the classes was filmed. This is a written Recap:

MARTHA GRAHAM'S COACHING

Before reading the speech that Martha Graham delivered to her dancers, (The Art of Possibility, page 116) I asked the members of the orchestra to pick out the word that they thought was the most important:

There is a vitality, a life force, an energy, a quickening that is translated through you into action, and because there is only one of you in all of time, this expression is unique. And if you block it, it will never exist through any other medium and it will be lost. The world will not have it. It is not your business to determine how good it is nor how valuable nor how it compares with other expressions. It is your business to keep it yours clearly and directly, to keep the channel open.

After another reading, I asked various members of the orchestra to name their choice: "vitality", "energy", "you", "life force" "expression""unique". Finally, I interrupted: Surely the crux of the message is contained in the word block! - "and if you block it". The great dance teacher is encouraging her students to unlock the passageways to their expression. It is a message that has underlaid our entire journey since we "set sail" last September.

Assignment for the week, (and for the future):

"BRING POSSIBILITY TO THE WORLD AS A PIPE BRINGS WATER TO THE DESERT"

SEVEN VOICES (BEETHOVEN 5TH)

A lesson in listening

In the slow movement of Beethoven's 5th there is a passage (bars 107 to 114) in which seven distinct voices can be heard simultaneously. In the Art of Possibility (Eastlea, a "Failing" School p.129) there is the story of the occasion when 1500 kids listened to a two-hour presentation on classical music and living in possibility. I reenacted in class for the BPYO members, the moment when the Philharmonia Orchestra played that passage, adding one voice at a time. After the seventh voice was added about 900 kids claimed they heard all seven. When a few weeks later I had the opportunity to speak briefly to the Prime Minister, I said: "You shouldn't name a school a "Failing School" that has 900 kids who can hear 7 voices." He agreed and thereafter the designation was changed.

Here it is, voice by voice produced by MIDI instruments:

1. [First the cellos.](#)
2. [Then cellos with the violas.](#)
3. [Then one bassoon and one clarinet are added, imitating the pizzicato strings.](#)
4. [Then the often retiring double basses, playing a real melody.](#)
5. [Then the second violins.](#)
6. [And finally the first violins, \(always too loud\).](#)

[Here is the whole passage from the Philharmonia recording \(Zander Telarc Beethoven 5&7\) with all 7 voices.](#)

It's a challenge for the conductor to ensure that no voice either dominates or is submerged. It's a test for the players to keep a perfect balance with the other instruments in a true *pp* dynamic. It is a test of listening for the audience.

What is a human being capable of hearing? Listen to it once more.

Here are a few performances by different conductors. Listen carefully and see if you hear all 7 voices perfectly balanced:

- [Dudamel](#)
- [Kleiber](#)
- [Bernstein](#)
- [Pletnev](#)

My favorite performance, other than the Philharmonia, is by Phillippe Herreweghe at exactly Beethoven's marked tempo of QUARTER NOTE = 92. Every voice is clearly heard.

- [Herreweghe](#)

The image displays two systems of a musical score for the first movement of Beethoven's Ninth Symphony. The first system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Violin (Vn.), Viola (Vla.), and Cello/Double Bass (Vcl./Cb.). The second system adds the Horns (Cor.), Trumpets (Tr.), and Trombones (Tp.). The score is in G major and 3/4 time. The first system features a woodwind entry with a dynamic marking of *pp* and a string accompaniment marked *arco* and *pp*. The second system shows the woodwinds and strings continuing their parts, with a dynamic marking of *pp* and a *arco* marking.

SHAKESPEARE: THE TEMPEST, PROSPERO'S SPEECH

A lesson in poetry as music

During an earlier class we had explored, with the help of Neil Rudenstine's brilliant analysis, Frost's sonnet about Eve bringing music into the world (Frost: "Never again would bird song be the same"). In a later session, we examined a Shakespeare Sonnet: "The expense of spirit in a waste of shame" from the point of view of poetry as music. This time we took the speech from the Tempest where Prospero gives up his magic powers.

First I read the speech in an inexpressive tone of voice:

[Prospero's Speech](#)

From Shakespeare's The Tempest, Act 5 Scene 1

Ye elves of hills, brooks, standing lakes and groves,
And ye that on the sands with printless foot
Do chase the ebbing Neptune and do fly him
When he comes back; you demi-puppets that
By moonshine do the green sour ringlets make,
Whereof the ewe not bites, and you whose pastime
Is to make midnight mushrooms, that rejoice
To hear the solemn curfew; by whose aid,
Weak masters though ye be, I have bedimm'd
The noontide sun, call'd forth the mutinous winds,
And 'twixt the green sea and the azured vault
Set roaring war: to the dread rattling thunder
Have I given fire and rifted Jove's stout oak
With his own bolt; the strong-bas'd promontory
Have I made shake and by the spurs pluck'd up
The pine and cedar: graves at my command
Have waked their sleepers, oped, and let 'em forth
By my so potent art. But this rough magic
I here abjure, and, when I have required
Some heavenly music, which even now I do,
To work mine end upon their senses that
This airy charm is for, I'll break my staff,
Bury it certain fathoms in the earth,
And deeper than did ever plummet sound
I'll drown my book.

Then I gave a brief synopsis of the story:

Prospero, the Duke of Milan, had been ousted by his brother from his throne and placed, together with his baby daughter, Miranda, on a raft and sent out to sea, with the intention that they would be drowned. The good courtier Gonzalo had provided food and Prospero's all-important books, wherewith he could continue to create magic spells. For the next 12 years they lived on an island with all manner of strange creatures and magic beings. Now, at the height of his powers, Prospero has created a storm and thereby brought to the shores of the island, the royal party (including the Duke's eligible son Ferdinand) returning by sea from a wedding in Carthage. This is the moment in the play when Prospero, once he has enabled the young couple to fall in love with the help of the beautiful music he has conjured up, will give up his magic powers and retire back to Milan to live out his old age.

Explication:

First he addresses the magic creatures and elves that have done his bidding these past many years. The reference to the "ebbing Neptune" is to the sea (Neptune is the god of the sea). The magic creatures chase the waves out, without even making a footprint in the sand and then race back in front of the waves, as the tide comes back in. The "green sour ringlets" is an abstruse reference to some magic poison that sheep avoid (don't worry about it). There are other elves who make mushrooms at midnight - all of these sprites are delighted to hear the evening curfew sound, because that's when they come out to ply their magic. With the help of their powers, even though they are pretty mid-TIER magic operatives, Prospero has achieved some pretty remarkable feats - such as creating darkness in the middle of the day and creating thunderstorms between the sea and the sky (azured vault).

He has added lightning to thunder ("to the dread rattling thunder have I given fire") and cut Jove's huge oak-tree with his own thunderbolt (Jove is the god of thunder). He has shaken the headlands and torn up trees by the roots (spurs). He has commanded graves to open and let the dead step forth! All with his immense magic powers. But now he is going to give up these powers and, as soon as he has acquired ("required") some beautiful music with which he can get Ferdinand and Miranda to fall deeply in love, he will break his magic wand, bury it many ("certain") fathoms (a measure of depth of water) deep in the sea, and deeper than has ever been measured, he'll drown his book.

I then read the speech again and asked the conductors to coach me. Though we didn't spend nearly enough time on this part, there were some extremely astute and useful observations.

Discussing the dynamic shape of the speech, it was suggested that it should start with an energetic *mezzo piano* for the assembling of the magic creatures and their playful

chasing of the sea. When I asked which composer the rhythms at the beginning suggested, somebody said Stravinsky. The cross rhythms and syncopations suggest lively creatures flying about..

It was agreed that in the long list of remarkable feats Prospero had performed, a crescendo up to *fortissimo* was indicated, moving towards his claim to have opened graves and brought back the dead - surely his most outrageous boast! After that, there would be a *diminuendo* towards the end, when he describes drowning his book, with the softest, most somber *pp*.

It is fascinating (and astonishing) to notice that at the beginning of the speech, when Prospero is describing the fairy creatures, most of the vowels are high (elves, hills, lakes, ye, sands, printless, chase, fly), suggesting high wind instruments) whereas at the end, they are low (bury, fathoms, plummet, sound, drown, book, suggesting double basses. (Think Tchaikovsky 6th).

I then read the speech again trying to absorb as many of the ideas that had been thrown at me as possible. I found that the many suggestions from all sides made me quite self-conscious and less able to capture the combination of Prospero's feelings of excitement, power, nostalgia, regret and resignation.

I then read it a third time and was better able to get inside Prospero's character. What emerged was the essential outline of Shakespeare's musical structure. For Shakespeare, the "music" and the poetry are inextricably entwined. I felt sure that this experience would stand the "conductors" in good stead, should they one day have the opportunity to work with singers or actors. Sense, mood, dynamics, shape, and prosody combine to create poetry as music.

[Read after feedback](#)

Of course, in order to experience the full intricacy and majesty of Shakespeare's verse, it is necessary to call on a professional actor. Supreme, in my experience, is Sir John Gielgud, who, using his voice like an instrument, and rising a full octave as he builds the *crescendo*, enters a realm of expression given only to the very greatest artists - musicians or actors.

[Sir John Gielgud](#)

FAURÉ

A lesson in rubato

I then went to the piano and introduced Velleda Mirageas, Associate Principal cellist of the Boston Philharmonic Orchestra, BPYO coach and a regular attendee of our class. It was an opportunity for me to thank Velleda for her great contribution to our Covid journey, through her playing, her observations and her encouragement of so many of the participants. The piece we played was *Après un Rêve* by Gabriel Faure.

The first time I played with very little freedom of timing. The second time, at a slightly faster tempo, feeling it one-in-a-bar, I reacted to each harmony change with the elasticity it called for. We had not rehearsed or discussed the piece beforehand. Velleda played equally beautifully in both performances, though when I allowed her greater freedom, it seemed to release a deeper range of feeling and emotion than had been evident the first time. The demonstration made clear that the pianist, or in the case of the orchestra, the conductor controls the shaping, phrasing and timing of the music. The singer, or in this case the cellist, only has to follow the eighth notes in the accompaniment. In the end, the most convincing performance was, I believe, the third one where the timing had become more natural and authentic. It was a special joy to hear this most quintessentially French piece realized with Velleda's beautiful French sound.

[Après un Reve 1st time](#)

[Après un Reve 3rd time](#)

Après un rêve

Gabriel Fauré
arr. Roy Howat

Violoncello

Andantino *dolce*

[p]

Piano

Andantino *pp*

5

9

13

mf

17 \square f 3 3 2

21 \surd 3 3 3 1 3 1 p \surd 4 1 3 1

25 \square 2 2 1 2 3 1 2 3 $\text{B } 7^{\flat} 4$ V I II I ossia*

29 ossia* 3 3 cresc. cresc. f dim. ossia* [9] 3

33

Handwritten annotations: 17, 2, 3, mf, 3-3

37

Handwritten annotations: 2, 3, p, cresc., 1

41

Handwritten annotations: 2, 3, 2, 17, 5 3

45

Handwritten annotations: 4, 3, 1, 3, 2, sib

"MOONLIGHT SONATA" Op. 27/No. 2 Can the editor be wrong?

Bethoven's so-called Moonlight Sonata did not get its title from the composer. It was the publisher who hoped that such a picturesque title would sell more copies. And indeed it did! Beethoven, meanwhile gave it his own title: *Sonata Quasi una Fantasia*, different in tone and meaning.

The melody is not in the triplets in the right hand, but rather in the slow moving bass starting on C# going down to B, A, over F# to G# and back to C#. The slowest tempo at which it is still possible to hear the connection of the two C#'s is considerably faster than that suggested by the scurrilous Editor of the Schirmer Edition, who actually changed Beethoven's cut-time indication into a 4/4 common-time signature. He apparently thought that Beethoven must have made a mistake, since he assumed he had in mind a moonlit meditation, rather than a Fantasy, and the world has followed Schirmer's editor..

Sonata quasi una Fantasia. *Schirmer Edition in 4/4*

To Countess JULIA GUICCIARDI. Op. 27, N^o 2.

Abbreviations: M. T. signifies Main Theme; S. T., Sub-Theme; Cl. T., Closing Theme; D. G., Development-group; R., Return; Tr., Transition; Md. T., Mid-Theme; Ep., Episode.

1 **I. Adagio sostenuto.** (♩ = 52.) L. van BEETHOVEN.
sempre pp e con sordini.

3

4/4 (Schirmer)

The slur over three bars in measure 35, 36 and 37, is hard evidence that Beethoven could not have been thinking of such a slow tempo, since the quickly decaying sound of the fortepiano, or the modern Broadwood, could not be expected to last through 3 bars at the traditional slow tempo.

Here is a more thorough explanation of this situation from the Discussion Disc for Beethoven Symphony No.5 and No. 7 (Telarc: Zander-Philharmonia) beginning with a performance of the first movement at what I consider to be a true Fantasy tempo, felt in 2.

[Moonlight Sonata Performance and Discussion](#)

from Telarc recording Discussion Disc

SONATE

(SONATA QUASI UNA FANTASIA)

für das Pianoforte

von

L. VAN BEETHOVEN.

Beethovens Werke.

VOLUME XXI N° 137.

Breitkopf Edition in Cut Time

Der Gräfin Julie Guicciardi gewidmet.

Op.27.N° 2.

Adagio sostenuto.

Si deve suonare tutto questo pezzo delicatissimamente e senza sordini.

Sonate N° 14.

1

sempre pp e senza sordini.

C# B A

4

G# C#

8

12

16

20

2 (16)

24

24

cresc.

decresc.

Musical score for measures 24-27. The piece is in G major (one sharp) and 3/4 time. Measure 24 starts with a treble clef and a key signature of one sharp. The melody is a sixteenth-note scale. Measure 25 has a *cresc.* marking. Measure 26 has a *decresc.* marking. Measure 27 ends with a fermata. The bass line consists of chords and single notes.

28

28

p

allegro

Musical score for measures 28-31. The piece is in G major (one sharp) and 3/4 time. Measure 28 starts with a treble clef and a key signature of one sharp. The melody is a sixteenth-note scale. Measure 29 has a *p* marking. Measure 30 has an *allegro* marking. Measure 31 ends with a fermata. The bass line consists of chords and single notes.

32

32

allegro

Musical score for measures 32-35. The piece is in G major (one sharp) and 3/4 time. Measure 32 starts with a treble clef and a key signature of one sharp. The melody is a sixteenth-note scale. Measure 33 has an *allegro* marking. Measure 34 has an *allegro* marking. Measure 35 ends with a fermata. The bass line consists of chords and single notes.

36

36

allegro

Musical score for measures 36-38. The piece is in G major (one sharp) and 3/4 time. Measure 36 starts with a treble clef and a key signature of one sharp. The melody is a sixteenth-note scale. Measure 37 has an *allegro* marking. Measure 38 ends with a fermata. The bass line consists of chords and single notes.

39

39

decresc.

allegro

Musical score for measures 39-41. The piece is in G major (one sharp) and 3/4 time. Measure 39 starts with a bass clef and a key signature of one sharp. The melody is a sixteenth-note scale. Measure 40 has a *decresc.* marking. Measure 41 ends with a fermata. The bass line consists of chords and single notes.

42

42

pp

pp

Musical score for measures 42-45. The piece is in G major (one sharp) and 3/4 time. Measure 42 starts with a bass clef and a key signature of one sharp. The melody is a sixteenth-note scale. Measure 43 has a *pp* marking. Measure 44 has a *pp* marking. Measure 45 ends with a fermata. The bass line consists of chords and single notes.

46

cresc. *p*

50

54

57

cresc. *p* *pp*

61

65

decresc. *pp*

B.137.

pp
attacca subito
il seguente.

Mozart Piano Sonata K. 330
A lesson in complexity

Andante cantabile.

dolce

p

p cresc. *p* *f* *dolce* *p*

cresc. *f* *p*

pp

cresc. *f* *p*

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamic markings include *sf*, *p*, *cresc.*, and *f*.

Second system of a piano score. The right hand has a more active melodic line with slurs. The left hand has a steady eighth-note accompaniment. Dynamic markings include *pp*.

Third system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. Dynamic markings include *dolce*, *f*, and *p*.

Fourth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. Dynamic markings include *p* and *cresc.*

Fifth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. Dynamic markings include *p*, *cresc.*, *p*, *f*, and *dolce*.

Sixth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. Dynamic markings include *cresc.*, *f*, and *p*.

Seventh system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. Dynamic markings include *pp* and *pp*.

* Das Folgende befindet sich nicht im Original-Manuscript, wohl aber in allen, auch den ältesten Ausgaben.
W. A. M. 330.

The last piece we looked at at the end of our journey was the slow movement of Mozart's K. 330 sonata for piano. In the early classes we started with the simplest possible tune, Mary Had a Little Lamb, Row Row Row Your Boat and Happy Birthday. Now, at the end, we took a piece demanding the ultimate in sophistication and subtlety, though the basic musical ideas are the same ones we were looking at last Fall. It is surprising how many of the issues that we explored over the many months show up in this one, apparently simple and yet exquisitely complex piece of music.

It is never easy to read about music. What follows is a rather laborious attempt to recapture in words what happened in the last part of the class. I might recommend that you watch the video of that part of the class in which I [explained the Mozart movement](#). That will make this written explanation easier to follow:

In order follow what comes next
[PLEASE DOWNLOAD THE MARKED SCORE HERE](#)

- FOUR BAR PHRASES pertain throughout. Phrasing in western music falls naturally into four and eight-bar units. (See The Drama below for a fascinating twist on this).
- HEAVY AND LIGHT bars (/u/u) alternate throughout. (see *DEEPER DIVE* below for further exploration of this for music nerds). The four-bar phrase functions exactly the same way as the 4-beat bar, with a heavy impulse on the first bar, light on the second, heavy on the 3rd (though lighter than the first), and light on the fourth.
- Tension, ambiguity and surprise occur when there is a conflict between that underlying structure and the shape of a particular phrase. e.g. Bar 2 is experienced as a weak bar and so is bar 4, in spite of the weight of the appoggiaturas.
- DIRECTION: "Every note either comes from somewhere or goes somewhere". The 3 eighth-note upbeats always lead to the down-beat (marked with an arrow)
- WHAT BELONGS TO WHAT ("Good King Wences last looked out")
- e.g. The first F in bar 2 belongs to what came before, the second F belongs to what comes next.
- In bar 19 the E natural belongs to the first beat, whilst the Eb belongs to the next. There are many examples of this. "What belongs to what" is always made clear in music, as in language, through timing (rubato).
- REDUCING IMPULSES One impulse for two bars e.g. the opening 2 bars can be felt in one impulse and the second two bars also. This (One Buttock Playing) gives buoyancy and clarity to the phrases.

"Classical music is an act of anti-gravity" -Leon Fleischer.

- TEMPO: Andante cantabile must not be too slow. See One Buttock Playing above.
- RUBATO: To be found throughout. Rubato is to music, what tomatoes are to Bolognese sauce.
- CHARACTER: It is like an opera.
- EMOTION: Human emotions expressed with utmost subtlety.
- THE SCHENKER PRINCIPLE: Not every note is melodic. "Look around at all the perpendicular lines in the room and notice how many are holding up the roof." The C in bar 1 becomes Bb in bar 3 and A to G in bar 4. That's the Schenker principle, it guides the music over the bar line, to create long phrases. It makes a distinction between background and foreground decoration.

TO BE BORING is the worst sin of all.

THE DRAMA

I suggested that one might perceive two "stories", one structural, the other operatic.

A structural drama: (for semi-nerds)

The piece is made up entirely of 4-bar and 8-bar phrases:

- Maggiore 4 + 4 :|| 4 + 8 :||
- Minore (bar 21) 4 + 4 :|| 4 + 4 :||
- Minore (bar 37) only 4 bars - **E natural!**
- Maggiore Recap. (bar 41) 4 + 4 + 4 + 8
- Epilogue (bar 61) 4 bars - **F Major!**

The emotional center of the piece is the dissonance in bar 39 when the E natural clashes with the F, a semitone apart - a unique event. When the section starts at bar 37, it seems as if it is going to be a repetition of bar 21. When it gets to bar 40, instead of the bass going down to E natural, as it did before, it goes to a half-note E creating a clash with the F. It then suddenly breaks off and doesn't complete the expected 8 bar phrase. That leaves us feeling that something is incomplete. There is a sense that somehow there are 4 bars "missing".

After the piece "ends" in bar 60, Mozart adds a 4 bar "Epilogue" or codetta. It's the "missing" 4 bar phrase that finally resolves the tension of the E natural in bar 40 to a calm F major.

An operatic drama (for anti-nerds):

A human drama of some kind seems to be suggested by the musical content. Many people find these invented "stories" silly and even irritating. However, I have found that people who feel themselves outside classical music (and especially young people) can find them illuminating. Obviously there is no "libretto", so each person will come up with a different "story", but, as they say, "everything in Mozart is like an opera" and that can be a useful guide to the way we play his music.

The "libretto":

I imagine a young couple expressing their love for each other in a myriad of subtle expressions of affection and playfulness. The girl's father doesn't approve and forbids them to marry (*forte* in bar 18 and 19); the girl pleads (bar 20 *dolce*) "Please Papa.." and then tries to win him over with telling of their joyous plans for a family (bar 16 to 20)!

In the Minore section we hear of some difficulties in their relationship - clouds of sadness and doubt. Bar 29 they are singing a duet, which culminates in a poignant lament (like the two voices in the first movement of [Pergolesi's heartbroken Stabat mater dolorosa](#)) in Bb minor, (bar 34 to 35). Then comes the crisis - the stab of E natural - with the shortened phrase. Now, it goes back to the beginning (a little sadder, perhaps, because of all they have gone through?). The beautiful 4 bar epilogue seems to say: "Goodbye!" "Farewell" "Adieu" All is resolved.

Here is the final performance: BZ plays Mozart [WITH the SCORE](#)

I want to remind you that I am not a pianist, so I hope you can forgive the flaws in the playing. But I hope the "story" of the music comes over, as well as the deep love I feel towards you all for your willingness to join me on this remarkable journey. We can look back with some pride at what we have been able to experience together in this dark period of Covid. In the final 4 bars, as the music seems to say "farewell", I found myself saying goodbye to all of you - not with Nimrod, as we do every year, but with four sweetly resolved bars of Mozart.

Wishing you all well
Fondly

Ben Zander

A DEEPER DIVE

It is not easy to find simple, unambiguous heavy and light bars in this movement. Bar 35 is clearly heavy and bar 36 is light and, so too, the final two bars, with the A falling over G to F. The first two bars of the piece would be a simple heavy-light if it were not for the appoggiatura in the second bar. That does not, however, change the structural function of bar 2 as a light bar, it just adds a level of ambiguity and tension to what otherwise would be a simple falling phrase. The same applies to bars 3 and 4. Play these bars without the appoggiaturas and this will become clear.

Since Bar 5 is a heavy bar, Bar 6 would therefore be a light bar. However, the two G's at the beginning of each bar create a sequence and "a sequence always takes precedence over heavy and light". So, the two G's would be equally strong (underscored by the fact that both G's have 3 upbeats AND a grace note before them"). Bar 7 restores the heavy/light order and eight is weak ("7 is always heavy, eight is weak" - Remember that when you are playing Haydn quartets!). However, there is another strong tendency to contend with: most musicians feel a natural urge to lead to long notes. In bar 7 that would be the C natural. It is counterintuitive to make the C natural softer than the C sharp, but it would be correct grammar to do so. Bar 9 is heavy but 10 is a *sequence* so 10 is equal. Bar 11 is highly complicated, because the first beat is heavy, but it is part of a crescendo culminating on the D natural on the 3rd (weakest) beat of the bar. Bar 12 is another appoggiatura, but it gets its energy (or comes) from bar 11. Bar 13 of course is (very) heavy (Papa is adamant about calling off the wedding) and 14 is light, in spite of the appoggiatura and the forte dynamic! Bar 15 is heavy, 16 light, again in spite of the appoggiatura.

Bar 18, most surprisingly, is a light bar in spite of the crescendo and the forte dynamic. This is an extreme example of the kind of tension I have been talking about.

The tension between heavy and light bars and the shape of the phrases continues through the minore section from bar 21. The alternation of heavy-light continues, but in each phrase there is something to undermine or threaten that simple shape. In bar 24, a light bar, the grace note and the appoggiatura give it weight, but the falling line from the C in measure 23 over Bb to Ab tells us that bar 24 is weak, deriving its energy from bar 23. Bar 25 and 26 deserve an exclamation point on the forte because, although it's the loudest note in the whole section, it is nevertheless a weak bar! (the inadequacy of the terms "heavy" and "light" are underscored by such moments). All is set to right in bar 27, which falls to the weak 28, but one must remember to inhibit the tendency to "lead" to the long note, A. 29 falls to 30 but 33 to 34 are sequences, so any sense of heavy-light temporarily disappears. All is restored by the unequivocally heavy/light shape of bars 35/36.

Assignments for the year

- WALK WITH SPIRIT AND LOVE and NOTICE THE CONTRIBUTION YOU ARE
- THROW YOURSELF INTO LIFE LIKE A PEBBLE INTO A POND AND WATCH THE RIPPLES.
- COME FROM THE POWER OF A CHILD
- SURPRISE YOURSELF AND OTHERS BY YOUR ACTIONS.
- TAKE A WALK IN NATURE WITH PURPOSE AND DISCOVER SOMETHING THAT YOU'VE NOT DISCOVERED BEFORE.
- SHINE AND WATCH HOW PEOPLE NOTICE YOUR LIGHT
- SHOW GRATITUDE FOR SOMEONE YOU HAVEN'T THANKED
- EMPOWER YOURSELF TO BE BETTER THAN YOU THINK YOU ARE, AND NOTICE THE FENCES AND BOUNDARIES THAT YOU CONSTRUCT THAT HOLD YOU BACK
- PRACTICE MANIFESTING AUTHENTIC EMOTIONS
- FIND BEAUTY WHERE YOU HAVEN'T SEEN IT OR HEARD IT BEFORE
- DARE TO DREAM BECAUSE DREAMING IS A PART OF PLANNING
- REVEAL TO YOURSELF AND OTHERS THAT RELATIONSHIP "IS" (Once in a relationship, always in a relationship. Reveal that to someone.)
- KEEP POSSIBILITY ALIVE EVEN THOUGH "THE WAY THINGS ARE STINKS"
- BRING POSSIBILITY TO THE WORLD AS A PIPE BRINGS WATER TO THE DESERT

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