ENHANCED C.D

A MUSICAL
Odyssey

A JOURNEY THROUGH
THE CLASSICS

20-BIT MASTERING · DIGITAL SURROUND SOUND

A MUSICAL ODYSSEY

A JOURNEY THROUGH THE CLASSICS

BAROQUE ERA (1600-1750)

1.	VIVALDI: THE FOUR SEASONS — *Allegro from "The Spring"*	3:22
2.	BACH: ORCHESTRAL SUITE NO. 3 — *Air for the "G" String*	3:15
3.	HANDEL: MESSIAH — *Hallelujah!*	3:52

CLASSICAL ERA (1750-1830)

4.	HAYDN: SYMPHONY NO. 104, "LONDON" — *Menuet: Allegro*	5:24
5.	MOZART: EINE KLEINE NACHTMUSIK — *Allegro*	5:20
6.	BEETHOVEN: SYMPHONY NO. 5 — *Allegro con brio*	7:12

ROMANTIC ERA (1830-1900)

7.	CHOPIN: PRELUDE NO. 7	0:58
8.	WAGNER: THE VALKYRIE — *Ride of the Valkyries*	4:22
9.	TCHAIKOVSKY: "THE NUTCRACKER" SUITE — *March*	2:30

CONTEMPORARY ERA (1900-PRESENT)

10.	STRAVINSKY: "THE FIREBIRD" SUITE — *The Palace of Kastchei and His Enchantments Vanish*	2:50
11.	RAVEL: BOLERO — *Finale*	5:10
12.	BERNSTEIN: CANDIDE — *Overture*	4:30

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Baroque Era (1600-1750)

Vivaldi's *Allegro* from *Spring* of *The Four Seasons* is one of the most musical evocations of nature. Held together by a *ritornello*, or returning theme (heard at the beginning and intermittently throughout the piece), it presents a series of pictures: birds singing, a babbling brook, a brewing thunderstorm, etc. The twittering duet between solo violin and the two first violins in the orchestra marks *The Song of the Birds*. The storm section features agitated, rapidly repeated notes in the orchestra, imitating lightning.

The Four Seasons was typical of the Baroque's penchant for evoking moods through music. The ritornello's lively tempo and rhythmic tune, for example, create the thrill of springtime. When the brook tune arrives, its steady, flowing quality relaxes the listener. Baroque musicians and philosophers codified these techniques in the *Doctrine of Affections* ("affections" meaning passions). No one really needs to study the doctrine, however, to get the message.

Bach's *Air for the "G" String* illustrates the Baroque habit of maintaining melodic interest in the outer voices. Naturally, the focus is on the long, enchanting melody in the first violins (occasionally echoed by the second violins). The clock-like bass line is noticeable, as well. Its regular succession of steps and skips is a pleasant complement to the violin melody, which is more irregular.

The *Air* is part of a collection of pieces called a *suite*. In most Baroque suites, pieces were usually based on old dances. This song-like selection, however, is a welcome relief.

Everyone knows Handel's *Messiah* or, at least, the *Hallelujah! Chorus*. How is this one selection so popular, though? Part of the answer stems from tradition. King George II allegedly rose to his feet when he first heard the piece (perhaps mistaking it for the national anthem!).

Its musical value, however, runs deeper. The *Chorus* is a lively piece that combines and alternates between musical textures. At first, the music is *homophonic*, with the choir singing together in strong declamation. Afterward, it becomes *polyphonic*, with everybody veering off independently, much like a canon, or round.
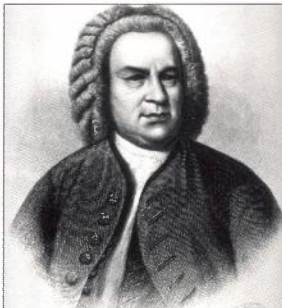
Johann Sebastian Bach (1685-1750)

Luckily, the polyphony doesn't last forever. Handel inserts a few short, emphatic statements, which act as vocal exclamation marks. Following a brief respite in the middle, the opening theme returns, grander than ever. It is capped by a much longer series of choral shouts.

Classical Era (1750-1830)

One of the most important dance forms of the 18th century was the *minuet*. It was used mainly in symphonies, string quartets and sonatas. In most cases, the minuet was part of a larger form called the *minuet-trio*. The latter was subdivided into three parts: the main theme (marked "A"), contrasting trio ("B") and restatement of the main theme ("A").

Here, in the vigorous *Menuet* from Haydn's *London Symphony*, the A section features a bit of humor. The grotesque leap and long trill at the end of the tune is particularly Haydnesque. Following a climactic orchestral crescendo, the A theme stops dead in its tracks, winks at us in silence and moves forward. The delicate B section, however, shows off the woodwinds in true chamber style.


Wolfgang Amadeus Mozart (1756-1791)

When the A section returns, everyone hears the joke one more time.

The *Allegro* from Mozart's *Eine kleine Nachtmusik* boasts one of the best-known melodies in the world. It is in *sonata-allegro form* and, much like a play, contains three "acts," or sections: the *exposition*, *development* and *recapitulation*.

In the *exposition*, we meet the various "characters," or themes. They are the first theme, transitional theme, second theme and concluding theme. The first theme is no more than a fanfare-treatment of a couple of chords.
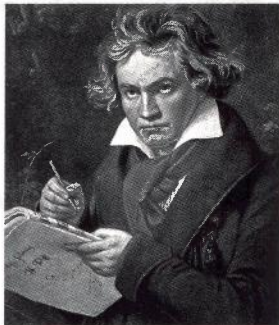
Ludwig van Beethoven (1770-1827)

However, it is followed by the transitional theme, which stirs up a little climax. After the second theme comes the concluding theme, which also is climactic. This latter theme not only recalls the first theme, but also completes the exposition.

After the exposition is the *development*. Here, the themes are tossed around, broken down into *motives* (very short musical ideas) and harmonically led astray. Shortly thereafter, the *recapitulation* restores them to order by restating the exposition.

Believe it or not, both *Eine kleine Nachtmusik* and, the next work, Beethoven's *Fifth Symphony*, use sonata-allegro form. How, then, does the form create different effects?

The answer lies partly in Beethoven's strong rhythmic drive. Without hesitation, his music relentlessly forces its way to the conclusion. Inherent to this drive is a single, four-note motive, the famous "dit-dit-dit-dah." In each section (especially the development, where it gets unusually stormy!), this theme doesn't let up!

Beethoven's Fifth was one of the first pieces to make no bones about the composer's feelings, which were obviously very intense. His struggle, in turn, became ours.

Romantic Era (1830-1900)

The Romantic Era took that quality of self-expression and created a long-running, popular style. Composers wrote both *miniatures*, little pieces for solo piano or voice and piano, and *grandiose* works for large symphonies, choirs of a thousand, offstage brass bands and so forth.

Chopin's *Prelude No. 7* is an example of the former. It possibly suggests the feeling of a rainy afternoon, waiting for someone who doesn't come. The melody is extremely simple; the accompaniment, even more so. The mood, however, is perfectly suited.

Wagner's *Ride of the Valkyries* is definitely more grandiose. In the opera *Die Walküre (The Valkyrie)*, the Valkyries are nine daughters of Wotan, the ruler of the gods.

Their duty is to collect the fallen heroes of the world's battles and bring them to Wotan. In the music, the Valkyries fly through the sky on horseback, with the dead slung across their saddles. The immense power and color of this prelude have made it an audience favorite for years.

Tchaikovsky's gift for melody and orchestration created music that's also lasted for years. A prime example is the ballet music to *The Nutcracker*. At the heart of the score is childlike wonder, which also pervaded Romanticism.

Peter Ilyitch Tchaikovsky (1840-1893)

As an exercise, try imaging the enclosed march played by a pianist or marimbist. Hard, isn't it? The music seems inextricably wedded to the colors of the large Romantic symphony.

Contemporary Era (1900-Present)

Two more masters of orchestration were the 20th-century composers Igor Stravinsky and Maurice Ravel. Especially in his early ballet scores, Stravinsky drew from other earlier Russians, like Tchaikovsky and Rimsky-Korsakoff, to create masterpieces of sonority. You can almost see the dancers in their costumes upon hearing the music.

This selection from *The Firebird* comes at the ballet's end, when the evil Kastchei has been destroyed, all his captives are freed and the hero, young Prince Ivan, prepares to marry his maiden, whom he has rescued with the mythical *Firebird*'s help.

Ravel's *Bolero*, in turn, is an exercise in orchestration. It presents a haunting, sensual melody (reflecting the composer's interest in Iberian culture), which is reiterated by a succession of soloists and instrumental combinations.

Leonard Bernstein's overture to *Candide* takes the opposite tack. It uses the element of surprise — quicksilver changes in melody, meter and texture — to delight the listener.

— *Drs. Lyn and Lawrence Schenbeck*

Igor Stravinsky (1882-1971)

INSTALLATION:

WINDOWS

MINIMUM REQUIREMENTS
386 IBM Compatible PC with
CD-ROM Drive
256-Color SuperVGA Display
Sound Blaster Compatible Sound Card
8MB of RAM

INSTALLATION
Quit all open applications.
Place the CD in your CD-ROM drive.

1. From the Program Manager, choose
   "RUN" from the File Menu.
2. In the Command Line Box, type
   "D:\INSTALL," where "D" is the
   letter of your CD-ROM drive.
3. From the Program Manager, open
   the "ODYSSEY" group, then click
   on the "ODYSSEY" icon. The
   application will begin.

MACINTOSH

MINIMUM REQUIREMENTS
Macintosh Computer with
CD-ROM Drive
Color Monitor
Sound Manager
4MB of RAM

INSTALLATION
Quit all open applications.
Place the CD in your CD-ROM drive.

1. Double click on the "INSTALL"
   icon, and follow the enclosed
   directions. The installation will
   create a folder on your hard drive
   called "ODYSSEY."
2. Open the "ODYSSEY" folder on
   your hard drive, and double click
   on the "ODYSSEY" icon. The
   application will begin.

Some CD-ROM drives cannot read this format. However, this disc is fully functional as an audio CD and can be
played as such in most CD-ROM drives.