06 | 07 Season

Berkeley Symphony Orchestra

Kent Nagano, Music Director

Program Notes

Europe, Old and New

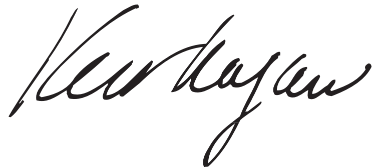
April 19, 2007

Benjamin
Mozart
Chin
Beethoven

First Congregational Church of Berkeley

BERKELEY SYMPHONY ORCHESTRA

2006–07 SEASON



KENT NAGANO, CONDUCTOR/MUSIC DIRECTOR

JAMES A. KLEINMANN, EXECUTIVE DIRECTOR

8:00 pm, Thursday, April 19, 2007
First Congregational Church of Berkeley

UNSUK CHIN
Cantatrix Sopranica **(*Soprano Singer*)**
For two sopranos, countertenor and ensemble

I. Warming Up—Tuning
II. Singing, Sing It!
III. Cis n'est pas Ces
IV. Boule de Neige
V. Con tutti Fantasmi
VI. Yue Guang—Clair de Lune
VII. Echo—Shadow—Canon
VIII. EtüdedütE—Immense Voix

Texts by the composer, Harry Matthews, Arno Holz,
and an anonymous Chinese author (Tang dynasty)

Marnie Breckenridge, *soprano*
Nikki Einfeld, *soprano*
Paul Flight, *countertenor*

WOLFGANG AMADEUS MOZART
Concerto for Clarinet and Orchestra in A Major, K. 622

I. Allegro
II. Adagio
III. Rondo (Allegro)

Karl Leister, *clarinet*

— INTERMISSION —

GEORGE BENJAMIN
Olicantus
for chamber ensemble of 15 players

LUDWIG VAN BEETHOVEN
Symphony No. 8 in F Major, Op. 93

I. Allegro vivace e con brio
II. Allegretto scherzando
III. Tempo di Menuetto
IV. Allegro vivace

Season Sponsors

Kathleen G. Henschel

Tonight's concert will be broadcast on KALW 91.7 FM,
Sunday, September 16, 2007 at 4:00 p.m.

Berkeley Symphony is a member of the American Symphony Orchestra League and the Association of California Symphony Orchestras.

Program Notes

Cantatrix Sopranica (*Soprano Singer*)

For two sopranos, countertenor, and ensemble

UNSUK CHIN (b. 1961)

Unsuk Chin was born on July 14, 1961 in Seoul. Cantatrix Sopranica *was co-commissioned by the London Sinfonietta, Los Angeles Philharmonic New Music Group, St. Pölten Festival (Austria), Ensemble Intercontemporain and musikFabrik. It was composed in 2004–2005 and received its premiere on May 18, 2005 at Queen Elizabeth Hall in London. On that occasion, the work was performed by Anu Komsi and Piia Komsi, sopranos, and Andrew Watts, countertenor, with the London Sinfonietta conducted by George Benjamin.* Cantatrix Sopranica *is scored for flute (doubling on piccolo), oboe (using 2 instruments, one with reed and one without, also doubling on English horn), B-flat clarinet (doubling on E-flat clarinet), bassoon (doubling on contrabassoon), trumpet, horn, tenor trombone, harp, guitar, harpsichord/piano (one player), two percussionists [glockenspiel, vibraphone, tubular chimes, crotales, xylophone, marimbaphone, bass marimbaphone, cencerros, triangle, cymbals, tam-tam, Chinese cymbal, 7 pitched gongs, tambourine, 2 bongos, 2 tom-toms, 2 snare drums, tenor drum, gran-cassa, metal rattle, sistrum, maracas, sand blocks, fruit shells, sandbox, glass wind chime, bamboo chime, Brazilian bamboo shaker, guiro, 2 bottles, 2 metal blocks, 4 temple blocks, 4 wood blocks, chromatic harmonica, 6 cowbells, 12 musical glasses (including one for the countertenor), and pea whistle (for the trumpet player)], 2 violins, viola, cello, double bass, two solo sopranos, and solo countertenor. Duration ca. 26:00.*

The composer has provided the following comments:

The name of my piece speaks for itself. I came across it in "The Soprano Project De Iaculatione Tomatonis (in cantatricem)," a nonsense treatise by the wonderful French poet Georges Perec, the son of Polish-Jewish immigrants to Paris. The work was first published in England in 1974. With Perec and other members of OuLiPo (derived from ***ou****vroir de* ***li****ttérature* ***po****tentielle*), a circle of dadaist poets around Perec, Calvino, and Quenau, I associate the love of wordplay, anagrams, palindromes, and acrostic invention which I have used before as the underlying text of earlier compositions.

Composing music based on poetry which conveys specific content and emotion is not something I am particularly fond of doing. Music and literature are forms of expression with clearly different "idioms" which not infrequently get in each other's way when combined. The way I see (and hear) it, the advantage of combinatorial techniques in poetry is not only the lack of concrete meaning and "messages," but also—and more importantly—how closely related this approach is to the process of composing music. A "*boule de neige*" for example (a text which continuously grows like a "snowballing" effect from a small "proto-semantic" cell which like a chameleon varies in meaning as it grows) is of itself already a musical process in that its musical material fans out over time. Where I continue to see myself connected with these "word artists" is the self-referential aspect of their word games, as well as the humor and irony of what they create. However, with the exception of "*boule de neige*" (No. IV) by Harry Mathews, I use no further texts by the OuLiPo group. I developed four of the eight texts myself while composing; No. II took form by borrowing an idea of Gertrude Stein, No. V is an Italian adaptation of a poem from the *Phantasus* cycle (1898/99) by the Berlin poet Arno Holz (who anticipated several avant-garde elements of the twentieth century), and No. VI is based on a Chinese text dating from the Tang dynasty (seventh to tenth centuries), which was used less on a semantic level than it was for its sonic qualities.

Cantatrix Sopranica is a self-referential work on several different planes. On the one hand its theme centers on singing (especially in Nos. I, II, V and VIII), which is to say the specific states of mind singers experience, their tricks and nervous tics, from warming up their voice right down to how they present themselves on the concert podium (and backstage). My piece is about musical phenomena or processes which are reflected on in the language and vice versa (III and VII). A hybrid onomatopoeic inspiration such as "*Cis n'est pas Ces*" had fatal consequences on the musical material, which performing musicians will confirm. Playful treatment of musical languages from earlier periods, vocal "techniques" which somehow become an end in themselves, and idiomatic clichés found not only in music of European provenance (V and VI) all play a role in my piece. Vocal and instrumental performance interact, role-playing is involved and even role reversals among singers and instrumentalists. I also attempt to achieve the greatest possible symbiosis between language and tonal processes and hopefully not unfairly have the intention of not only entertaining my listeners but also amusing them as well. This piece is not without its musical Till Eulenspiegel mischief, which, as is generally known, can easily take on a menacing air.

—Unsuk Chin

The treatise by Georges Perec to which the composer refers is a parody of a scientific paper that purports to study the sounds produced by "107 healthy female sopranos" when pelted with rotten tomatoes hurled by an "automatic tomatothrower." The piece (an English translation of which can be found on the Web at http://pauillac.inria.fr/ ~xleroy/stuff/tomato/tomato.html) includes the full scholarly paraphernalia of a scientific publication, including an abstract along with a listing of "Materials and Methods" and "Results," accompanied by tables of realistic-looking data, charts, and graphs. The first citation in the lengthy References section is an article by one L. Alka-Seltzer titled "Investigations into tomatostaltic reactions among Valkyries" published in the *Bayreuth Journal of Experimental Biology,* and the list continues in a similar vein.

Concerto for Clarinet and Orchestra in A Major, K. 622

WOLFGANG AMADEUS MOZART (1756–1791)

Johann Chrysostom Wolfgang Amadè Mozart (he only used the Latinate form "Amadeus" when in a mock-pompous mood) was born on January 27, 1756 in Salzburg, at that time an independent archbishopric within the Austrian Empire. He died on December 5, 1791, in Vienna. Mozart originally began to compose the work for basset horn, an instrument related to the clarinet. After sketching out half of the first movement (possibly in late September of 1791, though some evidence suggests an earlier date of mid-1789), Mozart abandoned it. He started the

work afresh in October of 1791, this time with the newly invented basset clarinet as the intended solo instrument. The basset clarinet, a clarinet with an extended lower range, was developed by the Austrian clarinet virtuoso Anton Stadler, for whom Mozart wrote the concerto. Mozart probably completed the work just before Stadler gave the first performance in Prague on October 16. This original version of the work is lost—all modern editions stem from a posthumous transcription of the work for conventional clarinet in A. The first publication of the work was of this transcription, a set of parts issued by Breitkopf & Härtel of Leipzig in 1801. Mozart scored the work for 2 flutes, 2 bassoons, 2 horns, and strings, with solo basset clarinet (replaced by clarinet in A in tonight's performance). Duration ca. 29:00.

It is a touching sign of Mozart's character that the concertos of his maturity were not commercial ventures, composed for hire at the whim of some virtuoso. Rather, he wrote them for his friends, who just happened to be virtuoso performers on their instruments.[1] One such friend was the Austrian wind player, Anton Stadler (1753–1812), whose acquaintance Mozart made soon after his move to Vienna in 1782. Stadler, together with his younger brother, Johann (also a wind player), had already acquired quite a reputation by this point (it is recorded that the Emperor Joseph II pronounced the two brothers to be "indispensable" musicians). A March 1784 concert at court featuring Anton and which included Mozart's masterpiece, the Serenade for 13 Instruments, K. 361/370a, elicited this reaction from a listener:

> My thanks to you, brave virtuoso! I have never heard the like of what you contrived with your instrument. Never should I have thought that a clarinet could be capable of imitating the human voice as it was imitated by you. Indeed, your instrument has so soft and lovely a tone that no one with a heart can resist it . . . .[2]

The two Stadler boys specialized in the clarinet and other members of the single-reed family. The clarinet was a relatively late addition to the orchestral instrumentarium—it had been invented only in the last decade of the 17th century, after the other woodwinds (flute, oboe, bassoon) were well-established. The word "invented" seems particularly apt in the case of the clarinet, for whereas most instruments evolve over time, the clarinet was created by a conscious act. It is a hybrid of two pre-existing single-reed instruments: one high-pitched, possessing a strident tone said to resemble that of a trumpet (*clarino,* in Italian); and one pitched low, bearing the name of *chalumeau.* Early 18th-century sources tell us that this synthesis was achieved by the Nuremburg instrument maker Johann Christoph Denner (and members of tonight's audience might be astonished to learn that an instrument bearing Denner's mark and resting comfortably in a vault just up the hill at the UC Berkeley Music Department is generally considered to be the oldest surviving clarinet on the planet). The modern clarinet still shows the signs of this dual ancestry, as its upper and lower registers are quite distinct in color from each other.

By the 1780s, the clarinet had become a frequent (if not yet standard) member of the orchestra. The 18th-century clarinet existed in several different forms. Like most wind instruments, there were clarinets pitched in different keys (several of which are still in use today). In addition, there was a lower-pitched variant of the clarinet called the basset horn that preserved much of the character of the older *chalumeau.* Mozart loved the clarinet in all its guises, and had a particular fondness for the basset horn. He included it in many of the works he wrote during his years in Vienna—of particular note here are the many ceremonial pieces he wrote for the Masonic lodge of which he and Stadler were members, and the famous *Requiem,* which he left uncompleted at his death.

Sometime after 1788 Mozart began a concerto for basset horn, presumably for Stadler's use, that starts off almost identically to the work known to us as the Clarinet Concerto, but the manuscript breaks off halfway through the first movement. The score is undated, so the chronology of events is unclear. It seems likely that Stadler told Mozart to stop work on the piece because he had decided he wanted the concerto to feature a new instrument of his own design. Stadler was famous for the beauty of his playing in the deep, *chalumeau* register, and over the course of the late 1780s worked with an instrument builder to expand the lower range of the clarinet. The result was the basset clarinet, a clarinet with up to four extra notes at the bottom of its compass. Mozart's Quintet for Clarinet and Strings, K. 581, completed in September 1789 for Stadler, seems to have been intended for an early version of the basset clarinet, and it is presumed that Mozart took up the abandoned basset horn concerto again in the fall of 1791 to rework it for the basset clarinet. He completed it within the space of a few weeks, in time for Stadler to give the premiere in Prague on October 16. Tragically, the concerto turned out to be Mozart's last fully instrumental work—less than two months later, he was dead.

If the preceding narrative seems full of guesswork, that is because Mozart's manuscripts for both the Quintet and the Concerto are lost. The earliest sources for these works are printed editions that appeared a decade after the composer's death, and in these prints the solo part is given to the standard clarinet in A, not the basset clarinet. Nevertheless, plenty of evidence supports the thesis that the first published version of the Clarinet Concerto (1801), from which all modern scores are derived, does not transmit Mozart's original version of the work, but is actually a transcription for clarinet in A from an original for basset clarinet. The best witness is a review of the 1801 edition that appeared the following year. Its author is quite familiar with the basset clarinet version of the work, and points out in great detail places where the published solo part had to be altered to compensate for the low notes that cannot be played on the clarinet in A. This review, taken together with Mozart's fragmentary manuscript of the basset horn concerto, allows most of the basset clarinet part to be reconstructed—however, as basset clarinets themselves are still rare, most modern performances still use the version for clarinet in A.

Anytime Mozart undertook the task of writing for another performer, whether in the form of a concerto or an operatic aria, the result was not only tailored to the technical abilities of the intended recipient, but revealed something of the person's musical character as well. The profound and straightforward musicality of this concerto speaks eloquently for Mozart's friend, Stadler. Absent are the opportunities for empty display of virtuosity so often found in concertos; this one even lacks the customary spots for cadenzas, those moments where the work comes to a halt and the orchestra falls silent as

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[1] With the exception, of course, of his piano concertos, which he wrote for himself.

[2] Quoted by Colin Lawson in *Mozart: Clarinet Concerto* in the Cambridge Music Handbooks series: Cambridge, 1996. It should also be noted that in the play/film *Amadeus,* this Serenade is the first music by Mozart that Salieri encounters, and the latter's perfectly understandable reaction is "It seemed to me that I was hearing the voice of God."

the soloist takes center stage to show off his or her prowess. In this work, the relationship between the soloist and orchestra enjoys a feeling of conversation or collaboration, aided by Mozart's decision to banish oboes and clarinets from the orchestra. The smaller wind band not only creates an air of intimacy that would be lost with a larger ensemble, but also helps to highlight the solo clarinet in a subtle way, through sheer contrast of color.

Overall, there is nothing radical or revolutionary in the construction of the concerto; the work is distinguished by the sheer wealth and beauty of Mozart's melodic invention and his skill in integrating disparate elements into a seamless whole. The first movement begins with the customary orchestral exposition, which presents a series of themes for consideration. Then the soloist enters, echoing the first of the orchestra's themes but ignoring the rest. After a flirtation with the minor mode, the soloist leads us to a new key (the dominant, E major), in which new themes are heard, and the orchestra and soloist round off the exposition with a learned contrapuntal treatment of the opening melody. The development begins as an echo of the start of the movement, this time with the soloist in the driver's seat, but threatens to veer off into the serious realm of F# minor. This move is forestalled by means of a breathtaking bit of harmonic sleight of hand, and we settle into D major for a while. The dark clouds return, however, and stormy weather prevails for a time. Fortunately, it is a short journey from F# minor to A major (the home key), and before long the clouds are dispersed, allowing the movement to reach a satisfying conclusion.

The soulful Adagio is also tinged with that melancholy which colors even the sunniest of Mozart's music. Its form is a simple A-B-A' design. The central B section affords the soloist plenty of opportunities to indulge in the dark, chocolaty *chalumeau* range of the instrument (although, alas, when played on the normal clarinet, many passages have to be transposed up an octave, which diminishes the effect), with dramatic leaps from one extreme to the other. Finally, the work closes with a witty Rondo movement (a *rondo* being a piece whose opening melody keeps coming back over and over again in essentially its original form). In spite of a general sense of good humor, it too cannot escape the twinges of wistfulness that course through the rest of the work.

Olicantus for chamber ensemble of 15 players

GEORGE BENJAMIN (b. 1960)

George Benjamin was born in London on January 31, 1960. For the 50th birthday of Scottish composer/conductor Oliver Knussen, the London Sinfonietta invited 13 composers to contribute short pieces in honor of the occasion. Olicantus *was Benjamin's offering. It is scored for 2 flutes, 2 bass clarinets (1st doubling on clarinet), 2 horns, harp, string quartet, double bass, celesta, vibraphone, and tubular bells. Duration ca. 4:00.*

The work's title is a play on the name of the honoree ("Oli"), combined with the Latin word for "song"; hence "Song for Oliver." The prominence accorded to the instruments at the lower end of the audio spectrum colors the piece with a burnished gold, Brahmsian aura. Some writers have also heard the influence of Debussy in the work's melodic and harmonic language.

The composer has provided the following comments:

This very gentle and simple piece was written as a surprise 50th birthday gift for my great friend and colleague, Oliver Knussen. Scored for a mellow group of 15 players—including prominent parts for cello solo and a pair of bass clarinets—its first performance was given by the London Sinfonietta (under my baton) on 12th June 2002.

—George Benjamin

Symphony No. 8 in F Major, Op. 93

LUDWIG VAN BEETHOVEN (1770–1827)

Ludwig van Beethoven was born in Bonn, in the German Rhineland. The exact date of his birth is not known, but he was baptized on December 17, 1770 so it is presumed that he was born either on that day or on the day before. He died in Vienna on March 26, 1827. Beethoven began serious work on his eighth symphony in May of 1812, soon after the completion of his seventh. He continued to work on it during the summer while vacationing in the Bohemian spas of Teplitz (Teplice) and Carlsbad (Karlovy Vary). He wrote out the fair copy of the completed work in October of 1812 while visiting his brother in Linz, Austria. The symphony's first performance, conducted by the composer, was on February 27, 1814, in the Large Redoutensaal attached to the Hofburg palace in Vienna. The work was first published, simultaneously in score and parts, in April of 1817 by Steiner of Vienna. The work is scored for a standard Classical-era orchestra consisting of pairs each of flutes, oboes, clarinets, bassoons, horns and trumpets, plus timpani and strings. Duration ca. 25 minutes.

Regular readers of these notes will have learned by now that I have a special fondness for those neglected children, the even-numbered symphonies of Beethoven. It's not that I have anything against their more famous siblings (Nos. 3, 5, 7, and 9). They're certainly towering masterpieces—unquestioned monuments in the Western art music tradition. And as such, they tend to overshadow very fine works that are more human-scaled: the symphonies 2, 4, 6, and 8. One's admiration for *King Lear* or the Sistine Chapel ceiling need not crowd out a similar affection for *The Tempest* or the *Pietà.*

This regular alternation of serious works with lighter ones is not coincidental. Beethoven seemed to conceive of symphonies in pairs, as if the effort of writing a massive work had to be balanced by the composition of one in which he could indulge in the joy of music-making for its own sake. For example, he wrote the Pastoral Symphony (No. 6) immediately after the famous Fifth Symphony, and the two were presented to the public for the first time in the same concert. Beethoven began sketching the Eighth Symphony while he was still working on the Seventh, and the minute the latter was finished (in May of 1812) he transferred his full energies to the Eighth. The Seventh had its premiere several months before the Eighth, but it was played again together with the Eighth at the first performance of the latter. This turned out to be a miscalculation; the Seventh had been a great hit at its own premiere, and now the audience gave it a much warmer reception than it did the new work. When the young piano virtuoso, Karl Czerny, commented on the lack of success of the Eighth, Beethoven grumbled, "That's because it's so much better."

By 1810 or so Beethoven had settled into a regular pattern of abandoning Vienna once the concert season had ended and spending the spring and summer in the resort towns that dotted the Austrian and Bohemian countryside. Here, away from the demands of the city, he found it easier to concentrate on his

larger compositions, like the symphonies. This period—the first half of the decade 1810–1820—also marked the crest of Beethoven's fame. He was now a celebrity, and was often sought out by other celebrities. One such was the great poet and dramatist Johann Wolfgang von Goethe (1749–1832), who arrived in Teplitz (a spa in Bohemia), where Beethoven happened to be staying in mid-July of 1812. These two giants of the art world met daily for a week, until Beethoven moved on to another spa, Carlsbad. Of the experience, Goethe wrote to his composer friend Carl Friedrich Zelter:

> His talent amazed me; unfortunately, he is an utterly untamed personality, who is not altogether in the wrong in holding the world to be detestable but surely does not make it any the more enjoyable either for himself or for others by his attitude. He is easily excused, on the other hand, and much to be pitied, as his hearing is leaving him, which perhaps mars the musical part of his nature less than the social.

For his part, Beethoven wrote to his publisher about Goethe: "Goethe delights far too much in the court atmosphere, far more than is becoming in a poet." Here Beethoven refers to Goethe's career as counselor to the Duke of Weimar, which had resulted in his ennoblement. It should be pointed out, however, that for all of his egalitarian posturing, throughout most of his adulthood Beethoven himself was only able to make ends meet through the generous financial support of three of the most powerful princes in the Austrian Empire.

The visit with Goethe came right in the middle of Beethoven's work on the Eighth Symphony, which he later described as the fruit of an "unbuttoned mood." By this he meant that he felt at ease and ready to enjoy himself and to indulge his sense of humor (which, frankly, tended toward the coarse and unsubtle). His Eighth Symphony is certainly the most cheerful of his symphonies: it is the only one without a single movement in the minor mode. A current of whimsy courses throughout the whole, manifesting itself partly in frequent surprising contrasts of dynamics and melody, but also in rhythmic play.

The first movement is in triple meter (the only symphony to open this way aside from the *Eroica*) and Beethoven uses the inherent asymmetry of the strong-weak-weak beat pattern to his advantage. A theme that begins on a strong beat one moment may be shifted to a weak beat the next; a rhythmic pattern that fits neatly into the three-beat meter may find itself compressed into a two-beat pattern. The movement opens with a series of concise statements that give no hint of the expansiveness to come. The initial theme starts firmly on the downbeat, then trails off into eighth notes on the weak beats of the measure—in the course of the movement, these seemingly insignificant eighth notes will assume greater and greater prominence. Before we can get comfortable, the transition to the second theme (and a new key area) have already begun. I cannot improve upon the description of this remarkable passage penned by Sir Donald Francis Tovey, and this description admirably captures the character of the entire movement, so I defer to him here:

> There is a pause after four insistent staccato chords on a harmony which, though simple enough in itself, is of curiously doubtful import here. . . . The dubious harmony had indicated a sombre unrelated key on the wrong side of the subdominant, as far as it indicated anything. It now resolves, with a chuckle, into one of the brightest keys that can be brought into relation with the tonic at all; and in this key the second subject begins with an exquisitely graceful tune . . . A cloud comes over it in the sixth bar; and it finishes its first sentence by explaining that it didn't mean to turn up in such a gaudy key, and will, if you will kindly overlook that indiscretion, continue in the orthodox dominant. It does so; blushes again overcome it at the sixth bar; melodramatic mystification ensues; but if any one has been pretending to be shocked, the incident is closed in shots of laughter.

The movement builds to a resounding climax at its close, celebrating the triumph of those "insignificant" eighth notes from the tail end of the main theme.

In place of the usual sentimental slow movement, Beethoven gives us the delightfully quirky Allegretto scherzando, whose tempo marking means, more or less, "Not too fast and in a joking manner." The tick-tock pattern in the winds which precedes the first melody (and which pervades much of the movement) is supposedly intended to mock an early version of the metronome, whose builder, Johann Nepomuk Mälzel (1772–1838), was a good friend of Beethoven. Displaying a wealth of melodic invention, the movement is full of giggles and chortles, and closes with a rousing Bronx cheer.

Having already provided one "scherzando" movement, Beethoven felt he could dispense with his customary third movement scherzo. Instead, he cast the movement as a genteel minuet, a throwback to the late eighteenth-century world of Mozart and Haydn. This movement, too, is not without its amusing touches, as for example the clueless trumpet and drum who insist on starting the main theme a bar too early. The serene central trio section banishes the wayward trumpet entirely, and highlights the clarinet, horn, and bassoon.

The work's dazzling finale is a real compositional tour de force, and Beethoven draws upon every tool in his bag of tricks for comic effect: startling dynamic contrasts, rhythmic surprises, and themes that wander into "wrong" keys. The main theme, initially fleet of foot, quickly gets stuck repeating a single motive, and it takes a *fortissimo* C-sharp (a note *not* in the key of F major) to knock it loose. As in the first movement, the expansive second theme (in character it could not be more different from the first) begins in an unexpected key but soon enough settles into the dominant, its proper home. A raucous development section takes us far into remote tonalities, and the return to the tonic is accomplished by the droll expedient of bassoons burping in octaves. The normal arc of symphonic argument is complete at this point—but the movement is only half over. Beethoven appends an immense coda, which takes as its springboard that absurd C-sharp heard so long ago. A mock serious battle breaks out, and again we end up in a foreign key (F# minor, of all places) until the brass finally show us the way home. The closing pages are full of laughter, and to crib from Sir Donald one more time:

> The laughter has all the vaults of heaven wherein to disperse itself, and to gather again into the last long series of joyous shouts, which, after all its surprises, brings the symphony to its end as punctually as planets complete their orbits.

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