

Raleigh *Civic*
Symphony
Randolph Foy
Music Director

Chamber
Orchestra



American
Reflections

A Joint Concert
of the
Raleigh Civic Symphony
and the
Raleigh Civic Chamber Orchestra

Randolph Foy, Music Director

Stewart Theatre, NC State University
Wednesday, February 6, 2002 at 8:00 p.m.

Program

Raleigh Civic Chamber Orchestra

America the Beautiful (1893) Katherine Lee Bates – Samuel Ward

The Unanswered Question (1906) Charles Ives
(1874 – 1954)

Randall Meder, conductor 2
Director of Choral Activities, NC State University

Country Band March (1903) Charles Ives
(1874 – 1954)

Symphony no. 6 “Celestial Gate” (1959) Alan Hovhaness
(1911 – 2000)

————— *Intermission* —————

Raleigh Civic Symphony

Fugue from Symphony no. 4 (1909 – 16) Charles Ives
(1874 – 1954)

Billy the Kid Suite (1938) Aaron Copland
(1900 – 1990)

Introduction: The Open Prairie
Street in a Frontier Town
Mexican Dance and Finale
Prairie Night
Gun Battle
Celebration: After Billy’s Capture
Billy’s Death
The Open Prairie Again

American Reflections features both the Chamber Orchestra and the Symphony in an exploration of the American spirit. Three pieces by Charles Ives from the turn of the 20th-century speak to us about American identity: brash enthusiasm (*Country Band March*), constant search (*Unanswered Question*), and faith (Fourth Symphony’s *Fugue*). The haunting, simple beauty of Alan Hovhaness’ *Celestial Gate* speaks to a spiritual longing, and of course Copland’s *Billy the Kid* depicts adventures of the wild west.

America the Beautiful

1. *O beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties
Above the fruited plain!
America! America!
God shed his grace on thee
And crown thy good
With brotherhood
From sea to shining sea!*
4. *O beautiful for patriot dream
That sees beyond the years
Thine alabaster cities gleam
Undimmed by human tears!
America! America!
God shed his grace on thee
And crown thy good
With brotherhood
From sea to shining sea!*

Notes

Charles Ives, American Pioneer

Charles Ives' story is a fascinating tale of American inventiveness, prescience, and courage of convictions. He learned musical experimentation early from his father, an unconventional civil war band leader and church choir director in Danbury, Connecticut, who delighted in a healthy disrespect for musical 'correctitude.' Charles majored in music at Yale University, 1898, where he learned to master the European classical tradition in his classes and yet continue to compose experimental works for himself at night. He continued the same practice in New York, where he founded Ives and Myrick Insurance (later Mutual of NY), earning a sizable living, retiring for health reasons at 48, partly because of his intense life of composition in the off hours. After 1920, his only musical activity involved cataloguing and editing his significant compositional output from 1898 to 1918.

The amazing part of the story is this: (1) few of his pieces were ever performed until decades later, many not until the 1950's, and (2) his works

incorporate most of the major developments in 20th-century music, written in isolation of European innovation, and often anticipating others by decades. His explorations include atonality, serialism, quarter-tones, clusters, multi-temporality, q u o t a t i o n s ,

collages, and a mixing of 'high' and 'low' art. His works are a blend of spirituality and raucous Americana, humor and sentiment, complexity and simplicity. Ives is widely regarded as the first American composer to have a profound influence on music worldwide.



Charles Ives, around 1909

Ives: The Unanswered Question

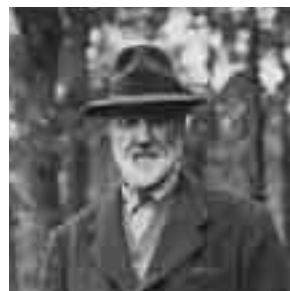
Few six-minute works in music history are as innovative as *The Unanswered Question* (1906). Its revolutionary nature comes in the juxtaposition of three different strands of music that operate independently in different time frames, separated spatially. The coordination is often achieved by using two conductors, as in tonight's performance.

The musical essence of the work is layered time, in which different strands do not seem to communicate. Programmatically, Ives supplies a narrative:

“The Strings represent ‘The Silences of the Druids – Who Know, See and Hear Nothing.’

The trumpet intones the ‘Perennial Question of Existence.’ The hunt for ‘The Invisible Answer’,

undertaken by flutes and other human beings, becomes gradually more active, faster and louder. ‘The Fighting Answerers’, as the time goes on, and after a ‘secret conference,’ seem to realize a futility, and begin to mock ‘The Question’ – the strife is over for the moment. After they disappear, ‘The Question’ is asked for the last time, and the ‘Silences’ are heard beyond in Undisturbed Solitude.’”



Ives, around 1946

Ives: Country Band March

Charles Ives had a great fondness for amateur music-making, finding more authentic spirit in off-key but passionate church choir singers, raucous revival meetings, and a-rhythmic town bands than in polite, cultured performances by trained musicians. Many of Ives' works attempt to capture this authentic spirit – snapshots of boyhood experiences with American vernacular music of a hundred years ago.

Country Band March is a wild, five-minute ride with an amateur village band, in a hilarious merging of half of the tunes in their folder. We hear: *Arkansas Traveler*, *Battle Cry of Freedom*, *The British Grenadiers*, *The Girl I Left Behind Me*, *London Bridge is Falling Down*, *Marching Through Georgia*, *Massa' in de Cold Ground*, *My*

Old Kentucky Home, *Semper Fidelis*, and *Yankee Doodle*, with many other unknown fragments, all interspersed with ragtime rhythms. It is a true blend of American culture, inventiveness, and – for the poor band members who play on while hopelessly lost – American determination.

Ives thought so much of this 1903 work that he incorporated portions of it in some of his most significant compositions: the *Hawthorne* movement of his *Concord Piano Sonata*, the second movement of his Fourth Symphony, and most fully, in *Putnam's Camp* from *Three Places in New England*.

Ives: Fugue, from Symphony no. 4

The earliest version of this movement is found in the String Quartet no. 1 (“Revival Service”) of 1896. The melody is taken from the evangelistic hymn *From Greenland’s Icy Mountains* (“From Greenland’s icy mountains, from India’s coral strand.... till earth’s remotest nation has learned Messiah’s Name.”). Ives later incorporated the movement into one of his greatest works, the monumental Symphony no. 4. Completed in 1916, it is a highly complex, dissonant, multi-layered

work of soaring universal spirituality. The complexity of the symphony’s three other movements is relieved by the simple majesty of this fugue.

For the symphony, Ives reworked the movement only slightly, but the changes are most revealing – a climax passage of increasing dissonance and crisis, several drifting melodies in the clarinet, and at the end, a majestic quote on trombone and horn from *Joy to the World* – “And heaven and nature sing...”

Hovhaness: Symphony no. 6 “Celestial Gate”

Deeply spiritual and individualist by nature, Alan Hovhaness represents a strand in American composition that began to turn to non-Western roots and sources for inspiration. Born Alan Chakmakjian in Somerville, Massachusetts (1911), Hovhaness began looking to his Armenian ancestry

and folk music after a creative crisis and depression in the 1940’s. Soon, the music of Central Asia, Near East, and later, the music of India, China and Japan served as inspiration for literally hundreds of his compositions.

Hovhaness worked in an easily accessible style, not as much concerned with the creation of individual masterpieces as with “articulating a fluent musical ‘ethos’ through a large number of similar-sounding works.” (Struble, p. 252).

“Celestial Gate” (1959), like many of his works, anticipates by decades the ‘spiritual minimalism’ of

In the composer’s words...

“Things that are very complicated tend to disappear and get lost. Simplicity is difficult, not easy. Beauty is simple. All unnecessary elements are removed – only essence remains.”

David Ewen, *American Composers*, 1982

“Music is a religious thing to me. It has much to do with striking the deeper parts of the human being, the deeper feelings of the soul and mind, as well as uniting man with nature itself.”

20/20; p. 91

recent composers such as Arvo Pärt, John Tavener, and Ingram Marshall. It also contains a few moments of ‘texture writing,’ contemporary with the Eastern European experiments of Ligeti and Penderecki, in which strings play rapid notes ‘senza misura’ (without a coordinated tempo), creating a flurry of activity. These flurries and other moments of crisis form contrasts with the prevailing mood of quiet beauty, meditative melodies, and mysterious colors.



Copland: Billy the Kid

“He [Copland] established representative and enduring musical portrayals of both rural and urban America – capturing aspects of the nation’s past and present, celebrating both majestic open spaces and crowded cities, always with lurking suggestions of distance and edginess. What results is as eloquent an artistic statement on the twentieth-century human condition as may be found anywhere in American music.”

Larry Starr, *Cambridge History of American Music*



It is one of the great ironies of American music that a gay Jewish man, son of Lithuanian immigrants named Kaplan, who was raised in Brooklyn and studied composition primarily in Paris, should write music that so deeply personifies the American heartland.

In the 1930’s, after studying in Paris and composing a significant body of modernist works, Copland began to feel “an increasing dissatisfaction with the relations of the music-loving public and the living composer.” Beginning with *El salon Mexico* (1934) and following smaller works, he turned to a new, simpler, populist style, reaching a new level of straightforward simplicity with the ballet *Billy the Kid* (1938).

About the ballet, Copland says:

“It was Lincoln Kirstein, leading US dance impresario... who asked me to compose a ballet on the Southwest’s badman, Billy the Kid. Having been born in Brooklyn myself, I was rather wary of tackling a cowboy subject. But Kirstein was persuasive... and tucked two slim collections of Western tunes under my arm. Thus in the summer of 1938 I found myself writing a cowboy ballet in Paris, France.”

(Letter to RCA records, Library of Congress)



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Billy the Kid: The story

The action begins and closes on the open prairie. The central portion of the ballet concerns itself with significant moments in the life of Billy the Kid. The first scene is a street in a frontier town. Familiar figures amble by. Cowboys saunter into town, some on horseback, others with their lassoes. Some Mexican women do a Jarabe which is interrupted by a fight between two drunks. Attracted by a gathering crowd, Billy is seen for the first time as a boy of twelve with his mother. The brawl turns ugly, guns are drawn and, in some unaccountable way, Billy's mother is killed. Without an instant's hesitation, in cold fury, Billy draws a knife from a cowhand's sheath and stabs his mother's slayers. His short but famous career had begun. In swift succession, we see episodes in Billy's later life. At night, under the stars in a quiet card game with his outlaw friends. Hunted by a posse led by his former friend Pat Garrett. Billy is pursued. A running gun battle ensues. Billy is captured. A drunken celebration takes place. Billy in prison is, of course, followed by one of Billy's



Billy the Kid, from the original production

legendary escapes. Tired and worn in the desert, Billy rests with his girl. (Pas de deux). Starting from a deep sleep, he senses movement in the shadows. The posse has finally caught up with him. It is the end.

Copland, *Notes on a Cowboy Ballet*



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calendars, and reviews of classical music
performances in the area.

www.cvnc.org

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www.ncsu.edu/rcs

Additional Resources

Print

- Copland, Aaron, and Vivian Perlis. *Copland: 1900-1942 and Copland since 1943*. New York: St. Martin's Press; 1984 and 1989. University Press, 1998.
- Duckworth, William. *20/20: 20 New Sounds of the 20th Century*. New York: Schirmer Books, 1999. Pollack, Howard. *Aaron Copland: the life and work of an uncommon man*. New York: Henry Holt, 1999.
- Feder, Stuart. *The Life of Charles Ives*. New York: Cambridge University Press, 1999. Rich, Alan. *American Pioneers: Ives to Cage and Beyond*. London: Phaidon Press, 1995.
- Ives, Charles. *Memos*. John Kirkpatrick, ed. New York: W.W. Norton, 1972. Struble, John Warthen. *The History of American Classical Music*. New York: Facts On File, Inc., 1995.
- Nichols, David, ed. *Cambridge History of American Music*. New York, Cambridge Swafford, Jan. *Charles Ives: a life with music*. New York: W.W. Norton, 1996.

Web

- www.lib.duke.edu/music
DW3 Classical Music Resources.
“The world’s most comprehensive collection of classical music links.”
Duke University Music Library.
- www.charlesives.org
The Charles Ives Society
- memory.loc.gov/ammem/achtml/achome.html
The Aaron Copland Collection, Library of Congress. Musical sketches, writings, photographs, correspondence.
- www.newmusicbox.org
The web magazine of the American Music Center.

— Program notes by Dr. Randolph Foy

S p r i n g 2 0 0 2 C o n c e r t s

H e r o e s

Raleigh Civic Symphony

Sunday, April 21, 2002 at 8:00 pm

with guest soloist, Jonathan Kramer, cello

Stewart Theatre, Talley Student Center, NCSU

Ludwig van Beethoven – *King Stephan Overture*

Ernest Bloch – *Schelomo (Solomon) for cello and orchestra*

Dimitri Shostakovich – *Hamlet, excerpts from the film score (op. 116)*

Heroes explores musical settings of three legendary figures: King Stephan of Hungary, King Solomon, and Hamlet. The musical settings depict not only the heroic impulse but also explore the inherent doubt and ambiguity in these figures. Beethoven's heroic overture is a tribute to the 10th c. king who unified Hungary. Bloch's *Schelomo* (Hebraic Rhapsody on King Solomon) sets the solo cello as the King's voice of compassion, doubt, and wisdom. Hamlet was always a

great interest of Shostakovich, and he quickly agreed to do a new film score of Shakespeare's drama in 1964, writing music of great intensity, lyricism, and high drama.

Guest soloist Jonathan Kramer (cello), performing Bloch's *Schelomo*, is Associate Director of Music at NC State University, and is widely known in the Triangle area as a performer, teacher, and ethnomusicologist.

L o v e, t h e M a g i c i a n

Raleigh Civic Chamber Orchestra

Sunday, April 28, 2002 at 3:00 pm

Ballroom, Talley Student Center, NCSU

David Diamond - *Romeo and Juliet Suite*

Gabriel Fauré - *Dolly Suite*

Manuel de Falla - *El amor brujo (Love, the Magician)*

Love, the Magician presents three orchestral suites: the 20th-century romanticism of American David Diamond, the subtle colors of the French romantic Gabriel Fauré, and the fiery passion of Spanish composer Manuel de Falla. The featured

work is Manuel de Falla's *El amor brujo*, the famous ballet on *Gypsy scenes from Andalusia*, featuring music of love, jealousy, and mystical forces, including the famous Ritual Fire Dance.

Admission is \$8.00 adults, \$5.00 students. Tickets are sold at the door.

For advanced reservations call Ticket Central at (919) 515-1100.

For orchestra information, call (919) 515-8279 or visit www.ncsu.edu/rcs.

Visit www.ncsu.edu/campus_map for directions to Ncsu.

Talley Student Center is building 102 in the central campus.

Raleigh Civic Symphony

Randolph Foy, Music Director

Violin I

Lyda Cruden, concertmaster
Nancy Atkins
John Hester
Brad Jones
Alana Kirby
Jeff Liu
Sayuri Noehl
Megan Tirpak
Jennifer Trotter

Violin II

Sara Guelzow, principal
Jeff Cates
Jennifer Chen
John Dolan
Francine Gatewood
Francine Hunter
Sarah Knowlton
Rachel Lilly
Julie Mayberry
Molly Puente
Megan Remmers
Margaret Smith
Darcey Tinga
June Tirpak

Viola

Laura Ehlers, principal
Tim Hwu
Erik Johnson
Natalie Killmon
Mildred Phelps
Hjordis Tourian

Cello

David Oh, principal
Tamara Anderson
John Boles
Michael Bridgers
Nathan Finke
James Jatko
Albertine Kers
Kevin Lawence
Heather Maxwell
Daniel Norden
Kerry Pumphrey

Bass

Heather Lewis, principal
Adam Burke
Josh Hines
Laura McBride
Mark Underwood

Flute

Kim Allemang, principal
Cindy Chastain
Sallee Nelson, piccolo

Oboe

Holly Cope, principal
Holly McGhinn

Clarinet

Brent Smith, principal
Jim Williams

Bassoon

John Caldwell, principal
Russ Hill

Horn

Michael Ehlers, principal
Ted Gellar
Melanie McIlvane
Helen Munt
Ryan Turner

Trumpet

Brian Lowry, principal
Joel Ebel
Samantha Williford

Trombone

Demetrius Siachames, principal
Steven Anderson
Bryan Burroughs

Tuba

Mark Mabe

Harp

Melanie Young

Timpani

Candy Pahl

Percussion

John Antonelli
Aaron Snyder

Raleigh Civic Chamber Orchestra

Randolph Foy, Music Director

Violin I

Li-Yuan Ho, concertmaster
Patrick Liu
Helen Moody
Karen Moorman
Brad Warren
Ted Wagner

Violin II

Brad Jones, principal
Ted Gellar
Meg Lell
Alana Kirby
Anjana Wills

Viola

Jonathan Simonson, principal
Christie Colosa
Erik Johnson
Kristen Novotney

Cello

David Oh, principal
Michael Bridgers
Nathan Finke

Bass

Josh Hines

Flute/Piccolo

Mary Mitchell

Oboe

Mary Greiner

Clarinet

Jim Williams

Bassoon

Cynthia Harris

Horn

Jacob Medlin

Trumpet

Brian Lowry

Trombone

Bryan Burroughs
Demetrius Siachames

Harp

Melanie Young

Percussion

John Antonelli
Aaron Snyder

Lyda Cruden assumed duties as our new concertmaster of the Symphony in January, and will join the Chamber Orchestra also in February. She attended the Eastman School of Music, Occidental College, and University of Missouri - Kansas City, and has played with the Cedar Rapids, Quad Cities, and Des Moines Symphonies (Iowa), and the Charleston Symphony (SC). She now teaches Suzuki students at Meredith College and plays with the North Carolina Symphony.

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Program design and layout by Mark Allemang.