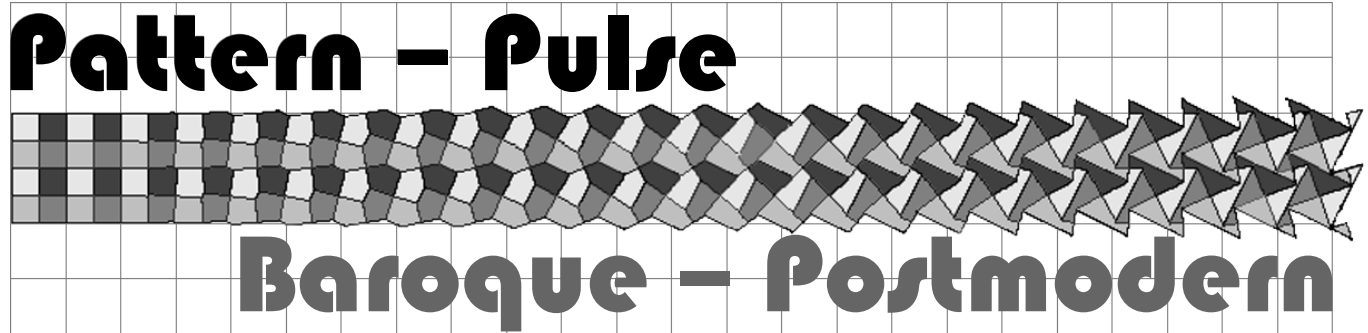


*Raleigh* *Civic*  
*Symphony*  
Randolph Foy  
Music Director *Chamber*  
*Orchestra*



**Raleigh Civic Chamber Orchestra**

Talley Student Center Ballroom, NC State University  
Thursday, November 15, 2001 at 8:00 P.M.

# Pattern – Pulse : Baroque – Postmodern

---

Overture in C, from Orchestra Suite no. 1 (BWV 1066, c. 1717) ..... J. S. Bach (1685 – 1750)

Company (1984) ..... Philip Glass (b. 1937)

Movement 1

Movement 2

Movement 3

Movement 4

Symphony no. 1 in Bb (c. 1756) ..... William Boyce (1711 – 1779)

I. Allegro

II. Moderato e dolce

III. Allegro

————— *Brief Intermission* —————

Fratres (1983) - Version for wind octet ..... Arvo Pärt (b. 1935)

Wooster Overture (Symphony no. 8) (c. 1737) ..... William Boyce (1711 – 1779)

I. Pomposo – Allegro

In C (1964) ..... Terry Riley (b. 1935)

## Notes

---

The idea for this program is simple: there are interesting similarities in the *sound* of Baroque music and the postmodern style of minimalism. By juxtaposing them in performance, we can hear the old with new ears and the new with a connection to history. This program can only touch the surface of possible comparisons among the huge repertoire of the Baroque period (c. 1600 – 1750) and the smaller group of music in the postmodern period called minimalism (1960's – 1980's). But within these pages are resources and recommendations for continuing the exploration on an individual basis.

### Similarities

The notion that baroque and minimalist music reflect each other is not a new insight. In *Perceptible Processes: Mini-*

*malism and the Baroque* (EOS Orchestra, 1997), K. Robert Schwartz points to a key commonality: **both “rely on motoric, continuous rhythms deployed in repeated patterns.”** This is the most obvious similarity that is heard between the two styles, but others include an emphasis on triadic harmonies (major/minor chords) and contrapuntal textures. Both are rather cool or aloof styles (that's the Late, not Early Baroque), and neither employ an over-arching dramatic curve in single movements. And perhaps most importantly, the compositional processes are indeed perceptible – that is,

the compositional techniques employed are not buried deep, but are audible on the surface. (Think of the exposition of voices of a baroque fugue and listen to the entrances of instruments in Terry Riley's *In C*.)

### Minimalism

In the early 1960's a new compositional approach slowly



PO Box 58040, Zip 27658 • 4900 Green Road • Raleigh, North Carolina 27616  
919-872-0211 • 800-662-7318 • Fax 919-790-1871  
E-mail: [bmc@burrage.com](mailto:bmc@burrage.com) • [www.burrage.com](http://www.burrage.com)

emerged from California and New York – one that defiantly went against the prevailing style of high-modernism – serialism. Four composers influenced each other’s work: La Monte Young, Terry Riley, Philip Glass, and Steve Reich. Their pieces of the 1960’s and 1970’s defined what has been called “classic minimalism.”

The term, however, is not the choice of the composers, Reich preferring *process music* and Glass suggesting *intentionless music*. But whatever the name, the essence of the style is: **the creation of large-scale compositions from the repetition and processing of a small amount of musical material.**

Minimalism’s most important innovation is in stressing process rather than product. It rejects notions that music expresses the composer’s personal emotions and it rejects the idea of a narrative rhetoric. There is no “story line” other than the unfolding of material, the process.

Minimalism owes a great deal to two sources outside the western art music

“Minimalist music is based on the notion of reduction, the paring down to a minimum of the materials that a composer will use in a given work. In the classic minimalist compositions of the 1960’s, practically every musical element – harmony, rhythm, dynamics, instrumentation – remains fixed for the duration of the work, or changes only very slowly.”

Robert K. Schwartz, *Minimalists* (1996).

tradition. All four ground-breaking composers studied music from other cultures – Balinese gamelans, Indian ragas, and West-African drumming. They were not interested in imitating the specific sounds of this diverse music, but rather the *processes*, especially their uses of time. The other source is American pop culture and the harmonic simplicity, steady pulse, and rhythmic drive of rock and jazz.

Other sources for minimalism within the western classical tradition include medieval organum (Reich was a great fan of Perotin), Stravinskyian ostinatos, the simplicity of Erik Satie, repetitions in such works as Ravel’s *Bolero*, and of course the

motor-rhythms of the Baroque. But historically, minimalism is a revolutionary movement in Western art music. Its harmonic simplicity and prominent pulse stand at odds with the prevailing complex atonal styles of high-modernism of the 1950’s-70’s.

In the following decades, other composer’s works began to be identified with aspects of minimalism, though the boundaries of the style are very fluid. The very sparse, slow works of Arvo Pärt, Morton Feldman, Henryk Gorecki, and John Tavener employ a small amount of initial material and share a mystical, quasi-religious restraint in all elements. With others such as Michael Torke, Michael Nyman, and Louis Andriessen, rhythmic repetitive patterns link their music with classic minimalism of the 1960’s. And the works of John Adams during the 1980’s explore pattern-pulse and the arpeggio in a neo-romantic, lyrical voice.

## J. S. Bach: Overture in C



Johann Sebastian Bach

The Orchestral Suite in C Major, from which this overture is taken, might date from Bach’s period as music director in Cöthen, but we know from the parts that it was performed by students in his new position in Leipzig. It is in a well-established three-part form called the French overture, in which the outer sections are slow, majestic, with pronounced dotted rhythms and the central section is a lively fugue. Here Bach also incorporates elements of the *concerto grosso* principle, employing a solo group of two oboes and bassoon for several passages.

A chief feature of music of the late Baroque is the attempt to portray a single, consistent emotional state throughout the movement. This approach was described and codified by several music theorists and philosopher René Descartes as the *Doctrine of Affections*. A single movement reflected joy, sadness, majesty, sorrow, etc., achieved by keeping

important elements constant throughout: instruments, tempo, and importantly for our comparisons here, rhythm. This rhythmic consistency within a movement is the source of the “motoric rhythm” image, although perhaps the proper analogy for the 18<sup>th</sup> century should be “clockwork” or “mechanical” rhythm.

**Listening suggestion:** In the middle, faster section (a fugue), listen for the joints between the full orchestra (*ripieno*) and the oboe/bassoon solo group (*concertino*). Bach’s transitions (cadences) are masterful and imaginative in their variety.



**John Montgomery** inc.  
Violin Maker Dealer Restorer

Member of  
the American Federation  
of Violin and Bow Makers

Specializing in fine instruments,  
bows and accessories for  
students and professionals

509 Hillsborough St.  
Raleigh, NC 27603

(919) 821-4459

www.montgomeryviolins.com  
john@montgomeryviolins.com

## Philip Glass: Company

Philip Glass is perhaps the best known minimalist composer, though he has in the past two decades moved beyond strict minimalism to a more dramatic style. Glass has long maintained that he is primarily a theater composer (a category he says embraces dance, film and opera), and says the many collaborations continually affect his style.

As a composition student in Paris (with Nadia Boulanger), Glass was contracted to work with the Indian sitarist Ravi Shankar to transcribe his music into western notation for a film score. He learned that Indian rhythmic principles were an additive process, and very different from those of the West. He says: "In Western music, we divide time [measures], whereas in Indian music, you take small units, or "beats"

and string them together to make up larger values." He began to explore this additive process in his own music, with several important works: *Music in Fifths*, *Music in Contrary Motion* (1969), *Music in Twelve Parts* (1974), and his breakthrough work, the opera *Einstein on the Beach* (1976). It is all too easy to dismiss these and other Glass works of the period as simple-minded repetition. But careful listening quickly reveals a wealth of subtly shifting detail, asymmetric patterns, and an array of instrumental and vocal colors aimed at no less than opening the mind to new states of consciousness.

*Company* (1983), was written for a dramatic adaptation of Samuel Beckett's novel by the same name. The four movements are disarmingly simple essays in melancholy and frustrated



Philip Glass (photo by Jim Ball)

intensity. *Company* is a soliloquy in which a man, presumably at the end of his life, hears a voice of his past and comes to terms with a profound solitude.

## William Boyce: Symphonies



William Boyce

One could scarcely find a more representative English composer of the 18<sup>th</sup>-century than William Boyce. He excelled as an organist and Master of the King's Musick, and composed for church, theatres, and pleasure gardens. His Eight Symphonies were published in 1760, but all are re-workings of earlier pieces for theatre or court, dating between 1737 and 1756. In

style, they are thoroughly Baroque, with a *basso continuo* part (bass, cello, bassoon, with harpsichord chords) and consistency of *affect* (emotion), instrumentation, figuration, and rhythm that is reminiscent of Handel, and quite unlike

his contemporary CPE Bach.

### *Symphony no. 1 in B-Flat*

The first movement of the Symphony no. 1 was originally an Ode for the New Year: "Hail, hail auspicious day," dating from 1756. The third movement (Allegro) is a typical English hornpipe dance.

### *Worcester Overture*

This first movement of the Symphony no. 8 was originally known as the Worcester Overture (1737), and is in a two section form: a slow *Pomposo* movement followed by a stately double-fugue, both highly representative of the mature Baroque style yet both highly original. Boyce must have learned a great deal from his elder statesman, Handel, yet he developed a unique voice that is learned and thoroughly English.

## Arvo Pärt: Fratres (Brothers)

Though the music of Estonian composer Arvo Pärt is certainly not considered part of the classic minimalist movement, his works since the 1970's have a similarity of approach, primarily in a systematized simplicity. Much of his instrumental music, like the choral music, shows deep influences of his study of French and Franco-Flemish choral part music from the 14<sup>th</sup> to 16<sup>th</sup> centuries - Machaut, Ockeghem, Obrecht, Josquin.

*Fratres* was originally written for strings and percussion, and has been reworked by the composer in several versions. It has a simple structure of eight repetitions of a phrase, punctuated by drums and woodblock. The phrases are highly

organized around a scale progression (E, D, C<sup>#</sup>, B<sup>b</sup>, A, G, F), repeated retrograde. In each variation, the upper of three voices moves to become the lower voice. Like American minimalist works, the process is perceptible. But, 'how it is made' is not its essence. The haunting chords reveal a depth of emotion - reserved, austere, yet profoundly true.



Arvo Pärt

## Terry Riley: In C

“In C is one of the grooviest, most euphoric pieces ever written by an American composer,” wrote Adam Shatz last month in the *New York Times*. Perhaps, but there is no doubt that it is a work of great influence, the acknowledged seminal piece of minimalism.

In C is a fascinating mix of order and freedom. The one-page score consists of 53 simple, repeated motives played by all against a constant pulse in the piano. Each player, however, decides *when* – when to move on to the next figure; when to play exactly with another player, when to repeat, when to rest. This freedom given to the players in an ensemble work was revolutionary – more akin to progressive jazz practices than the highly deterministic classical art music



Terry Riley

of the time (except for John Cage and followers).

Even though a set of “rules” or performance instructions exist, the composer has done much over the

years to encourage performances of *In C* to be conceived more as contributions to an ongoing exploration of its potential than as merely a faithful reproduction of the score. The real revolutionary nature of *In C* is found in two elements – the constant pulse and, of course, the triadic harmonies of C major. To the serialists (who in the 1960’s included Aaron Copland and Igor Stravinsky), nothing could be more of an affront than blatant, unapologetic C major.

Adam Shatz says: “Beneath the façade of continuity lies a swarming mass of individual voices, some staccato, others languorous, coming together and drifting apart, and displaying, like the composition itself, and endless capacity for transformation and renewal.”

— Program notes by Dr. Randolph Foy

## Raleigh Civic Symphony Association ...

[www.ncsu.edu/rcs](http://www.ncsu.edu/rcs)

### Recommended Listening

- |              |  |
|--------------|--|
| J. S. Bach   | Orchestral Suites<br>Brandenburg Concertos   |
| Philip Glass | <i>Einstein on the Beach</i><br>Symphony no. 2<br><i>Koyaanisqatsi</i> (CD and video)<br>Violin Concerto   |
| Steve Reich  | <i>Early Works</i><br><i>Music for a Large Ensemble</i><br><i>Tebillim</i><br><i>Four Sections</i><br><i>Drumming</i><br><i>Different Trains</i><br><i>City Life</i> |
| Arvo Pärt    | <i>Credo</i><br><i>Tabula Rasa</i><br><i>Te Deum, Miserere, Lcitaney</i><br>Symphony no. 2   |
| John Adams   | <i>Shaker Loops</i><br><i>Nixon in China</i> (opera)<br><i>Harmonielehre</i><br>Violin Concerto<br>Chamber Symphony  |

### Recommended Reading

- Schwarz, K. Robert. *Minimalists*. Phaidon Press, London. 1996.  
Excellent general resource.
- Potter, Keith. *Four Musical Minimalists*. Cambridge University Press. 2000.  
Outstanding scholarly writing.
- Duckworth, William. *20/20: 20 New Sounds of the 20<sup>th</sup> Century*. Schirmer Books, NY. 1999. Includes audio CD.
- Struble, John Warthen. *The History of American Classical Music, McDowell through Minimalism*. Facts on File, New York. 1995.

### Web Resources

- |  |  |
|--|--|
| <a href="http://www.philipglass.com">www.philipglass.com</a> | <a href="http://www.arvopart.org">www.arvopart.org</a>       |
| <a href="http://www.terryriley.com">www.terryriley.com</a>   | <a href="http://www.anante.com">www.anante.com</a>           |
| <a href="http://www.stevereich.com">www.stevereich.com</a>   | <a href="http://www.newmusicbox.org">www.newmusicbox.org</a> |

Be sure to visit the *Classical Voice of North Carolina*.  
The Triangle’s on-line source for classical music reviews.

[www.cvnc.org](http://www.cvnc.org)

# Raleigh Civic Chamber Orchestra

Randolph Foy, Music Director

## *Violin*

Li-Yuan Ho, concertmaster  
Alana Kirby  
Meg Lell  
Patrick Liu  
Karen Moorman  
Johannes Rudolph  
Brad Warren  
Ted Wagner  
Anjana Wills

## *Viola*

Jonathan Simonson, principal  
Erik Johnson  
Christie Colosa

## *Cello*

David Oh, principal  
Michael Bridgers  
Nathan Finke

## *Bass*

Josh Hines

## *Horn*

Ted Gellar  
Jacob Medlin

## *Oboe*

Mary Greiner, principal  
Holly McGhin

## *Clarinet*

Brent Smith  
Janice Lipson

## *Bassoon*

John Caldwell  
Cynthia Harris

## *Percussion*

John Antonelli  
Aaron Snyder

## We Thank Our Sponsors

### Corporate Sponsors

*Burrage Music Co.*  
*J. Montgomery Violins*  
*IBM matching employee contributions*

### Individual Sponsors

#### Silver Baton

*Underwood Group*

#### Concertmaster

*Wu-Sun Cheng Family*  
*Mr. and Mrs. Joseph Lugiano*  
*Richard and Ann Shirk*  
*Melanie McIlvaine*



The Raleigh Civic Symphony and Chamber Orchestra are sponsored jointly by the N. C. State University Department of Music and the Raleigh Civic Symphony Association, a non-profit organization. RCSA is supported by the United Arts Council of Raleigh and Wake County, with funds from the United Arts Campaign and the Grassroots Arts Program of the North Carolina Arts Council, an agency funded by the State of North Carolina and the National Endowment for the Arts. RCSA is funded in part by the City of Raleigh based upon the recommendation of the Raleigh Arts Commission.

## Upcoming Concerts

### Symphony

*Beethoven – Overture to Egmont*  
*Lutoslawski – Novelette (1979)*  
*Tchaikovsky – Symphony no. 2*

Tuesday, November 27, 2001, at 8:00 P.M.  
Stewart Theatre, NCSU

### Symphony and Chamber Orchestra

*“American Reflections”*  
*(revised program)*

Wednesday, February 6, 2002, at 8:00 P.M.  
Stewart Theatre, NCSU

### Symphony

*Bloch’s “Schelomo”*  
*with cellist Jonathan Kramer*

Sunday, April 21, 2002, at 8:00 P.M.  
Stewart Theatre, NCSU

### Chamber Orchestra

Sunday, April 28, 2002, at 3:00 P.M.  
Talley Student Center Ballroom, NCSU

## Contribute to Our Success

Your tax-deductible contributions help support the orchestra programs and their educational mission through the purchase and rental of music, master classes, printing, advertising, and artistic personnel. For more information about programs, auditions, and contributions, please call Dr. Randolph Foy at (919) 515-8279.