



KANSAS CITY  
**SYMPHONY**  
Classical Series

Wednesday, May 26, 2021 at 1:30 p.m. and 7:30 p.m.  
Friday, May 28, 2021 at 1:30 p.m. and 8:00 p.m.  
Helzberg Hall, Kauffman Center for the Performing Arts  
**Michael Stern**, *conductor*

**AARON COPLAND**

*Fanfare for the Common Man*

**ADOLPHUS HAILSTORK**

*Fanfare on Amazing Grace*

**RICHARD STRAUSS**

Serenade in E-flat Major, op. 7

**CARLOS SIMON**

*Warmth From Other Suns* for String Orchestra  
*World Premiere, Kansas City Symphony commission*

- I. Rays of Light
- II. Flight
- III. Settle

**IGOR STRAVINSKY**

Suite from *Pulcinella*

- I. Sinfonia
- II. Serenata
- III. Scherzino
- IV. Tarantella
- V. Toccata
- VI. Gavotta con due variazioni
- VII. Duetto
- VIII. Minuetto – Finale

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## Orchestra Roster

**MICHAEL STERN**, *Music Director*

**JASON SEBER**, *David T. Beals III Associate Conductor*

### FIRST VIOLINS

**Sunho Kim**, *Acting Concertmaster*

*Miller Nichols Chair*

**Stirling Trent**,

*Acting Associate Concertmaster*

**Chiafei Lin**,

*Acting Assistant Concertmaster*

**Gregory Sandomirsky** ‡,

*Associate Concertmaster Emeritus*

**Anne-Marie Brown**

**Betty Chen**

**Anthony DeMarco**

**Susan Goldenberg**\*

**Tomoko Iguchi**

**Dorris Dai Janssen**

**Vladimir Rykov**

**Alex Shum**\*

### SECOND VIOLINS

**Tamamo Someya Gibbs**, *Principal*

**Kristin Velicer**, *Acting Associate Principal*

**Minhye Helena Choi**,

*Acting Assistant Principal*

**Nancy Beckmann**

**Mary Garcia Grant**

**Kevin Hao** ‡

**Kazato Inouye**

**Rena Ishii**

**Stephanie Larsen**

**Francesca Manheim**

### VIOLAS

**Matthew Sinno**, *Acting Principal*

**Jessica Nance**, *Acting Associate Principal*

**Duke Lee**, *Acting Assistant Principal*

**Kent Brauningner**

**Sean Brumble**

**Marvin Gruenbaum**

**Jenifer Houck**

**Jesse Yukimura**

### CELLOS

**Mark Gibbs**, *Principal*

*Robert A. Kipp Chair*

**Susie Yang**, *Associate Principal*

*Richard Hill Chair*

**Alexander East**, *Assistant Principal*

**Maria Crosby**

**John Eadie**

**Lawrence Figg**

**Rung Lee**\*

**Meredith McCook**

**Allen Probus**

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**Evan Halloin**, *Associate Principal*

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**Caleb Quillen**

**Richard Ryan**

**Nash Tomey**

### FLUTES

**Michael Gordon**, *Principal*

*Marylou and John Dodds Turner Chair*

**Shannon Finney**, *Associate Principal*

**Kayla Burggraf**

### PICCOLO

**Kayla Burggraf**

### OBOES

**Kristina Fulton**, *Principal*

*Shirley Bush Helzberg Chair*

**Alison Chung**, *Associate Principal*

### CLARINETS

**Raymond Santos**, *Principal*

*Bill and Peggy Lyons Chair*

**Silvio Guitian**, *Associate Principal*

**John Klinghammer**

### E-FLAT CLARINET

**Silvio Guitian**

### BASS CLARINET

**John Klinghammer**

### BASSOONS

**Ann Bilderback**, *Principal*

*Barton P. and Mary D. Cohen Chair*

**Thomas DeWitt**, *Associate Principal*

**Maxwell Pipinich**

### CONTRABASSOON

**Thomas DeWitt**

### HORNS

**Alberto Suarez**, *Principal*

*Landon and Sarah Rowland Chair*

**David Sullivan**, *Associate Principal*

**Elizabeth Gray**

**David Gamble**

**Stephen Multer**,

*Associate Principal Emeritus*

### TRUMPETS

**Julian Kaplan**, *Principal*

*James B. and Annabel Nutter Chair*

**Steven Franklin**, *Associate Principal*

**Brian Rood** ‡

### TROMBONES

**Roger Oyster**, *Principal*

**Porter Wyatt Henderson**,

*Associate Principal*

**Adam Rainey**

### BASS TROMBONE

**Adam Rainey**

### TUBA

**Joe LeFevre**, *Principal*

*Frank Byrne Chair*

### TIMPANI

**Timothy Jepson**, *Principal*

*Michael and Susan Newburger Chair*

### PERCUSSION

**Josh Jones**^, *Principal*

**David Yoon**, *Associate Principal*

### HARP

**Katherine Siochi**, *Principal*

### LIBRARIANS

**Elena Lence Talley**, *Principal*

**Fabrice Curtis**

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\* Non-Rotating Musician

^ New Member

‡ On Leave of Absence

**AARON COPLAND*****Fanfare for the Common Man* (1942)****3 minutes***4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, tam tam*

What do Cincinnati, sequels, war, and taxes have in common? They led to one of the most enduring fanfares of the past century: Aaron Copland's *Fanfare for the Common Man*. The United States had entered World War II in December 1941 and people throughout the country were mobilizing to do their part for the war effort. British conductor Eugene Goossens was then music director of the Cincinnati Symphony and he sought to inspire audiences during this perilous time. During World War I, Goossens had commissioned British composers to write patriotic brass fanfares for concerts in London and the result had been quite successful. He decided to repeat the venture, asking American composers to contribute their talents, with a new fanfare to be played each week during the Cincinnati Symphony's 1942-43 concert season. Among those receiving Goossens' request were Paul Creston, William Grant Still, Morton Gould, Howard Hanson and Aaron Copland. The request suggested instrumentation of brass and percussion for two-minute fanfares that would be "stirring and significant contributions to the war effort."

Copland was reluctant to accept the unpaid commission given that composition was his source of income and the timeframe was short — Goossens' request came in late August and proposed an October 9 premiere at the opening concert of the season. Copland relented, probably because of gratitude for the Cincinnati Symphony's successful premiere of his *Lincoln Portrait* just a few months earlier in May. He began writing but progress was slow and the piece was not completed until November.

Goossens had suggested titling the fanfare "...for Soldiers, or for Airmen or Sailors." Copland experimented with *Fanfare for a Solemn Ceremony* and *Fanfare for Four Freedoms* but landed on *Fanfare for the Common Man* after hearing a speech by Vice President Henry Wallace:

Some have spoken of the American Century. I say that the century on which we are entering, the century that will come out of this war, can be and must be the century of the common man.

Copland later commented, "[I]t was the common man who was doing all the dirty work in the war ... He deserved a fanfare."

When Goossens received the finished fanfare in November, he was delighted with both music and title, writing to Copland, "Its title is as original as its music, and I think it is so telling that it deserves a special occasion for its performance. If it is agreeable to you, we will premiere it 12 March 1943 at income tax time." Copland was amenable: "I [am] all for honoring the common man at income tax time." (Until 1955, U.S. tax returns were due on March 15 each year. In 1943, wartime spending prompted Congress to implement payroll tax withholding so taxes were a hot topic.)

*Fanfare for the Common Man* was well received at its premiere and a few years later Copland incorporated it into his Third Symphony. From there, its popularity has soared with myriad symphonic performances and extensive use in television and other media. Alternate versions of the *Fanfare* include a jazz approach by the Woody Herman Orchestra and, famously, a rock version by the British band Emerson, Lake & Palmer. Copland appreciated the work's broad appeal but noted, "I confess that I prefer *Fanfare* in the original version." Regardless of version, his stirring music is as inspiring today as it was nearly 80 years ago at its premiere. **ETW**

The fanfares commissioned by Eugene Goossens, with their composer and premiere date:

1. *A Fanfare for Airmen* by Bernard Wagenaar, Oct. 9, 1942
2. *A Fanfare for Russia* by Deems Taylor, Oct. 16, 1942
3. *A Fanfare for the Fighting French* by Walter Piston, Oct. 23, 1942
4. *A Fanfare to the Forces of our Latin-American Allies* by Henry Cowell, Oct. 30, 1942
5. *A Fanfare for Friends* by Daniel Gregory Mason, Nov. 6, 1942
6. *A Fanfare for Paratroopers* by Paul Creston, Nov. 27, 1942
7. *Fanfare de la Liberté* by Darius Milhaud, Dec. 11, 1942
8. *A Fanfare for American Heroes* by William Grant Still, Dec. 18, 1942
9. *Fanfare for France* by Virgil Thomson, Jan. 15, 1943
10. *Fanfare for Freedom* by Morton Gould, Jan. 22, 1943
11. *Fanfare for Airmen* by Leo Sowerby, Jan. 29, 1943
12. *Fanfare for Poland* by Harl McDonald, Feb. 5, 1943
13. *Fanfare for Commandos* by Bernard Rogers, Feb. 20, 1943
14. *Fanfare for the Medical Corps* by Anis Fuleihan, Feb. 26, 1943
15. *Fanfare for the American Soldier* by Felix Borowski, March 5, 1943
16. *Fanfare for the Common Man* by Aaron Copland, March 12, 1943
17. *Fanfare for the Signal Corps* by Howard Hanson, April 2, 1943
18. *Fanfare for the Merchant Marine* by Eugene Goossens, April 16, 1943

*Courtesy of the Cincinnati Symphony*

## AARON COPLAND (1900-1990)

A multi-faceted musician, Aaron Copland was a composer, teacher, writer and conductor, earning the informal title "Dean of American Composers." Showered with awards and accolades later in life, Copland's early years were unremarkable by comparison. Born to immigrant parents in Brooklyn, New York, Copland and his four siblings helped out in the family shop, H.M. Copland's, where they lived above the store. His mother arranged for music lessons and Copland began writing songs when he was 8 years old. He studied deeply and decided to become a composer at age 15. Formal lessons in harmony, music theory and composition followed with Rubin Goldmark. He took full advantage of New York City's musical resources, regularly attending performances by the Metropolitan Opera and the New York Symphony (a rival orchestra to the New York Philharmonic).

Copland's life changed radically in 1921 when he went to Paris to study at the Fontainebleau School of Music. Initially he studied with composer Paul Vidal but quickly switched to Nadia Boulanger, a brilliant teacher who taught such famous and varied musicians as Leonard Bernstein, Quincy Jones, Astor Piazzolla, Philip Glass, Elliott Carter, Walter Piston and Darius Milhaud. He worked with Boulanger for three years amidst the heady milieu of 1920s Paris. Writers such as Ernest Hemingway, James Joyce and Gertrude Stein frequented the cafes as did artists Pablo Picasso, Marc Chagall and Salvador Dalí. The intellectual atmosphere was rarified, with Marcel Proust, Jean-Paul Sartre and André Gide holding forth. The musical environment was similarly invigorating with musicians such as Igor Stravinsky, Erik Satie and Cole Porter contributing their talents to the lively scene. Copland avidly sought out the latest music and soaked up the many influences, including jazz.

An early advocate of Copland's music was longtime Boston Symphony Music Director Serge Koussevitzky. In 1924, he commissioned Copland to write an organ concerto featuring Boulanger as soloist. The resultant *Symphony for Organ and Orchestra* helped launch his professional career.

Back in the U.S., Copland interacted with a wide range of artists and musicians exploring the notion of "American" art and music. The young composer sought to incorporate this aesthetic in his music but with scant past examples for guidance, he sought inspiration in American popular music and jazz. His abstract tendencies led him away from this path but the genres made a lasting impact in his use of syncopation and vibrant rhythms.



Copland began teaching classes at The New School in New York City in the late 1920s and also wrote articles for the *New York Times* as well as several journals. The onslaught of the Great Depression and rising tides of populism prompted him to reevaluate his compositional style, seeking to broaden the accessibility of his music to larger audiences. This coincided with extensive travels in Europe, Africa, and Mexico. Notable successes of this new approach included *El Salón México* (1936) and the ballet *Billy the Kid* (1938). Hollywood beckoned and he completed film scores for "Of Mice and Men" and "Our Town" in 1939.

Copland's works from the 1940s are among his most famous and beloved today. They include ballet scores for *Rodeo* (1942) and *Appalachian Spring* (1944), *Lincoln Portrait* (1942), *Fanfare for the Common Man* (1942), *Third Symphony* (1946), and his film score for "The Red Pony" (1949).

Following a 1949 trip to Europe, Copland became interested in the twelve-tone technique developed by Arnold Schoenberg and the even more radical serialism of Pierre Boulez, who was among the most avant-garde of post-war composers. He began applying the technique, filtered through his own sensibilities and voice. The result was still "Coplandesque" but rather gnarled and thorny. He traveled widely in the 1950s and eagerly explored the latest compositional trends, hoping to refresh his own style.

Copland was caught up in the anti-communist fervor of the 1950s due to his leftist views. Many members of the musical community came to his defense, and the investigation did not seriously impede his career or damage his reputation even though it posed a significant danger.

Beginning in the 1960s, Copland began conducting more frequently, declared by several orchestral musicians to be more natural at it than most composers. He programmed works by many contemporary composers as well as his own compositions, advocating strongly for new music. Inspiration for composing waned so he set about recording his music, documenting his own interpretations of his works that had become staples of the orchestral repertoire.

Eventually, his health started to decline and Copland retreated to his home at Cortlandt Manor, New York. He died shortly after his 90th birthday, leaving a rich legacy of compositions, recordings, books and encouragement for new music, particularly American music. *ETW*



## ADOLPHUS HAILSTORK

### *Fanfare on Amazing Grace*

**3 minutes**

*Horn, 2 trumpets, trombone, tuba, timpani, organ*

Recently featured in a wind band arrangement at the inauguration of President Joseph Biden, Adolphus Hailstork's *Fanfare on Amazing Grace* blends the beloved hymn "Amazing Grace" — using the venerable tune "New Britain" — with exuberant brass writing and the ceremonial splendor provided by timpani and organ. The combination is exhilarating and uplifting.

The fanfare begins with timpani and brass alternating a lively rhythm that recurs throughout the piece, lending coherence to this compact work. The familiar strains of the hymn float above the busy brass as the organ provides calm but firm anchorage for the fanfare.

Hailstork describes his writing:

It's always lyrical, tonal, narrative, dramatic, and propulsive ... I came up as a singer. So I was very vocally oriented, and song and lyricism and tonality are all important to me.

Hailstork also wrote the *Fanfare* for full orchestra. His love of the organ, long familiarity with Anglican ceremony and the broad appeal of "Amazing Grace" are fused into a stirring fanfare that instigates appreciation and thought in equal measure. *ETW*



**ADOLPHUS HAILSTORK****(b. 1941)**

Adolphus Hailstork was born in Rochester and grew up in Albany, New York. He described his early musical experiences this way:

Early on, I took a music aptitude exam given by the school system in New York state where I grew up. Apparently they thought I had some aptitude for music. If you do, you wind up getting free instrumental lessons. I started out on the violin by the fourth grade, and then switched to piano and organ, sang in the choirs, and that was all my early schooling.

I liked the piano because I could sit and improvise for hours, and that's when I decided I preferred to improvise rather than to practice my scales and arpeggios. That's when I decided "Hey, maybe I better go on to composition! I love making up stuff!" ... The high school orchestra director, a wonderful woman named Gertrude Howarth, said "If you write it, we'll play it!"



*Photo credit: SamuelCFTP  
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Hailstork went on to study composition with Mark Fax at Howard University, earning a bachelor's degree in 1963. A summer session in France working with Nadia Boulanger at Fontainebleau was followed by studies with Vittorio Giannini and David Diamond at the Manhattan School of Music, where he earned a second bachelor's degree and his master's degree. He then served in the Army for two years, posted to West Germany. Returning to the U.S., Hailstork embarked on doctoral studies with H. Owen Reed at Michigan State University, completing his degree in 1971.

After graduate school, Hailstork's teaching career began at Youngstown State University in Ohio, followed by 23 years at Norfolk State University in Virginia. This led to his current appointment as Professor of Music and Eminent Scholar at Norfolk's Old Dominion University.

Hailstork's broad compositional sweep includes works for chorus, solo voice, piano, organ, various chamber ensembles, band, orchestra and opera. In a June 2020 interview with Michael Zwiebach of San Francisco Classical Voice, Hailstork offered the following comments:

I'm pretty eclectic; I'm multistylistic, all the names you want to use, they all fit. I survived the gun-to-the-head modernism, back when I was a student — you know if you weren't crunching elbows on the keys and counting up to 12 all the time, you weren't being much of a composer. I decided I didn't want to go that way. I came up as a singer and singers don't often sing in 12-tone technique and things

like that. I've used it, but it wasn't a natural fit and so I've spent most of my career trying to be honest with myself. I call it "authenticism" — that's my "ism."

I've tried to integrate African-American elements with my Euro training, and sometimes my works are strictly without any racial influence and sometimes very strongly and deliberately focused on using African-American elements. And sometimes I blend them and juxtapose them.

I like to tell people that I'm a cultural hybrid and sometimes it's agonizing. Sometimes I feel like I was hanging by my thumbs between two cultures. And then I just said to myself — after years of this, I said, "Look, I accept myself as a cultural hybrid, and I know I have trained in Euro-classical skills and I also am very interested — and since I went to school in an African-American college — I am aware of that culture too. And I use them both."

Hailstork currently is writing *A Knee on a Neck*, a requiem cantata for George Floyd. *ETW*



## **RICHARD STRAUSS**

### **Serenade in E-flat Major, op. 7 (1881)**

**11 minutes**

*2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns*

Richard Strauss composed this wind serenade in 1881, when he had just turned 17 years old. It was no mere beginner's effort, however; he had already published a piano sonata, a string quartet and an orchestral march, as well as completing a not-yet-published symphony. Some reports put the number of his compositions to this point at more than 100. The young Strauss grew up around Classical-era music, and those influences are clearly heard in the Serenade. The instrumentation is very similar to Mozart's famous "Gran Partita" Serenade composed exactly 100 years earlier, in 1781; Strauss swaps Mozart's basset horns and double bass for flutes and contrabassoon.

Strauss had just begun his university studies when the Serenade was premiered in Dresden in November 1882. The conductor was Franz Wüllner, a former conductor of the orchestra in which Franz Strauss played. He had previously conducted the Munich premieres of Wagner's operas *Das Rheingold* and *Die Walküre*. (Wüllner would also conduct the premieres of Strauss' works *Till Eulenspiegel* and *Don Quixote* more than ten years later.) Following that concert, Strauss' publisher introduced the piece to Hans von Bülow, a famous conductor. He performed it with the Meiningen Court Orchestra, one of Europe's major orchestras, in 1883. Bülow also toured with the piece, performing it in Nuremberg, Worms, Neustadt and finally Berlin. With a commission from Bülow (the Suite for 13 Winds, op. 4\*) and his influence in appointing Strauss as assistant conductor of the Meiningen ensemble, the young composer's career was launched.



While the Serenade is a much-performed and well-loved work today, Strauss himself called it “nothing more than the respectable work of a music student.” After hearing a performance of it in 1900, he remarked, “Double woodwinds are impossible against four horns.”

The single-movement Serenade follows the Classical sonata form of an exposition of principal themes (in two keys), a development of the themes and a recapitulation of the themes (in the same key). The melodies themselves are soaring and lyrical, a foretaste of the composer’s later tone poems and operas. The harmonies, while also rooted in the Classical era, carry a faint suggestion of dissonance and chromaticism. The scoring is innovative and displays a remarkable gift for orchestration.

The opening melody is reminiscent of the charm of Mendelssohn. The development section, in a distant minor key, takes as its main material merely a fragment of the second theme. The recapitulation is heralded by a warm, pianissimo restatement of the opening theme by the four horns — perhaps the young composer’s tribute to his father. *AJH*

## **RICHARD STRAUSS** **(1864-1949)**

Richard Strauss (no relation to Johann Strauss I or II) was born in Munich in 1864. His father Franz was principal horn of the Munich Court Orchestra and was widely regarded as one of the foremost horn players in all of Europe. In this musical environment, Richard studied piano from the age of 4, violin from 8 and composition from 11, along with receiving instruction in music theory and orchestration from the Munich orchestra’s assistant conductor. Franz idolized Mozart, Haydn and early Beethoven. (He reportedly thought late Beethoven was “no longer ‘pure’ music” and smacked a little too much of Wagner.) Although greatly admired for his horn solos in Wagner’s music, he detested it. He forbade Richard to attend performances of Wagner or study his scores. It was not until the age of 16 that Richard managed to obtain the score of *Tristan und Isolde*; Wagner was to have a profound impact on his musical development.



While Strauss’ early scores show the influence of his father’s Classical favorites, as well as Mendelssohn and Schumann, in the late 1880s he began studying with Alexander Ritter, who encouraged him to embrace “the music of the future” and follow the styles of Wagner and Liszt. Strauss began composing tone poems, highly descriptive symphonic works that tell a story. *Don Juan* was composed in 1888 and was one of the first works to display the composer’s mature style. It quickly won him international fame and success. It was followed in the 1890s by *Death and Transfiguration*, *Till Eulenspiegel’s Merry Pranks*, *Also sprach Zarathustra*, *Don Quixote* and *Ein Heldenleben*. (You may know the sunrise theme from *Also sprach Zarathustra* as the trumpet and timpani fanfare from the opening of Stanley Kubrick’s “2001: A Space Odyssey.”)

Strauss married Pauline De Ahna, a soprano, in 1894, and she served as an inspiration for him for the rest of his life.

Strauss held increasingly prestigious conducting posts throughout Germany in the 1880s and 1890s, and was in high demand as a guest conductor internationally. He traveled throughout the eastern U.S. in 1904 on a concert tour and conducted the world premiere of his *Symphonia Domestica* at Carnegie Hall. During this trip he worked on composing his opera *Salome*, based on Oscar Wilde's play retelling the biblical story of a dancer who asks King Herod for the head of John the Baptist. The opera premiered in Dresden in 1905, causing shock, outrage and bans from censors throughout Europe but immediate acclaim from audiences and critics. Within two years it had been performed in more than 50 opera houses. Strauss followed this success with the operas *Elektra*, *Der Rosenkavalier*, *Ariadne auf Naxos*, *Die Frau ohne Schatten*, *Die ägyptische Helena* and *Arabella*, which were all to become staples of the operatic repertoire. Many regard *Der Rosenkavalier* as the composer's greatest work.

Hitler and the Nazi party rose to power in Germany in 1933. Strauss never joined the party and privately considered their actions a disgrace. He cooperated with the regime initially, however, to protect his Jewish daughter-in-law and her two sons and to hopefully "do some good and prevent worse misfortunes." He was appointed president of the Reichsmusikkammer (Reich Music Chamber) by virtue of his international prominence, but continued conducting the banned music of Mahler and Mendelssohn. When a letter he wrote to a Jewish friend was intercepted and relayed to Hitler, he was dismissed from the post but remained otherwise unaffected. He succeeded in keeping his family members from concentration camps, though in 1944 his son and daughter-in-law were abducted and imprisoned for two nights. Strauss successfully intervened, and they remained safely under house arrest until the end of the war.

In April 1945, Strauss was apprehended at his estate by American soldiers. As he went to meet them, he announced "I am Richard Strauss, the composer of *Rosenkavalier* and *Salome*." The lieutenant was a musician himself and recognized him, and placed a sign reading "Off Limits" on the estate's lawn to protect the composer. John de Lancie, a soldier in the company and an accomplished oboist, asked Strauss to compose an oboe concerto, which he completed by the end of that year.

Strauss' final years were marked by an outpouring of creativity and new works. His composition *Four Last Songs* for soprano and orchestra, composed in 1948, remains one of his most popular pieces along with his tone poems and operas. It was one of the last works he wrote before he died, and the music has a sense of calm acceptance in the face of death. The last words of the final song are "Ist dies etwa der Tod?" ("Is this perhaps death?"); Strauss then quotes a theme from his 1890 tone poem *Death and Transfiguration*, symbolizing the transfiguration of the soul in the afterlife.

Strauss died in August 1949, two months after an 85th birthday celebration in his honor. Georg Solti, who had organized the celebration, also conducted at his funeral. He later recounted that during the singing of the famous trio from *Der Rosenkavalier*, prior to recovering and finishing the piece together, "each singer broke down in tears and dropped out of the ensemble." **AJH**

**CARLOS SIMON*****Warmth From Other Suns* for String Orchestra (2021)****13 minutes***Strings*

*[The Sphinx Organization commissioned Warmth From Other Suns for string quartet. An enlarged version of the composition soon followed and the Kansas City Symphony commissioned this string orchestra version of the expanded work. The following notes are courtesy of Carlos Simon and Leah Claiborne]*

*Warmth From Other Suns* is a terrifying expression of the duality of wanting to find rest, yet never being able to call a place home. This musical journey is based off of the thrilling book “The Warmth of Other Suns” by Pulitzer Prize-winning novelist Isabel Wilkerson. Wilkerson’s book describes the Great Migration where many African-Americans fled from southern states which were filled with the hot stench of Jim Crow. The Great Migration would take them to a new part of America where the promise of more economic opportunity hung before them with wavering uncertainty. The author centers the story around three main characters. My aim was to embody the feelings of the main characters and express their spirit musically.

**“Rays of Light”**

The piece opens with high-pitched violins using harmonics seemingly breaking through clouds and refracting in the most unusual yet beautiful way. A symbol of hope, promise, and a future. This promise is quickly interrupted by the fear of never feeling safe, which many African-Americans must have felt during this time in history. This agitation and fear theme can be felt in the cello. The three main characters all come to a point where they must question whether or not they will decide to leave their “home” which is a place of unrest in the hopes of a better life which may or may not fulfill its promise. African-Americans are a people who have believed in the promise of a better future despite the oppression they have constantly faced.

**“Flight”**

Though “Rays of Light” represents hope, questions/answers, and uncertain promises, “Flight” represents the unrest that is brought forth when the decision is made to act on the pursuit of the uncertain promise of a better life. The decision of the great departure evokes fear on both sides of society. African-Americans took a risk to journey through a racist country to find another home while many white Southerners feared an economical crash if African-Americans fled the South. These feelings of unrest and fear can be felt throughout the second movement through jolting rhythms, syncopated melodic lines, call and response, and rapid perpetual movement.

**“Settle”**

The third movement, “Settle,” echoes the material of the first movement that brought great hope and promise, but now, the movement is more grounded with rich harmonic support. The arrival of a new place where the sun gives warmth, comfort, and rest. Perhaps a place to finally call home.

**CARLOS SIMON**  
(b. 1986)

Carlos Simon is a native of Atlanta, Georgia, where he started to play the organ at the age of 12 in his father's church. Influenced by jazz, gospel, and neo-romanticism, his compositions range from solos to full orchestra works as well as symphonic band and vocal pieces.

Simon was a recipient of the 2021 Sphinx Medal of Excellence, the highest honor bestowed by the Sphinx Organization. The award recognizes extraordinary classical Black and Latinx musicians who demonstrate artistic excellence, outstanding work ethic, a spirit of determination, and an ongoing commitment to leadership in their communities. Other recent accolades include being named a Composer Fellow at the Cabrillo Festival for Contemporary Music, winning the Underwood Emerging Composer Commission from the American Composers Orchestra, and receiving the prestigious Marvin Hamlisch Film Scoring Award.



Simon's latest album, "My Ancestor's Gift", was released on the Navona Records label in 2018. Featured on Apple Music's Albums to Watch, "My Ancestor's Gift" incorporates spoken word and historic recordings to craft a multifaceted program of musical works that are inspired as much by the past as they are the present.

Serving as music director and keyboardist for GRAMMY® Award winner Jennifer Holliday, Simon has performed with the Boston Pops Symphony, Jackson Symphony and St. Louis Symphony. He has toured internationally with GRAMMY-nominated artist Angie Stone, performing throughout Europe, Africa and Asia.

Simon earned his doctorate at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers. He also has received degrees from Georgia State University and Morehouse College. He has served as a member of the music faculty at Spelman College and Morehouse College, both in Atlanta, Georgia, and is now an assistant professor at Georgetown University in Washington, D.C.



**IGOR STRAVINSKY****Suite from *Pulcinella* (1922)****20 minutes***Piccolo, 2 flutes, 2 oboes, 2 bassoons, 2 horns, trumpet, trombone, strings*

Igor Stravinsky famously described *Pulcinella* as “my discovery of the past, the epiphany through which the whole of my late work became possible. It was a backward look, of course—the first of many love affairs in that direction— but it was a look in the mirror, too.”

Listening to Stravinsky’s *Pulcinella* Suite today is an opportunity for a double leap in time travel. The first leg of the journey involves the complicated timeline for the creation of the work, a ballet for Serge Diaghilev’s Ballets Russes. The company toured the United States in 1916-17 to little success while World War I dragged on in Europe. In November 1916, while the troupe was in the U.S., Diaghilev and choreographer Léonide Massine were in Naples, Italy where they discovered a trove of music which they presumed was written by Giovanni Battista Pergolesi (1710-1736). Massine suggested creating a ballet on Pulcinella, a stock character of 17th-century Neapolitan *commedia dell’arte* improvised theatre, using an arrangement of Pergolesi’s music. While the idea appealed to Diaghilev, it was necessarily shelved while the war continued.

In 1919, as Paris and the rest of the world began to emerge from the cataclysm of World War I, Diaghilev wanted to capitalize on the resurgence of interest in the arts. The Pulcinella project came to mind and he explored the possibility of having Manuel de Falla arrange the music but that fell through. Contemporaneously, Diaghilev and Stravinsky were embroiled in a contract dispute and Diaghilev sought to patch up the relationship by offering the commission to Stravinsky, work the composer needed badly. Even in his straitened financial circumstances, Stravinsky was unenthusiastic about the prospect of orchestrating Pergolesi’s music. (Later scholarship has revealed that most of the music selected by Diaghilev and Massine was written by other composers, including Domenico Gallo, Dutch diplomat Count van Wassenaer, and Milanese priest Carlo Ignazio Monza.) However, after studying the music, Stravinsky took on the task and embarked on what would become nothing less than a reinvention of his compositional voice. He later wrote:

I began by composing on the Pergolesi manuscripts themselves, as though I were correcting an old work of my own. I knew that I could not produce a “forgery” of Pergolesi because my motor habits are so different; at best, I could repeat him in my own accent.

...

A stylish orchestration was what Diaghilev wanted, and nothing more, and my music so shocked him that he went about for a long time with a look that suggested The Offended Eighteenth Century. In fact, however, the remarkable thing about *Pulcinella* is not how much but how little has been added or changed.

Indeed, Stravinsky preserved most of the original material, placing his distinct stamp on the music through what he described as “juxtaposition of nuances,” relatively subtle adjustments in phrasing, dynamics, rhythmic emphasis, and harmonies. The changes are understated at first,



becoming more bold as the work progresses. Stravinsky's sometimes unconventional orchestration breathes new life into the music. (Trombone and bass duo, anyone?)

The stylistic shift occasioned by *Pulcinella* sent Stravinsky down the path of neoclassicism, an approach to music that embraced a return to an expansive concept of "classicism" exemplified by order, balance and clarity. This would guide his composition for the following three decades.

Diaghilev's initial shock at *Pulcinella*'s music was not surprising, given Stravinsky's momentous shift from *The Firebird*, *Pétrouchka* and *The Rite of Spring* to this restrained new approach. Despite his skepticism, Diaghilev proceeded with the production. Léonide Massine choreographed the work and danced the title role, Pablo Picasso designed the sets and costumes, and Ernest Ansermet conducted the orchestra. The premiere at the Paris Opéra on May 15, 1920 was well received and Stravinsky quickly excerpted a suite for the concert hall. The suite was premiered by the Boston Symphony led by Pierre Monteux (who also conducted the premieres of *Pétrouchka* and *The Rite of Spring*) in December 1922. While the ballet has fallen into relative obscurity, the suite has become a concert staple, popular with audiences the world over.

The second leap of time travel is that of perceiving Stravinsky's glance backward to the 18th century through our own distance of a century since the work's premiere. The remarkable profusion of avenues that has populated our musical landscape since then both informs and confuses our ears. Deep listening is rewarded by a greater appreciation of Stravinsky's genius and the beauty of the underlying music he so uniquely transformed. This is not unlike stripping away the darkened varnish on an old painting; our perception of the work is altered although the underlying art itself has not changed. Returning from this jaunt across centuries perhaps spurs enthusiasm for the music of our time and gratitude for the incredible musical riches to which we are heirs. *ETW*

## IGOR STRAVINSKY (1882-1971)

One of the twentieth century's most conspicuous and original composers, Igor Stravinsky helped provide the impetus for tectonic shifts in classical music. His compositions reflect the adept reinvention of himself to contend with changes in life circumstances across a lengthy career.

Stravinsky's father was a bass with the Russian Imperial Opera in St. Petersburg and his mother was an excellent pianist. They often entertained artists and Igor grew up in a refined atmosphere. He began piano lessons at age 9 and regularly attended performances at the Mariinsky Theatre where his father performed. Despite this emphasis on music, his parents insisted Igor study law.



Among Stravinsky's law school classmates was the son of renowned composer Nikolai Rimsky-Korsakov. Accepting the invitation for a family visit, Stravinsky met and began studying with Rimsky-Korsakov. Becoming financially independent after the death of his father in 1902



allowed Stravinsky to concentrate on music rather than law. In 1906, he married his cousin, Catherine Nossenko, and they had four children.

Stravinsky's music came to the attention of Sergei Diaghilev, impresario of the Ballets Russes. Diaghilev asked Stravinsky to orchestrate music by Chopin and, impressed by the result, commissioned a ballet inspired by a Russian folktale. Premiering at the Paris Opera in 1910, *The Firebird* was a triumph for the 28-year-old composer and he was enthusiastically welcomed into Parisian artistic circles. This accomplishment was followed immediately by the highly successful 1911 premiere of his second ballet score, *Pétrouchka*.

The premiere of Stravinsky's third ballet, *The Rite of Spring*, on May 29, 1913 has become the stuff of legend. Unconventional music paired with raw choreography by Vaslav Nijinsky evoked a visceral response from the Paris audience. The extent of the outcry may be a matter of debate but it is incontrovertible that Stravinsky's score is one of the most important compositions of the 20th century.

The outbreak of World War I forced Stravinsky and his family into exile in Switzerland. Losing his property as a result of the Russian Revolution forced Stravinsky to begin building a new life. Other than a brief visit in 1962, he would never return to Russia.

With limited resources now available, Stravinsky began writing for smaller ensembles. Among the works were *L'histoire du soldat* and *Pulcinella*, the latter his adaptation of 18th-century music that embraced the growing neoclassical movement. Moving from Switzerland in 1920, Stravinsky settled in France, becoming a French citizen in 1934. He also began touring as a conductor and piano soloist.

Stravinsky lost his eldest daughter, his wife, and his mother during a particularly difficult time in 1938-39. The outbreak of World War II prompted Stravinsky and his second wife, Vera de Bosset, to move to the United States, settling in Los Angeles with other composer emigres such as Arnold Schoenberg, Erich Korngold, Miklós Rózsa and Max Steiner. He became an American citizen in 1945.

Exploring a wide range of new projects, Stravinsky wrote a neoclassical opera, *The Rake's Progress*, and then began using serial composition techniques in the 1950s. He also embarked on an effort to record the vast majority of his oeuvre. In declining health, he moved to New York in 1969, where he died in 1971. **ETW**



*Program notes written by AJ Harbison (AJH) and Eric T. Williams (ETW).*

