

**MICHAEL STERN**, *Music Director*

**GONZALO FARIAS**, *Associate Conductor; David T. Beals III Chair*

**FIRST VIOLINS**

Jun Iwasaki<sup>^</sup>, *Concertmaster*  
*Miller Nichols Chair*  
Stirling Trent, *Acting Associate Concertmaster*  
Chiafei Lin, *Acting Assistant Concertmaster*  
Sunho Kim<sup>‡</sup>, *Assistant Concertmaster*  
Anne-Marie Brown  
Michael Brown<sup>^</sup>  
Betty Chen  
Anthony DeMarco  
Susan Goldenberg\*  
Tomoko Iguchi  
Dorris Dai Janssen  
Filip Lazovski<sup>Δ</sup>  
Vladimir Rykov  
Alex Shum\*

**SECOND VIOLINS**

Tamamo Someya Gibbs, *Principal*  
Kristin Velicer, *Acting Associate Principal*  
Minhye Helena Choi, *Acting Assistant Principal*  
Nancy Beckmann  
Autumn Chodorowski<sup>^</sup>  
Mary Garcia Grant  
Kazato Inouye  
Rena Ishii  
Lisa Jackson<sup>Δ</sup>  
Stephanie Larsen  
Sodam Lim<sup>^</sup>  
Rachel Sandman<sup>Δ</sup>

**VIOLAS**

MingYu Hsu<sup>^</sup>, *Principal*  
Jessica Nance, *Acting Associate Principal*  
Duke Lee, *Acting Assistant Principal*  
Matthew Sinno<sup>‡</sup>, *Associate Principal*  
Julius Adams<sup>Δ</sup>  
Kent Brauning  
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

**DOUBLE BASSES**

Jeffrey Kail, *Principal*  
Evan Halloin, *Associate Principal*  
Nils Aardahl<sup>^</sup>  
Joseph Nuñez<sup>Δ</sup>  
Caleb Quillen  
Richard Ryan  
Nash Tomey<sup>‡</sup>

**FLUTES**

Michael Gordon, *Principal*  
*Marylou and John Dodds Turner Chair*  
Shannon Finney, *Associate Principal*  
Kayla Burggraf Michal

**PICCOLO**

Kayla Burggraf Michal

**OBOES**

Kristina Fulton, *Principal*  
*Shirley Bush Helzberg Chair*  
Alison Chung, *Associate Principal*  
Matthew Lengas<sup>^</sup>

**ENGLISH HORN**

Matthew Lengas<sup>^</sup>

**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*  
George Goad<sup>^</sup>

**TROMBONES**

Roger Oyster, *Principal*  
Porter Wyatt Henderson,  
*Associate Principal*  
Jahleel Smith<sup>Δ</sup>  
Adam Rainey<sup>‡</sup>

**BASS TROMBONE**

Jahleel Smith<sup>Δ</sup>  
Adam Rainey<sup>‡</sup>

**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

Justin White,  
*Director of Orchestra Personnel*

Renee Hagelberg,  
*Assistant Personnel Manager*

Tyler Miller,  
*Stage Manager*

\* Non-Rotating Musician  
<sup>^</sup> New Member  
<sup>‡</sup> On Leave of Absence  
<sup>Δ</sup> One-Year Member

# COPLAND'S THIRD SYMPHONY, WITH SAINT-SAËNS' THIRD VIOLIN CONCERTO

Friday and Saturday, September 16-17, 2022 at 8:00 p.m.  
Sunday, September 18, 2022 at 2:00 p.m.

HELZBERG HALL, KAUFFMAN CENTER FOR THE PERFORMING ARTS

**MICHAEL STERN**, *conductor*  
**GIL SHAHAM**, *violin*

**JAMES LEE III**

*American*

**CAMILLE SAINT-SAËNS**

Concerto No. 3 in B Minor for Violin and Orchestra, op. 61  
I. Allegro non troppo  
II. Andantino quasi allegretto  
III. Molto moderato e maestoso — Allegro non troppo  
Gil Shaham, *violin*

**INTERMISSION**

**AARON COPLAND**

Symphony No. 3  
I. Molto moderato, with simple expression  
II. Allegro molto  
III. Andantino quasi allegretto  
IV. Molto deliberato — Allegro risoluto

The 2022/23 season is generously sponsored by  
**SHIRLEY and BARNETT C. HELZBERG, JR.**

The Classical Series is sponsored by the

**MURIEL MCBRIEN**  
**KAUFFMAN FAMILY FOUNDATION**

The concert weekend is sponsored by  
**G. KENNETH AND ANN BAUM PHILANTHROPIC FUND — ANN BAUM  
VIRGINIA AND CHARLES CLARK  
VIRGINIA MERRILL**

Friday's concert is sponsored by  
**IRV AND ELLEN HOCKADAY**

Saturday's concert is sponsored by  
**THE GERSON FAMILY FOUNDATION**

Guest artist Gil Shaham's appearance is sponsored by  
**MICHAEL AND DIANE DARK, CHRISTOPHER AND MARSHA HAUFLE  
LIZ AND JOHN HJALMARSON, IN LOVING MEMORY OF PETER AND JULIE GERSON**

Additional support provided by



**R. CROSBY KEMPER, JR. FUND**

**MUSIC DIRECTOR MICHAEL STERN IS IN HIS 18TH SEASON WITH THE**

Kansas City Symphony, hailed for its remarkable artistic ascent, original programming, organizational development and stability, and the extraordinary growth of its varied audiences since his tenure began. Since 2008, Stern and the orchestra have partnered with Grammy® Award-winning Reference Recordings for an ongoing series of highly praised CDs.

Stern is also music director of the National Repertory Orchestra, a summer music festival in Breckenridge, Colorado, as well as the newly rebranded Orchestra Lumos, formerly the Stamford (CT) Symphony. He was recently named artistic advisor of the Edmonton Symphony Orchestra, one of Canada's foremost orchestral ensembles, and following a 22-year tenure as founding artistic director of Iris Orchestra in Germantown, Tennessee, he now serves the newly reimagined Iris Collective as artistic advisor.



Stern has led orchestras throughout Europe and Asia, including the Budapest and Vienna radio symphonies, the Helsinki, Israel, London, Moscow and Royal Stockholm philharmonics, London Symphony, National Symphony of Taiwan, Orchestre de Paris and Tokyo's NHK Symphony, among many others.

In North America, Stern has conducted the Atlanta, Baltimore, Chicago, Cincinnati, Houston, Indianapolis, National (Washington, D.C.),

Montreal, Pittsburgh, St. Louis, Seattle and Toronto symphonies, the Cleveland and Philadelphia orchestras, as well as the New York Philharmonic. He also appears regularly at the Aspen Music Festival and has served on the faculty of the American Academy of Conducting at Aspen.

Stern has also held conducting positions with Germany's Saarbrücken Radio Symphony Orchestra as well as France's Orchestre National de Lyon and Orchestre National de Lille.

Stern received his music degree from the Curtis Institute of Music in Philadelphia, where his major teacher was the noted conductor and scholar Max Rudolf. Stern co-edited the third edition of Rudolf's famous textbook, "The Grammar of Conducting," and also edited a new volume of Rudolf's collected writings and correspondence. He is a 1981 graduate of Harvard University, where he earned a degree in American history.

**JUN IWASAKI, CONCERTMASTER**

Jun Iwasaki was appointed concertmaster of the Kansas City Symphony by Music Director Michael Stern, beginning with the 2022/23 season. A graduate of the Cleveland Institute of Music's prestigious Concertmaster Academy, he has been hailed for his combination of dazzling technique and lyrical musicianship. In a review of Iwasaki's performance at the Mimir Chamber Music Festival, the Fort Worth Star Telegram called him "the magician of the evening. He could reach into his violin and pull out bouquets of sound, then reach behind your ear and touch your soul."

Prior to joining the Kansas City Symphony, Iwasaki served as concertmaster of the Nashville Symphony from 2011 to 2022 and the Oregon Symphony from 2007 to 2011. Throughout his career, he has appeared with numerous other orchestras, including the Tokyo Symphony Orchestra, Columbia Symphony Orchestra, Blossom Festival Orchestra, Rome (Georgia) Philharmonic, New Bedford Symphony, Canton Symphony, Richardson Symphony, Cleveland Pops Orchestra, Plano Symphony Orchestra and Huntsville Symphony. In addition, he has served as guest concertmaster of the Pittsburgh Symphony, Gullbenkian Orchestra (Portugal), São Paulo Symphony Orchestra (Brazil), Santa Barbara Symphony, National Arts Center Orchestra (Ottawa) and Canton (Ohio) Symphony Orchestra.

As chamber musician, Iwasaki has participated in the Seattle Chamber Music Festival, La Jolla Summerfest, Chamber Music Northwest, Mainly Mozart, Chamber Music International and Mimir Chamber Music Festival, among others.

In addition to teaching at Vanderbilt University's Blair School of Music, Iwasaki has also served as the artistic director of Portland Summer Ensembles in Portland, Oregon, a workshop for young musicians focusing on chamber music.

SPOTLIGHT ON OUR NEW SYMPHONY MUSICIANS



**NILS AARDAHL, *double bass***

Nils Aardahl was born in Bismarck, North Dakota, and began playing the double bass at age 10 in elementary school orchestra class. He earned both bachelor’s and master’s degrees at Rice University, studying with Paul Ellison. Nils enjoys a versatile and diverse career engaging audiences with music ranging from the Baroque to contemporary works. An avid performer of jazz music, Nils was a member of Da Camera, Houston’s first Young Artist Jazz Trio in 2021. Nils has also

attended summer music festivals including Wabass Institute for the 21st Century Bass Player and Le Domaine Forget de Charlevoix.



**JULIUS ADAMS, *viola***

Chicago native Julius Adams earned his master’s degree in 2021 from the College-Conservatory of Music at the University of Cincinnati and most recently has been pursuing an Artist Diploma there. He received a bachelor’s degree from the University of Illinois at Urbana-Champaign. Among his orchestral experience, Julius has performed with the Prague Summer Nights Festival Orchestra, Marrowstone Music Festival Chamber Orchestra, Millikin-Decatur Symphony Orchestra, Quad City Symphony,

Illinois Symphony and Kentucky Symphony. He has toured the U.S. and played in venues throughout Europe and China. He comes to Kansas City having spent the past two summers with the National Repertory Orchestra in Breckenridge, Colorado.



**MICHAEL BROWN, *violin***

Michael Brown joins the Kansas City Symphony this season, having pursued bachelor’s and master’s degrees at Rice University and the Cleveland Institute of Music, respectively. He has participated in several music festivals, including National Youth Orchestra-USA, Le Domaine Forget de Charlevoix, National Orchestral Institute and Aspen Music Festival. Most recently, he has performed with the New World, Milwaukee and Houston symphonies as a substitute.



**AUTUMN CHODOROWSKI, *violin***

Violinist Autumn Chodorowski is originally from Woodstock, Illinois, a town best known for being the filming location of the movie “Groundhog Day.” She studied at the Glenn Gould School in Toronto, the Bienen School of Music at Northwestern University in Chicago and the San Francisco Conservatory of Music. She spent three years with the New World Symphony in Miami Beach, Florida, before joining the Columbus (Ohio) Symphony. Autumn has received fellowships

to the Tanglewood Music Center, Aspen Music Festival, Round Top Festival Institute, Civic Orchestra of Chicago, National Orchestral Institute, National Repertory Orchestra, Music Academy of the West and Spoleto Festival USA.



**GEORGE GOAD, *trumpet***

Prior to joining the Kansas City Symphony, George Goad held positions with the Grand Rapids Symphony, Montreal Symphony and Columbus Symphony. He earned his bachelor’s degree from the Curtis Institute of Music in Philadelphia and his master’s degree from the Shepherd School of Music at Rice University. He also spent a year as a fellow at the New World Symphony in Miami Beach, Florida. George grew up in Rockford, Michigan. When away from the trumpet, he is an avid

endurance athlete and can often be found exploring the outdoors with his wife.



**MINGYU HSU, *principal viola***

A native of New Taipei City, Taiwan, MingYu Hsu recently graduated from the Curtis Institute of Music where she studied with Hsin-Yun Huang and Roberto Diaz. She started studying viola at age 10 and was accepted to Curtis at age 13. MingYu has performed throughout the world, including concerts in the United States, Germany, Switzerland, England, Japan and Taiwan. She has won various competitions, including first prize in the American Protégé

International Concerto Competition, third prize at the Philadelphia Orchestra Albert M. Greenfield Competition, the “Pennycress Trust Bursaries” prize at the 12th Lionel Tertis International Viola Competition, and first prize at the Taipei Culture Cup, among others.



**MATTHEW LENGAS, English horn and oboe**

A native Wisconsinite, Matt Lengas joined the Kansas City Symphony as English horn and Utility oboe in 2022. He previously held similar positions in the Green Bay and Amarillo symphonies and has performed as a substitute musician with the San Antonio Symphony, Louisiana Philharmonic, South Dakota Symphony, and the Quad City Symphony. Matt is a graduate of the Eastman School of Music, Rice University’s Shepherd School of Music, and the University of Texas at Austin, where

he earned bachelor’s, master’s, and doctoral degrees, respectively. Additional studies have included summer fellowships at the Banff Centre, Round Top Festival Institute, and Aspen Music Festival and School.



**SODAM LIM, violin**

Sodam Lim joins the Kansas City Symphony this year after three seasons with the Alabama Symphony. Previously, she was a fellow at the New World Symphony from 2016 to 2019. Born and raised in Seoul, South Korea, Sodam received her bachelor’s degree and teaching certificate from Hanyang University in Seoul, graduating *summa cum laude*. After moving to the U.S., she earned a master’s degree with academic honors from the New England Conservatory and finished her performer’s diploma at

Indiana University. Sodam has attended numerous music festivals and has been a prizewinner at several competitions, including the Journal of Music competition in Korea.



**JAHLEEL E. SMITH, bass trombone**

Jahleel Smith hails from Atlanta, Georgia, and entered the Curtis Institute of Music in 2014 to study bass trombone with Blair Bollinger of the Philadelphia Orchestra. Following Curtis, he earned a master’s degree from the Jacobs School of Music at Indiana University. He served as bass trombonist of the Hawaii Symphony Orchestra during the 2021-22 season and has performed with the Atlanta Symphony, Malaysian Philharmonic and Louisville Orchestra, as well as in Carnegie

Hall with the Orpheus Chamber Orchestra.



**GIL SHAHAM, violin**

Gil Shaham is one of the foremost violinists of our time; his flawless technique combined with his inimitable warmth and generosity of spirit has solidified his renown as an American master. The Grammy® Award-winner, also named Musical America’s 2012 “Instrumentalist of the Year,” is sought after throughout the world for concerto appearances with leading orchestras and conductors, and regularly gives recitals and appears with ensembles on the world’s great concert stages and at the most prestigious festivals.

Highlights of recent years include the acclaimed recording and performances of J.S. Bach’s complete sonatas and partitas for solo violin. In the coming seasons, in addition to championing these solo works he will join his

long-time duo partner pianist, Akira Eguchi, in recitals throughout North America, Europe and Asia.

Appearances with orchestra regularly include the Berlin Philharmonic, Boston Symphony, Chicago Symphony, Israel Philharmonic, Los Angeles Philharmonic, New York Philharmonic, Orchestre de Paris and San Francisco Symphony as well as multi-year residencies with the orchestras of Montreal, Stuttgart and Singapore. With orchestra, Shaham continues his exploration of “Violin Concertos of the 1930s,” including the works of Barber, Bartok, Berg, Korngold and Prokofiev, among many others.

Shaham has more than two dozen concerto and solo recordings to his name, earning multiple Grammys, a Grand Prix du Disque, Diapason d’Or and Gramophone Editor’s Choice. Many of these recordings appear on Canary Classics, the label he founded in 2004. His CDs include “1930s Violin Concertos,” “Virtuoso Violin Works,” “Elgar’s Violin Concerto,” “Hebrew Melodies,” “The Butterfly Lovers” and many more. His most recent recording in the “1930s Violin Concertos” series, including Prokofiev’s Violin Concerto No. 2 and Bartok’s Violin Concerto No. 2, was nominated for a Grammy Award. He released a new recording of Beethoven and Brahms violin concertos with The Knights in 2021.

Born in Champaign-Urbana, Illinois in 1971, Shaham moved with his parents to Israel where he began violin studies with Samuel Bernstein of the Rubin Academy of Music at the age of 7, receiving annual scholarships from the America-Israel Cultural Foundation. In 1981, he made debuts with the Jerusalem Symphony and the Israel Philharmonic, and the following year took the first prize in Israel’s Claremont Competition. He then became a scholarship student at Juilliard and also studied at Columbia University.

Shaham was awarded an Avery Fisher Career Grant in 1990, and in 2008 he received the coveted Avery Fisher Prize. In 2012, he was named “Instrumentalist of the Year” by Musical America. He plays the 1699 *Countess Polignac* Stradivarius, and lives in New York City with his wife, violinist Adele Anthony, and their three children.

**JAMES LEE III*****American* (2021) • 13 minutes**

*Piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, Bass drum, cymbals, egg shaker, glass chimes, maracas, sleigh bells, suspended cymbals, tam-tam, temple blocks, tenor drum, timbales, tom-tom, wood block, xylophone and strings.*

James Lee III hails from St. Joseph, Michigan, and earned his doctorate at the University of Michigan. He is currently professor of music at Morgan State University in Baltimore, Maryland. His music has been commissioned and premiered by numerous orchestras, including the National Symphony, Detroit Symphony, Baltimore Symphony, New World Symphony, Atlanta Symphony and Philadelphia Orchestra, among many others.

*American* was commissioned by the Detroit Symphony and premiered under the direction of Eric Jacobsen on October 29, 2021. Lee describes *American* and his inspiration for the work:

*American* is my response to Dvořák's "New World" Symphony and partially inspired by various representative paintings of indigenous Americans from the eighteenth century. The work opens with imaginary, evocative scenes of Pre-Colombian America. This music evokes imagery of a couple of definitions of the Anishinaabeg/Anishinaabe Native American Indians from my home state of Michigan. The definition of the name can be translated as "Beings made out of nothing," "People created by divine breath," and "People from whence lowered." From this last definition, I drew inspiration from the indigenous tribes particularly on the East Coast and Southern United States, especially the Shinnecock, Choctaw, Chickasaw, Creek, Wampanoag and Yamasee Indians.

The orchestral texture continues to become denser and grow in energy until "The good humans" (another definition) are created to full form and stature. Throughout the initial part of the work, the "Swing down, swing low" theme from Dvořák's "New World" Symphony can be heard quoted. This appears in various forms throughout the composition. The most prominent element of this work is a four-note motive A-MER-I-CAN that personifies the aforementioned 18th-century paintings of indigenous Americans. As the music progresses, there is a digression to Mesoamerica where the ancient ballgame Ulama was played in Mexico in what would now be known as the state of Arizona. The music depicts the simple fun of the game, but also conveys the brutal aspects of a game with a hard rubber ball that many times provoked injury and unfortunately, for the losing team, would also be killed in a ritual sacrifice. The music that conveys the ritualistic human sacrifice grows more frantic as if to suggest a presentiment of a foreboding imminent future. Crashing dissonant chords follow, which represent 1492 and an American continent that would forever be changed. The softly subdued strings serve as a background for the mournful and soulful solo double reed woodwind instruments of bassoon and oboe. In 1893, a newspaper interview quoted Dvořák as saying "I found that the music of the Negroes and of the Indians was practically identical," and that "the music of the two races bore a remarkable similarity to the music of Scotland." It is for this reason that I've also quoted the Negro Spiritual "Here's One," whose melody is heard in the flute with a particular "Indian/Indigenous" coloring of sorrow. Soon after this, the opening material returns, followed by reminiscences of the Ulama ballgame in which music representing memories of unbridled freedom and exhilaration continues to grow into an explosive end.

**JAMES LEE III (b. 1975)****Known for:**

- *A Different Soldier's Tale* (2008)
- *Sukkot Through Orion's Nebula* (2011)
- *Violin Sonata No. 2* (2018)

A native of St. Joseph, Michigan, James Lee III has been a fellow at the Tanglewood Music Center in Massachusetts and earned a doctoral degree in composition from the University of Michigan. Among his many honors is a Charles Ives Scholarship and the Wladimir Lakond Award from the American Academy of Arts and Letters. In recent years, he served as composer-in-residence for the Ritz Chamber Players, an African-American chamber music society based in Jacksonville, Florida. In 2014, Lee was a Fulbright Scholar and Visiting Professor at the State University of Campinas in Campinas, São Paulo, Brazil, where he taught composition and researched the music of 20th and 21st century Brazilian composers. He is currently a professor of music at Morgan State University in Baltimore, Maryland.

An impressive array of orchestras has commissioned and premiered Lee's music, including the National Symphony, Detroit Symphony, Baltimore Symphony, New World Symphony, and the orchestras of Philadelphia, Indianapolis, Omaha, Pasadena, Memphis, Grand Rapids, Cincinnati and Atlanta, among others.

Lee's 2021/22 season was filled with premieres, including *American* by the Detroit Symphony, *Niji Memories* flute concerto by Julietta Curenton and the Columbia Orchestra, *Tones of Clay* by the Calyx Piano Trio at Tanglewood, *Freedom's Genuine Dawn* by the Baltimore Symphony, *Arukah Symphony* by the Maryland Symphony, *Hold On, America, Hold On!* by the Battle Creek Symphony Orchestra, Violin Concerto No. 2 "Teshuah" by violinist Carla Trynchuk and the Andrews University Symphony, *Tethered Voices* by the University of Michigan Symphony Orchestra and *A Double Standard* by soprano Karen Slack and the Pacifica String Quartet.

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

**CAMILLE SAINT-SAËNS****Concerto No. 3 in B Minor for Violin and Orchestra, op. 61 (1880)****29 minutes***Solo violin, piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.***THE STORY**

In a case of “ask and ye shall receive,” the 15-year-old Spanish violin virtuoso Pablo de Sarasate (who was completing his studies at the Paris Conservatoire) asked Saint-Saëns to write a violin concerto for him in 1859. Such was Sarasate’s burgeoning reputation that Saint-Saëns readily turned his attention to the challenge, composing his Violin Concerto No. 1 for the youth. (Saint-Saëns had composed a violin concerto a year earlier but it would be published as Violin Concerto No. 2 more than a decade later.) Other notable composers would also write music for Sarasate, including Henryk Wieniawski’s Violin Concerto No. 2, Édouard Lalo’s *Symphonie espagnole*, and Max Bruch’s *Scottish Fantasy*. As might be inferred from such a list, Sarasate’s technique was superb, with an elegant tone to match his agility and dazzling speed. Saint-Saëns wrote to those strengths and Sarasate added the concerto to his repertoire, bringing Saint-Saëns to even wider renown. As Saint-Saëns later wrote, “If my violin music was so successful, I owe it to him, because he was for a time the most prominent violinist in the world and he played my works, which were still unknown, everywhere.”

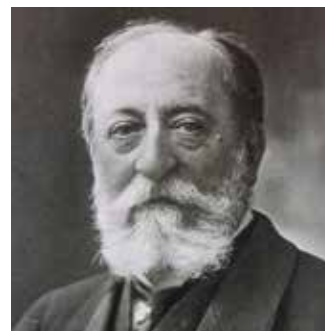
Following the success of Saint-Saëns’s First Violin Concerto, he was well disposed to write another violin showpiece for Sarasate. The *Introduction and Rondo capriccioso* was largely composed in 1863 and Sarasate premiered the piece in Paris in April 1867. The work quickly garnered widespread popularity for its melodic suavity and virtuosic display.

Saint-Saëns and Sarasate maintained their friendship over the years, with Sarasate attending soirées at Saint-Saëns’ home from time to time. In 1880, Saint-Saëns composed his Third Violin Concerto and dedicated it to Sarasate, later noting, “During the composition of this concerto, Sarasate gave me invaluable advice, to which is certainly due the considerable degree of favor it has met with on the part of violinists themselves.” There is lack of certainty as to the exact date of premiere but Sarasate presented a memorable performance in Paris on January 2, 1881 that is often considered the premiere. It did not take long for the concerto to enter the standard repertoire due to its appealing blend of lyricism and technical display.

**THE MUSIC**

Saint-Saëns was hardly revolutionary in his approach to this concerto. It is structured in the conventional three movements (fast, slow, fast) and uses standard orchestration, but understated differences provide allure. Rather than following an orchestral introduction, the solo violin enters immediately with a passionate declaration. Bold chords and intricate filigree frame the lyrical melody. Displays of virtuosity are seamlessly woven into the flow such that Saint-Saëns even dispenses with the traditional cadenza at the end of the first movement.

The second movement is endearing with its sweet melody and gently swaying rhythm. The solo violin dances with partners throughout the orchestra, the dotted sicilienne rhythm urging them forward. The final duet has the violin playing harmonics, floating three octaves above a soulful clarinet, seemingly suspended in time. Contrasting this ethereal moment, the solo violin launches into the third movement with a series of cadenza-like outbursts, setting the stage for a bravura theme. Melody continually comes to the fore and a silken chorale provides a vision of bliss before the opening theme returns. The chorale, now boldly proclaimed by brass, signals the approaching homestretch as Saint-Saëns ties up everything with a grandiose bow. **ETW**

**CAMILLE SAINT-SAËNS (1835-1921)****Known for:**

- *The Carnival of the Animals* (1886)
- *Danse macabre* (1874)
- *Symphony No. 3, “Organ Symphony”* (1886)
- *Cello Concerto No. 1* (1872)
- *Piano Concerto No. 2* (1868)

- Camille Saint-Saëns was born in Paris, the only child of Jacques-Joseph-Victor and Françoise-Clémence Saint-Saëns. Sadly, his father died of tuberculosis only two months after Camille’s birth and the boy was raised by his mother and aunt. A precocious talent, Saint-Saëns wrote his first piece at the age of 3 and began composition and organ lessons at 7. His mother sought to protect him from early fame, delaying his recital debut until he was 10, at which he performed piano concertos by Mozart and Beethoven to thunderous applause and offered as an encore any of Beethoven’s piano sonatas played from memory. He was admitted to the Paris Conservatoire at age 13 and won its top prize for organists just three years later. No less a luminary than Franz Liszt proclaimed him the world’s greatest organist.
- Saint-Saëns was knowledgeable about the music of his contemporaries, including Franz Liszt, Robert Schumann, Hector Berlioz and Richard Wagner. Although he expressed admiration for Wagner’s works, he abjured those precepts in his own music, noting “But I am not, I have never been, and I shall never be of the Wagnerian religion.” Saint-Saëns’ esteem for Wagner cooled and in later years, his rather traditional approach to music put him at odds with composers such as Igor Stravinsky, Claude Debussy and Darius Milhaud.
- Approaching the age of 40 in 1875, Saint-Saëns married the 19-year-old sister of one of his students. It was not a happy marriage. Saint-Saëns’ mother did not approve of the union and her presence in the household made the situation difficult for all. The couple had two sons but both died young, the eldest killed when he fell from their apartment window. Saint-Saëns blamed his wife for the accident and he left her in 1881, never to see her again.
- A friend and admirer, Albert Libon, left a substantial bequest to Saint-Saëns in 1877, enabling the composer to devote his full time to composition. Supplemental income from publishing contracts allowed him to live comfortably, a relative rarity among most composers.
- Saint-Saëns is credited with composing the first original film score which he wrote for the 1908 film “L’assassinat du duc de Guise.”
- Among Saint-Saëns’ numerous interests outside of music, he was an avid astronomer and contributed several articles to a French journal of astronomical research. Archaeology, botany, philosophy, acoustics and poetry also were areas of exploration and expertise.
- An enthusiastic traveler, Saint-Saëns made nearly 200 trips to 27 countries, frequenting Germany and England for concert tours. He also made two highly successful concert tours of the United States in 1906 and 1909. His preferred holiday destination was Algiers, where he died in 1921. **ETW**

## AARON COPLAND

### Symphony No. 3 (1944-46)

38 minutes

2 piccolos, 3 flutes, 3 oboes, English horn, 2 clarinets, E-flat clarinet, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, anvil, bass drum, chimes, claves, cymbals, glockenspiel, ratchet, slapstick, snare drum, tam-tam, tenor drum, triangle, wood block, xylophone, 2 harps, celeste, piano and strings.

### THE STORY

Aaron Copland's Third Symphony had its roots in his now ubiquitous *Fanfare for the Common Man*. Eugene Goossens, music director of the Cincinnati Symphony, commissioned 18 fanfares for the 1942-43 season to buck up patriotic sensibilities in the depths of World War II. Copland's offering was an immediate success. A few years later, it would serve as the inspirational kernel for his Third Symphony. It is important to note that the zeitgeist of the era also held renewed interest in symphonies and American composers such as Roy Harris, Howard Hanson, Samuel Barber, Walter Piston, William Schuman, and others sought to express their musical thoughts in the form. Copland was not immune to the allure.

Impetus to proceed arrived in 1944 in the form of a commission from Serge Koussevitzky, music director of the Boston Symphony, seeking a large orchestral work. That summer, Copland headed to Tepoztlán, Mexico, enjoying its sunny seclusion as he worked on the first movement of the symphony. Things finally began to coalesce a year later, as Copland described:

While in Bernardsville [New Jersey] in the summer of 1945, I felt my Third Symphony finally taking shape. I had been working on various sections whenever I could find time during the past few years. . . . I had been working on such a composition for some time. I did not want to announce my intentions until it was clear in my own mind what the piece would become (at one time it looked more like a piano concerto than a symphony). The commission from Koussevitzky stimulated me to focus my ideas and arrange the material I had collected into some semblance of order. . . .

By September, I was able to announce to [composer] Irving Fine, 'I'm the proud father — or mother — or both — of a second movement. Lots of notes — and only eight minutes of music — such are scherzi! . . . Having two movements finished gave me the courage to continue, but the completion seemed years off.

Seeking seclusion so that he could work without interruption, Copland went to Ridgefield, Connecticut, in the fall of 1945. He related the circumstance:

Again, I told almost no one where I could be found. I felt in self-exile, but it was essential if I was to finish the symphony. By April I had a third movement to show for it. With Tanglewood reopening in the summer of 1946, and an October date set for the premiere, I headed to the MacDowell Colony [in Peterborough, New Hampshire] for the month of June to work on the last movement.

It is at this point that the *Fanfare for the Common Man* became an overt presence in the symphony — incorporated as the introduction to the last movement — heretofore a veiled thematic source. Copland worked toward completing the piece but summer obligations at Tanglewood, the Boston Symphony's summer home, derailed progress. The looming premiere served as strong incentive.

After Tanglewood, I stayed on in the Berkshires to work on the orchestration. It was a mad dash! The finishing touches were put on the score just before rehearsals were to start for the premiere, 18 October 1946. It was two years since I had started working on the piece in Mexico.

## THE MUSIC

Copland was adept with words as well as music and his comments about the Third Symphony are a direct window into this masterwork:

The Third Symphony, my longest orchestral work (about 40 minutes in duration), is scored for a big orchestra. It was composed in the general form of an arch, in which the central portion, that is the second-movement scherzo, is the most animated, and the final movement is an extended coda, presenting a broadened version of the opening material. Both the first and third themes in the first movement are referred to again in later movements. The second movement stays close to the normal symphonic procedure of a usual scherzo, while the third is freest of all in formal structure, built up sectionally with its various sections intended to emerge one from the other in continuous flow, somewhat in the manner of a closely knit series of variations. Some of the writing in the third movement is for very high strings and piccolo, with no brass except single horn and trumpet. It leads directly into the final and longest of the movements: the fourth is closest to a customary sonata-allegro form, although the recapitulation is replaced by an extended coda, presenting many ideas from the work, including the opening theme.

One aspect of the Third Symphony ought to be pointed out: it contains no folk or popular material. Any reference to either folk material or jazz in this work was purely unconscious. However, I do borrow from myself by using *Fanfare for the Common Man* in an expanded and reshaped form in the final movement. I used this opportunity to carry the *Fanfare* material further and to satisfy my desire to give the Third Symphony an affirmative tone. After all, it was a wartime piece — or more accurately, an end-of-war piece — intended to reflect the euphoric spirit of the country at the time. It is an ambitious score, often compared to Mahler and to Shostakovich and sometimes Prokofiev, particularly the second movement. As a longtime admirer of Mahler, some of my music may show his influence in a general way, but I was not aware of being directly influenced by other composers when writing the work.

The Third Symphony has come to be viewed as something of an anomaly, standing between my abstract works and the more accessible ballet and film music. The fourth movement finale is perhaps the clearest example of this fusion of styles. I, myself, have thought of this piece as being closest in feeling to the *Symphonic Ode*, at least in intention: a full orchestral work for the concert hall that makes a serious statement. Personally, I am satisfied that my Third Symphony stands for what I wanted to say at the time. The musical ideas that came to me (or that I chose) were appropriate for the particular purpose of the work.



## AARON COPLAND (1900-1990)

### Known for:

- *Appalachian Spring* (1944)
- *Rodeo* (1942)
- *Fanfare for the Common Man* (1942)

- A multi-faceted musician, Aaron Copland was a composer, teacher, writer and conductor, earning the informal title “Dean of American Composers.” 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 decided to become a composer at age 15.
- Copland’s life changed radically in 1921 when he went to Paris to study at the Fontainebleau School of Music. He studied with Nadia Boulanger for three years amidst the heady milieu of 1920s Paris. Writers such as Ernest Hemingway and Gertrude Stein frequented the cafes as did artists Pablo Picasso, Marc Chagall and Salvador Dali. 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.
- Back in the U.S., Copland interacted with a wide range 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.
- 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), his 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.
- 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, inspiration for composing waned so Copland began conducting more frequently and recording his music. He died shortly after his 90th birthday, leaving a rich legacy of compositions, recordings, books and encouragement for new music, particularly American music. **ETW**

