

Order of the Music

Fanfare for the Common Man **Aaron Copland**
(November 14, 1900 – December 2, 1990)

Symphony No. 4 in F minor, Op. 36 **Pyotr Ilyich Tchaikovsky**
(April 25, 1840 – November 6, 1893)

- I. **Andante sostenuto**
- II. **Andantino in modo di canzona**
- III. **Scherzo: Pizzicato ostinato**
- IV. **Finale: Allegro con fuoco**

~ Intermission ~

Big Sur: The Night Sun **John Christopher Wineglass**
(February 19 1973 -)

Berceuse and Finale from The Firebird **Igor Fyodorovich Stravinsky**
(June 17, 1882 – April 6, 1971)

AARON COPLAND

Fanfare for the Common Man



Fanfare for the Common Man, by American composer Aaron Copland, was written in response to the US entry into World War II and inspired in part by a famous speech made earlier in the same year where the Vice President Henry A. Wallace proclaimed the dawning of the "Century of the Common Man."

Copland, in his autobiography, wrote of the request: "Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, had written to me at the end of August about an idea he wanted to put into action for the 1942-43 concert season. During World War I, he had asked British composers for a fanfare to begin each orchestral concert. It had been so successful that he thought to repeat the procedure in World War II with American composers." Copland considered several titles before deciding on Fanfare for the Common Man prompting Goossens to write "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's reply was "I [am] all for honoring the common man at income tax time".

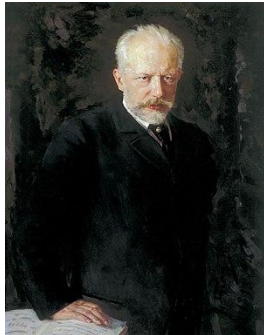
The fanfare has been used in all types of media. In the United States, it was used on the television program "You Are There" during the show's closing credits. In the mid-1990s, the piece was used as background music in United States Navy recruitment advertisements. On November 19, 2008, it was played as the wake-up music for the shuttle crew STS-126 for mission pilot Eric A. Boe. It was also played on July 20, 2011, as the wake-up music for the crew of STS-135 - the final Space Shuttle mission - for mission commander Christopher Ferguson. John Williams' main themes for the 1978 Superman film are partially based on the fanfare and his original score for Saving Private Ryan draws heavily on it. The Bollywood film Parinda prominently features the piece as background score, including in a haunting opening depicting shots of Bombay. The first three notes of the piece are coincidentally the same as the sound made by the motors and door chimes of the MR-73 class of cars on the Montreal Metro as they leave the station. On September 21, 2012, Fanfare was played at Los Angeles International Airport as the Space Shuttle Endeavour touched down after its final flight. On May 15, 2014, it was played by the New York Philharmonic at the dedication of the 9/11 Museum in lower Manhattan. On September 26, 2015, it was played at

Independence Hall in Philadelphia as Pope Francis came outside to make a speech on religious freedom, which he delivered from the lectern used by Abraham Lincoln to deliver the Gettysburg Address.

PYOTR ILYICH TCHAIKOVSKY

Symphony No. 4 in F minor, Op. 36

Pyotr Ilyich Tchaikovsky's **Symphony No. 4 in F minor**, Op. 36, was written between 1877 and 1878. Its first performance was at a Russian Musical Society concert in Moscow on February 22, 1878. During the composition of the symphony, Tchaikovsky wrote to his patroness, Nadezhda von Meck, that he wanted "very much" to dedicate



it to her, and that he would write on it "Dedicated to My Best Friend". He had begun composing the symphony not long after Meck had entered his life and would complete it in the aftermath of his catastrophic marriage and claimed she would find in it "an echo of your most intimate thoughts and emotions." The dedication was significant in more than one way. One important facet of the paternalistic nature of Russian society was that, in artistic patronage, patron and artist were considered equals. Dedications of works to patrons were not gestures of humble gratitude but expressions of artistic partnership. By dedicating the Fourth Symphony to her, he was affirming her as an equal partner in its creation.

It is also due to Madame von Meck that, at her request, Tchaikovsky wrote a program explaining the symphony. This action encouraged numerous writers to quote it instead of focusing on the symphony's purely musical qualities, including what Hans Keller termed "one of the most towering symphonic structures in our whole literature" in the opening movement. This program hindered acceptance of the symphony for many years, prejudicing Alfred Einstein and other musicologists against it. But this must be seen in the context of Einstein's general lack of sympathy for Tchaikovsky's music. But despite this negative impact on the symphony's reception, the composer's program gives one very telling clue regarding the work's musical architecture. Assertions to the effect that "the first movement represents Fate" are oversimplifications: according to a letter the composer wrote to Madame von Meck in 1878, it is actually the fanfare first heard at the opening ("the kernel, the quintessence, the chief thought of the whole symphony") that stands for "Fate", with this being "the fatal power which prevents one from attaining the goal of happiness ... There is nothing to be done but to submit to it and lament in vain". As the composer explained it, the first movement is—"roughly"—that "all life is an unbroken alternation of hard reality with swiftly passing dreams and visions of happiness ..." So while in his first three symphonies, Tchaikovsky had striven to stay within strict Western form, the turbulent changes in his personal life, led him to write music so strongly personal and expressive that structural matters could not stay as they had been. Beginning with the piece we will perform this evening, his symphonic compositions served as a human document—dramatic and autobiographical.

JOHN CHRISTOPHER WINEGLASS

Big Sur – The Night Sun

John Christopher Wineglass (@Emmy Award-Winning Composer) Is an American composer and musician who has performed on five continents, before every U.S. president since Ronald Reagan, and with several @Oscar and @Grammy award-winning artists, including Aretha Franklin, Whitney Houston, and Jamie Foxx. With commissions from the likes of the Cabrillo Festival of Contemporary Music with Maestra Marin Alsop to the Kennedy Center Concert Hall, The Washington Post describes his concert hall work as having 'iridescent colors in the world premiere of a beautifully crafted suite.'



John received his Bachelor of Music degree in Music Composition with a minor in Viola Performance at The American University and later received his master's degree in Music Composition: Film Scoring for Motion Pictures,

Television, and Multi-Media at New York University, studying with Justin Dello-Joio of the Julliard School. As a recipient of three (two consecutive) [®]Daytime Emmy Awards for Outstanding Achievement in Music Direction and Composition for a Drama Series, and three ASCAP Film and Television Music Awards, Mr. Wineglass holds seven [®]Emmy nominations.

Tonight we will perform the Southern California premiere of Wineglass's Big Sur: The Night Sun. While Wineglass was creating the work, he was living at the Big Sur Land Trust's Glen Deven Ranch. The D.C. native used musical motifs he had gathered from coaching a group of students from Youth Orchestra Salinas (YOSAL) then expanded upon them musically. Wineglass also felt the spirit of the ancients who once lived and died in Big Sur before there was any contact with Europeans. During his time composing, he felt the dramatic and ever-present sense of nature imparted by trees, mountains and ocean. "The Night Sun" is a reference to the full moon. Wineglass characterizes the piece as a symphonic tone poem inspired by the poetry of Robinson Jeffers. This piece will include five special guests and a 6-foot redwood tree drum that was constructed specifically for this program.

IGOR FYODOROVICH STRAVINSKY

Berceuse and Finale from The Firebird

In 1910, Russian composer Igor Stravinsky premiered *The Firebird* ballet with the Ballet Russe and it became an international success. Following, he prepared shortened versions for concert performance. Stravinsky received little early musical training, and it was not until he studied under the great Russian composer Rimsky-Korsakov that his musical talents became ignited. He first achieved international fame with three ballets commissioned by the impresario Serge Diaghilev and first performed in Paris by Diaghilev's Ballets Russes: *The Firebird* (1910), *Petrushka* (1911) and the *Rite of Spring* (1913). The last of these transformed the way in which subsequent composers thought about rhythmic structure and was largely responsible for Stravinsky's enduring reputation as a musical revolutionary who pushed the boundaries of musical design. His "Russian phase" which continued with works such as *Renard*, the *Soldier's Tale* and *Les Noces*, was followed in the 1920s by a period in which he turned to neoclassical music. The works from this period tended to make use of traditional musical forms (concerto grosso, fugue and symphony), drawing on earlier styles, especially from the 18th century. In the 1950s, Stravinsky adopted serial procedures. His compositions of this period shared traits with examples of his earlier output: rhythmic energy, the construction of extended melodic ideas out of a few two- or three-note cells and clarity of form, and of instrumentation.



Based on a Russian folktale, *The Firebird* tells the story of Prince Ivan's encounter with "a fabulous bird with plumage of fire." The bird gives Ivan a magic feather that he may use in the face of danger. Afraid of being turned to stone by an evil King, Ivan uses the magic feather and the Firebird appears to help him.

The evening, we will be playing the "Berceuse and Finale" which are the last two movements from the full suite. Berceuse and Finale depict a lullaby sung by the Firebird which puts the monsters to sleep, allowing the hero (Prince Ivan) to smite the villain magician and break an evil spell, which leads to much celebration. The celebration in the Finale is enhanced through the integration of the melodic rhythm into a regular pulse. In the "Berceuse and Finale", the Firebird frees all who have been turned to stone, and Ivan wins the hand of a lovely princess.