

*Classical*



**Britt Festivals**

July 30 - August 16, 1993

*Peter Bay, Music Director*

Friday, August 13 and Sunday, August 15 at 8:00 p.m.

*Britt Festival Orchestra*  
*Marin Alsop, Guest Conductor*  
*Rogue Valley Chorale*  
*Lynn Sjolund, Director*

**COPLAND** Fanfare for the Common Man

**TOWER** Fanfare for the Uncommon  
Woman No. 1

**BERNSTEIN** Chichester Psalms  
Psalm 108; Psalm 100  
Psalm 23; Psalm 2, Psalm 23  
Psalm 131; Psalm 133  
Rogue Valley Chorale  
Don Ebel, Counter-tenor

**INTERMISSION**

**TCHAIKOVSKY** Symphony No. 5 in e, Op. 64  
Andante; Allegro con anima  
Andante cantabile, con alcuna licenza  
Valse: Allegro moderato  
Andante maestoso; Allegro vivace

**Fanfare for the Common Man (1942)**

.....**Aaron Copland (1900-1990)**

Aaron Copland is perhaps America's greatest classical composer, and for many his music best captures the American spirit. *Fanfare for the Common Man* was one of ten fanfares commissioned from different American composers (among them Roy Harris, Howard Hanson, Virgil Thomson, Walter Piston and Henry Cowell) for performance by the Cincinnati Symphony Orchestra during its 1942-43 season. Because the wartime project was intended as a patriotic gesture, Copland decided to try for, as he put it, "a certain nobility of tone, which suggested slow rather than fast music." Composed in 1942 and orchestrated for brass and percussion alone, *Fanfare* reappeared four years later as one of the principal themes of the last movement of Copland's Third Symphony.

## Fanfare for the Uncommon Woman No. 1(1986)

.....Joan Tower (1938 - )

Born in New Rochelle, New York ; Tower was raised in South America where her father was a mining engineer. Her early music experiences included playing piano and percussion in family musicals. After returning to New York and completing studies at Bennington College in Vermont and Columbia University in New York, Tower founded the Da Capo Chamber Players in 1969 as a vehicle for performing contemporary music. She served as pianist for the ensemble until 1984. During her tenure with the Da Capo Chamber Players she composed many pieces of chamber music which this ensemble premiered.

In 1985, Tower was appointed Composer-in-Residence with the St. Louis Symphony by conductor Leonard Slatkin. Prior to her appointment, she had written only one work for orchestra, *Sequoia*. In 1986 she composed two orchestral works, *Silver Ladders* and *Fanfare for the Uncommon Woman* which were commissioned for the centennial celebration of Carnegie Hall.

*Silver Ladders* and *Sequoia* have earned Ms. Tower an international reputation with performances by the New York Philharmonic, the Chicago Symphony, the San Francisco Symphony, the Berlin Radio Philharmonic and many others.

## Chichester Psalms (1965)

.....Leonard Bernstein (1918-1990)

During a one- year sabbatical from his position with the New York Philharmonic, Bernstein was commissioned to write a work for the Chichester Festival in Sussex, England. Every summer the Cathedral of Chichester joins choral forces with its neighbors in Winchester and Salisbury to produce a music festival in celebration of its great musical tradition which dates back to the early 17th century. Bernstein wrote the following description of his attitude toward his sabbatical and the composing of this piece in an article for the New York Times on October 24, 1965:

'Of time to think as a pure musician  
and ponder the art of composition.  
For hours on end I brooded and mused  
on materiae musicae, used and abused;  
On aspects of unconventionality,  
Over the death in our time of tonality,  
Over the fads of Dada and Chance,  
The serial strictures, the dearth of romance,  
"Perspective in Music" the new terminology,  
Physiomathematomusicology;  
Pieces called "Cycles" and "Sines" and "Parameters"—  
Titles too beat for these homely tetrameters;  
Pieces for nattering, clucking sopranos  
With squadrons of vibraphones, fleets of pianos

played with the forearms, the fists and the palms  
 —And then I came up with the Chichester Psalms.  
 These psalms are a simple and modest affair,  
 Tonal and tuneful and somewhat square,  
 Certain to sicken a stout John Cager  
 With its tonics and triads in E flat major.  
 But there it stands the result of my pondering,  
 Two long months of avant-garde wandering—  
 My youngest child, old-fashioned and sweet.  
 And he stands on his own two tonal feet.'

The text of *Chichester Psalms* is in Hebrew and the work opens with a powerful introit that appears at the end of the first movement and at the end of the last. Bernstein, the composer of *West Side Story*, uses colorful word painting and vivid orchestration to depict the text. Psalm 100 is in an agitated seven-four rhythm, whereas Psalm 23 opens with a lyrical setting for womens' choir and counter-tenor soloist. The counter-tenor solo is accompanied by harp, but when the melody is taken up by the womens' voices it is interrupted by fierce outbursts from the men's choir singing, "Why do the nations rage?" from Psalm 2. Although the pastoral melody returns, the disturbance remains in the background until the end of this movement. The third movement begins with an orchestral meditation which features the strings and the mood of the music finally yields to one of comfort for the setting of the Psalm 131. The work ends quietly as a solo trumpet recalls the first phrase of the introit from the first movement.

**Psalm 108, vs. 2**

*Urah, hanevel, v' chinor!*  
*A-irah shahar!*

Awake, psaltery and harp:  
 I will rouse the dawn!

**Psalm 100**

*Hariu l' Adonai kol haarets.*  
*Iv' du et Adonai b' simha.*  
*Bo-u l' fanav bir' nanah.*  
*D' u ki Adonai Hu Elohim.*  
*Hu asanu, v' lo anahnu.*  
*Amo v' tson mar' ito.*  
*Bo-u sh' arav b' todah,*  
*Hatseirotav bit' hilah,*  
*Hodu lo, bar' chu sh' mo.*  
*Ki tov Adonai, l' olam has' do,*  
*V' ad dor vador emunato.*

Make a joyful noise unto the Lord all ye lands.  
 Serve the Lord with gladness.  
 Come before His presence with singing.  
 Know ye that the Lord, He is God.  
 It is He that hath made us, and not we ourselves.  
 We are His people and the sheep of his pasture.  
 Enter into His gates with thanksgiving,  
 And into His courts with praise.  
 Be thankful unto Him, and bless His name.  
 For the Lord is good, His mercy is everlasting,  
 And his truth endureth to all generations.

**Psalm 23, vs. 1-4**

*Adonai roi-i, le ehsar.*  
*Bin' ot desche yarbitseini,*  
*Al mei m' nuhot y' nahalini,*  
*Naf shi y' shovev,*  
*Yan 'heini b' ma' aglei tsedek,*  
*L' ma' an sh' mo.*

The Lord is my shepherd, I shall not want.  
 He maketh me to lie down in green pastures,  
 He leadeth me beside the still waters,  
 He restoreth my soul,  
 He leadeth me in the paths of righteousness,  
 For His name's sake.

*Gam ki eilech  
B' gei tsalmavet,  
Lo ira ra,  
Ki Atah imadi.  
Shi' t' cha umishan' techa  
Hemah y' nahamuni.*

**Psalm 2, vs. 1-4**

*Lama, rag'shu goyim  
Ul' unim yeh' gu rik?  
Yit'yats' vu malchei erets,  
V' roznim nos' du yahad  
Al Adonai v' al m' shilho.  
N' natkah et mos' roteimo,  
V' nashlichah mimenu  
avoteimo.  
Yoshev bashamayim  
Yis' hak, Adonai  
Yil' ag lamo!*

**Psalm 23, vs. 5-6**

*Ta' aroch l' fanai shulchan  
Neged tsor' rai  
Dishanta vashemen roshi  
Cosi r' vayah.  
Ach tov vahesed  
Yird' funi kol y' mei hayai  
V' shav' ti b' veit Adonai  
L' orech yamim.*

**Psalm 131**

*Adonai, Adonai,  
Lo gavah libi,  
V' lo ramu einai,  
V' lo hilachti  
Big' dolot uv' niflaot  
Mimeni.  
Im lo shiviti  
V' Domam' ti,  
Naf shi k' gamul alei imo.  
Kagamul alai naf shi  
Yahel Yis' rael el Adonai  
Me' atah v' ad olam.*

**Psalm 133, Vs. 1**

*Hineh mah tov,  
Umah nayim,  
shevet ahim  
Gam yahad.*

Yea, though I walk  
Through the valley of the shadow of death,  
I will fear no evil,  
For Thou art with me.  
Thy rod and Thy staff  
They comfort me.

Why do the nations rage,  
And the people imagine a vain thing?  
The kings of the earth set themselves,  
And the rulers take counsel together  
Against the Lord and against His anointed.  
Saying, let us break their bands asunder,  
And cast away their cords from us.  
He that sitteth in the heavens  
Shall laugh, and the Lord  
Shall have them in derision!

Thou preparest a table before me  
In the presence of mine enemies,  
Thou anointest my head with oil,  
My cup runneth over.  
Surely goodness and mercy  
Shall follow me all the days of my life,  
And I will dwell in the house of the Lord  
Forever.

Lord, Lord  
My heart is not haughty,  
Nor mine eyes lofty,  
Neither do I exercise myself  
In great matters or in things  
Too wonderful for me.  
Surely I have calmed  
And quieted myself,  
As a child that is weaned of his mother,  
My soul is even as a weaned child.  
Let Israel hope in the Lord  
From henceforth and forever.

Behold how good,  
And how pleasant it is,  
For brethren to dwell  
Together in unity.

## Symphony No. 5 in e, Op. 64 (1888)

.....Peter Ilyich Tchaikovsky (1840-1893)

Tchaikovsky was haunted by the idea of fate and its power over life. In his Fourth Symphony, he confronts Fate, but without result. A fragment of Tchaikovsky's written program for the first movement of his Fifth Symphony reveals that the composer was still obsessed with the subject of Fate, "Introduction: Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro (1) Murmurs, doubts, lamentations, reproaches against XXX (2) Shall I throw myself into the embraces of faith???"

His *Symphony No. 4*, written in 1877, came out of a trying time in his personal life and was the beginning of his attempt to musically represent the power of Fate. Tchaikovsky had been so anguished over his homosexuality and the fear of its discovery that he was driven into a disastrous marriage which lasted two weeks and ended in an attempt to drown himself. He recovered and composed his Fourth Symphony as he struggled with his problems and his inability to control his own nature. In the *Symphony No. 5*, the composer's attitude toward Fate seems to be one of philosophical acceptance as if he is slowly coming to terms with the subject.

The Fifth Symphony was also Tchaikovsky's attempt to convince himself and the world that he had not become, "played out as a composer" as he confided in a letter to his brother, Modest, in 1888. The beautiful and memorable melodies of this Fifth Symphony are evidence that Tchaikovsky had many songs left to sing. The opening motif representing Fate, although appropriately dismal, is very expressive and cleverly rhythmic. Tchaikovsky said that this opening expressed "complete resignation with regard to Fate." This restless first theme is full of the "murmurs, doubts and lamentations" that the composer referred to in his written program for this symphony and there are also musical outbursts that seem to suggest the "reproaches".

The second movement contains a tender horn melody interrupted by statements of the Fate theme which seem to represent love frustrated and unfulfilled. An elegant waltz with another unforgettable melody begins the third movement which has a brief appearance by the Fate theme, just before the end of the movement, in the clarinets and bassoons.

The finale begins with a bold statement of the Fate motif in E major before plunging into a development which contains the same motif in its original minor key. Finally, in the coda, the Fate theme becomes a triumphant march sending the message that the unseen enemy has been overcome.

*Program notes by Angela Warren*

**PLEASE NO CAMERAS OR RECORDING DEVICES  
SMOKING IN DESIGNATED AREAS ONLY**

# *Rogue Valley Chorale*

Lynn Sjolund, Director

## SOLOISTS

(quartet from the choir)

Susan Olson, Soprano  
Diane Newland, Alto  
Phillip Lind, Tenor  
Sean Warren, Bass

## SOPRANO

Deborah Bakalyar  
Anne Canon  
Cris Craig  
Brenda Davidson  
Virginia Dickie  
Connie Fisher  
Beth Gilman  
Kathy Gordon  
Mary Kay Harmon  
Deborah McFadden  
Nancy Carol Nelson  
Susan Olson  
Linda Wegner  
Idris White

## ALTO

Mary Jo Bergstrom  
Joani Bristol

Anita Caster  
Donna Daniels  
Kathleen Davis  
Kay Dix  
Beth Esser  
Charleen Fike  
Barbara Hewitt  
Barbara Johnson  
Jerrie Lovre  
Cathy Morrison  
Nancy Mason  
Diane Newland  
Myrna Pedersen  
Nancy Purdy  
Doris Sjolund  
Jeannie St. Germain  
Marjorie Swanson  
Jean Tyndall

## TENOR

Ross Davis  
Ken Deveney  
John Ferris  
Bob Lieberman  
Phil Lind  
Milt Nelson

Paul Richardson  
Jay Rosenberg

## BASS/BARITONE

Brent Barr  
Herb Cole  
David Goddard  
Carroll Graber  
Glen Hogan  
Gary Lovre  
David McFadden  
Greg Miller  
Jerry Miller  
Tom Parks  
Jon Plaisted  
Jom Post  
Eric Smith  
Dick Swanson  
David Uhreen  
Sean Warren  
Chuck Watson  
Blake Weller  
Peter Yeager

**Rehearsal Accompanist:**  
Donna Woolsey

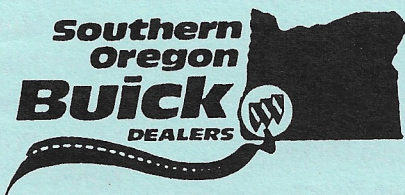
## Don Ebel, Counter-Tenor Soloist

Don Ebel grew up in Salem, Oregon and holds a degree in theory and composition from the University of Pacific in Stockton, CA. As a counter-tenor he has studied and performed extensively in Boston, Seattle, Portland and the Willamette Valley. He has been a featured soloist in such works at Bach's *St. John Passion* and *Magnificat*, Handel's *Messiah* and *Israel in Egypt* and Bernstein's *Chichester Psalms*.

Britt's 1993 Classical Festival Is Underwritten By:

**The Carpenter Foundation**  
**Rose E. Tucker Charitable Trust**  
**The Collins Foundation**  
**The Jackson Foundation**

**SAFECO**



JEFFERSON  
PUBLIC RADIO



NATIONAL  
ENDOWMENT  
FOR  
THE ARTS



Foliage Courtesy of  
**Stagecoach Farms**  
3900 South Stage Road, Medford