

California State University, Long Beach
College of the Arts - Department of Music

Present

CSULB SYMPHONY ORCHESTRA

Eugene F. Castillo, Conductor
John Barcellona, Flute
Marcia Dickstein, Harp
Mat Kaplan, Narrator

Friday, March 31, 1995
8:00 PM
Gerald R. Daniel Recital Hall

CSULB Symphony Orchestra

Eugene F. Castillo, Conductor

Friday, March 31, 1994 8:00 PM

Gerald R. Daniel Recital Hall

PROGRAM

The Child Within - for String Orchestra

Bruce Edward Miller

Concerto for Flute and Harp, K. 299

Wolfgang Amadeus Mozart

Allegro

Andantino

Rondeau. Allegro

MR. BARCELLONA, MS. DICKSTEIN

INTERMISSION

Three Places in New England

Charles Ives

1. The "Saint-Gaudens" in Boston Common

(Col. Shaw and his Colored Regiment)

2. Putnam's Camp, Redding, Connecticut

3. The Housatonic at Stockbridge

Lincoln Portrait

Aaron Copland

MR. KAPLAN

Join us for our next concert

Friday, May 19, 1995

8:00 PM

Fanfare No. 1 "For the Uncommon Woman"

Joan Tower

Songs of a Wayfarer

(Lieder eines Fahrenden Gesellen)

Gustav Mahler

Leland Vail, Baritone

Concerto for Clarinet and Orchestra

Aaron Copland

Jay Hassler, Clarinet

(First Winner of the 1995 Concerto Competition)

Symphony No. 1 in G minor

Vassili Kalinnikov

Ticket information:

985-7000

Program Notes

W.A. Mozart: Concerto for Flute, Harp, and Orchestra in C major, K. 299

In 1777, dissatisfied with his musical position in Salzburg, Mozart made his way to Paris via Munich, Augsburg, and Mannheim in search of more suitable employment with the French court. It was there that he met the flute-playing Duc of Guines and his daughter who played the harp "magnificently."

It was for this father/daughter duo that this concerto was commissioned. Written in three movements, this concerto lacks difficult contrapuntal passages and is a cheerful concerto written to please the musical tastes of both the performers and the audience.

Bruce Edward Miller: The Child Within

The Child Within was written at the request of Jung-Ho Pak, conductor and music director of the International Chamber Orchestra at Idyllwild School of Music and the Arts (ISOMATA), in 1991. The composition was to help showcase the string section of that orchestra. I had been thinking of writing a slow movement for string orchestra for awhile that utilized gestures from the late Romantic era while also experimenting with textures and ranges of the instruments. The conductor thought this would work out well. He premiered it with that group in New Orleans and San Francisco.

The form of the work can best be described as a composite rondo with a middle section that is somewhat developmental and the end section forming a coda. Each time the main theme is heard, there is a variation in the orchestra (in general, moving higher in range and tessitura) so that each repetition is actually a brightening of the string sound.

- Bruce Edward Miller

Charles Ives: Three Places in New England

Charles Ives composed *Three Places in New England* between 1903-1914. A composer neglected in his own time, Ives was a composer of very innovative music that differed greatly from the traditional western art music that most audiences of his day were use to. Ives gave up composing half way through his life rather than giving in to popular tastes in music and it wasn't until his last decade that his music began to be acknowledged as the great masterpieces that they are. Today, Ives is considered to be the United States' first composer of true American music.

Three Places in New England is a piece that portrays three scenes of New England life as envisioned by Ives.

I. *The St. Gaudens in Boston Common (Col. Shaw and his Colored Regiment)*, was inspired by Augustus St. Gauden's sculptural memorial to Col. Robert Gould Shaw and his black regiment. Col. Shaw's regiment had fought a famous battle at Fort Wagner, South Carolina, in the Civil War. The music of this movement uses quotations from *Old Black Joe* and two Civil War songs, *Battle Cry of Freedom* and *Marching through Georgia* which are played briefly in woodwind solos and in the French horn. Ives prefaced the score of this first movement with a poem written by Ives himself:

Moving- Marching- Faces of Souls!
Marked with generations of pain,
Part freers of a Destiny,
Slowly, restlessly- swaying us on with you
Towards another Freedom!
The men on horseback, carved from
A native quarry of world Liberty
And from what your country was made
You- images of a Divine Law
Carved in the shadows of a saddened heart, -
Never light abandoned, -
Of an age and of a nation.

Above and beyond that compelling mass
Rises the drum-beat of the common heart
In the silence of the strange and
Sounding - afterglow
Moving- Marching- Faces of Souls!

II. The second place, *Putnam's Camp, Redding Connecticut* offers a memorial to the Revolutionary War in the form of a boy's fantasies as he surveys the battle site years later during a Fourth of July picnic. This movement features different scenes such as two bands playing at different speeds as they pass each other on the street in a mad duet. Ives own words preface the second movement and tell what he was thinking when he composed this movement:

Near Redding Center, Connecticut, is a small park preserved as a Revolutionary Memorial; for here Gen. Israel Putnam's soldiers had their winter quarters in 1778-1779. Low rows of stone camp fireplaces still remain to stir a child's imagination. The hardships which the soldiers endured and the agitation, of a few hot heads, to break camp and march to the Hartford Assembly for relief, is a part of Redding history.

III. The set of episodes closes at *The Housatonic River at Stockbridge*, inspired by a poem by Robert Underwood Johnson. Ives wrote about this movement:

It was suggested by a Sunday morning walk that Mrs. Ives and I took near Stockbridge the summer after we were married. We walked in the meadows along the river and heard the distant singing from the church across the river. The mist had not entirely left the river, and the colors, the running water, the banks and the trees were something that we would always remember.

Aaron Copland: Lincoln Portrait

Soon after the United States had entered World War II, Andre Kostelanetz (conductor of the Cincinnati Symphony Orchestra), approached three American composers with the suggestion of composing three musical portraits of famous Americans to express the "magnificent spirit of our country." This proposal resulted in Virgil Thomson's *The Mayor LaGuardia Waltzes*, Jerome Kern's *Portrait for Orchestra of Mark Twain*, and Copland's *Lincoln Portrait*.

After choosing Lincoln as his musical subject, Copland, realized that "no composer could possibly hope to match in musical terms the stature of so eminent a figure as that of Lincoln," and called upon the help of the subject himself by using various letters and speeches of Lincoln for the text to be read by a narrator.

The composition is one continuous piece of music divided into three main sections. The first section suggests the mysterious sense of fatality that surrounds Lincoln's life. The folk tune *Springfield Mountain*, played by solo clarinet is suppose to portray Lincoln's gentleness and simplicity of spirit. The quick middle section briefly portrays the times in which he lived by quoting the folk tune *Camptown Races*. This merges into the concluding section where Copland's sole purpose was to "draw a simple but impressive frame about the words of Lincoln himself." The music is not meant to merely interpret the words or to serve as a background for them, but should be an interplay of equals between the orchestra and the speaking voice. *Lincoln Portrait* was first performed by Andre Kostelanetz and the Cincinnati Symphony Orchestra on May 14, 1942.

If you would like to be on our mailing list to receive news of upcoming orchestra events, please fill out this form and give it to an usher as you leave.

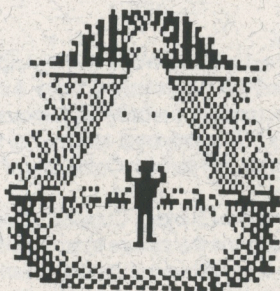
Yes, please add my name to your mailing list for future CSULB Symphony Orchestra events!

NAME _____

ADDRESS _____

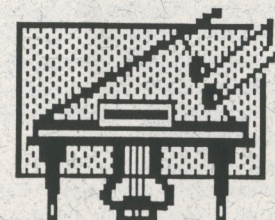
CITY/STATE/ZIP _____

PHONE _____



KEYBOARD:

Mark Uranker
Jeanie Lee



SPECIAL THANKS

The orchestra would like to give special thanks this evening for the generous support of **Bill's Formalwear** who provided the wardrobe for Mr. Kaplan.

Bill's Formalwear
5529 E. Spring Street
Long Beach
(310) 421-0415

The CSULB Symphony Orchestra

Violin I

Thi Nguyen, concertmaster
Michelle Dupuis
Marie Gonzalez
Michael Lin
Joshua Hsu

Violin II

Kristen Autrey, principal
Michelle Opie
Christine Ho
Alicia Parades
Loretta Saladino

Viola

Danielle Vandervelde, principal
Katey Brakney
Christine Placilla
Roger Hickman

Violoncello

Joe Osio, principal
Jean Kwak
Anton Estaniel
Henryk Tay

Kontrabass

William Been, principal
Danton Boller
Jeff Dickinson
Paul Lindsay
Nathan Dubin
Antoinette Talbert

Orchestra Manager

Charles Drinkworth
Christopher Nichols, assistant

Flute

Jennifer Green, principal
Joanne Siu
Robert Wilson

Oboe

Kenneth Burdick, principal
Thomas Williams

Clarinet

Jay Hassler, principal
Tamara Bolduc
Ryan Lee
Kathrine Browning

Bassoon

Chien-Hui Liu, principal
Will Hutchinson

Horn

Tina Buschiazzo, principal
Brian Shetland
Liz Royce
Mark Ghiassi

Trumpet

Ray Nowak
Tim Hammon
Joseph Yune

Trombone

Christopher Nichols
Pete Santucci
Charles Drinkworth

Percussion

David Gerhart
Michael Miley
Heath Bennet