



E^oS

A SECREST ARTISTS SERIES EVENT
AT WAKE FOREST UNIVERSITY
WINSTON-SALEM, NORTH CAROLINA

FEBRUARY 22, 2003
8PM IN WAIT CHAPEL



Celluloid Copland

Eos Orchestra
Jonathan Sheffer - Artistic Director

** Opening selections to be chosen from:*

MUSIC FOR MOVIES*

**Aaron Copland
(1900-1990)**

THE CUMMINGTON STORY*

Aaron Copland

SUITE FOR SMALL ORCHESTRA*

**Paul Bowles
(1910-1999)**

MEDIODIA*

Paul Bowles

"THE CITY" SUITE*
(with film)

Aaron Copland

-INTERMISSION-

APPALACHIAN SPRING
(complete ballet, original version)

Aaron Copland

The Eos Orchestra gratefully acknowledges the support of our marquis sponsor Bristish Petroleum, with additional seasonal support from Toray Ultrasuede (America), Inc.

Film segments courtesy of Vivian Perlis and the Aaron Copland Fund for Music, Inc.

Tour management by ICM Artists, Ltd.

ABOUT THE ARTISTS

The Conductor

JONATHAN SHEFFER, a composer and conductor, continues to win acclaim by melding elements of theatre and thematic programming into the traditional concert form. The result: the Eos Orchestra, founded eight years ago, thrives today as an innovative musical force, one that successfully breaks down concert-hall barriers through creative methods and collaborations with other artistic disciplines.

Born in New York City, Mr. Sheffer graduated from Harvard University, where he was a student of Leonard Bernstein. He later attended The Juilliard School and the Aspen School of Music. He began conducting after spending several years composing scores for Hollywood films. After recording three film scores with the Seattle Symphony, he made his conducting debut with the San Diego Symphony in 1991, and since then has returned three times to lead the Seattle Symphony.

*In the 2002 season, Mr. Sheffer made his New York City Opera debut conducting John Philip Sousa's **The Glass Blowers**. In 2001 he conducted the American Ballet Theatre at the Metropolitan Opera, and the Filarmonica di Roma in Hadrian's Villa, Rome. In 2000 Mr. Sheffer led the Sapporo Symphony at the Pacific Music Festival in Japan, the New World Symphony in Miami, and the United World Philharmonic Youth Orchestra in Bonn. He also conducted the Brooklyn Philharmonic in performances of the Mark Morris Dance Company at BAM in 1997, and in 1996, led the Scottish Chamber Orchestra at the Edinburgh Festival.*

*A prolific composer as well, Mr. Sheffer's catalogue of works include orchestral, solo piano, concertos, musicals, short operas, film scores and song cycles. His work was the focus of a Guggenheim Works & Process series event in October 1999. His opera, **Blood on the Dining Room Floor**, from the Gertrude Stein novel of the same name, finished a critically acclaimed Off-Broadway run in May of 2000. The opera received the Richard Rodgers Production Award from the American Academy of Arts and Letters and was given a reading as part of the New York City Opera's showcasing American Composers Program.*

Mr. Sheffer was appointed as the Music Director of Red (an orchestra), a new chamber orchestra in Cleveland, which made its debut in the fall of 2002.

The Orchestra

*Entering its eighth season under the baton of Artistic Director Jonathan Sheffer, the **EOS ORCHESTRA** is setting new standards for imaginative musical programming. The Orchestra focuses on the rediscovery of important neglected works and composers, collaboration with other artistic disciplines and the use of visual and theatrical elements on the concert stage.*

Eos' annual subscription series runs from February to May at the Concert Hall at New York's Ethical Culture Society. These often sold-out events bring audiences a new way to see music.

In addition to the subscription season, the Orchestra has appeared at the Lincoln Center Festival, Chicago's Ravinia Festival, Boston's Sanders Theatre, the Guggenheim Museum, the 92nd Street Y, The John F. Kennedy Center for the Performing Arts in Washington, DC, and free public outdoor concerts at the former World Trade Center, among others. In 1998, Eos performed at the White House for the President and First Lady at the ceremony for the National Medal of Arts and

The Orchestra (continued)

Humanities Awards, and received the Japan Music Award, presented by Julie Taymor, for its educational programs. In the fall of 2002, Eos made its Brooklyn Academy of Music (BAM) debut, performing a new Philip Glass opera, Galileo Galilei and its Metropolitan Museum of Art debut with a holiday concert.

Eos' discography of five compact discs includes this year's Grammy nominated CD, Celluloid Copland, which features world premiere recordings of Aaron Copland's film music. Eos has also published four books of essays and images on musical topics.

The Orchestra's television appearances include an A&E Biography of Ludwig van Beethoven and a PBS broadcast of WNET/Channel Thirteen's Great Performances television special, Copland's America, which was also broadcast by the BBC. Eos can be heard regularly on National Public Radio's Performance Today in the U.S. and on public radio in Europe.

Program Notes

"Celluloid Copland" by Jonathan Sheffer

Three years ago, on the 100th anniversary of his birth, a national outpouring of tributes and re-evaluations reflected the profound and pervasive presence of Aaron Copland's music in our national unconscious. After all, Copland legitimately created the American "sound" almost single-handedly. That a gay, Jewish boy from Brooklyn could go to Paris to study and then come home and compose works that defined a new mainstream by capturing the unique quality of yearning and energy that resonate with our diverse culture is remarkable. Copland's America is the jazz of the city and the simplicity of the open prairie; the atonal avant garde and the farmland all rolled into one. In Copland, astringent modernism and lump-in-the-throat patriotism go hand-in-hand. Appalachian Spring has the simplicity and sublimity of Mozart; Fanfare For The Common Man has the power of a national anthem. Copland listened to our hymns and cowboy songs and wrote his own, better ones, and took his music to the people for their delight and consumption.

The aim of this tour is to reintroduce some of Aaron Copland's early film music to the public in order to celebrate his importance and valued position as a key architect of the sound of American musics. Copland spent the first part of his composing career advancing the cause of modernism, a style he acquired in his studies in Europe. By the late 1930's he focused his well-honed skills on taking up the challenge represented by Dvorak's presence in America decades earlier, that of melding the ethnic indigenous music of the Americans into his composition. The result of this effort was the nearly wholesale creation of an American sound, one he honed in music for hire before and during World War II. In this way, Copland's contribution to the war effort was an uninterrupted string of fervently American works, culminating in the powerfully expressive masterpieces, Appalachian Spring and Fanfare for the Common Man.

Two works from the late 30's, the ballet Billy The Kid and the concert work El Salon Mexico resound with heroic and straightforward depictions of American music, one from cowboy songs, the other from Latin sources. They also provided his first unqualified successes. In Copland's works from this time, perhaps his richest period, it is difficult to discern acquired folk melodies from those he created from whole cloth. He got two assignments to compose music for entertainments produced for the 1939 World's Fair, the puppet show, From Sorcery to Science, and the documentary film, The City. The film was to provide an entrée to Hollywood, where

Program Notes (continued)

Copland composed six scores over a 20-year period.

The 1939 World's Fair may not seem like an ideal place for a composer with serious artistic goals to find work, but to Copland it offered two intriguing commissions. The Fair called forth works of a wide variety, all dedicated to selling what looks now like a determinedly positive view of progress in industry and human nature. The Fair's planners selected what we now acknowledge to be the modernist masters of architecture, insisting that the exhibit halls have no windows of any kind, which gave the entire campus a sleek, futuristic look. Films and live shows needed music to promote their messages. Kay Swift, a dynamic Broadway and Hollywood arranger and composer, was hired to oversee the works of the (recently) late George Gershwin, Copland, Kurt Weill, Hans Eisler, George Antheil, Robert Russell Bennett, Oscar Levant and Arthur Schwartz, among others. Copland's soundtrack for the documentary film **The City** gives full voice to both his chosen simplicity for an imagined rural American music (which would flower four years later in **Appalachian Spring**), as well as a spirited, driving evocation of our industrial, urban landscape. The film, with scenario by the leftist producer Pare Lorentz, extols social engineering in utopian cities as the cure for the ills of the industrial society. It was an impressive and lavish documentary—though technically crude by Hollywood standards—at a time when few such films reached a wide public. Also, this was Copland's first experience putting music to image, a task he completed with remarkable originality. **The City** was to be his entrée to Hollywood, where he had tried unsuccessfully to find work. Violinist Nathan Milstein showed the film to his cousin, director Lewis Milestone, who was to hire Copland to compose the score to Samuel Goldwyn's wartime film, **The North Star**, but not before he completed some of his best scores, to **Of Mice And Men**, **The Red Pony** and **Our Town**. He would later anthologize some of the most memorable moments from those films in the concert work, **Music for Movies**.

Copland was a composer who was at once ambitious and eminently practical. He was determined to reach a wide public, both for himself and for the salutary effect of promulgating a distinctly American music. At the same time, he had a disinterested curiosity in all kinds of music, from the esoteric to the commercial, and he was eager to try his hand at every opportunity that came his way. He used the works heard here as a kind of laboratory for his concert works: one can hear compositional ideas being worked out that find fuller, more sublime form in later pieces. **El Salon Mexico** and **Billy The Kid** directly preceded the World's Fair music and early films; **Appalachian Spring**, **The Lincoln Portrait**, and the **Clarinet Concerto** came after.

Though he clearly understood the demands of film music in terms of supporting images, it is not surprising to find in his film music the directness and constant originality so characteristic of his greatest works. **The Cummington Story** was a 20-minute documentary produced in 1944 by the War Department. Its purpose was to encourage local communities to look kindly upon refugees—displaced persons—caught in the updraft of war. The music underscores with great beauty the small Massachusetts town of the title, the new families' efforts to fit in, find work, join churches and go to a county fair, all in harmony with their New England. **The Cummington Story** music transforms a modest narrative into a moving meditation on the notion of liberty and community, a message compromised only by the ending of the film, in which the immigrants are essentially invited to leave as soon as conditions appear propitious. Regardless of what occasioned the music, Copland was able to use the central part of the score in the opening slow movement of the **Clarinet Concerto**, written for Benny Goodman six years later.

Copland shares the stage on this tour with another American composer, **PAUL BOWLES**, whose fame rests not upon his music, but upon his writing, especially the novel, **The Sheltering Sky**. Bowles, however, thought of himself as a composer before the world recognized him as a novelist. After some desultory musical training, including a period of private lessons with Copland, he spent the first half of his life writing incidental music for the New York theatre. After his move

Program Notes (continued)

to Tangier in 1948, he returned to New York only once more in his life, to attend a festival of his music by the Eos Orchestra at Lincoln Center.

Outside of his theatrical commissions, Bowles composed a handful of concert pieces and many songs that are his most frequently performed works. **THE SUITE FOR SMALL ORCHESTRA** was composed after Bowles' studies with Copland, during a year of travel which took him from Algiers to Tunis, Tangier, Cádiz, and Puerto Rico. An abstract work, it was created for no specific performance, predating his long list of theatrical commissions. This music delights in transforming North African melodies and Spanish dance rhythms, which emerge in this treatment sounding like a café-orchestra on a tour with its wandering composer.

Like Copland, Bowles traveled extensively in Latin America. **MEDIODIA (Noonday)**, performed for the first High-Low Concert, in February 1938 (and sharing the bill with Duke Ellington) was an orchestration of an earlier piano piece, **Huapango**. Both composers took a lot from Mexican rhythms, Bowles here and Copland in **El Salon Mexico**.

We conclude these concerts with the rarely heard complete ballet, **APPALACHIAN SPRING**, which is Copland—and America's—masterpiece. It was written for the choreographer Martha Graham in 1943, and right away became the calling card for both composer and choreographer. Both responded to the surge of patriotism during World War II with this inspired work, whose narrative follows the challenges of a 19th-century couple as they start their life together in rural America. The better-known suite from the ballet loses some remarkable passages that are heard here in the original instrumentation, which was for 13 instruments. We have augmented the string section, something Copland approved of whenever space and budget allowed.

Eos Orchestra Personnel

Artistic Director & Conductor

Jonathan Sheffer

Assistant Conductor

Ken Selden

Composer-in-Residence

Sebastian Currier

Violin

Cenovia Cummins, Concertmaster
Patricia Davis
Sebu Sirinian
John Kelly Andersen
Lisa Tipton
Robert Zubrycki, Principal
Martha Brody
Philip Wharton
Robert Norman

VIOLA

Adria Benjamin, Principal
Shelley Holland-Moritz
Richard Brice

CELLO

Roger Shell, Principal
Joseph Kimura

BASS

Judith Sugarman, Principal

Eos Orchestra Personnel (continued)

FLUTE/PICCOLO

Robert Bush, Principal

OBOE/ENGLISH HORN

Marilyn Coyne, Principal

CLARINET

Dean LeBlanc, Principal

Amy Zoloto

BASS CLARINET

Lino Gomez, Principal

Amy Zoloto

FLUTE/ALTO SAXOPHONE/

BASS CLARINET

Lino Gomez, Principal

BASSOON

Marc Goldberg, Principal

HORN

Katharine Dennis, Principal

Nancy Billmann

TRUMPET

John Sheppard, Principal

Charles Olsen

TROMBONE

Michael Seltzer, Principal

PERCUSSION

James Baker, Principal

Charles Descarfino

PIANO

Elizabeth Wright, Principal

ORCHESTRA LIBRARIAN

Philip Wharton

ORCHESTRA PERSONNEL MANAGER

Adria Benjamin

Eos Orchestra Staff

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Stephen Vann

Director of Operations & Education

Lee Ellen Hveem

Director of Development

Lori Sherman

Director of Finance & Administration

Bernard Rashbaum

Technical Director

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Maricha Miles

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Greg Pierson

Development Coordinator

Timothy Cartin Gyves

Assistant to the Executive Director

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Mickie DeSimone

Intern

Kristen Houkom

EOS ORCHESTRA — DISCOGRAPHY

CELLULOID COPLAND

GERSHWIN — THE COMPLETE WORKS for Piano & Orchestra

AARON COPLAND: AMERICAN MASTER

MUSIC FOR MERCE

PAUL BOWLES: MUSIC

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All recordings available through Eos Orchestra, 101 Fifth Avenue, 9th Floor,
New York, NY 10013. Phone: 212-691-6415. Fax: 212-691-6648.

Website: www.EosOrchestra.org.

Special thanks to David McHugh, Filmmaker in Residence and Film Composer at the
North Carolina School of the Arts, for his pre-concert talk.
Jonathan Sheffer will be pleased to sign programs and recordings after the concert.

REMAINING EVENT IN THE SECREST ARTISTS SERIES 2002-2003 SEASON

RED PRIEST (Thursday, April 3 at 8pm in Brendle Recital Hall) - This British early music ensemble, named after the infamous flame-haired priest Vivaldi, has redefined the art of period performance, combining the fruits of extensive research with swashbuckling virtuosity, heart-on-sleeve emotion and compelling stagecraft. "Something important is going on, and it happens fast...effortless, a barrel of fun and almost invisibly subtle...immaculately forged and cunningly phrased. An electrified audience shouted and cheered" (*Washington Post*). This performance is in conjunction with the annual conference of the Society for Seventeenth Century Music, to be held at Wake Forest.

**Wake Forest University expresses its deep appreciation to
Mrs. Marion Secrest and her husband, the late Dr. Willis Secrest,
for generously endowing the Secrest Artists Series.**

Usbers for tonight's performance are members of Alpha Phi Omega Service Fraternity.

*Tickets for all Secrest Artists Series events are available without charge to all
Wake Forest students, faculty and staff. They are sold individually and by
subscription to the general public. To purchase tickets, call the Theatre Box Office
at (336) 758-5295 or the Secrest Series at 758-5101. MasterCard and Visa accepted.*

Visit the Secrest web site at <http://wfu.edu/secrestartists>.

Your courtesy in turning off all electronic devices is appreciated.

The use of tape recorders and video equipment is not allowed.

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