



Cornell University Wind Ensemble

Cynthia Johnston Turner, conductor

Cornell Symphony Orchestra

Chris Younghoon Kim, conductor

First Year Family Weekend Concert: "Heroes"

Fanfare for the Common Man

Aaron Copland
(1900–1990)

Country Band March

Charles Ives
(1874–1954)
arr. James Sinclair

Coriolan Overture, op. 62

Ludwig van Beethoven
(1770–1827)

Heroes, Lost and Fallen – A Vietnam Memorial

David R. Gillingham
(b. 1947)

Prelude, op. 34, no. 14

Dmitri Shostakovich
(1906–1975)
trans. H. Robert Reynolds

Blue Cathedral

Jennifer Higdon
(b. 1962)

Symphony No. 7 in D Minor, op. 70
III. Scherzo: Vivace

Antonín Dvořák
(1841–1904)

Slava!

Leonard Bernstein
(1918–1996)
trans. Clare Grundman

HELEN NEWMAN HALL
CORNELL UNIVERSITY
Saturday, October 23, 2004 – 8:30 PM

Program Notes

Copland: Fanfare for the Common Man

Aaron Copland composed this evocative fanfare in 1942 at the request of Eugene Goossens, then conductor of the Cincinnati Symphony Orchestra. Goossens envisioned a musical tribute honoring those engaged in World War II; a fanfare “. . . for Soldiers, or for Airmen or Sailors” and planned to open his 1942 concert season with it. Aaron Copland later wrote, “The challenge was to compose a traditional fanfare, direct and powerful, yet with a contemporary sound.” Little needs to be said about the work itself, which makes as strong an impression today as it must have when it was first heard against the dark background of America’s entrance into World War II. To the ultimate delight of audiences Copland managed to weave musical complexity with popular style — certainly one of his most powerful compositional gifts. Later, after the premiere of the *Fanfare*, Copland wrote, “Since that occasion, *Fanfare* has been played by many and varied ensembles, ranging from the U.S. Air Force Band to the popular Emerson, Lake, and Palmer group . . . I confess that I prefer *Fanfare* in the original version, and I later used it in the final movement of my Third Symphony.” Copland’s musical opus, for which he received the 1964 Medal of Freedom, included such masterworks as *Piano Variations* (1930), *El Salon Mexico* (1936), *Billy the Kid* (1938), *Fanfare for the Common Man* (1942), *Rodeo* (1942), *Appalachian Spring* (1944), and *Inscape* (1967).

Ives: Country Band March

Country Band March was composed around 1903, four years after Ives’ graduation from Yale and five years prior to his lucrative insurance partnership with Julian Myrick. From the “out of tune” introduction to the pandemonium which reigns at the close, the *Country Band March* is both a clever parody of, and respectful salute to, the realities of performance by an amateur “country” band. Ives believed that music should be about profound emotions, spirituality, and lifting up the soul — even in “inexpert” playing or singing (was he not correct?). *Country Band March* is music about music. It’s about amateurs making music for the sheer love of it. Ives also believed that great profundity can arise in everyday moments and carried that belief into his music. “Everyday” tunes are quoted frequently in this march and carry different meanings for different people and cultures. Listen closely for *Arkansas Traveler*, *Battle Cry of the Republic*, *British Grenadiers*, *The Girl I Left Behind*, *London Bridge*, *March through Georgia*, *Massa’s in de Cold*, *Cold Ground*, *May Day Waltz*, and *Semper Fidelis*.

Beethoven: Coriolan Overture, op. 62

Beethoven’s 1807 *Coriolan Overture* expresses the idea that power can be dangerous. Written in the same year as his revolutionary Fifth Symphony, the *Coriolan* parallels the symphony tonally (both pieces are in the key of C minor) and in the shared connotation of dramatic vigor and strength. Even though Beethoven was familiar with and enjoyed the work of Shakespeare, the *Coriolan Overture* was not inspired by Shakespeare’s *Coriolanus*, as is commonly assumed. The piece was instead based on a theatrical play by a writer-friend contemporary of Beethoven’s, Heinrich von Collin.

In the *Coriolan*, the story is of a Roman general, Coriolanus, who after facing exile, has turned against his country. In revenge, he leads a rebel group to the gates of the capital, and only yields to the pleas of innocent citizens when his wife and mother beg him to give up the siege. Ironically, by acquiescing to his inner compassion, he feels even more failure and forfeits his life by committing suicide. These stages of the tragedy can be heard explicitly in the overture. For example, the peril of authority is first introduced in the opening chords of the piece, followed by an anxious and frantic melody in the strings. The second theme of the piece is in C major, and even though it is more lyrical, it is also distressed in sound as it signifies the crying pleas of his wife and mother. The piece ends back in the opening key of C minor, but is presented in small, sorrowful segments, representative of Coriolanus drawing his blood from his own sword in suicide.

Collin first produced the play in 1802, prior to Beethoven’s composition of the overture in 1807; however, the overture was performed in concert independently from the play two times prior to combining with the drama for the stage. The overture received more positive acclaim as a separate musical entity than as accompaniment for Collin’s play. The piece stands as a staple in the repertoire of short orchestral works and is recognized as music blazing with powerful energy.

Gillingham: *Heroes, Lost and Fallen* – A Vietnam Memorial

Heroes, Lost and Fallen is a tone poem for symphonic band based on the following poem by the composer:

Banish our thoughts
From this grueling war.
Let suffering and Death
Rule no more.

Resolve this conflict
In hearts so sullen
And bring eternal peace
To the heroes, lost and fallen.

A powerful Vietnam War memorial, Gillingham invites the listener to experience the range of emotions surrounding the uncertainties of war and peace. Interspersed motives suggesting trumpet calls and quotations from both the *Star-Spangled Banner* and the *Vietnamese National Anthem* pervade the musical depictions of a “march to war” and the world ideal of peace. Just as Copland’s *Fanfare for the Common Man* is as relevant today as it was during WWII, so is Gillingham’s provocative statement on the Vietnam War.

Shostakovich: *Prelude, op. 34, no. 14*

On meeting Dmitri Shostakovich in 1949 in New York, Nicolas Nabokov remarked: “To me he seemed like a trapped man, whose only wish was to be left alone to the peace of his own art and to the tragic destiny to which he, like most of his countrymen, has been forced to resign himself with.”

Suffering under the brutal regime of Stalinism in community Russia, Shostakovich produced a remarkable opus of powerful music that speaks to the hero within us all. Originally composed for piano as a set of preludes and fugues, No. 14 has been artfully transcribed for winds by H. Robert Reynolds.

Higdon: *Blue Cathedral*

Blue — like the sky, where all possibilities soar. Cathedrals — a place of thought, growth, spiritual expression, serving as a symbolic doorway into and out of this world. Blue represents all potential and the progression of journeys. Cathedrals represent a place of beginnings, endings, solitude, fellowship, contemplation, knowledge, and growth. As I was writing this piece, I found myself imagining a journey through a glass cathedral in the sky. Because the walls would be transparent, I saw the image of clouds and blueness permeating from the outside of this church. In my mind’s eye the listener would enter from the back of the sanctuary, floating along the corridor amongst giant crystal pillars, moving in a contemplative stance. The stained-glass windows’ figures would start moving with song, singing a heavenly music. The listener would float down the aisle, slowly moving upward at first and then progressing at a quicker pace, rising towards an immense ceiling which would open to the sky. As this journey progressed, the speed of the traveler would increase, rushing forward and upward. I wanted to create the sensation of contemplation and quiet peace at the beginning, moving towards the feeling of celebration and ecstatic expansion of the soul, all the while singing along with that heavenly music.

These were my thoughts when the Curtis Institute of Music commissioned me to write a work to commemorate its 75th anniversary. Curtis is a house of knowledge — a place to reach towards that beautiful expression of the soul, which comes through music. I began writing this piece at a unique juncture in my life and found myself pondering the question of what makes a life. The recent loss of my younger brother, Andrew Blue Higdon, made me reflect on the amazing journeys that we all make in our lives, crossing paths with so many individuals singularly and collectively, learning and growing each step of the way. The piece represents the expression of the individual and the group — our inner travels and the places our souls carry us, the lessons we learn, and the growth we experience. In tribute to my brother, I feature solos for the clarinet (the instrument he played) and the flute (the instrument I play). Because I am the older sibling, it is the flute that appears first in this dialogue. At the end of the work, the two instruments continue their dialogue, but it is the flute that drops out and the clarinet that continues on in the upward-progressing journey.

This is a story that commemorates living and passing through places of knowledge and of sharing and of that song called life.

– Jennifer Higdon

Dvorák: Symphony No. 7 in D Minor, op. 70

After Dvorák composed his Sixth Symphony, he allowed five years to elapse before composing the Seventh Symphony, one of his greatest symphonies. In the meantime, he composed several works in other genres but, more importantly, was enjoying increasing popularity and fame in the international arena. One of the highlights of these years was a very successful trip to London in 1884, the first of nine such trips, where he conducted his *Stabat Mater* and other works upon invitation of the Royal Philharmonic Society. Shortly after he returned home to his native Czechoslovakia, he learned that the Philharmonic Society had elected him a member and simultaneously requested a new symphony. Dvorák had enjoyed his trip to London, writing to a friend, "I am convinced that England offers me a new and certainly happier future, and one which I hope may benefit our entire Czech art. The English are a fine people, enthusiastic about music, and it is well known that they remain loyal to those whose art they have enjoyed. God grant that it may be so with me." The symphony that resulted from the Philharmonic Society's request is thus a demonstration of Dvorák's notions of "our Czech art," a symphony with Czechoslovakian themes that, unlike many other nationalistic symphonies of the times, goes beyond a simple collection of folk dances to explore more complex themes.

In addition to demonstrating the beauty of Czech music to the British, the symphony may have also served as an outlet for Dvorák's distress over the deteriorating mental health of Bedřich Smetana, one of the founding fathers of Czech music (Smetana died in 1884, before the symphony was first performed). The first page of Dvorák's final score contained a note explaining that the main theme of the symphony occurred to him when he heard a train arriving at the station that was carrying many anti-Hapsburg patriots to the National Theater Festival (Dvorák's obsession with locomotives was notable). Although the theme contains little festivity, his patriotic mood colors the entire symphony.

Although the symphony goes beyond the usual themes of nationalistic symphonies, it does contain the inevitable folk dance in the form of the third movement, Scherzo: Vivace. This movement was the best-received part of the symphony, instantly famous for its combination of energy and grace. In spite of its light and carefree tone, this movement was the one with which Dvorák struggled the most, rewriting it many times.

The Seventh Symphony stands out as a transition between Dvorák's place in the tradition of Beethoven and Brahms, which it closely reflects, and his later composing style after his arrival in America, of which the "New World" Symphony is representative. Indeed, Dvorák's love for his homeland even appears in his American compositions: while the "New World" Symphony and "American" String Quartet reflect a new style of composing, incorporating themes from Native American music and African-American spirituals, they contain a melancholy tone that Dvorák later attributed to his homesickness.

The Seventh Symphony is frequently regarded as Dvorák's pinnacle achievement, simultaneously exalting the glory of Czechoslovakia and placing its creator firmly in the pantheon of great symphonic composers. Of the Seventh Symphony, Dvorák wrote to a friend, ". . . wherever I go I think of nothing but my new work, which must be capable of stirring the world, and may God grant that it will!"

– Jessica Fox, '05

Bernstein: Slava!

When Mstislav Rostropovich ("Slava" to his friends) invited Leonard Bernstein to help him launch his inaugural concerts as music director of the National Symphony Orchestra, he also asked him to write a rousing new opening piece for the festivities. This overture is the result, and the world premiere took place on October 11, 1977, with Rostropovich conducting his orchestra at the Kennedy Center for the Performing Arts in Washington, D. C.

The first theme of *Slava!* is a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombone. Theme two, which prominently features soprano saxophone, is a canonic tune in 7/8 time. A very brief kind of development section follows, after which the two themes recur in reverse order. Near the end they are combined with a quotation from the "coronation scene" of Mussorgsky's *Boris Godunov*, where the chorus sings the Russian word "slava," meaning "glory." In this way, of course, the composer is paying an extra four-measure homage to his friend "Slava" Rostropovich, to whom this overture is fondly dedicated.

Cornell University Wind Ensemble

Piccolo

Lindsay Parham, *Science and Technology* '08

Flute

Jennifer Frohlich, *Biology* '06 *

Alex Tsiatas, *Civil Engineering* '08

Min Ji Kim, *Chemistry* '08

Elsbeth Lo, *Biology/Undecided* '08

Katy Jamison, *Psychology/History* '07

Oboe

Abbie Morgan, *Chemistry* '08 *

Margaret Hoxtor, *Biology* '08

Jason McCuistion, *Engineering* '06

Bassoon

Andrea Desai, *Biology* '07 *

Joanna A. Ain, *History* '05

Clarinet

Michelle Pavlis, *Biology* '05 *

Matthew Fontana, *Undecided* '07

Jenna Bromberg, *Hotel Management* '08

Kristen Derhaag, *Chemical Engineering* '08

Eli Rosofsky, *Computer Science* '05

Jonathan Sierant, *ORIE* '07

Bass Clarinet

Brian Connolly, *Urban and Regional Studies* '08

Alto Saxophone

Emily Looney, *Biology* '07 *

Daniel Nelson, *Music* '06

Tenor Saxophone

Justin DeWitt, *Computer Science* '05

Timothy Vadas, *Environmental Engineering* '05

Baritone Saxophone

David Lifson, *Computer Science* '05

French Horn

Lauren Kimball, *Natural Resources* '08

Johanna Ullrich, *Archeology* '05

Claire DeBergalis, *Natural Resources* '05 *

Lucy Ooi, *Astronomy/Chemistry* '08

Trumpet

Alex Swanson, *Entomology* '05 *

David Porter, *Mechanical Engineering* '08

Hannah Hirschland, *Human Development* '05

John Mezzina Hannigan, *Music* '08

Greg Vesper, *Astronomy/Math* '07

Trombone

Andrew Pollock, *ORIE* '05 *

Euphonium

Lauren Forconi, *English* '06

Tuba

Kyle Story, *Physics/Math* '07 *

Daniel Lepage, *Math/Computer Science* '07

Double Bass

Lee Leviter, *Industrial and Labor Relations* '08

Piano

Alisa Mo, *Biology* '08

Percussion

Patrick Yu, *Mechanical Engineering* '06 *

Peanut Wai-Ping Wong, *Biology/Chemistry* '08

Peter Zeitler, *Economics* '07

Robert Michael Whalen III, *Music* '06

Kirk Kelewae, *Hotel Administration* '08

* Principal

Cornell Symphony Orchestra

Violin I

Ye-Jin Shin, *Economics/Asian Studies*, '05 *
Alvin Lee, *Government*, '07 *
Jennifer Hwang, *Policy Analysis
Management*, '07
Homan Lee, *Engineering*, '08 *
Ariel Lee, *Biology*, '06
André Allavena, *Ph..D. in CS*
Arthur Chang, *Hotel Management*, '07
Sonie Kamata, *Asian Studies*, '05
Jason Smith, *History/Government, Post Doc*
Alexandra "Sasha" Wiktorek, *A&S*, '07
Sarah Chang, *Undecided*, '08
Saveri Bhattacharya, *Biology*, '05
Adrian So, *Math*, '08
Bernadette Meyler, *Law Professor*

Violin II

Brightin Schlumpf, *Music*, '07 *
Wesley Wu, *Chemistry*, '06
Wallace Hui, *Electrical Engineering*, '08
Adam Waickman, *Microbiology*, '08
Paul Dumont, *Psychology*, '06
Sonali Rajan, *Bio-Medical Engineering*, '05
Chrissy Boxhorn, *Biology*, '05
Yolanda Roberts, *Atmospheric Science*, '07
Christine Caneba, *Engineering*, '07
Hemanth Srinivas, *Engineering*, '05
Tracy Mak *Biology*, '06
Laura Whitehurst, *Civil Engineering*, '07
Nancy Chiu, *Chemical Engineering*, '07
Molly Fogleman, *Dept. of Plant Breeding, Staff*

Viola

Lauren Marini, *Veterinary School*, '06 *
Janine Yieh, *Environmental Engineering*, '05 *
Stephen Liu, *Biological Sciences*, '08
Howard Leung, *Biological Sciences*, '05
Kathryn Kimble, *Undecided*, '08
Samantha Feibush, *SHA*, '07
Ariel Waitz, *Chemical Engineering*, '08
Brandon Buckley, *Physics*, '07
Margaret Gruhn, *Mechanical Engineering*, '07
Robin Liu, *Architecture*, '07
David Rosen, *Economics*, '08

Cello

Philip Bobbs, *Hotel Management* '05 *
Abe Katzen, *Biology*, '07 *
Donald "Stu" Black, *Linguistics*, '06
Beth Tamayose, *Regional Planning*, '06
Nina Haghi, *Human Development*, '05
Genevieve Patton, *Science of Earth Systems*, '06
Maggie Rich, *Undecided*, '07
Nicole Schwartzberg, *Government/Near
Eastern Studies*, '06
Jessica Fox, *Entomology/Biology & Society*, '05
Anjana Rajan, *Architecture*, '08
Carol Wu, *Undecided*, '08
Brian Connolly, *Biology*, '08

Bass

Spencer Morgan, *Chemical Engineering*, '07 *
Zachary Scherr, *Math/Computer Science*, '07
Meredith Thatcher, *Undecided*, '08
Stewart Schwab, *Dean of Law School*
James Mich, *Music, IC*
Andrew Kruse, *Music, IC*

Flute

Katherine Skovira, *Government/Music*, '06
Laura Ovaitt, *Animal Science*, '07
Alexander Tsiatas, *Civil Engineering*, '08

Oboe

Emily DiAngelo, *Music*, '07
Molly Raum, *Biology*, '05
Merri Rosen, *Neurobiology, Post Doc*

Clarinet

Hawa Owusu, *A&S*, '08
Cesar Avila, *Government*, '05
Julie Rautio, *Industrial Engineering*, '06
Jenna Bromberg, *Hotel Management*, '08

Bassoon

Adam Zahand, *Genetics/Development, Grad*
Andrea Desai, *Biology*, '07
Emily Rosene, *Anthropology* '06

Horn

Ali Vanderveld, *Physics, Ph.D.*
Jennifer Bellor, *Music*, '05
Arthur Barnard, *English/A&EP*
Daniel Aridgides, *AG/BEE*, '06

Trumpet

David Roy, *Biology*, '08
Alex O'day, *Physics*, '06

Trombone

Andrew Pollock, *ORIE*, '05
Christopher Mayes, *Physics, Ph.D*
Christine Garvey, *Animal Science*, '08
Homer Chiang, *Physics*, '08

Tuba

Andrew Kraszewski, *CALS/BEE*, '05

Harp

Mary Elizabeth Sutherland, *Music*, '06

Percussion

Joey Notaro, *SNES*, '07
Brian Gainor, *Linguistics*, '07
David Kiferbaum, *ILR*, '08
Eric Yuan-Fen Kuo, *Mechanical Engineer, Grad*

Piano

Soomin "Eileen" Shon, *Undecided*, '08

Orchestra TA

Xi Wang

* Rotating principal