

RG12.23.04

Aaron

COPLAND Festival



OTTAWA UNIVERSITY CHAPEL

Nov. 17 10:00 a.m. Lecture

8:00 p.m. Chamber Concert

Nov. 18 8:00 p.m. GALA SYMPHONY CONCERT

FESTIVAL PROGRAM

CONTEMPORARY MUSIC IN AMERICA

Aaron Copland, Lecturer

CHAMBER CONCERT

Aaron Copland

Sonata for Violin and Piano (1943)

Andante

Lento

Allegro

Alice Joy Lewis, Violin

Anna Jeter, Piano

Piano Variations (1930)

Carl Bobbish, Piano

Four Emily Dickinson Songs (1950)

Why do they shut me out of Heaven

Sleep is supposed to be

I felt a Funeral in my Brain

Going to Heaven

Betty Kloster, Soprano

Anna Jeter, Piano

Lark (1941)

Ottawa University Concert Choir

Brian Steele, Baritone

Las Agachadas (1942) "Shake-down Song"

Ottawa University Symphonic Choir

Stanley DeFries, Conductor

Orchestra

FLUTE

*Suellen Johnson
Bonnie Williams
Connie McEndree

OBOE

*Ralph Watilo
Lawrence Hartshorn

CLARINET

*John Parette
Denise Schroer

BASS CLARINET

**Boris Collins

*Principal

**Baker University

BASSOON

*John Reitz
Jana Benton

HORN

*Frank Franono
David Moltz
Michael Berger
Rachel Hanson

TRUMPET

*James Phillips
Danny Howell
**Eric Young
Rebecca Hanson

TROMBONE

*Robert
Andre
John

TUBA

Tim I

HARP

Sharo

PERCUSSION

Carol

Stan

**Bruce

Tony

Orchestra Personnel

TROMBONE

***Robert Green**
Andrea West
John Nesbit

TUBA

Tim Drysdale

HARP

Sharon Edens

PERCUSSION

Carole Bosche
Stan Adel
****Bruce Taylor**
Tony Holland

THE OTTAWA LITTLE SYMPHONY SOCIETY, INC.

and

OTTAWA UNIVERSITY

present

A GALA SYMPHONY CONCERT

Aaron Copland, Guest Conductor and Composer

Fanfare for the Common Man (1942)

Rodeo (1948)

Buckaroo Holiday
Corral Nocturne
Saturday Night Waltz
Hoe-down

Lincoln Portrait (1942)

Jack Nicholson, Narrator

INTERMISSION

Our Town (1940)

Old American Songs (1950-1952)

The Little Horses
At the River
Ching-a-Ring Chaw
Ottawa University Women's Chorus

Two Choral Excerpts from the opera, The Tender Land (1954)

Stomp Your Foot
The Promise of Living
Ottawa University Symphonic Choir

Personnel

NE
Green
West
esbit
ysdale
Edens
ION
Bosche
del
Taylor
Holland

VIOLIN I

*Mortimer Alpert
Alice Joy Lewis
Helen Hollander
Brenda Chaney
Otto Silverstein
Nancy Schupbach
Wolfgang Siebel
Carolyn Thayer

VIOLIN II

*Ginni Eldred
Sylvia Hampton
Nancy Bransby
Eldon Roehl
Roberta Eton

VIOLA

*James Hammond
Paul Sloat
Gillian Rogell
Martha Wall

CELLO

*Norman Hollander
Phillip Scheldt
Barbara Potter
Robert Ferree

BASS

*Bruce Bransby
William Butler
Stephen Neuenschwander

Aaron Copland

"Aaron Copland is—and for forty years has been—so commanding, so vital, and so essential a figure on the American creative musical scene that it is virtually impossible to consider it even generally without his name's coming immediately to mind. Few U.S. composers, especially during the Thirties, Forties and Fifties, were not in some way influenced by Copland's music." This statement which appeared in THE AMERICAN RECORD GUIDE, is by the young American composer William Flanagan, and it is an eloquent tribute to the man who is, in the words of Eugene Ormandy, "the dean of American composers."

Aaron Copland's compositions were first heard in the United States at a League of Composers concert in November, 1924 in New York City. The SYMPHONY FOR ORGAN AND ORCHESTRA was his first orchestra piece to be performed. The premiere was given in 1925 by Walter Damrosch and the New York Symphony orchestra, with Nadia Boulanger as soloist. In 1930, Copland won an award from RCA Victor for his DANCE SYMPHONY. His THIRD SYMPHONY won the New York Music Critics Circle Award in 1946 and has been given worldwide performance since its Boston Symphony premiere.

He was born in Brooklyn, New York on November 14, 1900. He attended Brooklyn public schools and was graduated from Boys' High School in 1918. He first studied piano with his sister and continued his studies with Leopold Wolfson, Victor Wittgenstein and Clarence Adler. Beginning in 1917, he studied theory with Rubin Goldmark for four years. In the summer of 1921 Copland was a composition student at the newly established Fountainebleau School of Music in France. He studied with Nadia Boulanger in Paris for the next three years. He returned to the United States in 1924. The next year he was the first composer to win a Guggenheim Fellowship, which was renewed in 1926.

Copland has led an active life in contemporary music. From 1928 to 1931, he and Roger Sessions were responsible for the Copland-Sessions Concerts of American music. He was director of the American Festival of Contemporary Music at Yaddo for its first two years. In 1941 and 1947 he made government-sponsored good-will tours of Latin America, appearing as pianist, conductor and lecturer in concerts of American music. He is co-chairman of the League of Composers-I.S.C.M., vice-president of the Edward MacDowell Association, and a director of both the

Walter M. Naumburg Music Foundation and the American Music Center. For eight years, he was president of the American Composers Alliance. He has lectured extensively throughout the country on contemporary music, and from 1927 to 1937 was a lecturer at New York's New School for Social Research. He has taught composition at Harvard University and at the Berkshire Music Center, where he was Chairman of the Faculty and head of the composition department.

He is the author of four books "*What to Listen for in Music*," "*Our New Music*," "*Music and Imagination*" (six lectures given by Copland as Charles Eliot Norton Professor of Poetry at Harvard, 1951-52) and "*Copland on Music*." In 1942, Copland was elected a member of the National Institute of Arts and Letters and, in 1946, the Creative Arts Medal of Brandeis University in 1960, the Edward MacDowell Medal in 1961, the Henry Hadley Medal of the N.A.A.C.C. in 1964. In September 1964 he received the Presidential Medal of Freedom, "highest civil honor conferred by the President of the United States for service in peacetime."

Since 1956, Copland has received honorary degrees from Oberlin College and from Princeton, Harvard, Brandeis, Hartford, Temple, Illinois Wesleyan, Syracuse, Michigan and Rhode Island Universities. He is an honorary member of the *Accademia Nazionale di Santa Cecilia* in Rome, the Royal Academy of Music and the Royal Society of Arts in London, *The Academia Nacional de Belles Artes* in Buenos Aires and the University of Chile in Santiago.

In recent years, the composer has been increasingly active as conductor. He has led more than thirty major symphonic organizations in England, France, Germany, Japan, Italy, Yugoslavia, Portugal, the Soviet Union and the Scandinavian countries. As guest conductor of the Boston Symphony, he accompanied Charles Munch and the orchestra on its Far Eastern tour in 1960. In November of that year he led the New York Philharmonic in a concert celebrating his 60th birthday.

In "*Music Today*," Dr. Carleton Sprague Smith wrote: "Aaron Copland is without question North America's leading composer. He has a flavor which is at once personal and American. . . . He can be grand, solemn or gay—bleak or 'juicy'. As a teacher, public lecturer, author, pianist and conductor, Copland has had the greatest influence of any composer now active in the United States."