



La Jolla Symphony & Chorus

2015-2016 Season

**Soundscape San Diego:
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December 5-6, 2015

Mandeville Auditorium

Steven Schick
Music Director

David Chase
Choral Director



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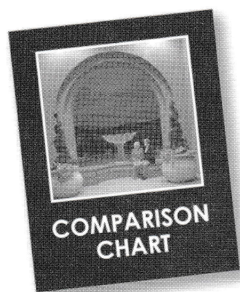
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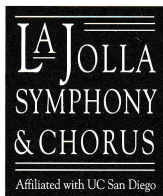
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Steven Schick
Music Director



David Chase
Choral Director

Saturday, December 5, 2015, 7:30pm
Sunday, December 6, 2015, 2:00pm
Mandeville Auditorium, UCSD

Steven Schick conducting

JOHN LUTHER ADAMS **The Light That Fills the World**

ORI TALMON **Nefakh** (Hebrew: *volume*)
WORLD PREMIERE / THOMAS NEE COMMISSION

SAMUEL BARBER **Prayers of Kierkegaard, Opus 30**
O Thou Who art unchangeable
Lord Jesus Christ, who suffered all life long
Father in Heaven, well we know that it is Thou
Father in Heaven! Hold not our sins up against us

Zen Wu, soprano
Latifah Smith, mezzo-soprano
Brandon Elán Thibeault, tenor

INTERMISSION

AARON COPLAND **Symphony No. 3**
Molto moderato
Allegro molto
Andantino quasi allegretto
Molto deliberato

Symphony No. 3 by arrangement with Boosey & Hawkes, Inc.

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No texting or cell phone use of any kind allowed.

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Mission
Statement

Rooted in San Diego for over 60 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

From the Conductor

I don't remember the first time I met Arthur Wagner, but I do remember the last time I saw him. He was sitting middle center at the Libbey Bowl in Ojai, his arm around the shoulder of his beautiful Molli. When I came by at intermission to say hello, he gave me a wry smile and in the incisive cadences of the Bronx immediately began probing the Boulez piece I had just conducted. With Arthur, small talk was never all that small.

Arthur Wagner had the kind of expansive education that has almost ceased to exist in this day of goal-oriented kindergartners whose parents are already planning their surgical residencies or scheming about which Justice they'll clerk for. Arthur studied philosophy, sold shoes, rode horses, skied the Sawtooths (where more than 60 years ago he met Molli) and eventually earned a doctorate in theater at Stanford University. He spent the first part of his adult life doing nearly everything and the second part doing one thing. And that was a big, luminous extraordinary thing: he nurtured the artistic life of San Diego—ALL of the arts. Almost every arts organization in this city counted Arthur and Molli as enthusiastic patrons, including the La Jolla Symphony and Chorus. But he will be particularly remembered for his remarkable leadership in building the renowned department of Theatre and Dance at UC San Diego and creating a partnership and home for the La Jolla Playhouse.

The list of his celebrated acting students is long, but with Arthur mentorship didn't stop with a diploma. He followed his students after they left UC San Diego, traveling to attend important premieres, celebrating their successes and easing their failures. The love they felt in return for him was symbolized by the crowd of current acting students—many of whom were not born when Arthur last stood in front of a class—standing four deep on a hot catwalk above UCSD's Potiker Theatre to pay their respects during a two-hour plus memorial service.

This is a space that I normally use for comments about the music you are about to hear. This time the most important thing for you to know about this concert is that we are dedicating it to Arthur. And as we dedicate it, we'll remember his keen intellect, the generosity of his teaching, and his support of adventurous creativity in all the arts. But the main thing, the thing I will lay upon my heart as I remember Arthur Wagner is simply his love: for the elegance of good acting, for living fully and fearlessly, and, above all, for Molli. The only times I ever saw him without her was during Arthur's tenure as a member of the board of the La Jolla Symphony and Chorus. You spare those you love from board meetings.

So Arthur, we'll be thinking of you as we play this concert. We'll think of you during the premiere of Ori Talmon's Nee Commission work and remember your support for emerging talent. As Barber sets Søren Kierkegaard's prayer of "longing for the highest good," we'll think of your vision of a great school of theatre and dance housed at UCSD. And, most especially when the beginning of the last movement of Copland's *Third Symphony* rolls around, with its theme better known as "Fanfare for the Common Man," we'll think of you, Arthur Wagner: philosopher, shoe salesman, consummate artist, dedicated teacher, extraordinary man. ■

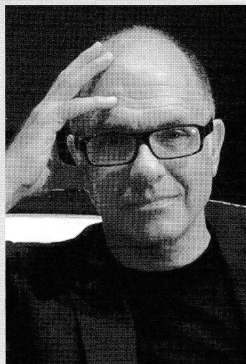


Photo: Bill Dean

Steven Schick conductor

Percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family. For forty years he has championed contemporary music by commissioning or premiering more than 150 new works. He was the founding percussionist of the Bang on a Can All-Stars (1992-2002) and served as Artistic Director of the Centre International de Percussion de Genève (2000-2005). Schick is founder and Artistic Director of the percussion group, "red fish blue fish." Currently he is Music Director of the La Jolla Symphony and Chorus and Artistic Director of the San Francisco Contemporary Music Players. He was Music Director of the June 2015 Ojai Music Festival, and in 2012 was named the first Artist-in-Residence with the International Contemporary Ensemble (ICE).

Schick founded and is currently Artistic Director of "Roots and Rhizomes," a summer course on contemporary percussion music held at the Banff Centre for the Arts. He maintains a lively schedule of guest conducting including appearances with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Nova Chamber Ensemble and the Asko/Schönberg Ensemble. Among his acclaimed publications are a book, "The Percussionist's Art: Same Bed, Different Dreams," and numerous recordings of contemporary percussion music including a 3 CD set of the complete percussion music of Iannis Xenakis (Mode). Mode released a companion recording on DVD of the early percussion music of Karlheinz Stockhausen in September of 2014.

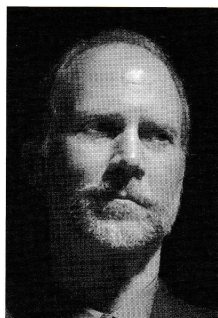
In 2014, Schick received two notable honors: he was named Champion of New Music by the American Composers Forum, and he was inducted into the Percussion Hall of Fame. Steven Schick is a Distinguished Professor of Music at the University of California, San Diego.

Program Notes by Eric Bromberger

The Light That Fills the World

JOHN LUTHER ADAMS

Born January 23, 1953, Meridian, Mississippi



John Luther Adams graduated from CalArts in Valencia and then made a curious choice for a young composer intent on developing a career: in 1978 he moved to Alaska, far from the mainstream of American concert life, and he has made his life and career as a composer in that state. John Luther Adams has been described as “an environmental composer,” which may be a slippery term. While Adams sometimes makes use of native Alaskan

musical materials, he has been more concerned musically with Alaska as a natural force: its harshness, its variety, its natural rhythms. He has said: “My music has always been profoundly influenced by the natural world and a strong sense of place. Through sustained listening to the subtle resonances of the northern soundscape, I hope to explore the territory of ‘sonic geography’—that region between place and culture... between environment and imagination.”

Adams wrote *The Light That Fills the World* in 1999. The score prints the composer’s own program note:

For much of the year, the world in which I live is a vast, white canvas.

Last winter, reading art critic John Gage’s essay “Color As Subject,” I was struck by the equivalence between the view out my window and Mark Rothko’s use of white in his paintings. The exquisite colors on the snow and those in Rothko’s translucent fields suggested to me broad diatonic washes suffused with slowly-changing chromatic harmonies. Slowly, faintly, I began to hear a new music stripped to its most essential elements: harmony, timbre and texture, suspended in what Morton Feldman called “time undisturbed.”

The ideal of the sublime landscape has long been an obsessive metaphor for my work. But the resonances of my recent musical landscapes are more internal, a little less obviously connected with the external world. If in the past the melodic elements of the music have somehow spoken of my own subjective presence in the landscape, in the newer music there are no sharply-defined lines—only slowly-changing colors on a timeless white field. All the edges are blurred. Individual sounds are diffused into a continuous texture, with a minimum of what the art critics call “incident.” All the sounds meld into one unbroken aural horizon. Harmony and color become one with space and time.

Listening to these “allover” textures, it’s difficult to concentrate for long on a single sound. The music wants to move us beyond syntactical meaning, even beyond images, into the experience of listening within an enveloping whole, a transpersonal presence. These seemingly-static fields of sound embrace constant change. But rather than moving on a journey through a musical landscape, the experience of listening is more like sitting in the same place as the wind and weather, the light and shadows slowly change. The longer we stay in one place, the more we notice change.

The Light That Fills the World was written in late winter and early spring when—following the long darkness of winter—the world is still white and filled with new light. If the unrelenting texture of this music embodies stasis, I hope its prevalent tone evokes the ecstatic.

The title of the piece is borrowed from an Inuit song which sings of the close relationship between beauty and terror, risk and revelation.

John Luther Adams: Fairbanks, Alaska—August 1999

My fears,
those small ones
that I thought so big,
for all the vital things
I had to get and to reach.

When, in fine weather,
I drifted out too far in my kayak
And thought myself in danger.

And yet there is only
one great thing,
the only thing:

To live to see in huts and on journeys
the great day that dawns,
and the light that fills the world.

—Inuit song

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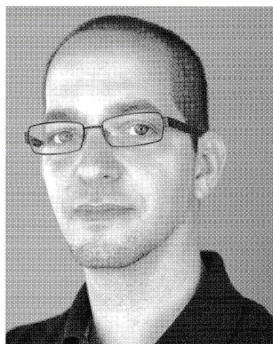
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Nefakh (Hebrew: *Volume*)

ORI TALMON

Born 1974, Israel



The following note has been provided by the composer.

Nefakh is composed after the abstract painting "Catamurons" (1963) by the French painter Simon Hantai (1922-2008). The piece traces the process of contemplating the painting: the eyes glide from one color and shape to the other and

paths of the observer's gaze are created. These gaze-paths are unpredictable and diverse, as the painting does not suggest specific areas that are more important than others. Thus the painting encourages an ongoing attempt at reading and associating the colors and shapes.

The music in *Nefakh* offers the same experience through listening. The musical textures are shaped as rich and full so to avoid suggesting one prominent musical element that stands out in relation to the others. The music offers "volume" that allows the listener to choose an own path-of-attention, by paying attention to the musical "surface," diving to the depth of the sound, or by continuously alternating between the two. ■

Prayers of Kierkegaard, Opus 30

SAMUEL BARBER

Born March 9, 1910, West Chester, PA

Died January 23, 1981, New York City



Barber's *Prayers of Kierkegaard* took shape over a long period of time. The music got its start in 1942, when the Koussevitzky Music Foundation asked the young composer for a new work to be dedicated to the memory of Serge Koussevitzky's wife Natalie. But World War II intervened (Barber served in the Army Air Corps), and after the war Barber spent several years in Europe. He did not return to the commission until 1953, when he began work on what would be

Prayers of Kierkegaard, finishing it the following January. By this time, twelve years after the original commission, Koussevitzky himself had died, and Barber dedicated his new score "To the Memory of Serge and Natalie Koussevitzky."

Barber was one of the most widely-read of all composers: across the span of his career, he set texts by Shelley, Browning, Tennyson, Swinburne, Arnold, Hopkins, Stevenson, Houseman, Joyce, Yeats, Rilke, Agee, Frost, Graves, and many, many more. Now he turned to the writings of the Danish philosopher Søren Kierkegaard (1813-1855). Disgusted with organized religion, Kierkegaard had left the church and sought a personal relation with God. His goal as an individual was to find a way to be—and

Ori Talmon

Composer, Thomas Nee Commission

Ori Talmon was born in Israel and spent the last seven years living in Europe and the United States. His music has been performed in festivals such as Impuls (Graz, Austria), Tzliil Meudcan (Tel-Aviv, Israel), Der Sommer in Stuttgart (Stuttgart, Germany) and the Donaueschinger Musiktage (Off-program, Germany), and in concerts in the U.S., Switzerland, France, Belgium and Korea. After finishing his undergraduate studies in Computer Sciences and Music Composition (Cum Laude) in his home country, he moved to Germany, where he completed his Master's in Composition, studying with Marco Stroppa at the State University of Music and Performing Arts in Stuttgart. Since 2011 he lives in San Diego and is pursuing his Ph.D. studies, working primarily with Roger Reynolds.

Thomas Nee Commission

In 1997, the La Jolla Symphony & Chorus established a commissioning fund in honor of retiring Music Director Thomas Nee that would be used to award a UCSD graduate-level composition student each year with an orchestral or choral commission. The student is guided through the composition process by his or her UCSD instructors, with the oversight of the LJS&C Music Director. The compositions are performed on the LJS&C subscription series the following season—an invaluable opportunity for young composers to hear their works performed by a full orchestra (and chorus).

to act—through that personal relationship, and Kierkegaard has been described, perhaps paradoxically, as a "Christian existentialist." Barber chose four of the philosopher's prayers: two from Kierkegaard's *Journals*, one from his *Christian Discourses*, and one from *The Unchangeableness of God*. Barber scored *Prayers* for a soprano soloist (with smaller roles for alto and tenor soloists), a large chorus that could be divided into two and three groups, and orchestra. Leontyne Price was soprano soloist when Charles Munch led the Boston Symphony Orchestra in the premiere on December 3, 1954.

Prayers of Kierkegaard is one of Barber's finest creations. The composer responded strongly to Kierkegaard's texts, and the knowledge that he was writing for Leontyne Price, one of his favorite performers, served as further inspiration. The four movements of *Prayers*, which are performed continuously, can be dramatic or contemplative, beautiful or violent, ascetic or lush, simple or complex. Each of the four texts is a hymn of praise to Kierkegaard's "Father in Heaven," and those prayers—and Barber's music—are full of pain, regret, hope, intensity, and finally confidence.

Barber greatly admired the spare beauty of Gregorian chant, and he begins *O Thou Who art unchangeable* with a conscious evocation of that form. Alone and unharmonized, male voices sing a long line that changes meter almost every measure. This "chant"—Barber's own, rather than an actual Gregorian chant—has almost reached the end of the first prayer when the chorus makes its dramatic entrance on the line "But nothing changes Thee." The chorus gracefully recalls earlier lines from the prayer, and the movement concludes on a powerful restatement of the prayer's final two lines.

Out of the silence, the second prayer begins. A long introduction for strings and oboe leads to the entrance of the soprano soloist, who sings of Christ's suffering on behalf of mankind. Shortest of the four movements, this is also the most beautiful. The music flows directly into the third movement, *Father in Heaven, well we know*, and now the tempo eases ahead. The chorus, joined by the three soloists, leads the way as the music gradually builds to a great climax in the prayer's second stanza: "But when longing lays hold of us." Barber constructs the concluding section ("When Thou in the longing") as a passacaglia, the entrances of the voices at first accompanied by the unusual combination of harp and xylophone.

The last movement opens with the orchestra alone, but this is not a quiet transition to the final prayer. Instead, the orchestra explodes into a violent dance, hurled forward along instantaneous exchanges between the different sections of the orchestra, which are treated as separate blocks of sound. Into this tumult, the chorus makes its own dramatic entrance on the words "Father in Heaven! Hold not our sins up against us." Barber marshals all his forces for a climactic statement of God's strength and forgiveness before the violence diminishes, and *Prayers of Kierkegaard* concludes as the chorus chants its final plea for mercy. ■



Zen Wu soprano

American dramatic coloratura soprano Zen Wu, a native of the San Francisco Bay Area, studied as an undergraduate with avant garde baritone Philip Larson at the University of California San Diego. She sang with San Diego area professional ensembles such as SACRA/PROFANA and the San Diego Opera Chorus before making her mainstage debut in 2014 as Lauretta in Puccini's *Gianni Schicchi* with the Riverside Lyric Opera.

Lauded for her interpretations of both canon and 20th century and new repertoire, Wu returned to San Diego Opera in its renaissance as a guest soloist singing excerpts from John Adams' *Nixon in China* as Madame Mao. She currently studies with tenor Enrique Toral and resides in New York City, where she performed the roles of Donna Anna (*Don Giovanni*), Konstanze (*The Abduction from the Seraglio*), Elettra (*Idomeneo*) and Giannetta (*The Elixir of Love*) in the 2014-2015 season.

Latifah Smith mezzo-soprano

San Diego native Latifah Smith is a Vocal Performance major studying at San Diego State University (SDSU). At SDSU she has been a featured soloist in the California premiere of *To Be Certain of the Dawn*, an oratorio by Stephen Paulus, and recently played the Sorcerer in Henry Purcell's iconic one-act opera, *Dido and Aeneas*. Quickly becoming an in-demand mezzo-soprano, she is happy to be joining the La Jolla Symphony & Chorus for the second time.

Brandon Elán Thibeault tenor

Brandon Elán Thibeault is a Los Angeles native, currently earning his undergraduate degree in Vocal Performance at San Diego State University (SDSU). He is studying voice with Michelle Ayres, and serves as section leader in the SDSU Chamber Choir under the direction of Dr. Patrick Walders. He has earned roles in SDSU's opera productions and has been an apprentice in the *San Diego Pro Arte Voices Summer Choral Festival*. This is the second time he has performed with the La Jolla Symphony & Chorus.

Prayers of Kierkegaard

Søren Kierkegaard

O Thou Who art unchangeable, Whom nothing changes,
 May we find our rest
 and remain at rest
 in Thee unchanging.
 Thou art moved
 and moved in infinite love by all things:
 the need of a sparrow, even this moves Thee;
 and what we scarcely see,
 a human sigh,
 this moves Thee, O infinite Love!
 But nothing changes Thee, O Thou unchanging!

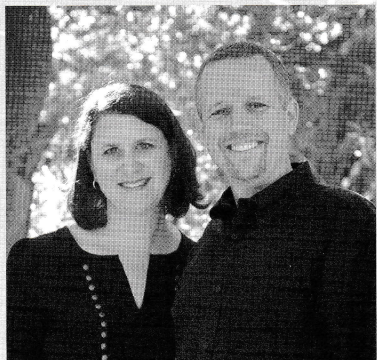
Lord Jesus Christ
 Who suffered all life long
 that I, too might be saved,
 and Whose suffering still knows no end,
 This, too, wilt Thou endure:
 saving and redeeming me,
 this patient suffering of me
 with whom Thou hast to do—
 I, who so often go astray.

Father in Heaven,
 well we know that it is Thou
 that giveth both to will and to do,
 that also longing,
 when it leads us to renew
 the fellowship with our Saviour and Redeemer,
 is from Thee.

Father in Heaven, longing is Thy gift.
 But when longing lays hold of us,
 oh, that we might lay hold of the longing!
 when it would carry us away,
 that we also might give ourselves up!
 when Thou art near to summon us,
 that we also in prayer might stay near Thee!
 When Thou in the longing
 dost offer us the highest good,
 oh, that we might hold it fast!

Father in Heaven!
 Hold not our sins up against us
 But hold us up against our sins,
 So that the thought of Thee should not remind us
 Of what we have committed,
 But of what Thou didst forgive;
 Not how we went astray,
 But how Thou didst save us!

PROFILES IN GIVING



Jenny & Scott Smerud
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Jenny and Scott Smerud have been enthusiastic supporters of La Jolla Symphony and Chorus ever since Jenny began playing clarinet with the orchestra in 2003. "This organization is so important to me and the other musicians who have the privilege to be a part of our performances," says Jenny. "Because the musicians are all volunteers, we are never limited by our musical resources, and thanks to the generous support of our patrons we are able to perform significant pieces from the current repertoire and premiere and commission new works. LJS&C is a special organization. Scott and I are honored to support it with annual gifts and our contribution to the endowment."

Scott Smerud is a realtor and attorney who helps his friends and referrals buy and sell real estate. Smerud Real Estate gives back to the community by donating \$500 from each transaction and continues to support LJS&C with those gifts. Jenny Smerud is a CPA and a partner at AKT, LLP. She served on the LJS&C Association board for seven years and recently ended her term as Treasurer.

Sostenuto Sustaining Our Musical Future

A Message from Endowment Chair Amee Wood

Dear Friends,

For the last 14 months, I've used this space to update patrons on our endowment campaign progress. And though we have far to go to meet our \$1.5 million goal, I am truly in awe of how far we've come.

So, this holiday season, instead of my usual endowment letter, I'd like to simply say *thank you*. Thank you to all of the generous folks listed on these pages, and to those of you who are considering a gift in the future.

HAPPY HOLIDAYS (filled with music!)

And best wishes for HEALTH,

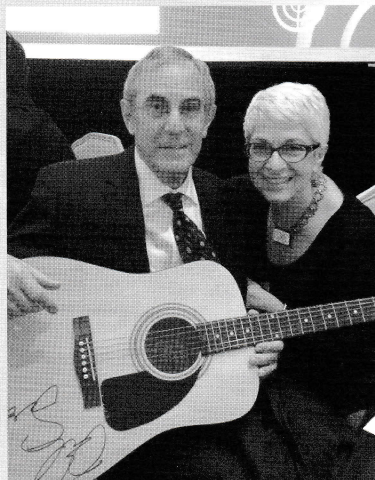
HAPPINESS &

PROSPERITY (for all of us!)

in 2016!

Amee Wood

P.S. I will return in February to update you on more endowment news!



Val & Alex Rubins chorus member and subscriber

La Jolla Symphony & Chorus has rightly taken its place with the top San Diego arts organizations. It has the longevity, service to community, consistent quality, and financial stability that are hallmarks of the best arts institutions. When Alex and I made the decision to make a significant contribution of stocks to the endowment campaign, it was with the knowledge that we were helping to sustain this unique community of students and amateur musicians.

I have been in the chorus for 34 years—more than half my life! It has been an honor and the greatest pleasure to be able to rehearse and perform with great conductors like David Chase, Steven Schick, Tom Nee, Robert Shaw, and others. I have been elevated, educated and challenged by the music, as I feel sure our audience has as well. I can't imagine my life without LJS&C. I hope you will consider making a donation to Sostenuto, our endowment fund. We are close to reaching our goal and your support can help to make it possible. Enjoy the concert!

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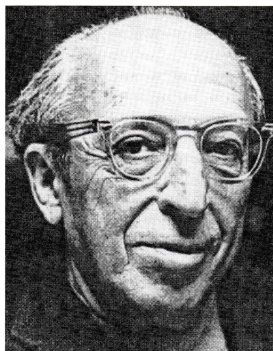
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Symphony No. 3

AARON COPLAND

Born November 14, 1900, Brooklyn

Died December 2, 1990, North Tarrytown, NY



Aaron Copland is not a name we automatically associate with the symphony. As a composer he was more readily drawn to smaller and more personal forms like music for dance, solo piano, chamber ensembles, and songs. Even his first works with this title are not symphonies in the traditional sense. The *Dance Symphony* was assembled from movements of a ballet, the *Symphony for Organ and Orchestra* was actually a solo

vehicle for his teacher Nadia Boulanger, and his *Short Symphony*, one of the most neglected of his works, is better known in its arrangement as a *Sextet*. For the most part, Copland was not attracted to the kind of Major Statement and the "grand playing-together" implicit in the title and tradition of the symphony.

But the social realities of the Depression and later the Second World War led Copland to a simpler, more public style, and when Serge Koussevitzky commissioned a new orchestral work from him in March 1944 the lure of the symphony proved irresistible. Copland readily admitted: "I think the greatest single influence on the *Third Symphony* was Koussevitzky. Without compromising my own integrity I was intent upon giving him the sort of piece he liked. And he liked music in the grand manner." Copland's friends were aware that something was

afoot. Samuel Barber, himself not by nature a symphonist, cheered him on: "I hope you will knuckle down to a good symphony. We deserve it of you, and your career is all set for it. Forza!"

But the symphony took a long time. Copland began work on it during the summer of 1944, at exactly the moment that — on the other side of the planet — Serge Prokofiev was beginning his *Fifth Symphony*, a similarly triumphant utterance in time of war. It took Copland until April 1945 to compose the first movement, and he spent the summer of 1945 writing the second as the war came to its end. He worked on the third from the fall of that year until the following spring and began the final movement in June 1946. In the meantime, Koussevitzky went ahead and announced the premiere for that fall, and Copland had to scramble to complete the *Third Symphony* on September 29, 1946, three weeks to the day before the first performance. It was a huge popular success. Koussevitzky proclaimed that "There is no doubt about it — this is the greatest American symphony. It goes from heart to heart." The New York Critics Circle agreed, giving it their award as the finest new American work performed during the 1946-47 season.

Copland's *Third* may be a heroic symphony, but it is constructed on some very non-symphonic procedures. Rather than beginning with the conflict-based movement that has launched symphonies since the time of Beethoven, Copland opens in absolute calm. *Molto moderato* and *with simple expression* are his markings, and violins in octaves very quietly lay out the serene opening idea. More themes follow: a poised melody for violas and English horn and a *marcato* subject for trombones. This movement is not in the expected sonata form, nor does it build a music-drama out of the collision of its themes. Instead,

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it functions as a prelude to the symphony: it introduces themes (some of these will play important roles later on), rises to a climax, and falls back to end quietly. *Cantabile molto espressivo*, Copland instructs his players as the opening movement of this wartime symphony ends not in thunder but in radiant calm.

More surprises come in the middle two movements. Externally, they are the expected scherzo in ABA form and slow movement, but behind these forms both are dance movements, and it is worth noting that Copland's own recordings of this symphony emphasize not so much its grandeur as its lighter textures and dance rhythms. The *Allegro molto* bursts to life on a salvo of noisy fanfares, but the true main subject is not heard until moments later when violas and lower woodwinds speed ahead. Here the music dances with cheerful energy and races straight into the trio section, built on flowing melodies that sound as if they might have come from Copland's cowboy ballets. He was adamant, however: "One aspect of the symphony ought to be pointed out: it contains no folk or popular material. During the late twenties it was customary to pigeonhole me as a composer of symphonic jazz, with emphasis on the jazz. More recently I have been cataloged as a purveyor of Americana. Any reference to jazz or folk-material in this work was purely unconscious." The opening fanfares return to drive the scherzo to a mighty close.

Unusual things continue to happen at the opening of the *Andantino quasi allegretto*: Copland begins to draw on material presented earlier in the symphony, a technique that will become increasingly important over the final two movements. The opening of the third movement—for the two violin sections alone and treacherously difficult in terms of intonation and ensemble—is derived from the

marcato trombone theme of the first movement, but now that fierce material is transformed into haunting, silky string lines. All this, however, is only preparation for the true business of this movement, which is a series of variations on a lovely flute theme. This theme, which sounds as if it has wandered in from Copland's ballet *Appalachian Spring*, begins quietly and gracefully, but soon the variations turn athletic and dance with an unexpected vigor. Gradually Copland reins in all this energy, and the movement comes to a close on a return of its quiet opening material.

But it is not a true close, for the music continues without pause into the finale. Over a quiet string chord, two flutes very delicately outline Copland's own *Fanfare for the Common Man*, composed in 1942, and this quickly erupts into a titanic statement by brass and percussion. Again, a surprise: this is not the true beginning of the finale but only a call to order. The main body of the movement arrives as solo oboe lays out an ornate tune that quickly begins to dance on its own. Here, finally, is the symphony's sonata-form movement, but even now the structure remains free: the second subject, which moves easily along syncopated rhythms, does not show up until the development is well underway. The movement dances to a great climax on a strident raspberry for full orchestra, full of flutter-tonguing from the winds. In the aftermath of this wild chord, the music seems stunned and uncertain, and then it begins to move: over bits of the fanfare theme and the very opening of the symphony, the music gathers energy and presses ahead. The finale's second theme—its syncopations smoothed out—powers its way into the final pages, where the symphony's very opening returns. What had sounded serene and spacious at the very beginning now returns in grandeur as the *Third Symphony* pounds its way to a knock-out close. ■

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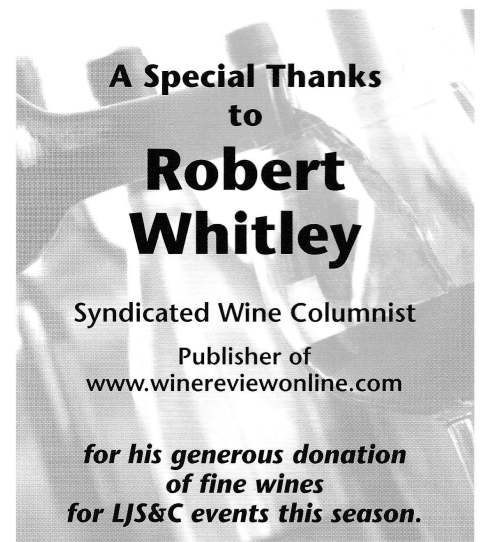
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