AMERICAN COMPOSERS FESTIVAL 2010

THE GREATEST GENERATION

FEBRUARY 1-9, 2010
Our festival began last Monday night at the Orange County High School of the Arts with a presentation of Pare Lorentz’s classic 1938 documentary *The River*, with Virgil Thomson’s score performed live by the High School Orchestra led by Christopher Russell.

The present Classical concert begins with *Fanfare for the Common Man* (1942) by Aaron Copland (1900-1990), commissioned by the Cincinnati Symphony as a “contribution to the war effort.” *For the Fallen* (1943), by Bernard Herrmann (1911-1975), was conceived as a tribute “for those who lie asleep on the many alien battlefields of the war.”

The *Walt Whitman Songs* (1942, 1947) of Kurt Weill (1900-1950), coming next, were composed in response to Pearl Harbor; they set Civil War poems by Whitman; this is the West Coast premiere of the orchestral version. *Amber Waves* (1976) by Morton Gould (1913-1996) is a sublime patriotic gesture, adapting “America the Beautiful.”

Michael Daugherty’s *Mount Rushmore* for chorus and orchestra (2010), a Pacific Symphony commission, is inspired by Gutzon Borglum’s famous rock sculpture of George Washington, Thomas Jefferson, Abraham Lincoln, and Theodore Roosevelt, created between 1927–1941. This is a world premiere.

The festival concludes next Tuesday, at California State University—Fullerton’s Meng Hall, with a concert featuring the most impressively impassioned of all World War II-inspired compositions: Arnold Schoenberg’s *Ode to Napoleon* (1942); composed in response to Pearl Harbor, it unforgettably denounces the tyrant Hitler and exalts the democrat Franklin Delano Roosevelt. The same program features Copland’s 1939 worker’s song “Into the Streets May First!,” excerpts from Rodgers and Hammerstein’s uplifting musicals *Oklahoma!* (1943) and *Carousel* (1945), and more music by the grateful refugee Kurt Weill, from the 1930s and ’40s.

A singular participant in our festival concerts is the legendary documentary filmmaker George Stoney. Born in 1916, Stoney is an eyewitness to history, who during the New Deal served as a public information officer for the Farm Security Administration. For the American Composers Festival, he worked with film students at the Orange County High School of the Arts.

—J.H.

For more about the American Composers Festival visit: www.PacificSymphony.org/ACF
or join the discussion at www.PacificSymphonyBlog.org
Ancillary Events
American Composers Festival 2010: “The Greatest Generation”

The River
February 1, 2010, 7:30 pm
Symphony Hall, Orange County High School of the Arts
1010 N. Main St., Santa Ana
Tickets: $10, general admission
OCHSA Box office: (714) 564-3282

Featuring student performers from the Orange County High School of the Arts:
OCHSA Symphony Orchestra, Christopher Russell, conductor
OCHSA Chamber Singers, Maria Lazarova, director
Film & TV Conservatory, Aaron Orullian, director
Music & Theater Conservatory, Jeff Paul, director

Program:
The People, Yes (excerpt)
Poem by Carl Sandburg
Introduction
Joe Horowitz
Songs from The River
OCHSA Chamber Singers
My Shepherd Will Supply My Need
How Firm a Foundation
Jesus Loves Me
Go Tell Aunt Rhody
Short Documentaries on the Depression and World War II
Kaylen Hadley, Lauren Morales and Adrian Azevedo, filmmakers
These short films were created by members of instructor Michael Brown’s Documentary Filmmaking course in collaboration with renowned documentarian George Stoney

The New Deal and The River
George Stoney and Joe Horowitz

The River
OCHSA Symphony Orchestra
Robyn Mack and Chelsea Sanders, narrators
Film directed by Pare Lorentz
Score by Virgil Thomson

Into the Streets
February 9, 2010, 8 p.m.
Meng Hall, California State University, Fullerton
Tickets: $5-$30
Box Office: (657) 278-3371
On the Web at: www.fullerton.edu/arts/events

Members of Pacific Symphony:
Raymond Kobler, violin
Bridget Dolkas, violin
Robert Becker, viola
Kevin Plunkett, cello

Douglas Webster, baritone
Gloria Cheng, piano

George Stoney, commentary and film clips
CSUF University Singers, Rob Istad, conductor
Monica Hull, mezzo-soprano
Mark Salters, piano
Joseph Horowitz, host

Program:

Copland: Into the Streets May First!
Weill: Mack the Knife
Weill: Songs from “Luncheon Follies”
Song of the Inventory (West Coast premiere)
Buddy on the Nightshift
Schickelgruber

Weill: Ice Cream Sextet
Rodgers & Hammerstein:
You’ll Never Walk Alone
Everything’s Up to Date in Kansas City
Oklahoma!

OCHSA student documentary film
Schoenberg: Ode to Napoleon for speaker, piano and string quartet

Post-concert discussion

This performance supported in part by:
MAMM Alliance for the Performing Arts
ORANGE COUNTY PERFORMING ARTS CENTER
RENÉE AND HENRY SEGERSTROM CONCERT HALL
Thursday–Saturday, February 4–6, 2010, at 8:00 p.m.

PRESENTS

2009–2010 HAL AND JEANETTE SEGERSTROM
FAMILY FOUNDATION CLASSICAL SERIES

THE GREATEST GENERATION

CARL ST.CLAIR, conductor
DOUGLAS WEBSTER, baritone
PACIFIC CHORALE – JOHN ALEXANDER, artistic director

COPLAND
(1900–1990)
Fanfare for the Common Man (1942)

HERRMANN
(1911–1975)
For the Fallen (1943)
(West Coast Premiere)

WEILL
(1900–1950)
Four Walt Whitman Songs (1942)
(West Coast Premiere of the version
with orchestra)
Bea! Beat! Drums!
Oh Captain! My Captain!
Come up from the Fields, Father
Dirge for Two Veterans
DOUGLAS WEBSTER

GOULD
(1913–1996)
Amber Waves (1976)
No.2 from American Ballads

DAUGHERTY
(b. 1954)
Mount Rushmore (2010) for Chorus
and Orchestra (World Premiere)
Pacific Chorale

— INTERMISSION —

Michael Daugherty is the Music Alive Composer-in-Residence with Pacific Symphony.
Music Alive is a national residency program of the League of American Orchestras and Meet The Composer.

The American Composers Festival is supported by:

THE AARON COPLAND
FUND FOR MUSIC

This performance is funded in part by The Kurt Weill Foundation for Music, Inc., New York, NY

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The Saturday, February 6, performance is broadcast live on KUSC, the official classical radio station of Pacific Symphony.
The Pacific Symphony broadcasts are made possible by a generous grant from US Bank.
Hard times can produce great art. This year, our American Composers Festival revisits the hard times of the 1930s and ’40s, and explores music that could not have been composed without the somber impetus of the Great Depression and World War II. We also listen to a new work, by a major contemporary composer, inspired by momentous, often exigent times, past and present.

Aaron Copland, America’s iconic mid-20th century concert composer, is a case in point. Like so many American artists and intellectuals of his period—Copland was born in Brooklyn in 1900—he moved to Paris after World War I and absorbed European modernism. He came of age with his Piano Variations (1930): a new American sound, skyscraper music of steel and concrete that must have confounded those who first heard it. In Boston, where Serge Koussevitzky premiered his Music for the Theater and Piano Concerto, Copland was regarded as a 20th century wild man.

As the Depression deepened, however, Copland responded as countless other artists did: he was politicized. He experienced a compassionate need to side with the challenged and dispossessed. As a “fellow traveler” on the left, he composed—not to mince words—a 1934 Workers song for Communists: “Into the Streets May First!” (which we hear performed next Tuesday night at California State University—Fullerton’s Meng Hall). He later disowned this opus as “the silliest thing I did.” The music of the ’30s and early ’40s for which he is remembered—including El Salón México (1932-36), Billy the Kid (1938), Rodeo (1942), and Appalachian Spring (1943-44)—adopts a far more tempered populist tone. Copland urged his fellow composers to reach out to a “new audience.” “The radio and phonograph have given us listeners whose sheer numbers in themselves create a special problem,” he wrote, one whose solution was “to find a musical style which satisfies both us and them.” He also reached out to new listeners in lectures and broadcasts, and in his books What to Listen for in Music (1939) and Our New Music (1941). And he began composing for film.

After Pearl Harbor, Copland’s style acquired a distinctly patriotic tone. His A Lincoln Portrait (1942) sets uplifting Presidential rhetoric. The Symphony No. 3 (1944-46) is a hortatory exercise in parallel with Shostakovich’s paens to Russian pride and resilience. The Fanfare for the Common Man, opening our program, was composed for Eugene Goossens’ Cincinnati Symphony Orchestra as one of 18 wartime fanfares for brass and percussion commissioned by that ensemble. Goossens sought “stirring and significant contributions to the war effort.” The other commissioned fanfare composers included Henry Cowell, Paul Creston, Morton Gould, Howard Hanson, Darius Milhaud, Walter Piston, and Virgil Thomson. Copland’s is the fanfare that endures. Copland toyed with other titles: Fanfare for the Spirit of Democracy, Fanfare for the Four Freedoms (in reference to Franklin Roosevelt’s 1941 State of the Union Address urging freedom of speech and of religion, and freedom from want and from fear). Late in life, Copland pertinently remarked: “it was . . . the common man, after all, who was doing all the dirty work in the war and the army. He deserved a fanfare.”

But Copland’s patriotic ardor faded afterward. He grew frustrated with the new audience he had courted, with its conservative taste and diehard preference for European masterworks. And his political past (though a typical product of the times) came to haunt him. In 1953, pressure from the right forced his Lincoln Portrait off Dwight D. Eisenhower’s inaugural concert. Not long after, Copland was subpoenaed and interrogated by Senator Joseph McCarthy’s Permanent Subcommittee on Investigations. Around the same time, Copland reverted to something like the modernist style with which he had begun his mature career. The resulting “late Copland” composi-
tions are today largely forgotten. Absent the Depression and World War II, Copland’s output dwindled and—it seems reasonable to surmise—his creative impetus slackened.

*   *   *

Musically I count myself an individualist,” Bernard Herrmann once wrote. “I believe that only music which springs out of genuine personal emotion is alive and important. I hate all cults, fads, and circles.”

Herrmann was born in New York in 1911 and died in Los Angeles in 1975. He joined CBS as a radio conductor, arranger, and composer in 1934 and there promoted a remarkable variety of important music. As an innovative composer for radio, his success was deservedly great. It was his radio work for Orson Welles that led to his historic score for Welles’ Hollywood masterpiece Citizen Kane (1941). In Hollywood, Herrmann was especially linked with Alfred Hitchcock and with such Hitchcock films—unthinkable without their indelible music—as Vertigo, North by Northwest, and Psycho. Herrmann’s movie scores—51 in all, also including The Magnificent Ambersons, Cape Fear, and Taxi Driver—are among the most honored ever created. But Herrmann ever sought wider recognition as a conductor and concert composer.

Herrmann’s concert output is small but impressive. The big works are an opera, a symphony, an oratorio, a string quartet, and a clarinet quintet. In fact, the Herrmann style—a suffusion of his morbid Romantic self—remains distinctive whether assigned to film, the opera house, or the concert hall. As a concert composer, he was hopelessly out of step with such tastemakers as Stravinsky or Copland. Only today can we readily accept that he spoke in the same voice no matter the medium.

Like his turbulent symphony, For the Fallen is a wartime work weighted with wartime feelings and thoughts. One of a series of 1943 League of Composers commissions for pieces based on the theme of war, it was (like Herrmann’s symphony) composed for the New York Philharmonic. Herrmann called it “a berceuse for those who lie asleep on the many alien battlefields of the war.” In the opinion of Herrmann’s inspired biographer, Steven C. Smith, it is his “most moving and evocative concert work.” The rocking 6/8 berceuse rhythm gradually impels the music toward a heaving climax. At the close, Herrmann briefly quotes “He Shall Feed his Flock” from Handel’s Messiah.

*   *   *

Among the composers inspired by American hard times were refugees from Hitler’s Europe for whom the United States was a haven of freedom, and Franklin Delano Roosevelt was a hero nearly mythic in dimension. The immigrants who composed in celebration of FDR included the likes of Arnold Schoenberg, Paul Hindemith, and Erich Korngold. But the immigrant composer who most fully “became an American” was surely Kurt Weill.

Weill resolved to speak English from the day he landed in New York City in 1935. An artist at all times attuned to his collaborators and to his audience, he became a Broadway composer. He shunned the Eurocentric Metropolitan Opera, and also his fellow German immigrants. “I totally feel like an American,” he said in 1942. “Americans seem to be ashamed to appreciate things here,” he told Time in 1945; “I’m not.” The abrasive idiom of his signature stage work—Die Dreigroschenoper (The Threepenny Opera, 1928), in collaboration with Bertolt Brecht—was abandoned in favor of a smoother “American” style embodied by “September Song,” “Speak Low,” and such successful shows as Lady in the Dark and One Touch of Venus.

By comparison, Weill’s Walt Whitman Songs, setting four of Whitman’s Civil
War poems, were (and remain) undeservedly neglected. Three were composed in 1942 in direct response to Pearl Harbor. The fourth—“Come Up from the Fields, Father,” in which a mother receives news of her son’s death in combat—was added in 1947. Though Weill (whose death in 1950, at the age of 50, left his American career tragically unfinished) had intended to set additional Whitman war poems, the four that we have comprise a felicitous cycle. “Oh Captain, My Captain!,” Whitman’s cry of anguish at Lincoln’s assassination, becomes a breezy Broadway ballad. Another song in the set, “Beat! Beat! Drums!,” was performed by Helen Hayes as “spoken song” on an RCA Victor war-benefit recording. Weill looked forward to performances of the Whitman songs by Paul Robeson or Lawrence Tibbett—but it never happened.

Weill orchestrated the piano accompaniments for three of the Whitman songs; after his death, Carlos Surinach scored “Come Up from the Fields” using the same instrumentation. Our performances, remarkably, mark the West Coast premiere of the full set of four with orchestra. The ordering is that of the songs as recorded with piano under Weill’s supervision. The Weill scholar Kim Kowalke comments: “Linked by Whitman’s musical imagery of trum pets and drum s, ‘Beat! Beat! Drums!’ and ‘Dirge for Two Veterans’ frame the individual tragedies. . . portrayed in ‘Oh Captain, My Captain!’ and ‘Come Up From the Fields, Father.’ The four songs thereby comprise a compelling mini-drama.” Stylistically, they suggest an Americanization of the European art song, mediating between the concert hall and the popular stage.

Morton Gould’s catalogue includes a World War II brass and percussion fanfare for the Cincinnati Symphony Orchestra and, for orchestra, Lincoln Legend (1942) and American Salute (1943). But the Amber Waves we hear is part of a patriotic set, American Ballads, composed in 1976. This memorably sublime seven-minute adaptation of “America the Beautiful” is the second of Gould’s six Ballads. (The first, also memorable, fractures and recombines “The Star-Spangled Banner.”)

Michael Daugherty has furnished the following note for his Mount Rushmore for chorus and orchestra:

Mount Rushmore (2010) for chorus and orchestra is inspired by the monumental sculpture, located in the Black Hills of South Dakota, of four American presidents: George Washington (1732-1799), Thomas Jefferson (1743-1826), Theodore Roosevelt (1858-1919) and Abraham Lincoln (1809-1865). The American sculptor Gutzon Borglum supervised the carving of these figure-heads into the granite mountainside of Mount Rushmore, from 1927 until his death in 1941. Created during the Great Depression against seemingly impossible odds with a small crew of men, Mount Rushmore came to symbolize an attitude of hope against adversity. Borglum described the monument as “American, drawn from American sources, memorializing American achievement.” Drawing from American musical sources and texts, my composition echoes the resonance and dissonance of Mount Rushmore as a complex icon of American history. Like Mount Rushmore, my libretto is carved out of the words of each President.

For the first movement, I have selected a fragment of George Washington’s final letter, upon his retirement from military and public life to Mount Vernon, to the French General Marquis de Lafayette, his Revolutionary War comrade in arms: “I will move gently down the stream of life, until I sleep with my Fathers.” Perhaps Washington predicted his future place at Mount Rushmore where, as America’s first President, he “sleeps” with other important “fathers” of American history. Musical echoes of popular Revolutionary War anthems (“Chester” by William Billings, and “Yankee Doodle”) are a reminder of Washington’s role as commander-in-chief of the Continental Army during the American Revolutionary War.

Thomas Jefferson, the third President of America, was a brilliant political writer and also an accomplished violinist, who wrote that “Music is the passion of my soul.” As the American Minister to France (1785-89), the recently widowed Jefferson met Maria Cosway in Paris, and fell in love with this young, charismatic, Anglo-Italian society hostess, musician, and composer of salon music. The second movement of my composition inter-twines a love song composed by Cosway...
for Jefferson (Ogni Dolce Aura) together with a love letter composed by Jefferson for Cosway ("Dialogue of the Head vs. the Heart") and key fragments from Jefferson’s Declaration of Independence.

The third movement is based on the words of America’s 26th President, Theodore Roosevelt, who was a great explorer of the uncharted wilderness. As President, Roosevelt created the National Park Service and successfully saved, against great opposition from commercial developers, over 234 million acres of plains, forests, rivers and mountain ranges of the American West. It was during his retreats into the barren Badlands of North Dakota (not far from Mount Rushmore) that Roosevelt, as a young man, realized that the “majestic beauty” of the American wilderness needed to be left “as it is” for future generations. I have composed music to suggest the robust and mystical sense of Roosevelt’s “delight in the hardy life of the open” and “the hidden spirit of the wilderness.”

The fourth and final movement of Mount Rushmore is dedicated to Abraham Lincoln, who successfully led the United States through the Civil War and initiated the end of slavery. I have set the rhythmic cadences and powerful words of his Gettysburg Address (1863) to music that resonates with echoes of period music from the Civil War. I create a musical portrait of the sixteenth President of the United States, who expressed his vision with eloquence, and with hope that the human spirit could overcome prejudice and differences of opinion in order to create a better world.

— Michael Daugherty

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**WALT WHITMAN SONGS**

**Text:** Walt Whitman  
**Music:** Kurt Weill

**TEXTS**

**Beat! Beat! Drums!**

Beat! beat! drums! — Blow! bugles! blow!  
Through the windows – through doors –  
burst like a ruthless force,  
Into the solemn church, and scatter the  
congregation;  
Into the school where the scholar is studying;  
Leave not the bridegroom quiet – no happiness must he have now with his bride;  
Nor the peaceful farmer any peace, plowing his field or gathering his grain;  
So fierce you thump and pound, you drums –  
so shrill you bugles blow.

Beat! beat! drums! — Blow! bugles! blow!  
Over the traffic of cities – over the rumble of wheels in the streets:  
Are beds prepared for sleepers at night in the houses? No sleepers must sleep in those beds;  
No bargainers’ bargains by day – no brokers or speculators – Would they continue?  
Would the talkers be talking? would the singer attempt to sing?  
Would the lawyer rise in the court to state his case before the judge?  
Then rattle quicker, heavier drums – you bugles wilder blow.

Beat! beat! drums! — Blow! bugles! blow!  
Make no parley – stop for no expostulation;  
For you the flag is flung – for you the bugle trills;  
For you bouquets and ribbon’d wreaths – for you the shores a-crowding;  
For you they call, the swaying mass, their eager faces turning;  
Here Captain! dear father!  
This arm beneath your head;  
It is some dream that on the deck,  
You’ve fallen cold and dead.

**O Captain! My Captain!**

O Captain! my Captain! our fearful trip is done;  
The ship has weather’d every rack, the prize we sought is won;  
The port is near, the bells I hear, the people all exulting,  
While follow eyes the steady keel, the vessel grim and daring:  
But O heart! heart! heart!  
O the bleeding drops of red,  
Where on the deck my Captain lies,  
Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells;  
Rise up – for you the flag is flung – for you the bugle trills;  
For you bouquets and ribbon’d wreaths – for you the shores a-crowding;  
For you they call, the swaying mass, their eager faces turning;  
My Captain does not answer, his lips are pale and still;  
My father does not feel my arm, he has no pulse nor will;  
The ship is anchor’d safe and sound, its voyage closed and done;  
From fearful trip, the victor ship, comes in with object won;  
Exult, O shores, and ring, O bells!  
But I, with mournful tread,  
Walk the deck my Captain lies,  
Fallen cold and dead.
**Come up from the Fields, Father**

Come up from the fields, father, here’s a letter from our Pete,
And come to the front door, mother, here’s a letter from thy dear son.

Lo, ’tis autumn,
Lo, where the trees, deeper green, yellower and redder,
Cool and sweeten Ohio’s villages with leaves fluttering in the moderate wind,
Where apples ripe in the orchards hang and grapes on the trellis’d vines,
(Smell you the smell of the grapes on the vines?
Smell you the buckwheat where the bees were lately buzzing?)
Above all, lo, the sky so calm, so transparent after the rain, and with wondrous clouds,
Below too, all calm, all vital and beautiful, and the farm prosers well.

Down in the fields all prosers well,
But now from the fields come, father, come at the daughter’s call,
And come to the entry, mother, to the front door come right away.

Fast as she can she hurries, something ominous, her steps trembling,
She does not tarry to smooth her hair nor adjust her cap.

Open the envelope quickly,
O this is not our son’s writing, yet his name is sign’d,
O a strange hand writes for our dear son, O stricken mother’s soul!
All swins before her eyes, flashes with black,
she catches the main words only,
Sentences broken, gunshot wound in the breast, cavalry skirmish, taken to hospital,
At present low, but will soon be better.

Ah, now the single figure to me,
Amid all teeming and wealthy Ohio with all its cities and farms,
Sickly white in the face and dull in the head, very faint,
By the jamb of a door leans.
Grieve not so, dear mother (the just-grown daughter speaks through her sobs,
The little sisters huddle around speechless and dismay’d),
See, dearest mother, the letter says Pete will soon be better.

Alas, poor boy, he will never be better (nor maybe needs to be better, that brave and simple soul),
While they stand at home at the door he is dead already,
The only son is dead.

But the mother needs to be better,
She with thin form presently drest in black,
By day her meals untouch’d, then at night fitfully sleeping, often waking,
In the midnight waking, weeping, longing with one deep longing,
O that she might withdraw unnoticed, silent from life escape and withdraw,
To follow, to seek, to be with her dear dead son.

**Dirge for Two Veterans**
The last sunbeam
Lightly falls from the finish’d Sabbath,
On the pavement here — and there beyond, it is looking,
Down a new-made double grave.

Lo! the moon ascending!
Up from the east, the silvery round moon;
Beautiful over the house tops, ghastly phantom moon;
Immense and silent moon.

I see a sad procession,
And I hear the sound of coming full-key’d bugles;
All the channels of the city streets they’re flooding,
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring;
And every blow of the great convulsive drums,
Strikes me through and through.
For the son is brought with the father;
In the foremost ranks of the fierce assault they fell;
Two veterans, son and father, dropt together,
And the double grave awaits them.

Now nearer blow the bugles,
And the drums strike more convulsive;
And the day-light o’er the pavement quite has faded,
And the strong dead-march envaps me.
In the eastern sky up-buoying,
The sorrowful vast phantom moves illumin’d;
(‘Tis some mother’s large, transparent face, In heaven brighter growing.)
O strong dead-march, you please me!
O moon immense, with your silvery face you soothe me!
O my soldiers twain! O my veterans, passing to burial!
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music;
And my heart, O my soldiers, my veterans, My heart gives you love.

The Kurt Weill Foundation for Music, Inc., administers, promotes, and perpetuates the legacies of Kurt Weill and Lotte Lenya. It encourages broad dissemination and appreciation of Weill’s music through support of performances, productions, recordings, and scholarship; it fosters understanding of Weill’s and Lenya’s lives and work within diverse cultural contexts; and, building upon the legacies of both, it nurtures talent, particularly in the creation, performance, and study of musical theater in its various manifestations and media. www.kwf.org.
I. George Washington

Let tyrants shake their iron rod,
And slav’ry clank her galling chains,
We'll fear them not; we trust in God,
New England’s God forever reigns.
(Chester, Revolutionary War Anthem by William Billings, 1770)

I will move gently down the stream of life, until I sleep with my fathers.
(Letter from George Washington to the Marquis de Lafayette, February 1, 1784)

II. Thomas Jefferson

Ogni dolce Aura che spira
par che dica ecco il mio ben
l’al ma in sen d’amor sospira
qua l’attendo e mai non vien

Each sweet breeze that blows
Seems to say, “Behold my beloved.”
The soul in the breast of love sighs.
Here I await but my love never comes...
(Ogni Dolce Aura; song by Maria Cosway for Thomas Jefferson, December 24, 1786, Paris, France)

my Head
my Heart
(Letter from Thomas Jefferson to Maria Cosway, 1786, Paris, France)

Music is the passion of my soul
(Letter from Thomas Jefferson to Giovanni Fabbioni, June 8, 1778)

Declaration
Tyranny
Liberty
Slavery
Necessity
Justice
Declaration of Independence
(Declaration of Independence; Thomas Jefferson, July 4, 1776)

III. Theodore Roosevelt

There is delight in the hardy life of the open.
Forest and rivers
Mountains and plains
There is delight in the hardy life of the open.
There are no words that can tell the hidden spirit of the wilderness,
that can reveal its mystery, its melancholy, and its charm.

Leave it as it is.
The ages at work
There is delight in the hardy life of the open.
Wonderful grandeur
Majestic beauty
Natural wonder
There is delight in the hardy life of the open.

Keep it for your children.
Leave it as it is.
(Speech at the Grand Canyon, May 6, 1903; African Game Trails; Theodore Roosevelt, 1910)

IV. Abraham Lincoln

Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation, so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we can not dedicate, we can not consecrate, we can not hallow this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government: of the people, by the people, for the people, shall not perish from the earth.

(Gettysburg Address; Abraham Lincoln, November 19, 1863)
ABOUT THE MUSIC DIRECTOR

CARL ST. CLAIR

In 2009-10, Pacific Symphony’s Music Director Carl St. Clair marks the start of his 20th anniversary with the orchestra. During his tenure, St. Clair has become widely recognized for his musically distinguished performances, his commitment to building outstanding educational programs and his innovative approaches to programming. St. Clair’s lengthy history with the Symphony solidifies the strong relationship he has forged with the musicians and the community. His continuing role also lends stability to the organization and continuity to his vision for the Symphony’s future. Few orchestras can claim such rapid artistic development as Pacific Symphony—the largest orchestra formed in the United States in the last 40 years—due in large part to St. Clair’s leadership.

St. Clair and the Symphony launch the 2009-10 season surrounded by internationally celebrated artists with whom he has developed close relationships. The season includes inventive, forward-thinking programming, including a new series of concerts, “Music Unwound,” featuring multimedia, varied formats and ancillary events. Other highlights include four world premieres and the critically acclaimed American Composers Festival, in its 10th year under St. Clair, entitled “The Greatest Generation.”

This past season, St. Clair celebrated another milestone—the 30th anniversary of Pacific Symphony. In 2006-07, St. Clair led the orchestra’s historic move into its home in the Renée and Henry Segerstrom Concert Hall at the Orange County Performing Arts Center. The move came on the heels of the landmark 2005-06 season that included St. Clair leading the Symphony on its first European tour—nine cities in three countries playing before capacity houses and receiving extraordinary responses. The Symphony received rave reviews from Europe’s classical music critics—22 reviews in total.

At the start of 2008-09, St. Clair added to his portfolio the role of general music director of the Komische Oper Berlin, a prestigious opera company located in Berlin, Germany, with a history that dates back to 1892. He recently concluded his tenure as general music director and chief conductor of the German National Theater and Staatskapelle (GNTS) in Weimar, Germany, where he recently led Wagner’s “Ring Cycle” to great critical acclaim. St. Clair was the first non-European to hold his position at the GNTS; the role also gave him the distinction of simultaneously leading one of the newest orchestras in America and one of the oldest orchestras in Europe.

St. Clair’s international career has him conducting abroad numerous months a year, and he has appeared with orchestras throughout the world. He was the principal guest conductor of the Radio-Sinfonieorchester Stuttgart from 1998-2004, where he successfully completed a three-year recording project of Richard Danielpour’s Requiem on Reference Recordings and Elliot Goldenthal’s Fire Water Paper: A Vietnam Oratorio on Sony Classical with cellist Yo-Yo Ma. Other composers commissioned by St. Clair and Pacific Symphony include William Bolcom, Philip Glass, Zhou Long, Tobias Picker, Frank Ticheli and Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (the Symphony’s principal tubist), Christopher Theofanidis and James Newton Howard.

In North America, St. Clair has led the Boston Symphony Orchestra, (where he served as assistant conductor for several years), New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic, and the San Francisco, Seattle, Detroit, Atlanta, Houston, Indianapolis, Montreal, Toronto, and Vancouver symphonies, among many.

Under St. Clair’s dynamic leadership, the Symphony has built a relationship with the Southern California community by understanding and responding to its cultural needs. A strong advocate of music education for all ages, St. Clair has been essential to the creation and implementation of the symphony education programs including Classical Connections, arts-X-press and Class Act.
ABOUT THE GUEST ARTISTS

MICHAEL DAUGHERTY
PACIFIC SYMPHONY
COMPOSER-IN-RESIDENCE

Michael Daugherty is one of the most commissioned, performed and recorded composers on the international concert music scene today. Inspired by icons, places and historical figures, his music is rich with cultural and political allusions and bears the stamp of classic modernism, with colliding tonalities and blocks of sound; at the same time, his melodies can be eloquent and stirring. Daugherty has been hailed by The Times (London) as “a master icon maker” with a “maverick imagination, fearless structural sense and meticulous ear.”

Daugherty first came to international attention when the Baltimore Symphony Orchestra, conducted by David Zinman, performed his Metropolis Symphony at Carnegie Hall in 1994. Since that time, Daugherty’s music has entered the orchestral, band and chamber music repertoire and made him, according to the League of American Orchestras, one of the ten most performed living American composers.

Born in 1954 in Cedar Rapids, Iowa, Daugherty is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. He studied music composition at the University of North Texas (1972-76), the Manhattan School of Music (1976-78) and computer music at Boulez’s IRCAM in Paris (1979-80). Daugherty received his doctorate from Yale University in 1986 where his teachers included Jacob Druckman, Earle Brown, Roger Reynolds, and Bernard Rands. During this time, he also collaborated with jazz arranger Gil Evans in New York, and pursued further studies with composer György Ligeti in Hamburg, Germany (1982-84). After teaching music composition from 1986-1990 at the Oberlin Conservatory of Music, Daugherty joined the University of Michigan School of Music, Theatre and Dance in Ann Arbor, Michigan where, since 1991, he has been a mentor to many of today’s most talented young composers.


Daugherty has received numerous awards, distinctions, and fellowships for his music including a Fulbright Fellowship (1977), Kennedy Center Friedheim Award (1989), Goddard Lieberson Fellowship from the American Academy of Arts and Letters (1991), fellowships from the National Endowment for the Arts (1992) and the Guggenheim Foundation (1996), the Stoeger Prize from the Chamber Music Society of Lincoln Center (2000) and the Michigan Governor’s Award (2004). In 2005, Daugherty received the Lancaster Symphony Orchestra Composer’s Award, and in 2007, the Delaware Symphony Orchestra selected Daugherty as the winner of the A. I. duPont Award. Also in 2007, Daugherty was named “Outstanding Classical Composer” at the Detroit Music Awards and received the American Bandmasters Association Ostwald Award for his composition Raise the Roof for Timpani and Symphonic Band. His music is published by Peermusic Classical and, since 2003, by Boosey and Hawkes. Daugherty’s music can be heard on, among others, the Albany, Argo, Delos, Equilibrium, Naxos, Nonesuch and Sony labels.

As this season’s Music Alive Composer-in-Residence, Michael Daugherty will be present in Orange County for several weeks this spring. During his residency, students and community members will have the opportunity to get to know the composer and his work through coachings, workshops, and the American Composers Competition, which will hold its live final round at the Pacific Symphony Youth Wind Ensemble concert in March.

The Residency of Michael Daugherty is made possible through Music Alive, a residency program of the League of American Orchestras and Meet The Composer. This national program is designed to provide orchestras with resources and tools to support their presentation of new music to the public and build support for new music within their institutions. Funding for Music Alive is provided by The Andrew W. Mellon Foundation, The Aaron Copland Fund for Music, and The ASCAP Foundation Joseph & Rosalie Meyer Fund.
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DOUGLAS WEBSTER BARITONE

Considered the foremost interpreter of the role of the Celebrant in Leonard Bernstein’s MASS, Douglas Webster’s portrayal was recorded for DVD when he, along with a hand-picked cast, presented the work in performance at the Vatican. The following day, he was received by His Holiness, Pope John Paul II. Recent performances of MASS have included The Kennedy Center, the Dallas Symphony and Catholic University of America. He returns to the role of the celebrant for the 25th anniversary season of Columbus Pro-Musica. Between stints in Les Miserables (Broadway, National Tour), Webster was awarded a Concert Artists Guild prize and the Joy In Singing Award for recitlists. Over the past two seasons, he has logged over one hundred solo recitals in as many cities with pianist Lincoln Mayorga. His regional stage credits include Tony in West Side Story, Tommy in Brigadoon, Top in Copland’s The Tender Land (Koch records) and the title roles in Sousa’s El Capitan (Zephyr records) and Mozart’s Don Giovanni. He has appeared with orchestras across the country both as baritone soloist and with the trio, BRAVO Broadway! Webster is artistic director of American Singer Seminars, a program that brings young performers together with working professionals from Broadway, opera, and the concert stage.

JOSEPH HOROWITZ ARTISTIC ADVISOR

Joseph Horowitz has served as artistic advisor to Pacific Symphony since the inception of the critically acclaimed American Composers Festival in 2000. A distinguished cultural historian, he is the author of eight books, most recently Artists in Exile: How Refugees from War and Revolution Transformed the American Performing Arts (HarperCollins); like Classical Music in America: A History (2005), it was named one of the best books of the year by The Economist. As executive director of the Brooklyn Philharmonic Orchestra in the 1990s, Horowitz was a pioneer in the exploration of new symphonic concert formats. He has since curated more than three dozen interdisciplinary festivals throughout the United States. Two seasons ago, he inaugurated the New York Philharmonic’s new “Inside the Music” series, producing, writing, and hosting a presentation on Tchaikovsky’s Pathétique Symphony. Last season, he returned to the Philharmonic to produce two programs on Dvořák in America. Horowitz’s many honors and awards include a Guggenheim Fellowship, two fellowships from the National Endowment for the Humanities, and a certificate of appreciation from the Czech Parliament for his many celebrations of Dvořák’s historic sojourn in America (including Pacific Symphony’s American Composers Festival of 2002). He is the author of the entry on “classical music” for both the Oxford Encyclopedia of American History and the Encyclopedia of New York State. He is co-founder and artistic director of Post-Classical Ensemble, a chamber orchestra based in Washington, D.C.; his “Post-Classical Productions” also produces events in New York City and Chicago.

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**George Stoney**

**Filmmaker**

George Cashel Stoney is a legendary documentary filmmaker who is also considered to be a father of public access television. He has mentored hundreds of young filmmakers as a professor of production and media theory at New York University, where he has taught since 1970. At NYU, he co-founded the Alternate Media Center, and his interns eventually went on to start the Alliance for Community Media.

Stoney was born in Winston-Salem, North Carolina, on July 1, 1916. Prior to his film career, he worked as a public information officer for the Farm Security Administration, and a photo intelligence officer during World War II. He began making films in 1946, focusing on films primarily in the areas of health and social change. Eventually he became executive director of the National Film Board of Canada’s influential Challenge for Change series from 1966-1970.

**John Alexander**

**Artistic Director of Pacific Chorale**

Artistic Director of Pacific Chorale since 1972, John Alexander is one of America’s most respected choral conductors. He has conducted his singers with orchestras throughout Europe, Asia, the former Soviet Union and South America and, closer to home, with Pacific Symphony, Pasadena Symphony, Musica Angelica and the Los Angeles Chamber Orchestra. Alexander has prepared cho- ruses for many of the world’s most outstanding orchestral conductors, including Zubin Mehta, Pierre Boulez, Seiji Ozawa, Michael Tilson Thomas, Leonard Slatkin, Esa-Pekka Salonen, Gustavo Dudamel, Lukas Foss, Max Rudolf, Carl St.Clair, Gerard Schwarz, Marin Alsop, John Mauceri, John Williams, and Keith Lockhart.

Alexander is nationally recognized for his leadership in the musical and organizational development of the performing arts. He is a board member and former president of Chorus America, the service organization for choruses in North America. Alexander also has served on artistic review panels for national, statewide and local arts organizations, including the National Endowment for the Arts, the California Arts Council, and the Los Angeles County Arts Commission.

Alexander retired in spring 2006 from his position as director of choral studies at California State University, Fullerton, having been awarded the honor of Professor Emeritus. From 1970 to 1996, he held the position of director of choral studies at California State University, Northridge. In 2003, Chorus America honored him with the establishment of the “John Alexander Conducting Faculty Chair” for their national conducting workshops.

Alexander’s numerous tributes and awards include the “Distinguished Faculty Member” award from California State University, Fullerton (2006); the Helena Modjeska Cultural Legacy Award (2003), presented in honor of his lifetime achievement as an artistic visionary in the development of the arts in Orange County; the “Outstanding Individual Artist” Award (2000) from Arts Orange County; and the “Gershwin Award” (1990), presented by the county of Los Angeles in recognition of his cultural leadership in that city. In June 2008, Alexander received the “Michael Korn Founders Award for Development of the Professional Choral Art” from Chorus America.