



La Jolla Symphony & Chorus

60th Anniversary Season
2014-2015

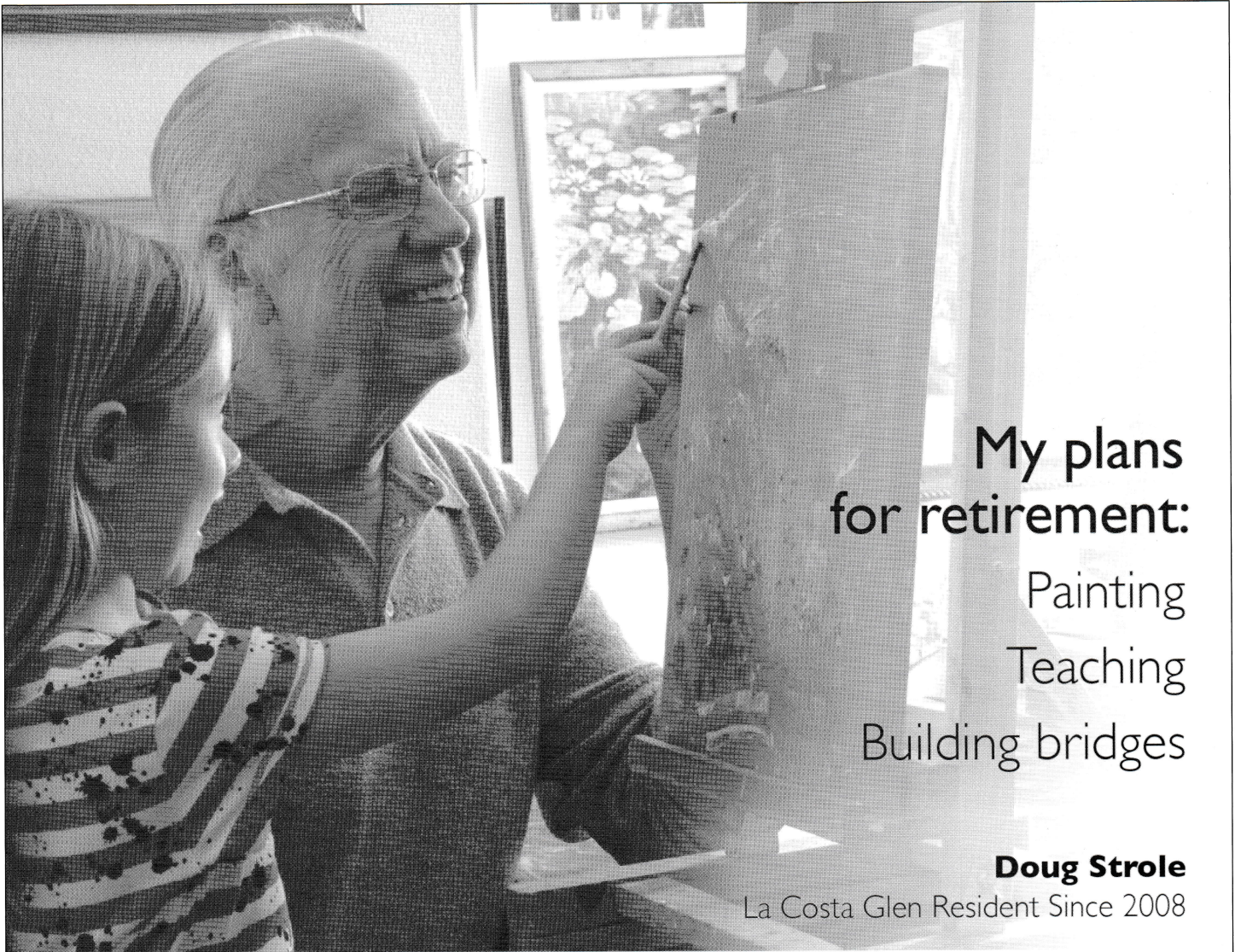
The Nature of Things

May 2-3, 2015

Mandeville Auditorium

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Music Director

David Chase
Choral Director



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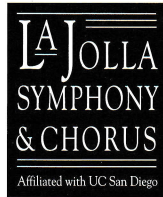
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Steven Schick
Music Director



David Chase
Choral Director

...on the nature of the *space* between us all

Saturday, May 2, 2015, 7:30pm
Sunday, May 3, 2015, 2:00pm
Mandeville Auditorium, UCSD

Christopher Rountree conducting

BERNSTEIN

Symphony No. 1 "Jeremiah"

Prophecy
Profanation
Lamentation

Heather Johnson, mezzo-soprano

YEUNG-PING CHEN

The Moon in La Jolla

WORLD PREMIERE / THOMAS NEE COMMISSION

Scott Paulson, carillon

INTERMISSION

IVES

Symphony No. 2

Andante moderato
Allegro
Adagio cantabile
Lento maestoso
Allegro molto vivace

*Unauthorized photography and audio/video recording are prohibited during this performance.
No texting or cell phone use of any kind allowed.*

**We gratefully acknowledge our underwriters for this concert
Steven & Brenda Schick**



Christopher Rountree guest conductor

Christopher Rountree, 31, is the founder, conductor and creative director of the path-breaking L.A. chamber orchestra wild Up. The group has been called “Searing. Penetrating. And Thrilling” by NPR’s Performance Today and named “Best Classical Music of 2012” by the *Los Angeles Times*. wild Up started in 2010 with no funding and no musicians, driven only by Rountree’s vision of a world-class orchestra that creates visceral, provocative experiences that are unmoored from classical traditions.

Whether he’s conducting, composing or curating a program, Rountree’s approach—with its “infectious enthusiasm” (*Los Angeles Times*) and “elegant clarity” (*New York Times*)—is united by extremely high energy and a deeply engaged relationship between a score, musicians and audience.

In the coming year, Rountree will teach a course he designed for the Colburn School, “Music in the 21st Century,” through which students will design and perform their own new music festival. He’ll conduct Opera Omaha performing John Adams’ *“A Flowering Tree”*; debut on the San Francisco Symphony’s SoundBox series, and the Music Academy of the West Festival Orchestra. And he’ll start a three-year stint as guest conductor of the Los Angeles Chamber Orchestra. Rountree will debut 12 of his own compositions with various groups and soloists.

In the 2013-14 season, Rountree debuted on the Los Angeles Philharmonic’s Green Umbrella series, and with the San Diego Symphony, the Colorado Symphony, the Los Angeles Chamber Orchestra, and Ensemble LPR. With his eclectic style and resume, he’s been tapped to curate events for contemporary art institutions, including Getty Museum, MCA Denver and the Hammer Museum, where a long-running wild Up residency brought the group to national prominence.

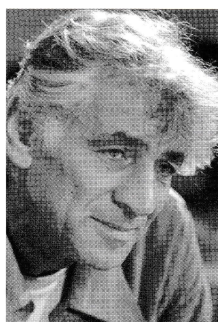
Program Notes by Eric Bromberger

Symphony No. 1 “Jeremiah”

LEONARD BERNSTEIN

Born August 25, 1918, Lawrence, MA

Died October 14, 1990, New York City



Leonard Bernstein graduated from Harvard in 1939, unsure about which course he should pursue: should he be a composer of classical music, a composer of shows, a song-writer, a conductor, or a pianist? That fall he entered the Curtis Institute in Philadelphia for graduate study, and those months brought two other events of significance. In September Hitler invaded Poland, World War II began, and chaos descended on Europe. And that December Bernstein sketched a piece for mezzo-soprano and orchestra that he called

a “Hebrew song.” Based on a text drawn from Lamentations, the piece lay unfinished while Bernstein continued his studies at Curtis.

Move ahead three years: in the fall of 1942 Bernstein learned of a composing competition sponsored by the New England Conservatory. Working as fast as he could, Bernstein revised his “Hebrew song,” composed two new, purely instrumental movements to precede it, and assembled them as his *First Symphony*, which he titled *Jeremiah*. He barely got it done in time. The deadline was December 31, and in the desperate effort to finish in time Bernstein enlisted a small band of associates, including his sister Shirley, the composer David Diamond, and the clarinetist David Oppenheim to help with the copying and editing. A friend rushed the manuscript to Boston and turned it in late on New Year’s Eve. Bernstein’s symphony did not win the competition (one wonders what happened to the piece that did), but something better happened. His conducting teacher at Curtis, the formidable Fritz Reiner, saw the score, liked it, and invited Bernstein to conduct the premiere with Reiner’s own orchestra, the Pittsburgh Symphony. That premiere—on January 28, 1944, with Jennie Tourel as soloist—was so successful that Bernstein was quickly invited to conduct his new symphony with the Boston Symphony, New York Philharmonic, Chicago Symphony, Saint Louis Symphony, and others, and the New York Music Critics Circle named *Jeremiah* the outstanding new classical work of the 1944 season.

Bernstein drew his text for the last movement from the Book of Lamentations, Chapters 1, 4, and 5. Lamentations, attributed to the prophet Jeremiah but almost certainly not written by him, agonizes over the destruction of Jerusalem in 587 BC by the forces of Nebuchadnezzar, questions whether God has turned against the Jews, and wonders how they might re-establish a relationship. Bernstein’s symphony, like Beethoven’s *Ninth* and Mahler’s “*Resurrection*” *Symphony*, opens with purely instrumental movements that are then completed by a finale whose text gives meaning to the entire symphonic journey. Bernstein did not want *Jeremiah* considered program music, and he offered a summary of his intentions:

As for programmatic meanings, the intention is...not one of literalness, but of emotional quality. Thus the first movement (“Prophecy”) aims only to parallel in feeling the intensity of the prophet’s pleas with his people; and the scherzo (“Profanation”) to give a general sense of the destruction and chaos brought on by the pagan corruption within the priesthood and the people. The third movement (“Lamentation”), being a setting of a poetic text, is naturally a more literary conception. It is the cry of Jeremiah, as he mourns his beloved Jerusalem, ruined, pillaged, and dishonored after his desperate efforts to save it.

Bernstein may not have wanted *Jeremiah* to be taken as program music, but it is impossible not to make a connection between the agonized text and what was happening in Europe during the period it was composed. To newspaper reporters, Bernstein made that connection clear: “How can I be blind to the problems of my own people? I’d give everything I have to be able to strike a death blow at Fascism.”

SOME NOTES: Bernstein insisted that there was no specifically Jewish musical material in *Jeremiah*, but others have disagreed, making out traces of Hebrew cantillation, particularly in the second and third movements. Several people who saw the symphony in score before its premiere—including Serge Koussevitzky, Fritz Reiner, and Bernstein’s own father Samuel—felt that it needed a fourth movement, one more consoling after the agonized lamentation that had gone before, but the 24-year-old composer refused, feeling that the symphony was emotionally correct in its three-movement form. Those interested in this music should know that in February 1945, a year after the premiere, Bernstein recorded *Jeremiah* with the Saint Louis Symphony and mezzo-soprano Jennie Tourel. That performance has been remastered and is available on compact disc. ■

The Lamentations of Jeremiah (Eicha)

PEREQ 1.1-3

Eicha yashva vadad ha-ir
Rabati am
Hay'ta k'almana:
Rabati vagoyim
Sarati bam'dinot
Hay'ta lamas.

Bacho tivkeh balaila,
V'dim'ata al lecheya;
En la m'nachem
Mikol ohaveha;
Kol re'eha bag'du va,
Hayu la l'oy'vim.

Galta Y'huda meoni,
Umerov avoda:
Hi yashva vogoyim
Lo matsa mano-ach;
Kol rod'feha hisiguha
Ben hamitsarim.

PEREQ 1.8

Chet chata Y'rushalayim
(Eicha yashva vadad ha-ir
...k'almana.)

PEREQ 4.14-15

Na-u ivrim bachutsot
N'go-alu badam,
B'lo yuchlu
Yig'u bilvushehem.

Suru tame kar'u lamo,
Suru, suru al tiga-u...

PEREQ 5.20-21

Lama lanetsach tishkachenu...
Lanetsach taazvenu...

Hashivenu Adonai elecha...

CHAPTER 1.1-3

How doth the city sit solitary,
That was full of people!
How is she become as a widow?
She that was great among the nations.
And princess among the provinces.
How is she become tributary!

She weepeth sore in the night,
And her tears are on her cheeks;
She hath none to comfort her
Among all her lovers;
All her friends have dealt treacherously with her,
They are become her enemies.

Judah is gone into exile because of affliction.
And because of great servitude;
She dwelleth among the nations,
She findeth no rest.
All her pursuers overtook her
Within the narrow passes.

CHAPTER 1.8

Jerusalem hath grievously sinned...
How doth the city sit solitary
...a widow.

CHAPTER 4.14-15

They wander as blind men in the streets,
They are polluted with blood,
So that men cannot
Touch their garments.

Depart, ye unclean! they cried unto them,
Depart, depart! Touch us not...

CHAPTER 5.20-21

Wherefore dost Thou forget us forever,
And forsake us so long time?...

Turn Thou us unto Thee, O Lord...

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Mission Statement

Rooted in San Diego for over 50 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.



Heather Johnson mezzo-soprano

Heather Johnson, hailed by *Opera News* as "a dramatic singer in the truest sense," made her Metropolitan Opera debut in 2013 as a Flower Maiden in the new production of *Parsifal*. In the 2013-14 season she received critical acclaim for her portrayal of the title character in Boston Lyric Opera's new production of *Lizzie Borden*, which she reprised in July at the Tanglewood Festival. Other performances include soloist with New York Choral Society at Carnegie Hall, Sibelius' *The Tempest* with the American Ballet Theater, and Dinah in *Trouble in Tahiti* with the Napa Festival del Sole. Additional engagements have included

Mozart's *Requiem* and Beethoven's *Ninth* with the National Arts Centre Orchestra, *Carmen* with the Volkstheater Rostock, *Madama Butterfly* and *Hansel* with PORT Opera, and *Barbiere* with Opera New Jersey, Opera Southwest and Mill City Opera. She has also performed with Opera Orchestra of New York and New York City Opera. This season Ms. Johnson made her Dallas Opera debut in *Salome*, and she will create the role of Jessie in the world premiere of *The Long Walk* with Saratoga Opera.

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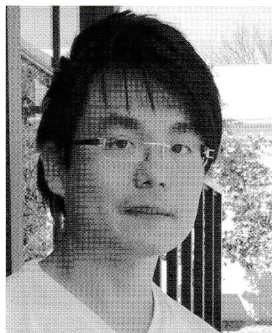
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The Moon in La Jolla

Yeung-ping Chen
Born July 29, 1983, Hong Kong



The composer has provided the following program note.

About a year ago, La Jolla Symphony & Chorus Music Director Steven Schick invited me to compose a piece about space and suggested involving telematics technology. Since then I knew that I would compose a very special piece for the La Jolla Symphony orchestra. The piece you hear today is a tailor-made telematics orchestral work that brings this orchestra and the carillon at UCSD Geisel Library together via the Internet.

This music is based on a poem that I feel deeply connected to.

The poem is called *The Moon in La Jolla* ??????, a title I have chosen for this composition as well. It is written by a Hong Kong poet, also an alumnus at UCSD, Leung Ping-kwan (Ya Si ??, 1949-2013). The following is the opening of this poem:

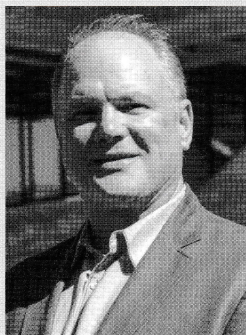
*How shall I translate into a moon of La Jolla
Hong Kong's moon?
Could one keep those concrete Tang images
in another, a Western language?*

Written in the late 70s when the poet had just moved to La Jolla to begin studying at UCSD, this imaginative poem resonates with me not only because it talks about the memories of Hong Kong and the nostalgia the poet experienced in a foreign place, but also because it raises questions about translating poetic images and personal emotions from one language to another. These are the same questions that I have been wanting to answer in my own musical work.

The Moon in La Jolla is a composition about distances.

Traditionally, distance is not seen as important as other sonic elements such as pitch and rhythm in the music. Nevertheless, this tangible sonic dimension could carry different sonic characters that can be identified, organized, and developed in a piece of music. Through orchestrating the distances, I hope to create a sonic place that brings different experiences, emotions, memories and imaginations to the audience all at the same time.

In *The Moon in La Jolla*, I create a special orchestral distance by highlighting two extremely different chamber groups, a string quartet and a percussion quartet, within the orchestra. The inherent nature of the string quartet is intimate, but its sound is made perceptually distant when it is surrounded by the entire orchestra. Meanwhile the percussion quartet tends to sound remote, but its sound becomes immersive when it is projected through speakers in the auditorium. With these two kinds of surrealistic sonorities I create dialogue and conflict between the individual and its environment. Additionally, the percussion is spatialized quadrophonically while the carillon



Scott Paulson carillon

Scott Paulson is the University Carillonneur at UC San Diego, performing live on Geisel Library's rooftop chimes. (Yes, he takes song requests!) Paulson is also the Exhibits & Events Coordinator at the UC San Diego Library, for which he founded and directs various festivals: The Short Attention Span Chamber Music Series, the annual Toy Piano Festival, The Not-So-Silent Film Festival, and a Paper Theatre Festival. He is an alumnus of UC San Diego and an alumnus of the La Jolla Symphony. He is an award-winning soundscape artist who has been heard on radio, television, and film. His performance ensemble, the Teeny-Tiny Pit Orchestra, provides live music and sounds for silent film screenings, ballet productions, radio dramas, operas, and theatrical productions. Paulson hosts a weekly live radio drama series at WsRadio.com.

sound is transmitted by speakers on the auditorium ceiling to recreate a sense of the spectacular and unique architectural design of the Geisel Library building.

Using telematics technology is the core challenge of this piece. I chose to feature the sound of carillon because it recalls many memories that I have had at UCSD. As the poet concludes at the end of his poem:

*We'll sit together over poems;
we'll watch the moon come up over that sea;
we'll be in different places together,
brewing tea and Tang poems, spend our nights in foreign lands the closer together,
the old Tang imagery changed and changing us together.*

I hope that the unease, the mystery and the impotent feeling of living in an unfamiliar place, and the intimate but fragile memories of home can be revealed, translated, and transformed through the expressive power of this sonic space. ■

The Moon in La Jolla poem is located on page 10.

Yeung-ping Chen

Composer, Thomas Nee Commission

Over the course of his career Yeung-ping Chen has been awarded numerous prizes, including scholarships from Hong Kong (CASH Music Fund, and the Hong Kong Jockey Club Music and Dance Fund), the prestigious Altius Fellowship from the Asian Cultural Council, and Thomas Nee Commission Award by the La Jolla Symphony and Chorus in the United States. He also received grants from the International Summer Course in Darmstadt, the Harry and Alice Eiler Foundation, and the Diane Lin Memorial Scholarship from the Friends of the International Center at UCSD.

Chen was composer-fellow for the Ensemble 2010 Project in Darmstadt, the International Ensemble Modern Academy in 2011, June in Buffalo 2012, NUNC 2014 at Northwestern University, and the annual Stanford composers exchange in 2014. He has also collaborated and worked with Steven Schick, Marino Formenti, Mark Dresser, Susan Narucki, Alice Teysier, Jessica Aszodi, Yuki Numata, Jeffrey Milarsky, the Mivos Quartet, the JACK Quartet, UMS n' JIP (Switzerland), Tactus Ensemble (Manhattan School of Music), Ensemble Dal Niente, Hong Kong New Music Ensemble, and the City Chamber Orchestra of Hong Kong.

Currently studying with Lei Liang at the University of California, San Diego, Chen's recent research focuses on telematic musical composition, performative strategies for electro-acoustic music, and a hyper-transcriptional compositional process which he calls "Sonic Engraving."

Composer's acknowledgment for the production of *The Moon in La Jolla*: Kyle Johnson, Scott Paulson, Jessica Flores, Joseph Kucera, Maureen Fahey, Trevor Heathorn, Daniel Ross, Joshua Charney, Paul Hembree, Isaac Valenzuela, and Tim Marconi; UCSD Professors Lei Liang, Steven Schick, Mark Dresser, Roger Reynolds, Yip Wai-lim, Oscar Ho, and Suyin Mak; Betty Ng; the Lin and Newmark families from the Friends of the International Center at UCSD, Peter Otto and Sonic Arts Research & Development at UCSD Qualcomm institute; and UCSD's Stuart Collection, Geisel Library, and Department of Music.

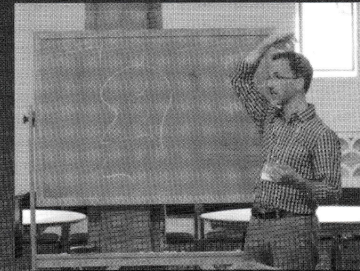
Thomas Nee Commission

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.

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—Donna, SDSCF Participant

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Sostenuto

Sustaining Our Musical Future

“Endowments aren’t sexy. Good luck!”

That blunt assessment was offered by a friend of mine who is a professional fundraiser after I enthusiastically announced that I was chairing the La Jolla Symphony & Chorus’ endowment campaign. Not having considered fundraising in those terms... I probed further. This seasoned pro went on to explain that compared to capital campaigns, where an organization can offer naming rights, inscribed tiles, brass nameplates, and other lasting, tangible forms of recognition, endowments just aren’t that easy to get donors excited about.

Yet, according to arts management guru Michael Kaiser in his latest book *Curtains? The Future of the Arts in America*, endowments and building a strong donor base are essential to sustaining the modern arts organization. *UT San Diego* classical music critic James Chute came to a similar conclusion in his annual column on the financial health of the arts (Oct. 25, 2014), where he noted that at nearly every major cultural institution in San Diego, “growing the endowment is becoming a priority.”

LJS&C launched *Sostenuto* to bridge a foreseeable financial gap as our organization took on the new responsibility of paying our artistic directors’ salaries. In short, this endowment is aimed at keeping Steven Schick and David Chase on our podium, and when they eventually do step down, being able to hire talented successors. Where would that money come from? Higher ticket prices that only the wealthiest of our patrons could afford? Changes in programming to only popular, sure-fire productions?

No. We determined it would come from hard work: building a lasting endowment—brick by brick—with each member of our chorus, orchestra and audience participating to the best of their ability. With an earnest but inexperienced endowment committee, in 2012 we embarked on our first-ever endowment campaign to assure our artistic leadership, adventurous programming, high quality performances, and low ticket prices for years to come. We’ve raised \$800,000 so far toward our goal of reaching \$1.5 million by June 2017.

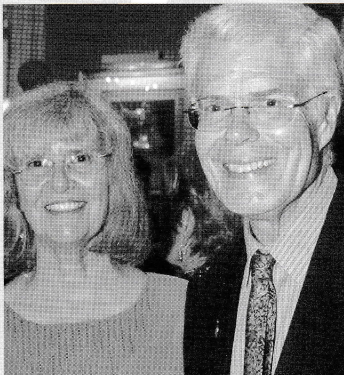
Now, that’s my kind of sexy. Won’t you join us?

Sincerely,



Amee Wood
Endowment Chair

PROFILES IN GIVING



Jim Swift & Sue Bosch-Swift orchestra member and subscriber

Jim is an oceanographer on the faculty of the UCSD Scripps Institution of Oceanography. Music has been part of his life for as long as he can remember. He found in the La Jolla Symphony the purpose, repertoire, leadership, and musicality that add a most satisfying dimension to his life.

“The La Jolla Symphony and Chorus is an organization that greatly enriches both its members and its wider community. We have learned from Jim’s long involvement with the orchestra and the association that lasting contributions—via an endowment—are essential to provide for its future. We donated to the endowment because we want to help ensure both the musical growth and longevity of this wonderful group, so that musicians and audiences will continue to enjoy the unique benefits the LJS&C brings to so many lives.”

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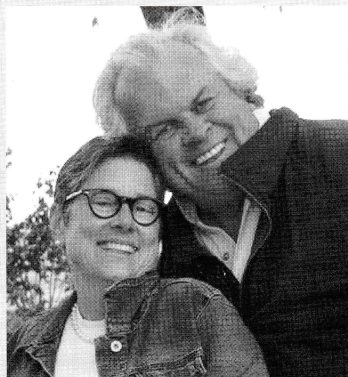
Carey Wall

Ellen Warner-Scott

*orchestra or chorus musician

**deceased

For more information about ways to give to the "Sostenuto" endowment campaign, or to receive a brochure, please contact Executive Director Diane Salisbury at 858-822-3774 or Development Associate Wendy Matalon at 858-822-2166. Information can also be found at www.lajollasympphony.com under the "Support LJS&C" tab. *Thank you!*



Karen Erickson & Michael Gillis chorus member and subscriber

We are so grateful for the opportunity to be a part of the Sostenuto Endowment Fund and to give back to the organization that has enriched our lives and the lives of our friends and family. The La Jolla Symphony and Chorus offers unparalleled musical experiences for both audiences and musicians. Our participation in this campaign reflects our appreciation for the dedication, ambition and talent of everyone associated with the organization.

It is truly an exciting time to be associated with the LJS&C. The future has never looked brighter and by joining with others committed to its vision, we can be confident that our gift will have a meaningful impact on the community. Collectively, we can ensure that exceptional musical opportunities will continue in San Diego. With the many options available for giving, we are pleased to be able to contribute in a manner that works comfortably for us.

The Moon in La Jolla

by Yasi (1978)

I.

How shall I translate into a moon of La Jolla
Hong Kong's moon?
Could one keep those concrete Tang images
in another, a Western language?
And not get lost without tenses and parts of speech,
without settling all the time on a syntax.

It's getting chilly;
the leaves on the trees are red.
We stroll the streets
remembering friends in other places,
the sky darkening steadily,
hiding the natural images in Tang poems.

Lighted before us are concrete, foreign names:
Taco Bell,
Jack-in-the-Box,
Safeway.

We walk on
all the chillier.

Which are more frequent here,
the old Tag chrysanthemums or orchids?
I don't know the flowers here.
What I see most of all
is the image of darkness settling:
at an empty corner
I wait forever for red to turn green.

The moon rises, startling... what, cars?
That screech and cry out from time to time?

Where are we this time?
This road leads to others without end.
I didn't bring a map; therefore I'm lost.
A girl on a bus-stop bench asks for the time;
I didn't wear my watch, so I can't tell.
Is it Mid-Autumn or Double-Ninth Festival?
I didn't carry a calendar, so who knows?

Concrete signs:

31 Ice-Creams!

Soup Express!

Sun's Kitchen!

Really, I don't like listing foreign signs,
restaurants and supermarkets, in a poem,
but I don't see anywhere in Tang poetry
the imagery it takes to name these strange details.

II.

The streets are still chillier and more empty.
Do we really want to keep going?
Sooner or later winding up facing

the moon,

without qualifying terms,
alone in its road in the sky.

By and by, up ahead
an ice-cream shop,
the Unicorn Bookstore;
now we see where we are.
A friend who used to live here
mentioned this bookstore.
Tonight it looks warm inside, orange
walls of purple and golden books.
In his memory
we have a Swiss orange, the large cup,
concrete ice-cream,
keen,
slowly melting.

Remember, once in Hong Kong,
we were into Frank O'Hara's stuff
in the wee hours
and we laughed so much
you broke a chair.

Does anybody think about us as this moon rises?
Someday we'll be sitting together over poems again
and remembering this moment, among others,
this very evening, stopped in front of this bookstore
under these trees,
heading back to our studio facing the ocean.

III.

Who knows for whom this very moon on the sea is waiting;
we have only her fragments, silence sparkling in the waves.
We're out here on the road thinking of the ones in-doors;
folks sitting in their homes are talking about ones far away.

Our studio is back in the trees;
come when you can.
It just so happens, though, in this foreign land,
I don't have even one solid chair,
only a coffee pot that almost is
which has a short in the plug.
We can still use it, to make weak tea,
the kind folks with stomach trouble need.

A cold wind rises, from the other side of the world.
All of you! Everywhere! How are you?
You with hands clasped at the knees,
with only lamplight and shadows for friends,
and you, silent at a window, listening to blowing snow:
Does someone seeing the moon the first time over the sea
realize that the moon is seeing him the first time, too?

Our studio is out back in the trees.
The neon across the street gradually dissolves.
Eventually the heater will have problems.

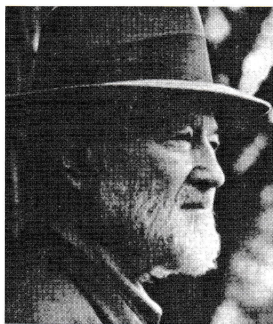
We'll sit together over poems;
We'll watch the moon come up over the sea;
we'll be in different places together,
brewing tea and Tang poems, spend
our nights in foreign lands the closer together,
the old Tang imagery changed and changing us together.

Symphony No. 2

CHARLES IVES

Born October 20, 1874, Danbury, CT

Died May 19, 1954, New York City



Charles Ives graduated from Yale in June 1898. He had devoted himself so completely to music at Yale that he graduated with a D+ average, but even as a young man Ives was shrewd enough to recognize that it would be foolish to try to make a career in music. And so he went into insurance, where he would eventually become a multi-millionaire. He took a job in New York City with Mutual Life and—with a group of other recent grads—moved into an apartment near Central

Park. Ives spent his weekdays at Mutual Life, but the rest of his time went to music: he took jobs as a church organist, and in the evenings he composed (one of his roommates described the sound of Ives' composing as the "resident disturbances" of their apartment).

His first project was a new symphony. Ives had written his *First Symphony* under the supervision of his professors at Yale, and now he set out to write one on his own. Ives said that he composed the *Second Symphony* between 1897 and 1901, but it actually took him much longer: some of the material dates back to 1894, and he continued to revise it until about 1909. No one was interested in performing a symphony by a young insurance agent, and so the manuscript went onto the shelf.

Many years later, in response to a request for information about his *Second Symphony*, Ives wrote: "There is not much to say about the symphony. It expresses the musical feelings of the Connecticut country around here (Redding and Danbury) in the 1890s, the music of the country folk. It is full of the tunes they sang and played then..." Yet this description is not entirely accurate—the *Second Symphony* is not simply an anthology of folk-tunes from late nineteenth-century America. Europe makes itself felt very firmly in this symphony as well—listeners will hear quotations from Beethoven, Brahms, Dvorák, Wagner, and others. Ives builds his *Second Symphony* on the materials of American musical life at the turn of the twentieth century, both folk-music and art-music. The result is a symphony that is (by design) not entirely original, but which is charming: part of the fun of Ives' *Second Symphony* is recognizing the many quotations and in the process returning to a more innocent time in this country's history.

The symphony is in five movements, but rather than opening with a dramatic sonata-form movement, Ives instead begins with a moderately-paced prelude for strings (Ives adapted this from an organ sonata he had composed for church use some years earlier). Along the way we hear a whiff of *Columbia, the Gem of the Ocean* in the French horns—this will return. An oboe recitative on the movement's opening idea prepares us for the second movement, marked *Allegro*, and Ives proceeds into this without pause. Along the way here we encounter more quotations, the first phrase of the hymn-tune *Bringing in the Sheaves* and a whiff of Brahms' *Third Symphony* among them. The "trio" section is a relaxed duet for oboes and then flutes based on the old Dartmouth song *Where, O Where, Are the Pea-Green Freshman?*

At the center of the symphony is its expressive slow movement, *Adagio cantabile*, which grew out of another of Ives' early organ pieces. The tempo moves ahead slightly at the *Andante*, where we encounter an example of Ives' lifelong fascination with the opening of Beethoven's *Fifth Symphony*—that rhythm (three shorts and a long) permeates this movement, along with more Brahms, *American the Beautiful*, and others.

The final two movements may be considered together, since they are often played without pause and since the fourth—marked *Lento maestoso*—functions as an introduction to the fifth, the true finale. A pair of horns opens the *Lento maestoso* with a blazing memory of the very beginning of the symphony. Along the way, *Columbia, the Gem of the Ocean* puts in another appearance as the music gathers speed and

drives straight into the finale, marked *Allegro molto vivace*. This movement—full of country fiddling—is also a whirlpool of cultural references: in the midst of all its shining energy, Europe and America spin together dizzily. Stephen Foster tunes like *Camptown Races* and *Turkey in the Straw* bump into *Tristan und Isolde*, *Joy to the World* rubs elbows with the *New World Symphony*, and Brahms symphonies collide with *It's a Grand Old Flag*. Finally, trombones stamp out *Columbia, the Gem of the Ocean* in all its glory, and the symphony races to its memorable close—a bit of *Columbia* is violated by a trumpet shouting out *Reveille*, and the symphony ends on an ear-piercing dissonance. It was an old American tradition that barn dances would end when the players let loose with this kind of dissonance to tell the dancers that they were done for the night: "That's all, folks!" Perhaps in the aftermath of this blast, we might expect Brahms and Stephen Foster and Wagner and all the others who have taken part in this fun to shake hands and head off into the night.

TWO NOTES: That last chord is the most famous part of Ives' *Second Symphony*, but there is evidence that he did not make it so dissonant until many years after he had composed the symphony: he came back and changed what had been a "normal" ending into this very unusual one. Also, in Ives' manuscript that last note is only an eighth-note—a quick blast and then done—but beginning with Leonard Bernstein, conductors have usually held onto it for some time, enjoying that juicy dissonance in all its nose-thumbing glory.

Ives could not find anyone interested in performing this music, so it sat on his shelf for *half a century* before Leonard Bernstein led the premiere with the New York Philharmonic on February 22, 1951. Bernstein invited Ives to attend that performance, but Ives—old, frail, and frightened at the prospect of hearing this music of his youth—did not feel up to it. When the symphony was repeated two weeks later, though, the 76-year-old composer went over to his neighbors' house and listened to the broadcast on their radio. Ives' biographer Jan Swafford records what happened: "As the cheers broke out at the end everybody in the room looked his way. Ives got up, spat in the fireplace, and walked into the kitchen without a word. Nobody could figure out whether he was too disgusted or too moved to talk. Likely it was the latter." ■

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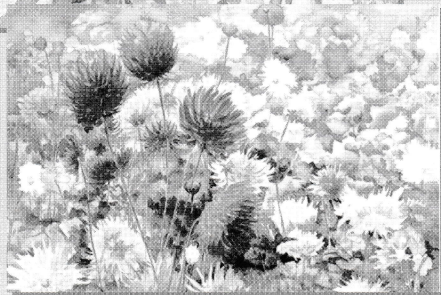
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Perla Fox is a professional watercolor artist whose paintings have been exhibited at art shows worldwide. Her works can be found in public and private collections in the U.S. and abroad. She is represented in Israel Painters and Sculptors and annual editions of The Encyclopedia of Living Artists. See more paintings at www.perlafox.com

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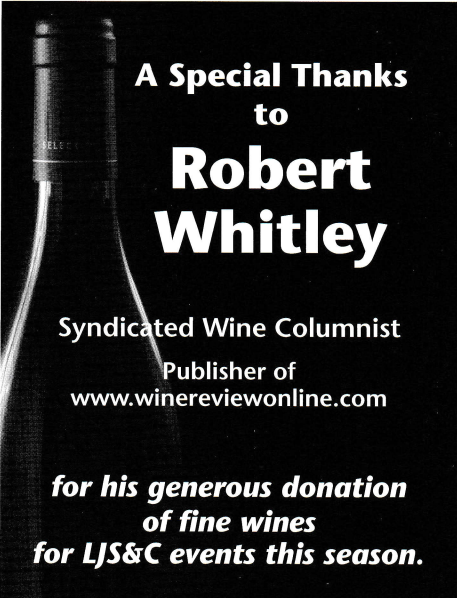
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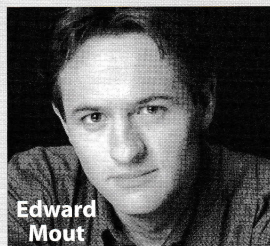
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