

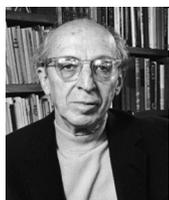
# notes

MAY 23/24

## SEASON FINALE: *APPALACHIAN SPRING* – A MEMORIAL DAY TRIBUTE

by Dr. Richard E. Rodda

**30 SECOND NOTES:** This Des Moines Symphony concert distills in music the essence of the American democratic enterprise, from strains evoking our military history in John Williams' film scores and the pastoral idealism of *Appalachian Spring*, to reflections on Abraham Lincoln, a pivotal figure in our country's history. This program also includes the world premiere of *Symphony In Sculpture II*, an encore to *Symphony In Sculpture*, commissioned for the Orchestra's 75th Anniversary Season in 2012-2013. 🎵



### AARON COPLAND

**Born November 14, 1900  
in Brooklyn, New York;  
died December 2, 1990 in  
North Tarrytown, New York**

#### ***FANFARE FOR THE COMMON MAN* (1943)**

- First performed on March 14, 1943 by the Cincinnati Symphony Orchestra with Eugene Goossens conducting.
- First performed by the Des Moines Symphony on March 7, 1954 with Frank Noyes conducting. Subsequently performed in 1976, 1996 and most recently at Masterworks concerts on November 11 & 12, 2000 with Joseph Giunta conducting.

*(Duration: c. 4 minutes)*

In the first volume of his autobiography (*Copland, 1900 through 1942*), Copland recounted the genesis of his *Fanfare for the Common Man*: “Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, had written to me at the end of August [1942] about an idea he wanted to

put into action for the 1942-43 concert season. During World War I, he had asked British composers for a fanfare to begin each orchestral concert. It had been so successful that he thought to repeat the procedure in World War II with American composers. [Goossens' additional requests inspired a total of ten fanfares from such other notable musicians as Creston, Cowell, Piston, Thomson, Milhaud and Gould.] Goossens wrote: 'It is my idea to make these fanfares stirring and significant contributions to the war effort, so I suggest you give your fanfare a title, as for instance, 'A Fanfare for Soldiers, or for Airmen or Sailors.' After I decided on *Fanfare for the Common Man* and sent the score to Goossens, I think he was rather puzzled. He wrote, 'Its title is as original as its music, and I think it is so telling that it deserves a special occasion for its performance. If it is agreeable to you, we will premiere it 14 March [sic] 1943 at income tax time....' [The income tax deadline was changed to April after the war.] I was all for honoring the common man at income tax time. I later used the *Fanfare* in the final movement of my *Third Symphony*.”

**The score calls for four horns, three trumpets, three trombones, tuba, timpani, bass drum and tam-tam.**

**Joseph Giunta's recommended recording:**

Los Angeles Philharmonic; Zubin Mehta, conducting — London.

**LINCOLN PORTRAIT (1942)**

- First performed on May 14, 1942 by the Cincinnati Symphony Orchestra with André Kostelanetz conducting and Carl Sandburg narrating.
- First performed by the Des Moines Symphony on February 5, 1972 with Thomas Griswold conducting. Subsequently performed in 1997 and 2000 and most recently on July 1, 2010 at the Des Moines Symphony's Yankee Doodle Pops with Joseph Giunta conducting and Simon Estes narrating.

*(Duration: c. 14 minutes)*

Soon after the United States entered World War II, André Kostelanetz asked three American composers to write works that would convey “the magnificent spirit of our country.” Following the conductor's request, Virgil Thomson composed the *Mayor Fiorello H. LaGuardia Waltzes*, Jerome Kern the *Portrait of Mark Twain* and Aaron Copland the *Lincoln Portrait*, of which he wrote, “The letters and speeches of Lincoln supplied the text. I worked with musical materials of my own, with the exception of two songs of the period: the famous *Camptown Races* and a ballad known today as *Springfield Mountain*. The composition is roughly divided into three sections. In the opening section, I wanted to suggest something of the mysterious sense of fatality that surrounds Lincoln's personality as well as his greatness and simplicity of spirit. The quick middle section briefly sketches the background of the times

during which he lived. This merges into the concluding section, where my sole purpose was to draw a simple but impressive frame around the words of Lincoln.”

**The score calls for two piccolos, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, snare drum, cymbals, bass drum, gong, glockenspiel, sleighbells, xylophone, celesta, harp and the usual strings consisting of first violins, second violins, violas, violoncellos and double basses.**

**Joseph Giunta's recommended recording:**

Los Angeles Philharmonic; Zubin Mehta, conducting — London.

**SUITE FROM APPALACHIAN SPRING (1944 FOR CHAMBER ORCHESTRA; ARRANGED FOR LARGE ORCHESTRA BY THE COMPOSER IN 1945)**

- First performed in the original chamber version on October 30, 1944 at the Library of Congress in Washington, D.C., with Louis Horst conducting. First performance of the orchestral suite on October 4, 1945 by the New York Philharmonic with Artur Rodzinski conducting.
- First performed by the Des Moines Symphony on April 12, 1970 with Willis Page conducting. Subsequent performances occurred in 1996, 2002, 2004 and most recently in 2011, with the Martha Graham Dance Company and Aaron Sherber conducting in a special Des Moines Performing Arts presentation.

*(Duration: c. 24 minutes)*

Mrs. Elizabeth Sprague Coolidge, one of America's greatest patrons of the arts, went to see a dance recital by Martha Graham in 1942.

So taken with the genius of the dancer-choreographer was Mrs. Coolidge that she offered to have three ballets specially written for her. Miss Graham chose as composers of the music Darius Milhaud, Paul Hindemith and an American whose work she had admired for over a decade: Aaron Copland. In 1931, Miss Graham had staged Copland's *Piano Variations* as the ballet *Dithyramb*, and she was eager to have another dance piece from him, especially in view of his recent successes with *Billy the Kid* and *Rodeo*. She devised a scenario based on her memories of her grandmother's farm in turn-of-the-20th-century Pennsylvania, and it proved to be a perfect match for the direct, quintessentially American style that Copland espoused in those years. Edwin Denby's description of the ballet's action from his review of the New York premiere in May 1945 was reprinted in the published score: "[The ballet concerns] a pioneer celebration in spring around a newly built farmhouse in the Pennsylvania hills in the early part of the 19th century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end, the couple are left quiet and strong in their new house."

**The score calls for flutes, oboes, clarinets, bassoons, horns, trumpets and trombones in pairs, timpani, xylophone, snare and bass drum, cymbals, tabor (long drum), woodblock, claves, glockenspiel, triangle, harp, piano and the usual strings.**

**Joseph Giunta's recommended recording:**

Los Angeles Philharmonic; Zubin Mehta, conducting — London.



**STEVE HEITZEG**

**Born October 15, 1959 in Albert Lea, Minnesota**

**SYMPHONY IN SCULPTURE II (2015)**

**WORLD PREMIERE**

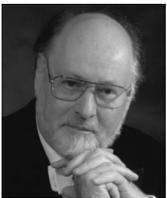
- *Symphony In Sculpture* was first performed on September 29-30, 2012 by the Des Moines Symphony with Joseph Giunta conducting. (Duration: c. 25 minutes)

Steve Heitzeg, born in Albert Lea, Minnesota in 1959, grew up on a dairy farm in his hometown. By age eight, he was playing guitar and piano; he began composing in high school with a rock opera titled P.S. (based on the parable of the Prodigal Son). From 1978 to 1982, Heitzeg attended Gustavus Adolphus College in St. Peter, Minnesota, where he received his bachelor's degree in music education. He continued his professional training at the University of Minnesota's School of Music in Minneapolis, completing his Ph.D. in music theory and composition in 1986 as a student and teaching assistant of Dominick Argento. Heitzeg has taught and held residencies at Mankato State University, Gustavus Adolphus College and University of Saint Thomas in Saint Paul, Minnesota, served as library assistant with the Minnesota Orchestra, and created, organized and performed in the "Music of the Earth" Program for the Young Arts Program at the Walker Art Center in Minneapolis. Among his honors are an Emmy Award, Bush Foundation Fellowship, McKnight Fellowship, Meet The Composer/Reader's Digest-Lila Wallace Commissioning Grant, and multiple grants and commissions from the American Composer's Forum, Meet The Composer, ASCAP and other organizations. He

was named Minnesota's "Composer of the Year" in 2000 by the Minnesota Music Academy.

About *Symphony In Sculpture*, the work commissioned by the Des Moines Symphony to commemorate its 75th Season in 2012-2013 and the predecessor to *Symphony In Sculpture II*, Heitzeg wrote: "The work is dedicated to John and Mary Pappajohn for their vision and deep understanding of the power of art to change a culture and community in a positive way. My aspiration in 'collaborating' with the sculptures [in Pappajohn Sculpture Park] has been to portray them through sound, perhaps adding a further dimension to these intriguing works."

**The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp and the usual strings.**



## JOHN WILLIAMS

**Born February 8, 1932 in Flushing, New York**

### AN AMERICAN SAGA

• These performances mark the Des Moines Symphony premiere of this compilation of music by John Williams.

*(Duration: c. 27 minutes)*

John Williams is one of America's most widely known and highly respected composers. Born in New York in 1932, Williams moved with his family when he was sixteen to Los Angeles, where his father worked as a studio musician. After serving in the Air Force, Williams returned to New York in

1954, working there as a jazz pianist in clubs and on recordings while attending The Juilliard School. He subsequently moved back to Los Angeles to enroll at UCLA and study privately with Mario Castelnuovo-Tedesco. By the early 1960s, he was composing music for feature films and television, as well as working as a pianist, arranger and conductor for Columbia Records. Williams has composed music and served as music director for well over 300 movies and television shows, including all of the *Star Wars* and *Indiana Jones* films, *Jaws*, *E.T. (The Extra-Terrestrial)*, *Close Encounters of the Third Kind*, *Superman*, the *Harry Potter* movies, *Catch Me If You Can*, *The Adventures of Tin-Tin*, *Lincoln* and *The Book Thief*. Williams has received 49 Academy Award nominations (the most of any living person and second only to Walt Disney) and won five Oscars, 21 Grammys, four Golden Globes and four Emmys, as well as numerous gold and platinum records. In addition to his film music, Williams has written many concert works, including two symphonies, eight concertos and numerous chamber and orchestral works. From 1980 to 1993, he served as conductor of the Boston Pops and has appeared as guest conductor with major orchestras. Among Williams' many distinctions are twenty honorary degrees, induction into the Hollywood Bowl Hall of Fame, a Kennedy Center Honor (America's highest award for artistic achievement), Golden Baton Award for Lifetime Achievement from the League of American Orchestras, and National Medal of Arts.

The Columbia Pictures Revolutionary-era feature *The Patriot* (2000) tells of Benjamin Martin, a veteran of the French and Indian War (played by Mel Gibson), who gladly leaves military life to peacefully tend his farm and his large family in South Carolina. Ben is reluctantly drawn into the Revolution against the British when his oldest son enlists and a savage enemy

commander burns his farm and kills another of his children. He leads a makeshift militia whose bravery and effectiveness play a pivotal role in turning the tide of the war for the Americans and helping to establish the new country. Williams' Oscar-nominated score evokes the pastoral as well as the military moods of the film.

Producer-director Stephen Spielberg had hoped for years to make a movie about Abraham Lincoln, but the idea only came to fruition in 2011 when two-time Oscar-winner Daniel Day-Lewis agreed to portray the 16th President of the United States and Sally Field to play his wife, Mary Todd Lincoln. The production was planned meticulously with regards to characters, historical incident and period authenticity. A stellar cast was assembled, Pulitzer Prize-winning dramatist Tony Kushner was engaged to write the screenplay, and John Williams, Spielberg's musical collaborator for almost forty years, agreed to compose the score. *Lincoln* garnered both critical accolades and box office success and earned twelve Academy Award nominations, including Best Picture, Best Director and Best Score, and winning Oscars for Day-Lewis and Best Production Design. The film concerns the last four months of Lincoln's life and his devoted struggle to pass the Thirteenth Amendment, which would abolish slavery.

In June 1942, six months after the attack on Pearl Harbor, Japanese naval commanders tried to lure the U.S. Navy's remaining fleet into the open Pacific and deal it a devastating defeat. The Japanese did not know, however, that the Americans had cracked their military codes and were prepared for the battle, which occurred near Midway Island, 1,300 miles west of Honolulu. Though overmatched in both ships and manpower, the Navy sank four Japanese aircraft carriers and a heavy cruiser at the cost of a single carrier and a destroyer, a defeat from which the Japanese forces never recovered. In

1976, Universal Studios released *Midway*, which recounts the epic battle from both points of view.

*Saving Private Ryan*, Stephen Spielberg's powerful story of American soldiers who try to rescue a comrade trapped behind enemy lines during World War II, was acclaimed as a cinematic landmark from the moment of its release in July 1998. Williams provided one of his sparest but most moving scores for the film, reserving his music for moments of remembrance and relaxation to avoid softening or sentimentalizing the stunning battle scenes. "John Williams has written a memorial to all the soldiers who sacrificed themselves on the altar of freedom in the Normandy Invasion of June 6, 1944," wrote Spielberg. "The end credit music, *Hymn to the Fallen*, is a testament to John Williams' sensitivity and brilliance that, in my opinion, will stand the test of time and honor forever the fallen of this war and possibly all wars."

**The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, two snare drums, cymbals, Scottish snare drum, military field drum, bass drum, suspended cymbal, deep suspension cymbal, xylophone, glockenspiel, marimba, triangle, marimba, piano, celesta, harp and the usual strings.**



## HOWARD HANSON

Born October 28, 1896 in Wahoo, Nebraska; died February 26, 1981 in Rochester, New York

**SONG OF DEMOCRACY FOR CHORUS & ORCHESTRA, OP. 44 (1957)**

- First performed on April 9, 1957 in Philadelphia, conducted by the composer.
- First performed by the Des Moines Symphony on November 23, 1958 and subsequently performed on November 8, 1964, both with Frank Noyes conducting.  
(Duration: c. 12 minutes)

Howard Hanson was one of the foremost composers, conductors, teachers and academic administrators of 20th-century American music. Born in Wahoo, Nebraska in 1896 to Swedish immigrants, he studied at Luther Junior College in Wahoo in 1911 and then spent a term at the University of Nebraska in Lincoln, but left that school to earn enough as a freelance cellist to enroll a year later at the Institute of Music and Art in New York. His money ran out after a year there, however, and he finished his undergraduate work at Northwestern University. In 1916, Hanson was appointed to teach theory and composition at the College of the Pacific in San Jose, California; three years later, at the age of 22, he was named dean of the College's Conservatory of Fine Arts. In 1921, he was awarded the first American *Prix de Rome* and spent the following two years in Italy, where he studied with Ottorino Respighi and completed and premiered his *First Symphony* ("Nordic," inspired by his ancestral heritage). Hanson returned to the United States in 1923 and conducted the American premiere of his *First Symphony* in Rochester, New York, an event that brought him to the attention of George Eastman, founder two years before of the music school bearing his name. Eastman invited Hanson to become the school's director, and thus began one of the most distinguished tenures in the annals of American musical academe — during the forty years of his directorship, Hanson raised the Eastman School to the front rank of American conservatories. Among his many awards were 36 American honorary degrees, a

Pulitzer Prize (for his *Symphony No. 4*), and election to both the National Institute of Arts and Letters and the American Academy and Institute of Arts and Letters.

Hanson explained the provenance of his *Song of Democracy*: "When I accepted the invitation of the National Education Association and the Music Educators National Conference to compose a choral work in commemoration of the hundredth anniversary of the NEA and the fiftieth anniversary of the MENC [in 1957], I realized that I had undertaken one of the most challenging assignments of my composition career. My task was greatly lightened by the appropriateness of the two Walt Whitman excerpts that I chose to set (one of which was written for the dedication of a public school). The problem now became one of attempting to set to appropriate music Whitman's inspiring words, and to do it, if possible, in a setting that would be possible for school choruses and orchestras to perform. Knowing that young people demand the best that one has to give, I gave the setting of these words all the dramatic impact of which I was capable. To what extent I have succeeded, the musical youth who sing and play this work must decide. It is written for them in affection and in appreciation of all they have taught me."

**The score calls for three flutes, three oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, snare drum, triangle, xylophone, cymbals, bass drum, tam-tam, celesta and the usual strings.**

**Joseph Giunta's recommended recording:** Eastman-Rochester Orchestra; Howard Hanson, conducting — Mercury.

## SONG OF DEMOCRACY TEXT

An old man's thoughts of school,  
An old man gathering youthful memories and blooms that youth itself cannot.

Now only do I know You,  
O fair auroral skies — O morning dew upon the grass!

And these I see, these sparkling eyes,  
These stores of mystic meaning, these young lives,  
Building, equipping like a fleet of ships, immortal ships,  
Soon to sail out over the measureless seas,  
On the soul's voyage.

Only a lot of boys and girls?  
Only the tiresome spelling, writing, ciphering classes?  
Only a public school?  
Ah more, infinitely more.

And you America,  
Cast you the real reckoning for your present?  
The lights and shadows of your future, good or evil?  
To girlhood, boyhood look, the teacher and the school.  
"An Old Man's Thoughts of School"  
(For the Inauguration of a Public School,  
Camden, New Jersey, 1874)

Sail, Sail thy best, ship of Democracy,  
Of value is thy freight, 'tis not the present only,  
The past is also stored in thee,  
Thou holdest not the venture of thyself alone,  
not of thy Western continent alone,  
Earth's resume entire floats on thy keel, O ship,  
is steadied by thy spars,  
With thee Time voyages in trust, the antecedent  
nations sink or swim with thee,  
With all their ancient struggles, martyrs, heroes,  
epics, wars, thou bear'st the other continents,  
Theirs, theirs as much as thine, the destination —  
port triumphant,  
Steer then with good strong hand and wary eye  
O helmsman, thou carriest great companions,  
Venerable priestly Asia sails this day with thee,  
And royal feudal Europe sails with thee.  
"Thou Mother with thy equal brood" (Fourth Part)