

2007–2008 Orlando Sentinel  
Phil at Carr Series

at the Bob Carr Performing Arts Centre

Program VII

## Rockwell Rhapsody

Saturday, March 1, 2008  
8:00 PM

Concert Sponsor



The biography for Christopher  
Wilkins appears on page 24.

**Christopher Wilkins** Conductor

**Terrence Wilson** Piano

**The University of  
Central Florida** Concert Sponsor

**Mr. & Mrs. Chuck  
& Lynn Steinmetz** Composition Sponsor

*In collaboration with the Orlando Museum of Art and  
the touring exhibition: "American Chronicles: The Art  
of Norman Rockwell"*

Aaron Copland **Fanfare for the Common Man**  
(1900–1990)

Aaron Copland **Billy the Kid: Suite**  
Introduction: The open prairie  
Street in a frontier town  
Mexican dance and Finale  
Prairie night: Card game  
Gun battle  
Celebration: After Billy's capture  
Billy's death  
The open prairie (reprise)

George Gershwin **Rhapsody in Blue**  
(1898–1937)

*Mr. Wilson, piano*

### INTERMISSION

Charles Ives **From Three Places in  
New England, S. 7**  
(1874–1954)  
Putnam's Camp, Redding,

Connecticut  
The Housatonic at Stockbridge

Stella Sung **Rockwell Reflections**  
(b. 1959)  
Artist Facing a Blank Canvas  
The Stay at Homes  
Checkers  
Murder in Mississippi  
The Peace Corps

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of the Phil at Carr Series.

**Orlando Sentinel**

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Steinway is the official piano of the  
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# artist biographies

Pianist **Terrence Wilson** has established a reputation  
as one of today's most gifted instrumentalists.

He has appeared with many prestigious  
ensembles, including the symphony orchestras  
of Atlanta, Baltimore, Cincinnati, Dallas, Detroit,  
Houston, Washington, DC (National Symphony),  
San Francisco and St. Louis, as well as with  
the orchestras of Cleveland, Minnesota and  
Philadelphia. He has worked with such conductors  
as Marin Alsop, Christoph Eschenbach, Neeme  
Jarvi, Yoel Levi, Andrew Litton, Jesus Lopez-Cobos  
and Robert Spano.

Abroad, Mr. Wilson has played concerti with such  
ensembles as the Lausanne Chamber Orchestra  
in Switzerland and the Malaysian Philharmonic  
in the Dewan Philharmonik Petronas. In September  
1998, Mr. Wilson performed with the Estonian  
Conservatory Chamber Orchestra in a concert  
that was televised in nine European countries, and  
radiocast live in 14 countries.

Mr. Wilson is also active as a recitalist, having  
made his New York City recital debut at the 92  
Street Y, and his Washington, DC recital debut at  
the Kennedy Center. In Europe he has given recitals  
at the Verbier Festival in Switzerland, and at the  
Louvre in Paris. In the United States, he has given  
recitals at the Ravinia Festival in Chicago, the  
Caramoor Festival in Katonah, NY, San Francisco's  
Herbst Theatre, and the La Jolla Chamber Music  
Society. Terrence Wilson has also appeared  
at the Mann Music Center and at the Blossom  
Festival, Tanglewood, and Wolf Trap in recitals and  
performances of concerti and chamber music.

Mr. Wilson joined the Nashville Symphony  
Orchestra in its first subscription concerts of

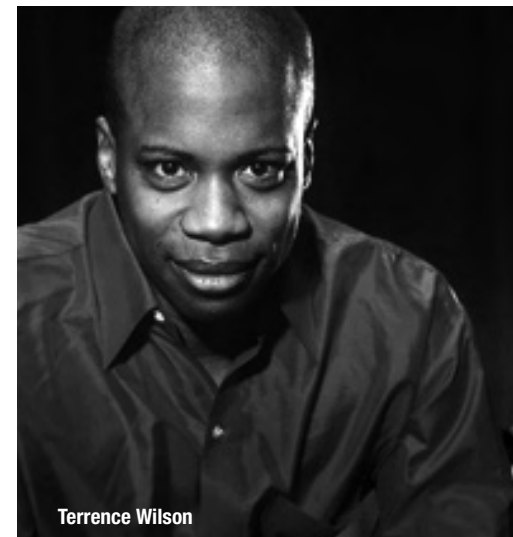
the 2003–04 season, performing the Prokofiev  
Piano Concerto No. 3. Other highlights of the  
season included performances of the Barber Piano  
Concerto with the Charlotte Symphony, the Piano  
Concerto by John Corigliano with the Rochester  
Philharmonic, as well as performances of Mozart's  
*Piano Concerto No. 21, in C (Elvira Madigan)* with  
the Atlanta Symphony and Robert Spano, and a  
solo recital at Lincoln Center's Alice Tully Hall.

In the coming season, Mr. Wilson will make return  
visits as guest soloist with the Baltimore and  
Cincinnati Symphonies—the latter with conductor  
Stanislaw Skrowacewski.

In the 2006–07 season, Mr. Wilson will give the  
world premiere performance of a new concerto  
for piano and orchestra by American composer  
Michael Daugherty.

Mr. Wilson has received numerous awards and  
prizes, including the SONY ES Award for Musical  
Excellence, an Avery Fisher Career Grant, and  
the Juilliard Petschek Award. He has also been  
featured on several radio and television broadcasts,  
including NPR's "Performance Today," WQXR  
radio in New York, and programs on the BRAVO  
Network, the Arts & Entertainment Network, and  
public television.

Mr. Wilson is a graduate of The Juilliard School,  
where he studied with Yoheved Kaplinsky. A native  
of the Bronx, he resides in Montclair, New Jersey.



Terrence Wilson

# artist biographies

**Stella Sung**, composer, pianist, and Professor of Music at the University of Central Florida's Department of Digital Media, and Director of UCF's Center for Research and Education in Arts, Technology, and Entertainment (CREATE), was born in Gainesville, FL in 1959 and demonstrated her musical gifts soon after beginning piano lessons at age eight. She gave her first public recital at thirteen, studied piano extensively throughout high school and attended both the Interlochen Arts Camp in Michigan and the Eastern Music Festival in North Carolina before entering the University of Michigan as a piano major; she went on to earn the master's degree in composition from the University of Florida and a doctorate in piano performance from the University of Texas at Austin. Sung has received recognition and awards from the National Endowment for the Arts, Meet the Composer, ASCAP, the MacDowell Colony and other leading music organizations. She has also won two Florida Individual Artist's Fellowships (sponsored by the Division of Cultural Affairs for the State of Florida), a 2005 Florida Artist's Enhancement Award, and the 2007–10 Phi Kappa Phi National Artist's Award. Dr. Sung is a Distinguished Alumna of the University of Florida and has received other awards from UF. Additionally, film-maker Aaron Hos, has made a documentary about her *Concerto for Two Violins and Orchestra* for which he received two Telly awards. *Rockwell Reflections* is the second work of Stella Sung's that has been commissioned by the Orlando Philharmonic Orchestra. The first commission was *Constellations*, for the Orlando Philharmonic Orchestra's 10<sup>th</sup> Anniversary season (2003), and also featured a multi-media presentation.



Commissions for 2008–2009 include a guitar concerto for the San Francisco Conservatory New Music Ensemble, and a ballet for Dance Alive! National Ballet (State Touring company for the State of Florida) based on the topic of Ellis Island. Sung is also an active composer for film and digital media, and her works are published by Theodore Presser, Southern Music Company, and H. Lemoine (France), and are available on Koch International Recordings, Cambria, Eroica, and Sinfonica (Italy) recordings.

#### **Many thanks to the DVD animators of the Rockwell images:**

Tina Barisic  
Nicholas Sarasty

**Stella Sung would like to extend special thanks to the University of Central FL, Chuck and Lynn Steinmetz, Kim Tuttle, JoAnne Stephenson, Sam and Eleanor Meiner and Stephen Schlow.**

# program notes

#### **Aaron Copland (1900–1990)**

In a speech given in 1979, Leonard Bernstein declared that Aaron Copland's music "can have an extraordinary grandeur, an exquisite delicacy, a prophetic severity, a ferocious rage, a sharp bite, a prickly snap, a mystical suspension, a wounding stab, an agonized howl—none of which corresponds with the Aaron we loving friends know; it comes from some deep mysterious place he never reveals to us except in his music."

On all accounts Bernstein is right as to the wide range of Copland's musical universe. Indeed, this evening we will realize the composer's diverse emotional universe as we experience the noble and optimistic *Fanfare for the Common Man* and the brash and western-toned *Billy the Kid Suite*. Even though most of his works traverse emotions that run the gamut, there is still that unmistakable Copland *sound*. For many, this *sound* captures our country's essence so accurately and with such honesty that he has become regarded as the true voice of the American spirit.

Copland has earned the mantle of "the dean of American music" through a legacy of many outstanding compositions that one can't imagine being written by anyone born outside this country. But just how does one characterize Copland's *American sound*? We can point to the composer's recurring distinctive qualities of austerity, expanse, and wide-open spaces. Those qualities are almost always to be found in his music, but are especially appreciated in his popular and successful ballet scores written between 1938 and 1944—*Billy the Kid*, *Rodeo*, and *Appalachian Spring*. Still, Copland's *sound* cannot be fully explained through mere analysis; rather, it is something that resonates inside us on some deeply emotional level. As Bernstein said, Copland's music *does* come from "some deep mysterious place." But it is a place that all Americans seem to know and love.

Because of the Great Western associations of Copland's above mentioned ballets, some erroneously believe that Copland must have been born far west of the Mississippi into a family

of "traditional" Americans. Wrong. Born in Brooklyn, New York in 1900 to Russian immigrants, Copland grew up in his words, "on a street that can only be described as drab, that had none of the garish color of the ghetto, or even the rawness of a pioneer street..." With roots such as these, Copland's *sound* takes on an ironic dimension. Copland himself was amused, remarking "I mention this only because I am filled with wonder each time I realize that a musician was born on that street."

Without much encouragement from his parents, Copland was determined to become a composer at age fifteen and began studying seriously at first in New York and then in Paris, where he became the first American composition student of the brilliant and highly esteemed pedagogue and organist Nadia Boulanger. In 1929 his career received a boost when he won a competition sponsored by RCA Victor for a symphonic work—his winning entry was a jazz-inspired *Dance Symphony*. At the outset of his career and fresh from his studies with Boulanger, he tended to write under the influence of European music of the early 1900s. But he soon became much more concerned and focused on producing music that was uniquely American in style. He also saw it as a high priority to connect with a large number of listeners who would find his music meaningful and relevant. Works like *Music for the Theater* soon followed which unabashedly incorporated the melodies, rhythms, and tone colors of jazz and popular music.

Copland moved on though when he realized that jazz and pop, so in vogue in 1920s, could only take his music so far. Realizing that to follow such a path would ultimately become confining, he then turned in the mid-1930s to music steeped in the folk themes and music of our country. He dealt with patriotic or American subjects and even incorporated actual folk songs of the American West in his ballets *Billy the Kid* and *Rodeo*. He included the Shaker hymn "Simple Gifts" into his 1944 ballet, *Appalachian Spring*. Through the enormous success of that Martha Graham collaboration, Copland proved that he had found a truly American style, spare in harmony, moving, and sensitively colored.

Committed to his desire to reach a wider audience, he also pursued projects providing music designed for radio, for young people, and for film. In cinema, for example, Copland wrote

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the soundtracks for Steinbeck's *The Red Pony* and *Of Mice and Men*, Thornton Wilder's *Our Town*, and in 1949 he received an Academy Award for his music for *The Heiress*. Meanwhile, USA's entry into World War II sparked Copland's patriotism and led to the much loved *Lincoln Portrait* and *Fanfare for the Common Man*. He took this style further in the ambitious Third Symphony of the mid '40s and in his opera, *The Tender Land*, which came about a decade later.

Beginning in the 1950s too, he circled back to his younger days with works of a more modernist and severe nature. Making use of some of the most advanced techniques of twentieth century music, he composed the orchestral works *Connotations* (1962) and *Inscape* (1967).

But no matter what style Copland was writing in—popular, jazz, “austere,” folk, mid-century modern, serial—Copland demonstrated throughout his career an extraordinary gift for the continual reinvention of a national music, of an *American sound*.

## ***Fanfare for the Common Man*** **Aaron Copland (1900–1990)**

With the possible exception of the variations on a Shaker tune from the ballet *Appalachian Spring*, the *Fanfare for the Common Man* has become Copland's most popular and recognizable work. Leonard Bernstein even went so far as to call it “the world's leading hit tune.” This is in thanks in large part to the American entertainment media, with the fanfare making frequent appearances on television, in the movies, and in projects involving a diverse lot of musicians. Even if you are not familiar with the fanfare in its original classical form, you have probably heard it as used by TV and film producers. It has been incorporated into shows having to do with sports, space travel—remember it as the introduction to the “Omnibus” TV series in the 1950s?—and other heroic topics. Politicians and radio pundits borrowed it in order to advance their own agendas. Relating to its strong rhythms

and modal harmonies, jazz and rock bands have gravitated to it as well. For example, the Rolling Stones adopted its opening theme as their entrance music while on tour. Woody Herman's New Thundering Herd used a phrase, as arranged by tenor saxophonist Gary Anderson, for a jazz improvisation in “boogaloo” style (“What's that?” asked Copland). And in 1977 the group Emerson, Lake, and Palmer brought it into the rock realm through Keith Emerson's arrangement for synthesizer (Emerson), guitar (Greg Lake), and drums (Carl Palmer).

Of course the biggest reason for the immense popularity of Copland's *Fanfare for the Common Man* is to be found in the music itself. Its appeal is immediate and the music makes a direct and dramatic impact. The sound is accessible, broad and spacious, and causes the listener to sit up and take notice. Moreover, the Fanfare's patriotic tone inspires in its invocation of the pioneering spirit of our country.

Aaron Copland took the title of his famous Fanfare from Henry Wallace, Vice-President of the United States during Franklin D. Roosevelt's third term, when Wallace dubbed the twentieth century the “century of the common man.” Copland had responded to a commission for a fanfare suited to the times, one of eighteen such requests put forward to American composers by Eugene Goossens, then conductor of the Cincinnati Symphony. Goossens wrote to Copland on August 30, 1942, asking him to create a short work “for brass instruments or brasses and woodwinds, with percussion if desired...played *forte* (loud) throughout.” The conductor asked Copland and several other composers “to make these fanfares stirring and significant contributions to the war effort....”

Copland obliged but had to do some fishing in search of a title. To name a few, considered but rejected were: *Fanfare for the Spirit of Democracy*, *Fanfare for Four Freedoms* (referring to Roosevelt's 1941 State of the Union address), *Fanfare for Paratroops*, and *Fanfare for the Rebirth of Lidice* (referring to a Czech town destroyed by Nazis). When Copland finally decided on *Fanfare for the Common Man*, Goossens's response to the finished product is worth noting: “Its title is as interesting as the 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

1943 at income tax time....” [The income tax deadline was changed to April after the War.] Copland responded: “I was all for honoring the common man at income tax time.”

## ***Billy the Kid: Suite*** **Aaron Copland (1900–1990)**

In the summer of 1938, Lincoln Kirnstein, Artistic Director of Ballet Caravan (the adventurous predecessor of the New York City Ballet) commissioned Copland to write a ballet about Billy the Kid, the notorious outlaw of the Old West famed in ballad and legend. The ballet was introduced by that company in October of that year in Chicago and four years later was mounted by the Ballet Russe de Monte Carlo in the old Metropolitan Opera House in New York; the choreographer was the renowned Agnes de Mille. *Billy the Kid* was an unqualified success and prompted fellow composer Virgil Thomson to proclaim the ballet “a masterpiece of a dance score and a masterpiece of a novel choreographic genre, the ballet ‘Western.’” And esteemed dance writer Edwin Denby declared it “our first ballet classic.”

Copland later recalled that when Kirnstein presented the idea of writing a ballet about the subject, he protested that “as a composer born in Brooklyn, I knew nothing about the Wild West.” But the young choreographer cleverly pointed out that both Billy and the composer were born in New York City and reminded him how successful he had been using Mexican popular songs in *El Salon Mexico*. If Copland could do so well with Mexican tunes, the argument was that he could achieve similar results with “home-grown ones.” Despite an open antipathy to such music at the time, Copland changed his own tune and eventually grew to enjoy cowboy songs and even later admitted that he could not imagine *Billy the Kid* without them. He took the songs to Paris and as he was working the ballet out, his neighbor, the composer David Diamond, listened in bemusement to the sounds of “Great Grand-Dad,” “Git Along Little Doggies,” “The Old Chisholm Trail,” “Goodbye, Old Paint,” “The Dying Cowboy,” and “Trouble for the Range Cook” coming from his friend across the way. Copland offered, “I assured him that I would not use ‘Home on the Range’—I decided to draw the line someplace!”

Music critic Alfred Frankenstein described the factual Billy the Kid, “His real name was William Bonney. He was born in New York City in 1859, but grew up in Silver City, New Mexico, where his mother kept a boarding house. He murdered his first man in a saloon when he was twelve years old, and for the next nineteen years was one of the most industrious and generally admired bandits of the Southwest. Eventually he was captured, tried for murder, and condemned to death. He made a sensational escape from the sheriff's deputies, but one day he was shot down by Pat Garrett, a sheriff, who was once a friend.”

The subject of the ballet, although considerably romanticized, is indeed not pretty and is actually sometimes downright nasty. The music sometimes follows suit but is nonetheless attractive overall. With thirty years of hindsight, Copland later confessed: “I didn't think of the story in a realistic sense. If I had, I would have never touched it, as I wouldn't have considered it a proper musical subject. Anyway, my knowledge of the actual historical facts was rather vague, and I thought of Billy the Kid as a legendary character, a young innocent who went wrong, part of the picturesque folklore of the Far West.”

The ballet score is prefaced by Copland's own synopsis: “The action begins and closes on the open prairie. The central portion of the ballet concerns itself with the significant moments in the life of Billy the Kid. The first scene is a street in a frontier town. Familiar figures amble by. Cowboys saunter into town, some on horseback, others with their lassoes. Some Mexican women do a *Jarabe*, which is interrupted by a fight between two drunks. Attracted by the gathering crowd, Billy is seen for the first time as a boy of twelve with his mother. The brawl turns ugly, guns are drawn, and in some unaccountable way, Billy's mother is killed. Without an instant's hesitation, in cold fury, Billy draws a knife from his cowhand's sheath and stabs his mother's slayers. His famous career has begun. In swift succession we see episodes from Billy's later life. At night, under the stars, in a quiet card game with his outlaw friends. Hunted by a posse led by his former friend Pat Garrett. Billy is pursued. A running gun battle ensues. Billy is captured. A drunken celebration takes place. Billy in prison is, of course, followed by one of Billy's legendary escapes. Tired and worn in

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the desert, Billy rests with his girl. Starting from a deep sleep, he senses movement in the shadows. The posse has finally caught up with him. It is the end.”

## ***Rhapsody in Blue***

**George Gershwin (1898–1937)**

Reflecting on why he composed *Rhapsody in Blue*, Gershwin wrote: “Suddenly an idea occurred to me. There had been so much chatter about the limitations of jazz...I resolved, if possible, to kill that misconception with one blow. The rhapsody, as you see, began as a purpose not a plan.”

Even from an early age, Gershwin felt compelled to blend “jazz”—understood in the 1920s as including virtually all American pop music—with the more “serious” world of classical music. As a teenager in his native New York City, Gershwin studied classical piano and music theory while at the same time honing his skills as a songwriter, becoming well versed in the ways of Tin Pan Alley. In his late teens he wrote numerous popular songs, including “Swanee” which was made into a huge hit by the great Al Jolson. A string quartet soon followed, as did a string of successful Broadway shows including *La La Lucille*, *Primrose*, and *Lady, Be Good!* In 1922, Gershwin wrote a one-act “jazz opera,” *Blue Monday*. Intended to be performed early on as part of George White’s popular musical revue *Scandals*, it was abandoned early on by the producer who considered it too gloomy for a Broadway production. In the audience, however, was jazz bandleader Paul Whiteman. Along with his Palais Royal Orchestra, the self-styled “King of Jazz” was at the time gaining a national reputation for progressive forays into new popular music styles. So impressed was Whiteman that he invited Gershwin to write an extended symphonic jazz composition to be performed as part of a concert entitled, *An Experiment in Modern Music*. The result was the triumphantly successful, *Rhapsody in Blue*. Perhaps no other work has done so much to break the platitude that “popular” music can

never be “serious,” that “jazz” can never be effectively integrated into “classical” music.

Considering the significance of the *Rhapsody*, it’s interesting that the road to its completion was along a fast track (literally). Immersed in preparations for the premiere of his musical *Sweet Little Devil* in Boston, and having taken Whiteman’s invitation casually, it came as a surprise to Gershwin when on New Year’s Day he read in *The New York Times* that his “jazz concerto” was to be featured on an upcoming Whiteman concert just five weeks away. Busy as he was, Gershwin had to work when and where he could. So it was on a train from New York to Boston that the piece began to take shape: “It was on the train, with its steely rhythms, its rattley-bang that is often so stimulating to a composer... I frequently hear music in the very heart of noise. And there I suddenly heard—and even saw on paper—the complete construction of the *Rhapsody*, from beginning to end. No new themes came to me, but I worked on the thematic material already in my mind and tried to conceive the composition as a whole. I heard it as a sort of musical kaleidoscope of America—of our vast melting pot, of our unduplicated national pep, of our blues, our metropolitan madness. By the time I reached Boston, I had a definite plot for the piece, as distinguished from its actual substance.”

In a matter of only three weeks, Gershwin finished a two-piano version of *Rhapsody in Blue*. Because of the rush, Gershwin turned over the second piano part, containing instrumental clues and indications, to Whiteman’s chief orchestrator, Ferde Grofe (who became well known for the *Grand Canyon Suite*). Usually heard today is the reorchestration Grofe later made for small symphony orchestra.

Whiteman’s *An Experiment in Modern Music* took place on February 12, 1924 and attracted an audience including the likes of Jascha Heifetz, Fritz Kreisler, Conde Nast, Sergei Rachmaninoff, and Leopold Stokowski to name a few. The concert was pretty much a failure until Gershwin’s *Rhapsody in Blue*. The audience was bowled over by Gershwin’s brilliant performance at the piano and by the disarming ease with which Gershwin fused the seemingly disparate elements of jazz and classical music. With few exceptions, the critics were effusive in their praise: “...the sensation of a new talent

finding its voice,” “...the foremost serious effort by an American composer,” and “you made a lady out of jazz.” And Maurice Ravel was so impressed with *Rhapsody in Blue* that he turned down Gershwin’s request to study with him: “You might lose that great melodic spontaneity and write *bad* Ravel.” Fortunately for all of us, Gershwin turned out to write *wonderful* Gershwin!

## ***From Three Places in New England, S. 7***

**Charles Ives (1874–1954)**

Born in Danbury, Connecticut in 1874, Ives was the son of an irreverent and free thinking bandmaster who exposed his son to a wide range of musical stimuli and who challenged him to think along unconventional lines. For example, dad would take pleasure in getting his children to sing a hymn in one key while accompanying them in another. However, Ives’s father did pave the way for his son to receive a classical education at Yale University with Horatio Parker. Although Charles did prove to be a sometimes headstrong and unruly student, Parker did succeed in instilling at least some academic discipline.

After graduating from Yale in 1898, Ives located in New York and entered the insurance business. He pioneered the idea of estate planning, and authored a classical promotional guide called *The Amount to Carry*. Eventually, he became one of New York’s most successful insurance executives and was able to write whatever music suited him best with no need to subscribe to the traditional tastes of the time. From 1900 to 1920 he wrote music steadily mostly in his spare time weeknights and on the weekends. From burning the candle at both ends for so many years, Ives ended up having a heart attack and from precarious health from the mid-1920s on he lived in virtual isolation and composed little. However, later in life—though of little consolation—he did win the Pulitzer Prize in 1947 for his Third Symphony. Following his death in 1954, the 1960s and 70s saw his music championed by Stokowski, Bernstein and others. Ives’s works are now firmly placed in the repertoire and he is widely regarded as one of America’s most innovative and original composers.

Written between 1903 and 1914, the *First Orchestral Set: Three Places in New England* by

Charles Ives has become one of the composer’s most admired works. These short symphonic pieces are essentially stream-of-consciousness reflections about the history of places in Ives’ native New England. Present are many of the hallmarks of the composer’s style: tone clusters and other ‘difficult’ harmonies—“I found early that I *could not* go on using the familiar chords;” polyrhythms and polytonality; an imaginative and at times quirky use of the orchestra; a pleasure in drawing quotations from popular and folk music; and an extraordinary gift for evoking events, impressions, and memories near and dear to him. Sometimes Ives’s music is complex, thorny, and highly dissonant. But as he put it: “Beauty in music is too often confused with something that lets the ears lie back in an easy chair.”

The first movement of *Three Places*, “The ‘St. Gaudens’ in Boston Commons,” composed in 1911 (not performed tonight), is a somber meditation on the Civil War that was prompted by a bas-relief created for the Boston Common by the sculptor August St. Gaudens to commemorate a Civil War battle fought at Fort Wagner, South Carolina by a Col. Robert Gould Shaw and his Massachusetts company of Negro soldiers.

The second movement, “Putnam’s Camp, Redding, Connecticut,” dates in part back to 1902 and is a stirring and sometimes raucous vision of Gen. Israel Putnam’s Revolutionary army on the march. It is based in part on an overture Ives sketched for an opera about Benedict Arnold written by his uncle Lyman Brewster, and weaves in several Revolutionary period songs together with some from later on, including “The Battle Cry of Freedom,” “Massa’s in de Cold, Cold Ground,” Sousa’s “Semper Fidelis,” etc. The focal soundscape of this movement is said to have been based on a Fourth of July celebration in Danbury at which Ives heard two bands on opposite sides of the town square playing different marches in different keys at different tempos—simultaneously. Ives recreates this effect in *Putnam’s Camp* by juxtaposing unrelated layers of music one on top of another.

The third movement, “The Housatonic at Stockbridge,” composed in 1914, is a strikingly beautiful musical evocation of an idyllic scene by the Housatonic River in the Berkshires. Ives’s recollection of the inspiration behind this final movement is clear and vivid: “[In 1913] Mrs.

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Ives and I walked in the meadows along the [Housatonic] River and heard the distant singing from the church across the river. The mists had not entirely left the river, and the colors, the running water, the banks and trees were something that one would always remember.” In the score, Ives includes as a preface an excerpt from a poem by Robert Underwood Johnson. Following are a few lines from the beginning and end of the poem, a poem according to the composer that “paints this scene beautifully:”

Contented river! in thy dreamy realm—  
The cloudy willow and the plummy elm...  
Thou hast grown human laboring with men  
At wheel and spindle; sorrow thou dost ken...

Let me thy companion be  
By fall and shallow to the adventurous seas!

## Rockwell Reflections

Stella Sung (b. 1959)

*Hansen Mulford, Head Curator at the Orlando Museum of Art, has kindly provided the following information for Rockwell Reflections, incorporating comments from the composer.*

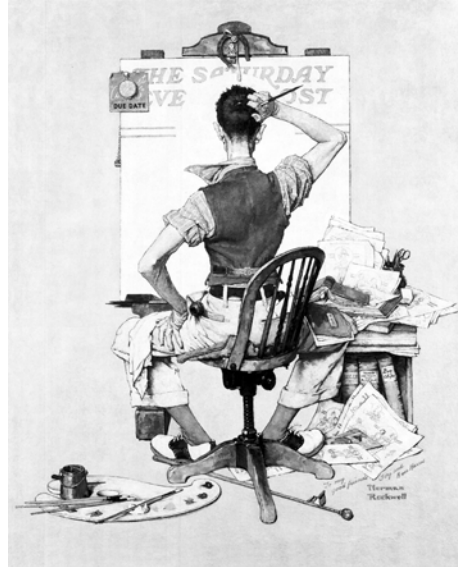
“I love to tell stories in pictures. The story is the first thing and the last thing.”

—Norman Rockwell

For nearly 60 years through the middle of the 20<sup>th</sup> century, Norman Rockwell was America’s most celebrated illustrator. While his talents as a draftsman and a painter were exceptional, his genius was the ability to visually grab the attention of his audience and pull them into a story he wanted to tell. At their best, Rockwell’s paintings tell stories that transform ordinary moments of life into memorable ones: the small but important triumph, the forgivable folly and the befuddling predicament. Although both Rockwell and his audience recognized that the world he created in his paintings was idealized, it nevertheless represented their honest aspirations to be good, to appreciate the best in life and, if possible, manage the rest with humor and tolerance.

For *Rockwell Reflections*, Stella Sung chose five seminal paintings by Norman Rockwell to use as points of departure for her compositions. Like Rockwell’s paintings, these compositions have a strong narrative quality though listeners are free to imagine their own stories and illustrate them with eyes closed.

### Artist Facing Blank Canvas, 1938



Artist Facing Blank Canvas (Deadline),  
Norman Rockwell. 1938.

Oil on canvas, 38 ½ x 30 ½”

Cover illustration for *The Saturday Evening Post*,  
October 8, 1938

From the permanent collection of  
Norman Rockwell Museum

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Publishing, Indianapolis, IN.

“Meeting deadlines and thinking up ideas are the scourges of an illustrator’s life.”

—Norman Rockwell

This painting is an unusual self-portrait. Rockwell does not show us his likeness; instead, the artist lets us look over his shoulder at a dilemma that ruled his working life. With clarity and wit he communicates his exasperation through such telling details as the head scratch, the splayed shirt collar, the upside-down horseshoe and the rejected sketches piled on the floor.

Stella Sung notes, “*Artist Facing a Blank Canvas* shows the dilemma that all artists, whether they be painters, writers, composers, choreographers or designers, face at some point in time: What do you do next? In this piece, I felt that a whimsical setting would be appropriate. Thus, there is the ‘stop and go’ feeling in the music—and the first reiteration of the ‘Norman Rockwell’ theme; the musical pitches of F, up a step to G, up to E, and down to C. This is the musical ‘signature’ that is found throughout all of the pieces.”

### The Stay at Homes (Outward Bound), 1927



Outward Bound, Norman Rockwell. 1927.

Oil on canvas, 39 ¼ x 32 ½”

Story illustration for *Ladies’ Home Journal*, October 1927

From the permanent collection of  
Norman Rockwell Museum

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In this charming scene, a boy and his grandfather seem to be lost in a reverie as they gaze out at a schooner leaving the harbor for open water. For the child such journeys are yet to come, for the grandfather the journeys are memories to be savored. Rockwell elaborates his theme with a swirl of gulls above the two figures. Birds in flight are an age-old metaphor for flights of imagination and spirit.

In this work, Stella Sung imagined that the grandfather would be telling the boy a tale of his own days at sea. Hence, a middle section in the music is set in a kind of sea chantey, a musical round, juxtaposed by the questioning of the boy represented by the flute. The piece is imbued with a feeling of the open air, nostalgia, innocence and tales of the sea.

### Checkers, 1928



Checkers, Norman Rockwell. 1928.

Oil on canvas, 35 x 39”

Story illustration for *Ladies’ Home Journal*,  
July 1928

From the permanent collection of  
Norman Rockwell Museum

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Rockwell’s painting illustrates a key moment in a short story about a circus clown named Pokey Joe. Pokey Joe has been suffering from self-doubt about his ability to perform. His friends and fellow performers organize a little deception to cheer him up, letting him win an important game of checkers. The painting captures Pokey Joe’s delight in his moment of triumph. Also apparent is Rockwell’s delight in painting the brilliantly colored circus setting.

In this musical composition, the orchestra playing in the background represents the circus, while the individual players of the strings represent the five figures in the foreground of the painting. The concertmaster is the checkers player on the left and the principal cellist is the clown on the right. The dog that is quite content to continue sleeping is played by the viola that never changes pitch!

# program notes

## *Murder in Mississippi, 1965*



*Murder in Mississippi* (study),  
Norman Rockwell. 1965.

Oil on board, 15 x 12 3/4"

Story illustration for *Look*, June 29, 1965

From the permanent collection of  
Norman Rockwell Museum

Licensed by Norman Rockwell  
Licensing Company, Niles, IL

"...we pushed our problems and prejudices under  
the rug. Now they are out in the open."

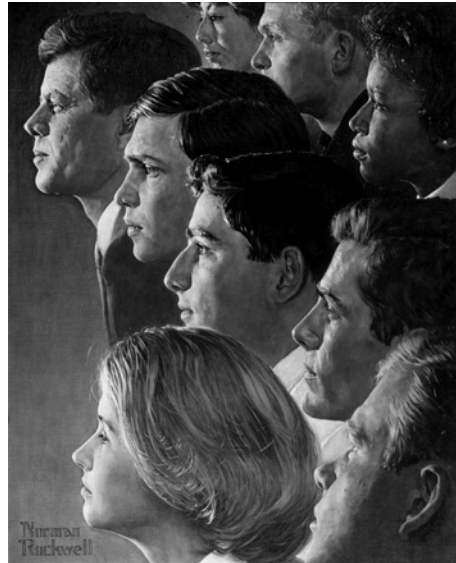
—Norman Rockwell

In the 1960s, Rockwell began to do assignments  
for *Look Magazine*, which addressed important  
current events. The most dramatic painting of  
this period was *Murder in Mississippi*. Rockwell  
was horrified by the murder of three young,  
dedicated civil rights workers near Philadelphia,  
Mississippi, in 1964. Klansmen stopped the three  
men at night on a deserted road, took them to a  
remote location and shot them. Rockwell's  
painting of their last moments is not a  
documentary. Instead, the artist created his work

in the style of a formal heroic composition. It  
honors the courage and sacrifice of these three  
young men.

Stella Sung selected this painting because it  
represents an aspect of Rockwell's work that  
never appears on calendars and on coffee mugs.  
She has set it to two spirituals; the first, "I Want  
to Die Easy When I Die," is played by the trumpets.  
The second song is played by the strings and is  
often heard as a Thanksgiving song, "Let Us Break  
Bread Together." Only the last phrase of the song  
was used and was set in a minor key. The words  
to this phrase are "When I fall on my knees with  
my face to the rising sun, oh Lord, have mercy  
on me." Indeed the fallen victim portrayed in this  
illustration reflects this text in a dark and deep way.

## *The Peace Corps, JFK's Bold Legacy, 1966*



*The Peace Corps (J.F.K.'s Bold Legacy)*,  
Norman Rockwell. 1966.

Oil on canvas, 45 1/2 x 36 1/2"

Story illustration for *Look*, June 14, 1966

From the permanent collection of  
Norman Rockwell Museum

Licensed by Norman Rockwell  
Licensing Company, Niles, IL

"In this sordid world of power struggles, politics  
and national rivalries, the Peace Corps seems to  
stand alone."

—Norman Rockwell

Rockwell was deeply affected by the turmoil of  
the 1960s, the racial conflicts, assassinations,  
Vietnam War and nuclear threat. Rockwell,  
though, always found a reason for optimism in  
young people. *The Peace Corp* represents this  
optimism in a group of profile portraits of young  
men and women looking up and outward toward  
a bright vision beyond the confines of the picture.  
The profile portrait composition is a reprise of his  
famous 1942 painting *Freedom of Worship*. Here  
though, the faith that Rockwell celebrates is the  
spirit of the next generation to make the world  
a better place.

In 1960, then Senator John F. Kennedy challenged  
students at the University of Michigan to serve

their country in the cause of peace by living and  
working in developing countries. That vision  
eventually became the Peace Corps. Stella Sung  
notes, "When I first saw this painting, I was  
struck by Rockwell's use of color and light to  
portray the noble and optimistic outlook of the  
youth of America. And as an alumna of the  
University of Michigan in Ann Arbor, I wondered  
what it might have been like to have heard that  
challenge on the steps of the Student Union.  
In this final piece of the *Rockwell Reflections*, I  
too, reflect on what Rockwell sought to express  
in this illustration, and I see in it a sense of pride,  
of justice, of peace, of forward looking hope."

Notes provided by David R. Glerum, Music Director  
—WMFE-FM (NPR), Orlando



FLORIDA  
*Young Artists*  
ORCHESTRA

## 10<sup>th</sup> Anniversary Season

October 7, 2007

November 10, 2007

November 11, 2007

February 10, 2008

March 1, 2008

April 6, 2008

May 4, 2008

Fall Festival Concert

Giving Thanks With Music

Sacred Spaces Concert

A Concert From the Heart

Spring Fling Concert

Virtuoso Concert

Bravo! Celebration



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ORCHESTRA

# Rockwell Rhapsody

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Tamas Kocsis, *Concertmaster*  
(Lynn and Charles Steinmetz  
Concertmaster Chair)

Joni Hanze-Bjella, *Associate Concertmaster*  
(Jeanne and John Blackburn  
Associate Concertmaster Chair)

Galen Kaup, *Assistant Concertmaster*  
Olga Feroni

Sacha Phelps  
Annabelle Gardiner  
Konstantin Dimitrov

David Kimball  
Marius Tabacila  
Jill Weiss

Dina Fedosenko  
Shelley Mathews  
Antoinette Cooke  
Lee Foster

## SECOND VIOLINS

Victor Feroni, *Principal*  
Julia Gessinger, *Assistant Principal*

Linda Van Buren  
Igor Markstein  
Bethany Barnhorst  
Derry Deane

Jessica Martinez  
Carey Moorman  
Leah Rothe  
Michele Gurevich  
David Qi  
Baoling Xu

## VIOLAS

Sharon Tenhundfeld, *Principal*  
Melissa Swedberg

Beverly Bouma  
Douglas Pritchard  
Karen Peters  
Jerome Gordon  
Katherine Davidson

Jean Phelan  
Laura Brenner  
Jennifer Mueller  
Linda Kessler  
Juan Carlos Siviero

## CELLOS

Jonathan Stilwell, *Principal*  
Joan Markstein

Ronald Gardiner  
Alexandra Desbruslais  
Amie Tishkoff  
Hristo Ivanov  
Susannah Kelly  
Scott Crowley  
Jules Polachek  
Adriana Venturini

## DOUBLE BASSES

Don-Michael Hill, *Principal*  
Robert Kennon  
Paul Strasshofer  
Suzanne Luberecki  
Daniel Peterson  
Kurt Riecken  
Justin McCulloch

## FLUTES

Colleen Kocsis, *Principal*  
Ruth Mayhew

## PICCOLO

Lisa Jakliitsch

## OBOES

Jared Hauser, *Principal*  
Dione Chandler

## CLARINETS

Sara Shaw, *Principal*  
Nikolay Blagov

## BASS CLARINET

Kevin Strang

## BASSOONS

Diane Bishop, *Principal*  
Julie Fox

## CONTRA BASSOON

Laura Hauser

## FRENCH HORNS

Mark Fischer, *Principal*  
Pamela Titus  
Kathleen Thomas

## TRUMPETS

Lyman Brodie, *Principal*  
(Stephen Goldman *Principal Trumpet Chair*)  
James Ault  
Thomas Macklin

## TROMBONES

Jeffrey Thomas, *Principal*  
Joseph Vascik

## BASS TROMBONE

Brian Brink

## TUBA

Robert Carpenter, *Principal*

## TIMPANI

Carl Rendek, *Principal*  
(Kenneth and Ann Hicks *Murrah*  
*Principal Timpani Chair*)

## PERCUSSION

Robert Petta, *Principal*  
Mark Goldberg  
Kirk Gay  
Christopher Nolin

## HARP

Rosalind Beck, *Principal*

## PIANO

Keiko Andrews

## ORGAN

Hannah Shields

## PRINCIPAL LIBRARIAN

Karen Peters

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Christopher Wilkins

## MUSIC DIRECTOR

Christopher Wilkins

## PRINCIPAL POPS AND RESIDENT CONDUCTOR

Andrew Lane

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David Schillhammer

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### PRODUCTION MANAGER

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