

NEW YORK PHILHARMONIC



Stagebill
April 1994

LINCOLN CENTER

NEW YORK PHILHARMONIC

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KURT MASUR, *Music Director*

AVERY FISHER HALL
HOME OF THE NEW YORK PHILHARMONIC

LINCOLN CENTER FOR
THE PERFORMING ARTS

Thursday Evening, April 21, 1994, at 8:00

Friday Evening, April 22, 1994, at 8:00

Saturday Evening, April 23, 1994, at 8:00

Tuesday Evening, April 26, 1994, at 7:30

*12,171st, 12,172nd, 12,174th,
and 12,175th Concerts*

Leonard Slatkin, *Conductor*

THOMAS HAMPSON, *Baritone*

HAYDN *Symphony No. 66 in B-flat major, Hob. I:66*
Allegro con brio
Andantino
Minuetto
Finale: Scherzando Presto

DEBUSSY *Trois Ballades de François Villon*
Ballade de Villon à s'amyé
Ballade que Villon fait à la requeste de sa
mère pour prier Notre-Dame
Ballade des femmes de Paris

RAVEL *Don Quichotte à Dulcinée:*
Trois Poèmes de Paul Morand
Chanson romanesque
Chanson épique
Chanson à boire

Intermission

COPLAND *Third Symphony**
Molto moderato—with simple expression
Allegro molto
Andantino quasi allegretto
Fanfare: Molto deliberato;
Allegro risoluto

*Recorded by the New York Philharmonic and currently available

The concert of April 22 is sponsored by Delta Air Lines.

Notes on the Program

DAVID WRIGHT, PROGRAM ANNOTATOR

Recycling Program

Ars longa, vita brevis applies just as much to musical works as to everything else. A composer's life is full of uncertainties, and a work of art created for a particular assignment may find itself lost in the woods, deprived of its original purpose. Its intrinsic value remains undiminished, and if it (and we) are lucky, it will still find its way to the public, even after the reason that called it into existence has evaporated. Each of the four works on this evening's program began life as something else.

The cult of uniqueness in music was far less developed in the eighteenth century than it is today, so it should come as no surprise that, in 1777, Joseph Haydn saw no reason not to borrow a theme from one of his opera overtures and use it to launch his Symphony No. 66. The opera, after all, was unlikely to be heard much beyond the Esterházy palace, where Haydn was employed; his symphonies, on the other hand, were becoming wildly popular in Europe from Cádiz to Budapest, and even in the Americas. Haydn was just bottling one of his best tunes "for export."

When a composer issues a work for voice and piano and follows it just months later with a version for voice and orchestra, one might presume that he had the orchestral piece in his mind from the beginning. However, Claude Debussy (unlike, say, Igor Stravinsky) did not generally compose for the orchestra by writing a piano score first. His *Trois Ballades de François Villon*, furthermore, are beautifully conceived for voice and piano, and remain popular in song recitals. As evocative as his piano writing is, something about his medieval subject matter apparently inspired Debussy to clothe this

music in other instrumental fabric, and so he took the unusual (for him) step of going back to a freshly completed voice-and-piano work and orchestrating it. After his death in 1918, his friends and admirers orchestrated many of his songs in what they supposed was an approved "impressionist" idiom; but in the vivid and economical renderings of the *Ballades*, the master remains a step ahead of his disciples.

The history of show business is littered with musical productions that either closed in New Haven or never got on the train to begin with. And if you hunkered down on a movie studio's notorious "cutting room floor," you would find a lot of music lying there as well. What happens to it all? Maybe it eventually goes into another show or film. Maybe the composer just plays it on the piano, late at night, for a few appreciative friends. Or maybe, if the composer is Maurice Ravel, and every note from his fastidious pen is eagerly snapped up by publishers and public, it strolls blithely out of the film studio and into the concert hall. In this way, Ravel's last completed composition, *Don Quichotte à Dulcinée*, was transformed from business failure to artistic success—not only preserved for posterity but liberated from its unhappy origins in a failed movie project.

Whether or not you have heard Aaron Copland's Third Symphony before, there is a part of it that you already know. When that moment arrives, it is a little like listening to the beginning of Beethoven's Fifth and seeing Winston Churchill, or having the Lone Ranger come galloping at you out of a Rossini overture. In 1946, as Copland was finishing this symphony, he thought of a bit of music that he'd had some success

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with a few years before and which would fit nicely with the mood of his new piece, and he decided to re-use it. That small item was his *Fanfare for the Common Man*, soon to be known worldwide as the archetype of uplifting American patriotism, the musical equivalent of the Lincoln Memorial. In a program note (quoted in full below), Copland said he had used "no folk or popular material" in the Third Symphony. But if the test of "folk material" is that many times more people know it than can tell you who wrote it, then Copland's unforgettable fanfare has made a liar of him.

Symphony No. 66 in B-flat major, Hob. I:66

FRANZ JOSEPH HAYDN
Born March 31, 1732,
in Rohrau, Lower Austria
Died May 31, 1809, in Vienna

Around 1775, the palace of Prince Esterházy outside Vienna began to ring with the sound of opera. The prince's director of music, Joseph Haydn, now added to his other duties the responsibility of mounting elaborate productions of a dozen or more operas per year, including many composed by himself. By 1786, as his performing duties piled ever higher, it was "something of a miracle that Haydn could compose anything," writes his biographer H.C. Robbins Landon. But compose he did, to satisfy the demands for new symphonies and string quartets that now came from publishers and music lovers all over Europe.

Even such loyal Haydn enthusiasts as Landon and Douglas Townsend express reservations about the symphonies from this busy period. In these cheerful works composed for the mass market, they miss the intimate, confessional mood of Haydn's *Sturm und Drang* period around 1770, or the sophisticated wit, mellow maturity, and endless felicities of scoring in the later symphonies composed for the connoisseurs of Paris and London. But as they say at the racetrack, never underestimate class. Landon acknowledges the "supreme craftsmanship" of the Symphony No. 66 in B-flat major, composed about 1778, and many listeners would go further,

hearing much evidence of the irrepressible Haydn spirit in this supposedly smoothed-out, "popular" music.

If composing new operas was a distraction for Haydn in those years, it also provided a wealth of material for him to re-use in symphonies. Some Haydn symphonic movements, in fact, have been lifted bodily from his operas. The Symphony No. 66 doesn't go that far, but it does begin with a theme from one of his overtures, which helps account for the first movement's somewhat impersonal, "public" character. It is mainly in the more volatile development section that we catch a glimpse of Haydn himself, responding emotionally to the shape of the theme and its implications.

The *Adagio*, nostalgically colored with muted violins, contains several unusual touches—for example, the single *pizzicato* note in the tune just before its final cadence. Is this a humorous deflation of the sentimental mood or a bit of extremely tender tone coloring? The staccato triplets that close the first section return as stomping bass notes in the *fortissimo* passage that interrupts the middle section, anticipating a similar moment in the funeral march of Beethoven's *Eroica*.

The minuet is notable for its sharply-etched tune based on turn figures and snapping dotted rhythm, and for the way it tosses some phrases between the string and wind sections. The trio uses traditional Austrian dance-band scoring, with winds but without violas for a more transparent string sound; its theme is like a smoothed and drawn-out version of those tight turns in the main minuet theme.

Turn figures are again the essential feature of the bustling finale theme, whose "too long" phrases (5 bars instead of the usual 4) add that touch of zany unpredictability, so characteristic of Haydn, that was missing from the previous movements. This concise movement is a sterling example of the Haydn single-theme rondo: the theme generates all the episodes (which are like mini-development sections), and returns each time adorned with still more wayward twists and turns.

The Symphony No. 66 is scored for 2 oboes, 2 bassoons, 2 horns, and strings.
—David Wright

Trois Ballades de François Villon

CLAUDE DEBUSSY

Born August 22, 1862,

in St. Germain-en-Laye

Died March 25, 1918, in Paris

As a young composer, Debussy was intrigued by the chromaticism and liberated tonality of Wagner's operas. That alone would have been enough to get him in trouble with his teachers (not for nothing did they call it the Paris "Conservatoire"), but then he put Wagner's advances to use in a highly individual style that later listeners (but never Debussy himself) would call "Impressionism." Then, during the first decade of this century, while conservative listeners were still puzzling over such ethereal works as *La damoiselle élue* for voice and orchestra or the opera *Pelléas et Mélisande*, Debussy felt the need to shed all foreign influences and to draw inspiration from the great eras of French literature and music. At the piano, he composed *hommages* to keyboard masters such as Couperin, Rameau, and Chopin (while lampooning Wagner's *Tristan* in "Golliwog's Cake Walk"). For the voice, he set the poems of his Symbolist contemporaries and also looked back as far as François Villon.

I. Ballade de Villon à s'amye

*Fausse beauté, qui tant me couste cher,
Rude en effect, hypocrite douceur,
Amour dure plus que fer, à mascher;
Nommer te puis de ma deffaçon soeur.
Charme felon, la mort d'ung povre cuer,
Orgeuil mussé, qui gens met au mourir,*

*Yeulx sans pitié! ne veult droicte rigueur,
Sans empirer, ung povre secourir?*

*Mieulx m'eust valu avoir esté crier
Ailleurs secours, c'eust esté mon bonheur:*

*Rien ne m'eust sceu de ce fait arracher;
Trotter m'en fault en fuyte à deshonneur.
Haro, haro, le grand et le mineur!
Et qu'est cecy? mourray sans coup ferir,
Ou pitié peult, selon ceste teneur,
Sans empirer, ung povre secourir.*

Born in Paris in 1431—the same year that Jeanne d'Arc was burned at the stake in Rouen—Villon was a wandering scholar-poet, often in trouble with the law, whose vigorous verse came to exert an influence on French literature not unlike that of Shakespeare's sonnets and lyrics on English. (He is the author of the famous line *Où sont les neiges d'antan?*—"Where are the snows of yesteryear?") Villon's out-sized personality, the brawling yet pious era in which he lived, and the modal harmonic coloration of medieval music all provided fresh stimulus to Debussy's imagination, and the vivid, diverse "Three Ballades of François Villon" are the result. Debussy composed them for voice and piano in May 1910, and orchestrated the accompaniment that November. The setting of each poem, rich in musical allusions, is not only coherent as a whole but responsive to every image in the text. "Debussy's restrained art," writes his biographer Léon Vallas, "here attains its highest perfection."

The orchestration for this work consists of 3 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, harp, and strings.

—D.W.

I. Ballade of Villon to his Beloved

False beauty, who costs me so dearly,
Rude as can be, sugared hypocrite,
Love harder to chew than iron,
I could call you the sister of my undoing.
Criminal charm, the death of a poor heart,
Stealthy pride that sends people to
their death,

Eyes without pity! cannot your strict justice,
Without doing more harm, help a poor man?

It would have been better for me to cry
Elsewhere for help that would have been
my good fortune:
Nothing could have kept me from doing this;
I must run away in dishonor.
Shame, shame, big and small!
And what is this? I shall die without
striking a blow,
Or else pity could, in this situation,
Without doing more harm, help a poor man.

Ung temps viendra, qui fera desseicher,

*Jaulnir, flestrir, vostre espanie fleur:
J'en risse lors, se tant puisse marcher,
Mais las! nenny: ce seroit donc foleur,
Vieil je seray; vous, laide et sans couleur.
Or, beuvez fort, tant que ru peult courir.
Ne donner pas à tous ceste douleur
Sans empirer, ung pouvre secourir.*

*Prince amoureux, des amans le greigneur,
Vostre mal gré ne voudroye encourir;
Mais tout franc cueur doit, par Nostre
Seigneur,
Sans empirer, ung pouvre secourir.*

**II. Ballade que Villon fait à la requeste
de sa mère pour prier Nostre-Dame**

*Dame du ciel, regente terrienne,
Emperière des infernaulx palux,
Recevez-moy, vostre humble chrestienne,
Que comprinse soyé entre vos esleuz,
Ce non obstant qu'oncques riens ne valuz.
Les biens de vous, ma dame et ma
maïstresse,
Sont trop plus grans que ne suys
pecheresse,
Sans lesquelz bien ame ne peult merir
N'avor les cieulx, je n'en suis menteresse.*

En ceste foy je vueil vivre et mourir.

*À vostre Filz dictes que je suys sienne;
De luy soyent mes pechez absoluz:
Pardonnez-moy comme à l'Egyptienne,
Ou comme il fait au clerc Theophilus,
Lequel par vous fut quitte et absoluz,*

*Combien qu'il eust au diable fait promesse.
Preservez-moy que je n'accomplisse ce!
Vierge portant sans rompure encourir
Le sacrement qu'on celebre à la messe.
En ceste foy je vueil vivre et mourir.*

A time will come that will make your
blooming flower
Dry up, turn yellow, and wither:
I would laugh at it, if I could,
But alas! not I: that would be folly,
I will grow old; you, ugly and pale.
So drink up while it flows.
Do not give everyone this pain,
And, without doing more harm, help a
poor man.

Prince of love, overlord of lovers,
I would not want to incur your ill will;
But every good heart must, by Our Lord,
Without doing more harm, help a poor
man.

**II. Ballade that Villon wrote at the request
of his mother to pray to Our Lady**

Lady of heaven, ruler of earth,
Empress of the infernal swamps,
Receive me, your humble Christian,
That I may be numbered among your elect,
This despite there being no value in me.
Your blessings, my lady and my
mistress,
Are far greater than my sinfulness;
Without them my soul could not be
worthy
To enter heaven, and to say so makes
me no liar.

In this faith I wish to live and die.

Say to your Son that I am his;
By him let my sin be absolved:
Pardon me like the Egyptian,
Or as he did to the clerk Theophilus,
The one who was pardoned and
absolved by you,
Even though he had made a pact with the devil.
Preserve me that I may never do that!
Virgin who carried undefiled
The sacrament that we celebrate at Mass.
In this faith I wish to live and die.

*Femme je suys poovrette et ancienne,
Qui riens ne sçay, oncques lettre ne leuz;
À moustier voy dont je suys pariossienne,
Paradis painct où sont harpes et luz,*

Et ung enfer où damnez sont boulluz:

L'ung me fait paour, l'aultre joye et liesse.

*La joye avoir fais-moy, haulte Deesse,
À qui pecheurs doivent tous recourir,
Comblez de foy, sans faincte ne paresse.
En ceste foy je vueil vivre et mourir.*

III. Ballade des femmes de Paris

*Quoy qu'on tient belles langagières
Florentines, Veniciennes,
Assez pour estre messaigières,
Et mesmement les anciennes;
Mais, soient Lombardes, Romaines,
Genevoises, à mes périls,
Piemontoises, Savoyssiennes,
Il n'est bon bec que de Paris.*

*De beau parler tiennent chayeres,
Ce dit-on Napolitaines,*

*Et que sont bonnes cacquetières
Allemandes et Bruciennes;
Soient Grecques, Egyptiennes,
De Hongrie ou d'aultre país,
Espagnoles, ou Castellanes
Il n'est bon bec que de Paris.*

Brettez, Suyssees, n'y sçavent guères,

*Ne Gasconnes et Tholouzaines;
Du Petit Pont deux harangères
Les concluront, et les Lorraines,*

*Anglesches ou Callaisiennes,
(Ay-je beaucoup de lieux compris?)
Picardes, de Valenciennes...
Il n'est bon bec que de Paris.*

*Prince, aux dames parisiennes,
De bien parler donnez le prix;
Quoy qu'on die d'Italiennes,
Il n'est bon bec que de Paris.*

I am a woman, poor and old,
I know nothing, and can read not a letter;
In the convent where I am a parishioner,
There is a painting of Paradise, in which
are harps and lutes,

And another of Hell, where the damned
are boiled;

One gives me fear, the other joy and good
cheer.

Let me have joy, high Goddess,
To whom all sinners should return,
Overcome by faith, without pretense or
laziness.

In this faith I wish to live and die.

III. Ballade of the women of Paris

Although they are called good talkers,
The women of Florence and Venice,
Good enough to get their message across,
Even the old ones;

But, be they Lombards, Romans,
From Geneva, dare I say,
From Piedmont or Savoy,
There is no good mouth except in Paris.

Good at giving lectures,
That is what they say the women of
Naples are,

And they say good chatterers
Are the Germans and the Prussians;
Be they Greeks, Egyptians,
From Hungary or some other country,
Spanish or Castilians,
There is no good mouth except in Paris.

Bretons, Swiss know hardly anything
about it,

Neither do Gascons and Toulousians;
Two haranguers from the Petit-Pont
Would finish them, and the women of
Lorraine too,

And the English and the ones from Calais,
(Have I included plenty of places?)
From Picardy and from Valencia...
There is no good mouth except in Paris.

Prince, to the Parisian women
Give the prize for talking well;
No matter what they say about the Italians,
There is no good mouth except in Paris.

**Don Quichotte à Dulcinée:
Trois Poèmes de Paul Morand**

MAURICE RAVEL

Born March 7, 1875,

in Ciboure, Basses-Pyrénées, France

Died December 28, 1937, in Paris

In 1932, Ravel was approached by a film company to compose music for a movie about Don Quixote starring the great Russian basso Feodor Chaliapin. As was his wont, the perfectionist composer took his time over the composition, not delivering the three songs of "Don Quixote to Dulcinea" until two years later. Then, depending on which account one reads, (1) the filmmakers told him his submission was too late to be considered, (2) Chaliapin rejected the music as unsuitable for himself, or (3) the whole project had already folded. Ravel was angered to learn that several other composers had been given

the same commission, and that he, France's greatest living composer, had actually been "auditioning" for the job. Against his friends' advice, he brought a lawsuit, which eventually came to nothing. In the meantime, the baritone Martial Singher introduced the songs at a Paris concert by the Colonne Orchestra in December 1934, and these delicious miniatures, so full of the dance rhythms of Spain (just across the border from Ravel's birthplace), immediately entered the enduring vocal repertoire. "No other living musician," wrote the critic Émile Vuillermoz after that performance, "could enclose so much tact and so much taste within so few notes."

This work is orchestrated for 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 2 horns, 1 trumpet, 1 trombone, percussion, harp, and strings.

—D.W.

I. Chanson romanesque

*Si vous me disiez que la terre
A tant tourner vous offensa,
Je lui dépêcherais Pança:
Vous la verriez fixe et se taire.*

*Si vous me disiez que l'ennui
Vous vient du ciel trop fleuri d'astres,*

*Déchirant les divins cadastres,
Je faucherais d'un coup la nuit.*

*Si vous me disiez que l'espace
Ainsi vidé ne vous plaît point,
Chevalier dieu, la lance au poing,
J'étoillerais le vent qui passe.*

*Mais si vous disiez que mon sang
Est plus à moi qu'à vous, ma Dame,
Je blêmirais dessous la blâme
Et je mourrais, vous bénissant.*

I. Romantic Song

If you told me that the earth
Offended you by turning so much,
I would send Pança to it:
You would see it still and silent.

If you told me that annoyance
Came to you from a sky too flowery
with stars,
Tearing apart those divine precincts,
I would wipe out the night in a single
stroke.

If you told me that the space
Thus cleared did not please you at all,
Knight of God, lance in hand,
I would sow stars in the passing wind.

But if you told me that my blood
Is worth more to me than to you, my Lady,
I would grow wan under this reproof,
And I would die, still blessing you.

II. Chanson épique

Bon Saint Michel qui me donnez loisir

*De voir ma Dame et de l'entendre,
Bon Saint Michel qui me daignez choisir*

*Pour lui complaire et la défendre,
Bon Saint Michel veuillez descendre
Avec Saint Georges sur l'autel
De la Madone au bleu mantel.*

*D'un rayon du ciel bénissez ma lame
Et son égale en pureté
Et son égale en piété
Comme en pudeur et chasteté:
Ma Dame, (O grands Saint Georges et
Saint Michel)*

*L'ange qui veille sur ma veille,
Ma douce Dame si pareille
À vous, Madone au bleu mantel!
Amen.*

III. Chanson à boire

*Foin du bâtard, illustre Dame,
Qui pour me perdre à vos doux yeux
Dit que l'amour et le vin vieux
Mettent en deuil mon coeur, mon âme!
Ah—!*

*Je bois
À la joie!
La joie est le seul but
Où je vais droit...lorsque j'ai...lorsque
j'ai bu!
Ah! Ah! Ah! la joie!
La...la...la...
Je bois
À la joie!*

Foin du jaloux, brune maîtresse,

*Qui geind, qui pleure et fait serment
D'être toujours ce pâle amant
Qui met de l'eau dans son ivresse!
Ah—!*

Je bois, etc.

II. Epic Song

*Good Saint Michael, you who give me
leisure*

*To see my Lady and to hear her,
Good Saint Michael, you who permit the
choice*

*Of pleasing her and defending her,
Good Saint Michael, kindly descend
With Saint George to the shrine
Of the Madonna in the blue cloak.*

*With a beam from heaven bless my sword
And its equal in purity,
Its equal in piety,
As in modesty and chastity:
My Lady, (O great Saint George and
Saint Michael)*

*The angel that watches over my vigil,
My sweet Lady so much
Like You, Madonna in the blue cloak!
Amen.*

III. Drinking Song

*A plague on the rascal, illustrious Lady,
Who to take me from your sweet eyes
Says that love and old wine
Give grief to my heart, my soul!
Ah—!*

*I drink
To joy!
Joy is the only goal
I go straight toward...when I've...when
I've had a drink!
Ah! Ah! Ah! Joy!
La...la...la...
I drink
To joy!*

*A plague on that jealous fellow,
dark-haired mistress,
Who whines, cries, and swears
That he will always be that pale lover
Who waters down his drunkenness!
Ah—!*

I drink, etc.

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—Translations: David Wright

Third Symphony

AARON COPLAND

*Born November 14, 1900, in Brooklyn**Died December 2, 1990, in Peekskill,
New York*

One of the landmarks of American symphonic music, Aaron Copland's Third Symphony (its official title in the score, published by Boosey & Hawkes; often cited as "Symphony No. 3" in catalogues and reference books) was completed in 1946. This ambitious score contrasts intensely personal lyricism with a more public manner that stresses grandiose peroration, somewhat in the vein of Gustav Mahler and Dmitri Shostakovich.

The Third Symphony stands as something of an anomaly in Copland's output, if only because in its semi-epic architecture it is, to great degree, the antithesis of such characteristically compact Copland scores as the *Piano Variations*, *Statements for Orchestra* and *Short Symphony* (Symphony No. 2)—or, for that matter, the more familiar *Quiet City*, *Billy the Kid*, and *Appalachian Spring*. Overall, the rhetoric of the Third Symphony is determinedly optimistic, an aspect emphasized by the peculiarly non-integral employment of the composer's 1942 *Fanfare for the Common Man* in the final movement—non-integral because, as there is no real development of this conspicuous material, it would seem to have been included primarily for its stirring effect. However, the listener would do well to remember that much of this symphony was written during wartime, and that Copland has quite plausibly suggested that its "affirmative tone" may be related to that circumstance. "I was expressing what I felt were general sentiments," he stated.

Copland began his Third Symphony in the isolated Mexican village of Tepoztlan in August 1944 and finished it in a converted barn in Richmond, Massachusetts, near Tanglewood, on September 29, 1946. Commissioned by the newly-formed Koussevitzky Music Foundation and dedicated "to the memory of my dear friend Natalie Koussevitzky" (the late wife of the conductor Serge Koussevitzky), the Symphony was premiered on October 18, 1946,

by the Boston Symphony Orchestra under Koussevitzky's baton. The following year it was awarded the New York Critics Circle Prize as the best orchestral piece by an American composer to be introduced during the 1946-47 season.

Copland's Third Symphony is scored for piccolo, 3 flutes (1 alternating with a second piccolo), 3 oboes (1 alternating with English horn), E-flat clarinet, 2 B-flat clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, tenor drum, bass drum, snare drum, tam-tam, cymbals, suspended cymbal, xylophone, glockenspiel, wood block, triangle, slapstick, ratchet, anvil, claves, tubular bells, 2 harps, celesta, piano, and strings.

—Phillip Ramey

The following notes were written by the composer for the first performance:

Regarding my Third Symphony, one aspect ought to be pointed out: it contains no folk or popular material. During the late twenties, it was customary to pigeon-hole me as a composer of symphonic jazz, with emphasis on the jazz. I have also been catalogued as a folklorist and purveyor of Americana. Any reference to jazz or folk material in this work was purely unconscious.

For the sake of those who like a purely musical guide through unfamiliar terrain, I add a breakdown by movements of the technical outlines of the work.

I. *Molto moderato* ("very moderate"). The opening movement, which is broad and expressive in character, opens and closes in the key of E major. (Formally it bears no relation to the sonata-allegro with which symphonies usually begin.) The themes—three in number—are plainly stated: the first is in the strings, at the very start without introduction; the second in related mood in violas and oboes; the third of a bolder nature, in the trombones and horns. The general form is that of an arch, in which the central portion is more animated and the final section is an extended coda presenting a broadened version of the opening material. Both first and third themes are referred to again in later movements of the symphony.

II. *Allegro molto* ("very fast"). The form of this movement stays closer to normal symphonic procedure. It is the usual scherzo, with first part, trio, and return. A brass introduction leads to the main theme, which is stated three times in part one: at first in horns and violas with continuation in clarinets, then in unison strings, and finally in augmentation in the lower brass. The three statements of the theme are separated by the usual episodes. After the climax is reached, the trio follows without pause. Solo woodwinds sing the new melody in lyrical and canonical style. The strings take it up, and add a new section of their own. The recapitulation of part one is not literal. The principal theme of the scherzo returns in somewhat disguised form in the solo piano, leading through previous episodic material to a full restatement in the *tutti* orchestra. This is climaxed by a return to the lyrical trio theme, this time sung in canon and in *fortissimo* by the entire orchestra.

III. *Andantino quasi allegretto* ("moving along a little, almost like an *allegretto*, slightly fast"). The third movement is freest of all in formal structure. Although it is built up sectionally, the various sections are intended to emerge one from the other in continuous flow, somewhat in the manner of closely knit series of variations. The opening section, however, plays no role other than that of introducing the main body of the movement.

High up in the unaccompanied first violins is heard a rhythmically transformed version of the third (trombone) theme of the first movement of the symphony. It is briefly developed in contrapuntal style, and comes to a full close, once again in the key of E major. A new and more tonal theme is introduced in the solo flute. This is the melody that supplies the thematic substance for the sectional metamorphoses that follow, at first with quiet singing nostalgia; then faster and heavier—almost dance-like; then more child-like and naive; and finally vigorous and forthright. Imperceptibly, the whole movement drifts off into the higher regions of the strings, out of which floats the

single line of the beginning, sung by solo violin and piccolo, accompanied this time by harps and celesta. The third movement calls for no brass, with the exception of a single horn and trumpet.

IV. *Fanfare: Molto deliberato* ("very deliberate"); *Allegro risoluto* ("fast and resolute"). The final movement follows without pause. It is the longest movement of the symphony, and closest in structure to the customary sonata-allegro form. The opening fanfare is based on *Fanfare for the Common Man*, which I composed in 1942 at the invitation of Eugene Goossens for a series of wartime fanfares introduced under his direction by the Cincinnati Symphony Orchestra. In the present version it is first played *pianissimo* by flutes and clarinets, and then suddenly given out by brass and percussion. The fanfare serves as preparation for the main body of the movement that follows. The components of the usual form are there: a first theme in animated sixteenth-note motion; a second theme—broader and more song-like in character; a full-blown development and a refashioned return to the earlier material of the movement, leading to a peroration. One curious feature of the movement consists in the fact that the second theme is to be found embedded in the development section instead of being in its customary place [following the statement of the first theme]. The development, as such, concerns itself with the fanfare and first-theme fragments. A shrill *tutti* chord, with flutter-tongued brass and piccolos, brings the development to a close. What follows is not a recapitulation in the ordinary sense. Instead, a delicate interweaving of the first theme in the higher solo woodwinds is combined with a quiet version of the fanfare in the two bassoons. Combined with this, the opening theme of the first movement of the symphony is quoted, first in the violins, and later in the solo trombone. Near the end a full-voiced chanting of the second song-like theme is heard in horns and trombones. The symphony concludes on a massive restatement of the opening phrase with which the work began.

Meet the Artists



Leonard Slatkin is music director and conductor of the Saint Louis Symphony Orchestra, as well as festival director of the Cleveland Orchestra's Blossom Festival. During his tenure in St. Louis, now in its 15th year,

he has brought the orchestra to worldwide prominence with three highly acclaimed overseas tours—to Europe in 1985 and to the Far East in 1986 and 1990—and with several American tours that have included performances in Chicago, Washington, Boston, San Francisco, Los Angeles, and New York City, where he annually leads his orchestra in two concerts at Carnegie Hall.

Since his debuts with the Chicago Symphony Orchestra and the New York Philharmonic in the early 1970s, he has been a guest conductor on the podiums of the world's major symphony orchestras, including those of Boston, Philadelphia, Los Angeles, and London; the Berlin Philharmonic, the Vienna Philharmonic, the Concertgebouw Orchestra, the Philharmonia Orchestra, l'Orchestre National de France, and the Israel Philharmonic. He has also achieved widespread acclaim as an opera conductor, leading performances with the Lyric Opera of Chicago, the Vienna State Opera, the Hamburg Opera, the Stuttgart Opera, and New York's Metropolitan Opera, with which he made his first appearance in October 1991 conducting a new production of *La fanciulla del West*.

During the 1993-94 season, in addition to a major European tour with the Saint Louis Symphony, Mr. Slatkin leads the Munich Philharmonic, the Frankfurt Radio Orchestra, the Czech Philharmonic, the Philharmonia Orchestra, the Orchestre National de Radio France, and the Orchestre de Paris, among others. In North America, he also conducts the orchestras of Cleveland and Minnesota, and appears

several times with the New York Philharmonic.

In January 1989, Mr. Slatkin signed an exclusive five-year recording contract with BMG Classics/RCA Victor. With the Saint Louis Symphony he has been recording a diverse repertoire including music of Dvořák, Bartók, Tchaikovsky, and Haydn, in addition to such American composers as Piston, Schuman, Copland, and Ives. In September 1992, RCA Victor Red Seal released his debut opera recording, *La fanciulla del West* with the Bavarian Radio in Munich. His other discs have included an album of American works for which Mr. Slatkin and the Saint Louis Symphony were joined by Gen. H. Norman Schwarzkopf, who narrated Copland's *Lincoln Portrait*; works of Walton and Britten with the London Philharmonic; and symphonies of Vaughan Williams with the Philharmonia of London. In addition to his recordings with the Saint Louis Symphony for BMG, Mr. Slatkin has an extensive discography with such orchestras as the London Philharmonic, the London Symphony Orchestra, the English Chamber Orchestra, the Chicago Symphony Orchestra, and the Minnesota Orchestra.

For fifteen consecutive years his recordings with the Saint Louis Symphony have been nominated for Grammy Awards, winning two in 1985 for a recording of Prokofiev's Symphony No. 5. In 1992 Mr. Slatkin earned two nominations, for an album of works by Barber (the Symphony No. 1, the Piano Concerto, and *Souvenirs*) and for Copland's Symphony No. 3 and *Music for a Great City*.

Mr. Slatkin has received many honors, including ASCAP Awards in 1984, 1986, and 1990 for "adventurous programming of contemporary music" with the Saint Louis Symphony; an honorary doctorate from the Juilliard School; and the prestigious Declaration of Honor in Silver from the Austrian ambassador to the United States for outstanding contributions to cultural relations between the two countries.

Leonard Slatkin was born in Los Angeles into a family of musicians. His parents, conductor-violinist Felix Slatkin and cellist Eleanor Aller, were founding members of the famed Hollywood String Quartet. After beginning his musical career on the piano, Mr. Slatkin first studied conducting with his father and later continued with Walter Susskind at Aspen and Jean Morel at Juilliard.



Baritone **Thomas Hampson** divides his time among the worlds of opera, concert, lieder, and the recording studio, while maintaining an active interest in teaching and musical research. The 38-year-old singer, who

hails from Spokane, Washington, studied with Sr. Marietta Coyle, Elisabeth Schwarzkopf, Martial Singher, and Horst Günther. He made his operatic debut in Düsseldorf in 1981 and then moved on to Zurich, where he participated in the Harnoncourt/Ponnelle Mozart cycle, performing the title role in *Don Giovanni* and the Count in *Le nozze di Figaro*. In addition to these signature roles, which Mr. Hampson has sung in places such as Salzburg, Vienna, Munich, Florence, and New York, the baritone's opera repertory on stage and on disc includes Guglielmo and Don Alfonso in *Così fan tutte*, Figaro in *Il barbiere di Siviglia*, Marcello in *La bohème*, Valentin in *Faust*, Roland in Schubert's *Fierrabras*, the Dark Fiddler in Delius' *A Village Romeo and Juliet*, Posa in Verdi's *Don Carlo*, and the title roles in Monteverdi's *Il ritorno di Ulisse in patria*, Hans Werner Henze's *Der Prinz von Homburg*, Ambrose Thomas' *Hamlet*, and Britten's *Billy Budd*.

Mr. Hampson has appeared in concert as soloist under the baton of conductors such as Leonard Bernstein, James Levine, Nikolaus Harnoncourt, Seiji Ozawa, Klaus Tennstedt, Wolfgang Sawallisch, Michael Tilson Thomas, and Daniel Barenboim, in a wide range of repertory from Monteverdi to Mahler and Bach to Bernstein. Through his commitment to the medium of song recital, Mr. Hampson has won recognition for his thoughtfully researched and creatively constructed programs that explore the song repertoire in a wide range of styles, languages, and periods. His 1989 recital debut recording for Teldec, *Des Knaben Wunderhorn*, received four major international awards, while subsequent discs have earned him an array of prizes including five Grammy nominations, two Edison Prizes, and the Grand Prix du Disque. He was named Vocalist of the Year in 1991 by *Musical America*, and in 1993 received the Classical Music Award for Singer of the Year. Whitworth College awarded him an honorary doctorate in music.

Recent projects have included collaboration on and sponsorship of Universal's new critical edition of Mahler's piano-vocal settings of *Des Knaben Wunderhorn*, re-examining Schumann's *20 Lieder und Gesänge aus dem Lyrischen Intermezzo*, recording rare settings of Walt Whitman, and unearthing neglected gems of American song. Highlights of a busy 1994 calendar include a spring recital tour of North America; summer concerts at Ojai, Ravinia, Tanglewood, and the Mostly Mozart Festival at Avery Fisher Hall; and the creation of the leading role of Valmont in Conrad Susa's *Les Liaisons Dangereuses*, receiving its world premiere production at the San Francisco Opera in September 1994.

Editing: Jane Rubinsky