

SU OPERA WORKSHOP

presents



Leonard Bernstein: 1918-1990 • Aaron Copland: 1900-1990



Friday, April 24, and Saturday, April 25 • 8 p.m.
Sunday, April 26 • 3 p.m.
Holloway Hall, Great Hall

Salisbury
UNIVERSITY





Act I: Works Composed or Adapted by Copland*
Accompanied by Dr. William M. Folger and Daniel E. Mathers

“Stomp Your Foot!” from *The Tender Land* Aaron Copland/words by Horace Everett
Opera Workshop Cast

“Simple Gifts” (Shaker Song, no. 4 from *Old American Songs, Set I*) arr. David L. Brunner

Lauren Shockley, soprano
Jenna Miles, alto

Daniel Bishop, tenor
Devin Osborne, bass

“At the River” (Hymn Tune, no. 4 from *Old American Songs, Set II*) arr. R. Wilding-White

Jenna Miles, soprano
Desiree Borges, alto

Syed Jaffery, tenor
Kyle Failla, bass

“I Bought Me a Cat” (Children's Song, no. 5 from *Old American Songs, Set I*) . . arr. Aaron Copland
Cornelius Fletcher, bass

“Long Time Ago” (Ballad, no. 3 from *Old American Songs, Set I*) arr. Irving Fine

Meredith Jones, soprano
Caitlin Ratzlaff, alto
Jian Qiu, dancer

Tyler Brunner, tenor
Devin Osborne, bass

“Ching-a-Ring Chaw” (Minstrel Song, no. 5 from *Old American Songs, Set II*) arr. Irving Fine

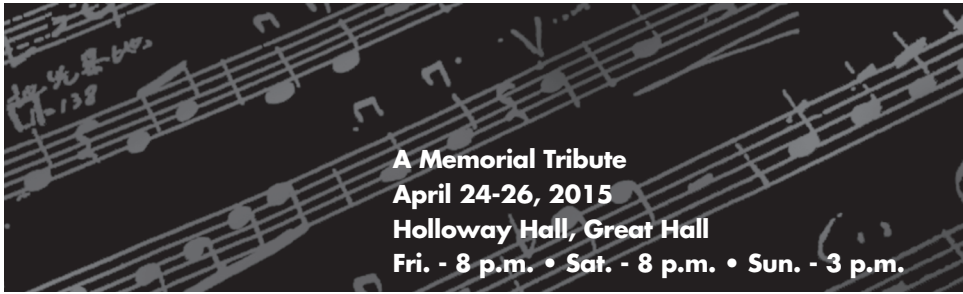
Kimberly Garcia-Torres, soprano
Liana Ramos-Izquierdo, mezzo-soprano
Marisa Lacey, alto

John Wixted, tenor
Kyle Failla, bass

“The Promise of Living” from *The Tender Land* arr. Aaron Copland, words by Horace Everett
Opera Workshop Cast

*Interludes from Copland’s film score *Our Town*

— INTERMISSION —



A Memorial Tribute
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Act II: Excerpts from *Mass: A Theatre Piece for Singers, Players and Dancers*
by Leonard Bernstein

- I. DEVOTIONS BEFORE MASS
 - 1. Antiphon: *Kyrie Eleison*Tape
 - 2. Hymn and Psalm: “A Simple Song”Celebrant, Players
- II. FIRST INTROIT (Rondo)
 - 1. Prefatory PrayersTutti
- III. SECOND INTROIT
 - 1. *In nomine Patris*Solo Cello, Piano, Percussion, Dancer
 - 2. Prayer for the Congregation: “Almighty Father”Street Chorus
 - 3. EpiphanyFlute, Percussion
- IV. CONFESSION
 - 1. Trope: “I Don’t Know”Rock Singer, Male Descant, Electric Guitar, Electric Keyboard, Piano, Percussion
 - 2. Trope: “Easy”Blues & Rock Soli, Cello, Electric & Bass Guitar, Electric Keyboard, Piano, Percussion
- V. CREDO
 - 1. Trope: “I Believe in God”Rock Singer, Street Chorus, Tutti
- VI. MEDITATION NO. 1Cello, Piano, Dancer
- VII. GLORIA
 - 1. *Gloria Tibi*Celebrant, Street Chorus, Tutti
 - 2. Trope: “Thank You”Soprano Solo, Street Chorus, Players
- VIII. EPISTLE: “The Word of the Lord”Celebrant, Street Chorus, Flute, Cello, Bass Guitar, Electric Keyboard, Piano
- IX. GOSPEL-SERMON: “God Said”Preacher, Street Chorus & Soli, Tutti
- X. THE LORD’S PRAYER
 - 1. Our FatherCelebrant
 - 2. Trope: “I Go On”Celebrant, Cello, Acoustic Guitar, Piano
- XI. MEDITATION NO. 2Cello, Piano
- XII. AGNUS DEIStreet Chorus, Celebrant, Tutti
- XIII. FRACTION: “Things Get Broken”Celebrant, Players
- XIV. PAX: COMMUNION (“Secret Songs”)Tutti



THE CAST OF MASS

Celebrant John Wesley Wright, tenor

Singers (Street Chorus)

Soprano I Kimberly Garcia-Torres, Lauren Shockley

Soprano II Liana Ramos-Izquierdo, Meredith Jones

Alto I Desiree Borges, Marisa Lacey

Alto II Jenna Miles, Caitlin Ratzlaff

Tenor I Tyler Brunner, John Wixted

Tenor II Syed Jaffery, Daniel Bishop

Bass I Daniel Bishop, Kyle Failla

Bass II Cornelius Fletcher, Devin Osborne

Players

Piano Daniel E. Mathers

Electric Keyboard William M. Folger

Acoustic, Electric and Bass Guitar Vendim Thaqi

Flute Elena Yakovleva

Cello Dorotea Racz

Percussion Josh Kahn

(Chamber orchestration adapted by Daniel E. Mathers)

Dancer Jian Qiu

Production Team

Artistic and Stage Direction John Wesley Wright

Musical Direction William M. Folger, Daniel E. Mathers, John Wesley Wright

Technical Direction/Set Design/Construction Thomas Anderson, John Raley, Peter Brown

Assistant Stage Direction Thomas Anderson, John Wixted

Choreography Jian Qiu, John Wesley Wright

Costumes Opera Workshop Cast

Props Thomas Anderson, Opera Workshop Cast

Lighting Design Thomas Anderson, Ethan Boyer, Michael Cummings

Sound/Sound Effects Ethan Boyer

Hair/Make-Up Opera Workshop Cast

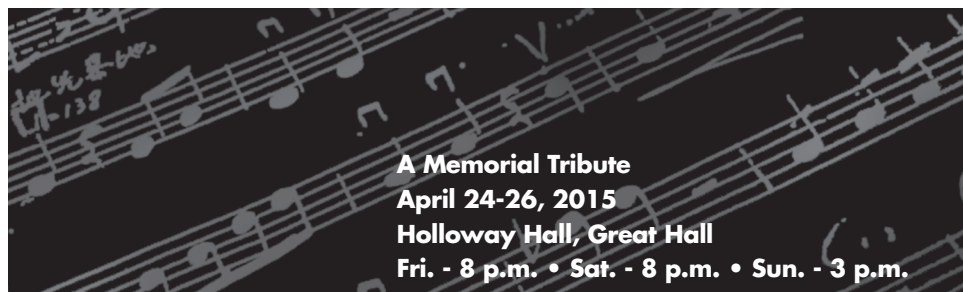
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Program/Poster Design Grace Toulotte

Program Coordinators Daniel E. Mathers, John Wesley Wright



GUEST MUSICIAN BIOGRAPHIES

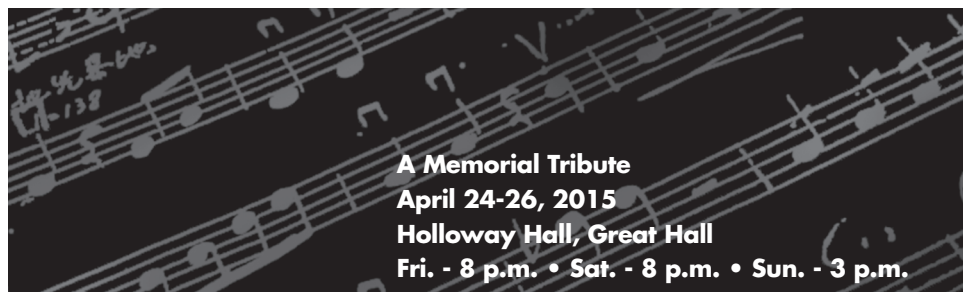
Pianist, arranger and Copland scholar **Daniel E. Mathers** currently teaches the music curriculum within the College-Conservatory of Music's Dance Division at the University of Cincinnati. At UC, he has also worked as staff accompanist and has taught courses in Music Theory for the Division of Composition, Musicology and Theory. His research, performing and teaching activities have embraced a variety of approaches and disciplines. As pianist, he has given many solo premieres that include music by composer Allen Sapp and ballet collaborations with noted choreographer Gwynne Ashton. His published writings on Aaron Copland appear in the *Reader's Guide to Music: History, Theory, Criticism*; the *Encyclopedia of Lesbian, Gay, Bisexual, and Transgender History in America*; the Copland Heritage Association's publication *Letter from Home*; and the collection of essays titled *Copland Connotations: Studies and Interviews*. An article on Copland's studies with Rubin Goldmark will be forthcoming in the next issue of the journal *American Music*. Other publications as scholar include reviews for the journals *Notes* and *Music & Letters*. For the journal *Theory and Practice*, he has worked as assistant editor. For the Music Division of the Library of Congress, in Washington, D.C., he acted as consultant for the Aaron Copland Collection, spending a year-long residency with Copland's manuscripts and revising the music section of the collection's finding aid. He hails originally from the region south of Tallahassee, FL., known as Wakulla County.

Croatian cellist **Dorotea Rácz** has collected over 30 international prizes, including Grand Prize at the International Competition "Casarza Ligure" (Italy), first prizes at International Competition "Antonio Janigro" for young cellists (Croatia), International Competition "Valsesia Musica" (Italy), International Competition Alpe-Adria "Alfredo e Vanda Marcosig" (Italy), as well as the second prize at the AFAF International Concerto Competition (US), to mention a few. Rácz has performed in Croatia, Slovenia, Netherlands, Sweden, Denmark, Latvia, Hungary, Austria, Germany, Italy, Malta and the United States in prestigious venues, such as the Mozarteum in Salzburg, Konzerthaus Klagenfurt, Millennium Stage at Kennedy Center, Lisinski Hall in Zagreb, and Weill Recital Hall at Carnegie Hall. An ardent chamber music performer, Rácz is a founding member of the Rácz-Samogray Duo and Trio Accendo. Her solo and chamber music performances have been broadcast on HRT Radio (Zagreb), where she was also a featured guest on the show *Od portreta do portreta*, hosted by Branko Magdić. At the age of 16, Dorotea was awarded a full merit scholarship to study with Amit Peled at the Peabody Institute of the Johns Hopkins University, where she completed her Bachelor and Master of Music. Currently, she is pursuing a Doctorate of Music at the Catholic University of America, with a full scholarship and graduate assistantship in chamber music, in the studio of Michael Mermagen.



Kosovo-born guitarist **Vendim Thaqi** studied at the Aachen campus of Germany's famous Hochschule für Musik und Tanz Köln as the only guitarist in his year to be accepted into the prestigious school. While a student, he performed solo classical guitar in over 40 concerts, in addition to over 30 further appearances featuring voice and other instruments. With a repertoire ranging from classical to rock, he plays for the Belgian-German rock band Autumn Colours, whose first album, *Where Is My Home*, debuted in 2014. In June 2014, Thaqi played his final bachelor's degree recital at the Eupen Musik Marathon music festival of Belgium, performing Joaquin Rodrigo's well-known guitar concerto *Fantasia para un Gentilhombre* with the Orchestre de Chambre du Luxembourg. In February 2015, he came to Salisbury University to teach through June. His arrival marks the first instance of a musician coming to Salisbury through the Young Artist-in-Residence Program, sponsored by the Music Department and the Center for International Education. This program brings gifted international musicians to the University to work with SU students through cultural and musical exchange.

Elena Yakovleva began playing both piano and flute as a child in Kaliningrad, Russia, and later graduated from the Rachmaninoff Music College with honors. Elena continued her studies at the Hochschule für Musik Detmold and at the Folkwanghochschule Essen, Germany, studying under Prof. Hans-Jörg Wegner and Prof. Gunhild Ott, and later under renown Jeanne Baxtresser as a Performance Residence Program student at the Carnegie Mellon University on full scholarship. Yakovleva has received her Master of Music, Graduate Performance Diploma in flute and Graduate Performance Diploma in chamber music with Marina Piccinini at Peabody Conservatory on full scholarship. She has played with the Baltimore Symphony, Annapolis Symphony and the Mid-Atlantic Symphony Orchestras, and toured as soloist throughout Russia and Europe with the Rachmaninoff Wind Quintet and the Kaliningrad Symphony Orchestra. Yakovleva holds the piccolo and third flute chair with the Richmond Symphony, Delaware Symphony Orchestra and Maryland Symphony Orchestras. She is on the chamber music faculty at Peabody Conservatory and on the flute faculty at the International School of Music in Bethesda, MD.



A Memorial Tribute

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NOTES ON THE PROGRAM

This concert celebrates two of the most important American composers of the 20th century, Aaron Copland and his protégé Leonard Bernstein. Both men died weeks apart in 1990, at the ages of 90 and 72, respectively. When Bernstein attended the premiere of *Mass* in Washington, D.C., on September 8, 1971, none other than his longtime friend and mentor Copland himself sat by his side. Both iconic figures, they viewed each other uniquely as artists in a relationship that extended back to 1937, six years before Bernstein's legendary—and career-making—appearance as fill-in for conductor Artur Rodzinski, at a moment's notice and unrehearsed, for a concert in Carnegie Hall with the New York Philharmonic. This fateful day fell on Copland's 43rd birthday, November 14, 1943.

Bernstein saw in Copland “the closest thing to a composition teacher” he ever had. The universally recognized “Dean of American Composers,” in return, admired Bernstein's greatness mostly as conductor. Indeed, Copland often sought out his interpretive genius. Further, as a pianist, Bernstein gave Copland one of the all-time best recordings of his Piano Sonata (1939-41), which Bernstein deemed one of his own favorite compositions. In addition, Copland relied on Bernstein not only for many orchestral premieres, recordings and major performances as conductor, but also consulted him on several occasions when composing or revising works such significant works as *Rodeo* (1942), *Short Symphony* (1932-33) and *Third Symphony* (1944-46), which self-quotes the brilliant *Fanfare for the Common Man* (1942). Finally, both men owed much of their success not only to each other but to a common artistic paternity: the conductor Serge Koussevitzky (1874-1951), who had conducted many of Copland's orchestral premieres, had trained Bernstein, and had long employed both artists at the Berkshire Music Center at Tanglewood, in Lenox, MA, as teachers/administrators/advisors.

All of the pieces featured in the first half of today's program show Copland in the mode for which he remains best known: an accessible, modern style of concert music that aims to be both recognizably American and suitable for a wide audience. His reputation for writing such populist works dates back to the mid-1930s. This style originated in such orchestral scores as *El Salón Mexico* (1932-36) and *An Outdoor Overture* (1938), and the first of three major ballets on American subject matter *Billy the Kid* (1938) for Eugene Loring, followed by *Rodeo* (1942) for Agnes de Mille, and *Appalachian Spring* (1943-44) for Martha Graham. By the 1950s, many other works in this vein had secured Copland's unrivaled standing internationally as the foremost American composer of his generation.

His opera *The Tender Land* (1952-54; rev. 1955) in many ways attained the culmination of this populist style and aesthetic, as heard most eloquently in “The Promise of Living.” In its original guise as vocal quintet, the number concluded the opera's first act. As does the

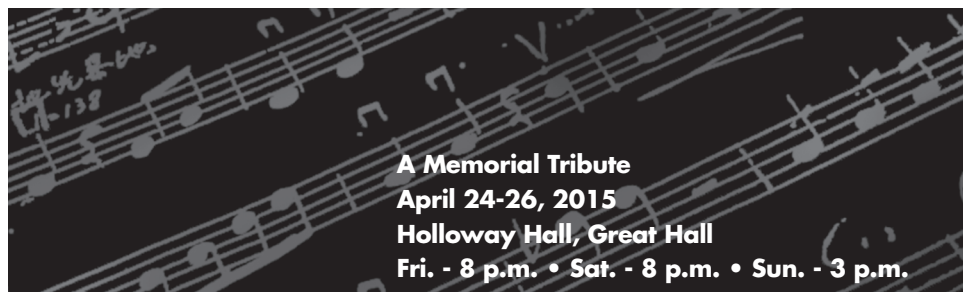


other choral number similarly derived, titled “Stomp Your Foot!” and taken from the party scene of the second act, Copland bows in the direction of folk opera. He writes music suggestive of square dance in “Stomp” and of hymnody in “Promise.” For the latter, in fact, he borrowed an actual theme from a revivalist song of the 19th century titled “Zion’s Walls” (1853), by John G. McCurry, compiler of *The Social Harp* (published 1868).

Copland completed the remaining choral numbers performed on today’s first act in the early 1950s as well, when turning to folk sources compositionally became increasingly a thing of the past. Perhaps the movement away from folk quotations at the time owed to the prior nationalist excesses and horrors of World War II, if not to America’s new status as undisputed superpower and to the new global responsibility that position necessitated. Ironically, Copland waited until this very period of heightened internationalism to arrange various American folk songs for solo piano and voice, later transcribing them for solo voice and orchestra, titled *Old American Songs*, Sets I (1950) and II (1952). In any case, all these adaptations became tremendously popular for recitals and concerts. Choral groups, too, have often performed these *Old American Songs*, numbering 10 songs in all. Copland authorized others to make the choral arrangements, though he could write marvelously for chorus himself, as seen also in his monumental *In the Beginning* (1947). These further arrangements stay close to the spirit and letter of his originals while making them interesting from a choral point of view.

Though none of Copland’s *Old American Songs* seem troubled, anxious or in any way alienated, they in fact emerged at a terribly difficult time for him politically. The very populist alliances and leftist political leanings that had first inspired him in the fervent 1930s, and which had fueled some of his best loved “Americana,” ironically set a trap for him amid the Red Scare of the 1940s and ’50s. Copland himself was summoned before the infamous Senator Joseph McCarthy on May 26, 1953, in a hearing held by the Senate Committee on Government Operations, a counterpart of the House Committee on Un-American Activities. Undaunted, Copland clung to his beliefs and hard-won reputation as the so-called “Dean of American Composers,” for whom he continued working tirelessly as advocate, organizer, mentor and spokesman. Long after the political storm blew over, the government finally made good on this horrendous blunder, awarding Copland the Congressional Gold Medal in 1986.

As a prolific writer, Copland addressed the cultural importance of concert music in the United States. His pronouncements capture the historical significance of his professional aims and attest to the vitality of a legacy in many ways still undiminished. Within his lifetime, no other composer of his generation—not even George Gershwin (1898-1937) or, to go back further, Charles Ives (1874-1954)—was hailed as having contributed so unequivocally to the creation of an “American sound” within the concert hall. Today, that standing holds strongly as ever, though now his influence has exerted itself equally outside the concert hall. Still



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rarely does a movie score hoping to evoke the American West, for example, escape his model.

Among the next generation of composers influenced by Copland, Bernstein stands out for the success of his stage and Broadway scores, especially *West Side Story* (1957). Copland himself recognized the theatricality of Bernstein's music as its chief asset, often commenting to this effect. He left others to notice, however, that many times Bernstein called directly on Copland's own "American" style as a principal theatrical agent. Bernstein appropriated Copland's style, for example, to affirm a prevailing optimism in the film score *On the Waterfront* (1954); to symbolize "the best of all possible worlds" at the end of *Candide* (original version 1956); and to clinch the utopian dream world of his *The Age of Anxiety: Symphony no. 2* (1949). In his *Kaddish: Symphony no. 3* (1963), Bernstein resorted to the Copland style once again to express the peace of God and man's covenant with the Almighty. These present but some of the instances in which Bernstein used the language of Copland's trademark Americana while idealizing it to represent humanity in its most exalted or noble condition.

Unsurprisingly, Copland's influence has a tangible presence in Bernstein's *Mass: A Theatre Piece for Singers, Players and Dancers* (1971), again occupying a locus of divine confrontation. Bernstein often described *Mass* as expressing a "crisis of faith." At the end of that work, Bernstein asks us to believe, not with words, but through a return to that same aesthetic of divine, communal, and ultimately wordless state he apparently found in Copland's musical language. Near the close of the work, variations on a motive from the Celebrant's "Simple Song"—itself replete with Copland influence—enact this affirmative resolution.

While Copland himself never quite drew as literal connection to the spiritual or to the hereafter, that Bernstein could do so in the turbulent context of the early 1970s bears out that even by then, the American style Copland had achieved already inhabited a much, much larger place than the particularities of Depression-era America or of the country during wartime. Like no other work, Bernstein's *Mass* thus asserts the continuing relevance of Copland's style as an enduring aspect of American musical culture. Arguably, the work also reflects Copland as the most profound force among the extraordinarily eclectic mix of influences shaping Bernstein's musical language.

Mass serves as conduit into the otherworldly and miraculous nature of belief despite all. It offers a metaphorical, mythical experience for experiencing the tie that binds all together – Copland and Bernstein, them to us, all to each other, and, potentially, everyone to ... God. If so, then *Laudate!* Or as the Celebrant of *Mass* puts it in semi-scat, "Lauda, Lauda, Laudē!"

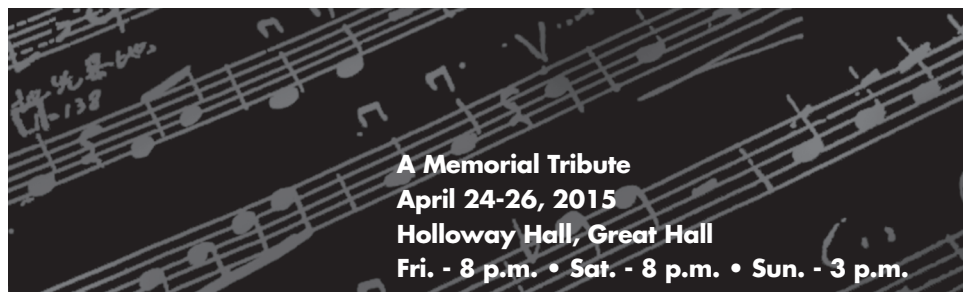


In 1971, Leonard Bernstein completed what many have come to regard as his best work off Broadway: *Mass: A Theater Piece for Singers, Players and Dancers*, written with co-lyricist Stephen Schwartz for the opening of the Kennedy Center for the Performing Arts in Washington, D.C. This unique work centers on its central character, called “the Celebrant,” and his spiritual/psychological journey while saying mass.

In 2011, I had the privilege of interpreting the role of the Celebrant with the Dayton Philharmonic Orchestra and Wright State University for the 40th anniversary performance of *Mass*. Consequently, the role became the focus of my doctoral dissertation, which seeks to confront the challenging eclecticism the Celebrant represents, in a work itself drawing on everything from Gregorian chant to atonality, blues to Beethoven, marching bands to opera, rock to 12-tone serialism, Jews to Jesus. Experience with *Mass*, whether as performer, scholar or spectator, points to the Celebrant’s music as key to unlocking a theatrical work in some ways quasi-religious but also over-the-top, even profane, though with proven potentials for moving audiences and participants profoundly.

Throughout the work’s history, many have condemned it as conflated, vulgar, showy yet barren and so on. Some have blamed its hodgepodge of eclectic influences and juxtapositions of popular and classical styles as the major culprits. Having survived into its fifth decade, however, perhaps *Mass* has managed to outlast most of its critics. By now, it has witnessed a sea change culturally, for stylistic diversity has become the norm, classical music included. In light of the relatively new broad acceptance of crossover repertoire, Bernstein’s *Mass* now seems nothing less than prophetic. It celebrates the diversity of musical language, philosophy, style, ritual and belief, and demonstrates their persistence through Earth’s troubled times.

– John Wesley Wright



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TRANSLATIONS OF EXCERPTED ROMAN LITURGY IN MASS

II. FIRST INTROIT (Rondo)

1. Prefatory Prayers

Lord, have mercy! Christ, have mercy!
Glory to the Father and the Son and the Holy
Spirit!

As it was in the beginning, is now and ever
shall be,

World without end, Amen.

I will go up to the altar of God.
To God, who gives joy to my youth.
Thou shalt sprinkle me, O Lord,
With hyssop and I shall be cleansed.

Send forth Thy light, and Thy truth.
Show us, Lord, show us Thy mercy.
I saw the water issuing from the
Right side of the temple
And all those to whom it comes are saved
By the very water, and say: Alleluia!

VI. GLORIA

1. Gloria tibi

Glory to you, glory to you, glory!
Glory to the Father, glory to the Son,
And to the Holy Spirit.

We praise You, we adore You,
We glorify You, we bless You.

XII. AGNUS DEI

Lamb of God, who takes away the sins of the
world,

Have mercy on us!

Lamb of God, who takes away the sins of the
world,

Grant us peace!

I am not worthy, Lord.

Body! Chalice! Bread!

Grant us peace!

XIV. PAX: COMMUNION ("Secret Songs")

Praise, praise, praise, praises.

Praise, praise, praise ye God.

Praise, praise, praise ye Him.



ACKNOWLEDGEMENTS

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Dr. Diane D. Allen, *Provost & Senior Vice President of Academic Affairs*

Mrs. Martha N. Fulton & the late Charles R. Fulton

Dr. Maarten Pereboom, *Dean, Fulton School of Liberal Arts*

Dr. William M. Folger, *Chair, Department of Music*

Brooke Church, *Administrative Assistant II, Department of Music*

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