Designed to offer inspiration, the concert opens with Aaron Copland's iconic Fanfare for the Common Man, his most popular work—one that lived to be adapted and featured on a 1977 album by the popular rock group Emerson, Lake & Palmer.

Copland's Fanfare was inspired in part by a 1942 speech by Vice President Henry Wallace, proclaiming the dawning of the "Century of the Common Man."

Aaron Copland (1900–1990)

Fanfare for the Common Man (1942)

Today, Long Beach Symphony honors the courage and sacrifice of America's military heroes in celebration of Veterans Day. Designed to offer inspiration, the concert opens with Aaron Copland's iconic *Fanfare for the Common Man*, his most popular work—one that lived to be adapted and featured on a 1977 album by the popular rock group Emerson, Lake & Palmer. The original piece, which is scored for brass ensemble with timpani, bass drum and tam-tam, was the result of a commission in 1942 by Eugene Goossens, conductor of the Cincinnati Symphony. It was one of 18 fanfares written by American composers, intended to promote feelings of patriotism and national unity during World War II.

Copland's *Fanfare* was inspired in part by a 1942 speech by Vice President Henry Wallace, proclaiming the dawning of the "Century of the Common Man." Copland's concept was to honor the common man who performed deeds of heroism on the battlefield. The composer wrote: "It seemed to me that if the fighting French got a fanfare, so should the common man, since, after all, it was he who was doing the dirty work in the war."

Many fanfares have a martial feel, with a quick tempo and a march rhythm, but Copland called for his to be played "very deliberately." He described it as "a certain nobility of tone," which suggested slow rather than fast music. Familiar, wide-open intervals of fifths and fourths make Copland's music sound undeniably American. But from the opening bars, it is a majestic use of percussion that gives the fanfare its gravitas. It later served as the intro to the finale of Copland's *Third Symphony* (1944-46), of which he said was "reaching for the grandest gesture."

Samuel Barber (1910–1981)

This beautiful, emotional work is one of the most popular, frequently programmed, and hauntingly melodic American compositions in the repertory.

Adagio for Strings, op. 11 (1936)

Just eight minutes long, Barber's *Adagio for Strings* manages to take listeners from the depths of despair to the heights of joy. This beautiful, emotional work is one of the most popular, frequently programmed, and hauntingly melodic American compositions in the repertory. Performing Barber's *Adagio for Strings* demands high-level skills, strong musicianship, and musical sophistication. It is a showcase, a benchmark of achievement for any orchestra that delivers the challenging and moving classic. The *Adagio* has qualities that are rarely found together: an expansive, quintessentially American sound and a ruminative mood that offers both insight and solace to the listener. It somehow manages to be appropriate at both weddings and funerals.

Barber originally composed this work in 1936 as the second movement of his String Quartet, op. 11. His life partner, Gian Carlo Menotti—a very successful Italian-born opera composer—was instrumental in its success. Menotti believed

Listen as Barber's Adagio for Strings melodic line is passed from one choir of strings to another.

Barber had a sure hit on his hands, and when Barber remained reticent about the piece, Menotti made sure that the score was seen and programmed by Arturo Toscanini. It was premiered by the NBC Symphony Orchestra under Toscanini's baton in 1938. Today it is more than just a staple of the orchestral repertory; it is almost always turned to when American orchestras seek to provide beauty, solace, and inspiration.

Listen as Barber's *Adagio for String's* flowing, deeply voiced, melodic line is passed from one choir of strings to another throughout—first in the violins and then to the violas. As the violas continue the theme with heartfelt voicing, it is taken up by the cellos, eventually building to a climax in which the basses add another layer of depth and timelessness with their rumbling force. A fortissimo climax cries out—followed by silence—leading back to the original statement, eventually providing a sense of healing and hope.

Bob Lowden (1920–1999) arranger

Armed Forces Salute (1990)

Lowden's tribute is an upbeat medley of tunes that includes The U.S. Army's The Caisson Song (1908), the U.S. Coast Guard's Semper Paratus (1922), The U.S. Marine Corps' Marine's Hymn (mid-1800s), The U.S. Air Force's The U.S. Air Force (1951) and The U.S. Navy's Anchors Aweigh (1907).

No Veterans Day celebration is complete without the tradition of a salute to the United States Armed Forces, in recognition of the fighting men and women who serve our country and keep us safe. The most popular arrangement is by Bob Lowden—a prolific composer, arranger, and renowned clarinetist.

Lowden's tribute is an upbeat medley of tunes that includes The U.S. Army's *The Caisson Song* (1908), the U.S. Coast Guard's *Semper Paratus (Always Ready,* original version, 1922), The U.S. Marine Corps' *The Marine's Hymn* (original date unknown but it was in wide spread use by the mid-1800s), The U.S. Air Force's *The U.S. Air Force (*1951) and The U.S. Navy's *Anchors Aweigh* (1907).

Lowden's arrangement flows smoothly from one song to the next, while spreading the melody around. Listen throughout for countermelodies and complex harmonies—transitional links between the military songs. After the timpani roll begins, it starts off with *America the Beautiful*, adds a snippet of *Dixie* in the low voices, followed by Yankee Doodle in the upper voices. The transition out of "The Caisson Song" is a quote from *Columbia, Gem of the Ocean*. As the music moves into the *U.S. Air Force*, listen for *When Johnny Comes Marching Home* in the horns. Next is a nugget from *Battle Hymn of the Republic*. A march, possibly from the *Washington Post*, is followed by the *Sailor's Hornpipe* in the upper voices. Finally, the salute comes full cycle, returning to *America the Beautiful.*

If you leave the *Salute* without a lump in your throat and pride in your heart, check your pulse to be sure you have one.

Called the "Dean of African-American composers," Still was the first African American to conduct a major American orchestra, have a score (his First Symphony) performed by a leading orchestra, have an opera performed by a major opera company, and also appear on national television.

William Grant Still (1895–1978)

Symphony No. 2, G minor, *Song of a New Race* (1937)

William Grant Still was an anomaly. During his early years, black men and women were often performing music in the shadows. Still, however—arriving just as jazz was becoming the quintessentially black artistic expression—managed to find his way onto the concert hall stage. Called the "Dean of African-American composers," Still was the first African American to conduct a major American orchestra, have a score (his *First Symphony*) performed by a leading orchestra, have an opera performed by a major opera company, and also appear on national television. His *First Symphony* was, until the 1950s, the most widely performed symphony composed by an American.

Still taught himself to play every instrument in the orchestra, and during his lifetime he wrote more than 150 works, including five symphonies and eight operas. His musical success reached its peak during the time of the Harlem Renaissance and his work was seen as an expression of African-American *spirit*. Still's Symphony No. 2, G minor, *Song of a New Rac*e, composed in 1936-37, was an evolution of his *Afro-American Symphony*, composed in 1930. It features smooth, sprawling, lyrical strings, punctuated by the brass section—trumpets and trombones playing the biggest role—suggesting "call-and-response," a tradition that African men and women brought with them to the New World (although it is also found in other cultures).

If Still's *Second Symphony* "represented the Negro of days not far removed from the Civil War," Still noted, he saw the G minor as representing "the American colored man of today, in so many instances a totally new individual produced through the fusion of White, Indian and Negro bloods"—his own blend of humanity. The movements' subtitles were highly revealing: *Yearnings, Sorrow, Humor,* and *Aspiration*.

For several years after his debut as a symphonist, Still was regarded primarily as an arranger. In the liner notes for his Symphony No. 2, it says that he persisted in his pursuits as a composer; in December 1937, Leopold Stokowsky conducted Still's Second Symphony with the Philadelphia Orchestra.

Clyne's Within Her Arms is often compared to Barber's Adagio for Strings. Listen for the resemblance.

Anna Clyne (b. 1980)

Within Her Arms (2009)

Living composer Anna Clyne is primarily known for creating music in collaboration with other artists of various genres, but *Within Her Arms*—scored for 15 strings interacting with electronics (her trademark)—is a personal expression of grief at the loss of her mother. It brings to mind the rich complexities of Renaissance motets (a kind of sacred anthem). Poignantly tender, with mournful melodic phrases with a hushed uneasiness about it, this somber beauty radiates throughout. Muted strings cry out—weaving and wavering throughout—producing an ebb and flow

Clyne grew up on the music of Bob Dylan, Pink Floyd, the Beatles, Lou Reed, and Nina Simone.

conveying an ocean of sorrow. With rhythmically staggered contrapuntal lines, wandering harmonies, and fog-like textures, this ruminative piece somehow manages to remain restrained, avoiding pure sentimentality, while still delivering profound sadness. It is often compared to Barber's *Adagio for Strings*.

Alex Ross, in *The New Yorker,* described *Within Her Arms* this way: "…a fragile elegy for 15 strings; intertwining voices of lament bring to mind English Renaissance masterpieces of Thomas Tallis and John Dowland, although the music occasionally breaks down into spells of static grief, with violins issuing broken cries over shuddering double bass drones."

Clyne grew up on the music of Bob Dylan, Pink Floyd, the Beatles, Lou Reed, and Nina Simone, without the rigorous formal music training associated with most successful artists. But a secondhand piano (missing several keys) showed up in her life at the age of 7 and changed her life. She went on to take piano lessons, and soon began studying the cello at school. At age 11, she began writing simple folk tunes and eventually went on to study composition. Composing allowed Clyne to create a kind of alternate universe. "It was more about entering another world than escaping this one," she says. In *Within Her Arms*, the listener enters Clyne's world as the music seeks comfort after great loss.

The piece made its world premiere in April 2009 at Walt Disney Concert Hall, performed by the Los Angeles Philharmonic led by Esa-Pekka Salonen.

Ferde Grofé (1892–1972)

Grand Canyon Suite (1931)

In 1916, a young Grofé headed out across the Arizona desert in an old jeep to watch the sun rise over the Grand Canyon. The experience was so powerful that a few years later, Grofé felt compelled to put it into music.

Ferde Grofé's strength lies in is his ability to paint vivid pictures in music. In 1916, a young Grofé headed out across the Arizona desert in an old jeep to watch the sun rise over the Grand Canyon. The experience was so powerful that a few years later, Grofé felt compelled to put it into music. He divided the highly pictorial work into five sections (resembling a cycle of life): *Sunrise* (birth), *Painted Desert* (the divine and the unknown), *On the Trail* (full of human comedy), *Sunset* (death), and *Cloudburst* (resurrection and the battle of good and evil). The last movement was actually inspired while he was on his honeymoon in Minnesota—when a storm hit and he was caught in an outhouse. With abundant emotion, musical effects, and universal appeal, the piece demonstrates Grofé's passion for the beauty of a once-pristine American West.

More than 40 years later, Grofé described his experience. "I first saw the dawn because we got there the night before and camped. I was spellbound in the silence, you know, because as it got lighter and brighter—then you could hear the birds chirping and nature coming to life. All of a sudden, bingo! There it was, the sun. I couldn't hardly describe it in words because words would be inadequate."

So instead of words, he used the universal language of music. Putting every

instrument in the orchestra to work, the *Grand Canyon Suite* comes alive with the sounds of nature. The woodwinds suddenly sound like birds and the trumpets like crickets. At times referred to as America's tone poem composer, Grofé completed his 20th century style American gem containing elements of jazz in 1931. It was when he expanded the work from a small orchestra to a large one that it became a brilliant orchestration, as vast as the—yes, Grand Canyon. Many of its tunes have entered popular culture.

Program Notes by Jayce Keane

Jayce Keane, who began her career as a journalist for The Rocky Mountain News, has been working in the orchestra industry and writing about music for the last 13 years. A longtime resident of California, she now resides in Colorado.

Questions about the music? Email us at info@LongBeachSymphony.org