

Thursday, July 21, 8pm

Florence Gould Auditorium, Seiji Ozawa Hall

MUSIC FROM COPLAND HOUSE

Carol Wincenc, flute

Benjamin Fingland, clarinet

Suliman Tekalli and Siwoo Kim, violins

Melissa Reardon, viola

Alexis Pia Gerlach, cello

Michael Boriskin, piano

with

SUSAN GRAHAM, mezzo-soprano

Please join us for a pre-concert In Conversation in the Linde Center's Studio E at 6:30pm with composer Richard Danielpour, poet Rita Dove, and Music from Copland House Artistic & Executive Director Michael Boriskin.

Pierre JALBERT

Crossings (2011; commissioned by Music from Copland House)

COPLAND

Sextet for clarinet, piano, and string quartet

Allegro vivace

Lento

Finale: Precise and rhythmic

{Intermission}

**Richard DANIELPOUR /
Rita DOVE**

A Standing Witness

(2020) (joint world premiere; commissioned by Music Accord, the Friends of Copland House, and Ezriel Kornel, and the Boston Symphony Orchestra, Andris Nelsons, Music Director, for Susan Graham and Music from Copland House)

PROLOGUE

FIRST TESTIMONY

(Two assassinations. The Democratic national convention. Social crisis that was 1968.)

SECOND TESTIMONY

(Moonlanding. Woodstock. Jimi Hendrix playing the Star Spangled Banner at the end of the Festival.)

THIRD TESTIMONY

(Vietnam/bombing of Cambodia. Muhammad Ali refuses to be enlisted.)

FOURTH TESTIMONY

(Richard Nixon, Watergate, the heroes and the goats. The end of the war in Vietnam.)

FIFTH TESTIMONY

(Roe v. Wade. A woman's right to choose.)

SIXTH TESTIMONY

(Vigil, the hostage crisis in Iran.)

SEVENTH TESTIMONY

(The AIDS epidemic, and America's reaction to it ...)

EIGHTH TESTIMONY

(End of the Soviet Union. Fall of the Berlin Wall. First Gulf War.)

NINTH TESTIMONY

(The 90s: an epidemic of greed. Technology takes a leap, news & info accumulation speeds up – “Can I have some more, sir?”)

TENTH TESTIMONY [Elegy]

(9/11, and the war in Iraq.)

ELEVENTH TESTIMONY

(Barack Obama. Reemergence of the American Dream.)

TWELFTH TESTIMONY

(The dark cloud of Donald Trump. The rise of neo-fascism in America. The war on immigrants. The media demonized. “The best lack all conviction while the worst / Are full of passionate intensity” [W. B. Yeats, “The Second Coming”]. The end of honesty and truth. #Me Too.)

THIRTEENTH TESTIMONY

(COVID-19. Black Lives Matter. A nation spiraling through fear, splintered by blame.)

EPILOGUE

SUSAN GRAHAM, mezzo-soprano

MUSIC FROM COPLAND HOUSE

Texts will be distributed separately.

Notes on the program

Pierre Jalbert (b.1967)

Crossings (2011)

The inspiration for Pierre Jalbert’s *Crossings* grew out of the idea of wandering peoples, crossing into new territories and strange lands. The composer was especially interested in the migration of French-speaking people from France to Quebec and other parts of Canada in the 17th century, and then from Canada to the United States in the 19th and early 20th centuries, which represents his own family history. *Crossings* is not programmatic, but more reflective of the states of mind and being that can arise from any journey full of unexpected turns, trials, and discoveries.

The work is framed in a large three-part form, whose driving, sharply accented outer sections surround a calm, mysterious center. The entire composition is built around a simple, affecting French-Canadian folk song, *Quand j’ai parti du Canada* (“When I left Canada”), which is characterized by its subtle, light-and-dark mixing of major and minor modes. The composer did not intend just to arrange a folk song, but to synthesize it into his own musical language. While this striking melody does not appear in its entirety until it is played, simply, by the violin in the ruminative central portion of the work, nearly all of the material heard in the outer sections is derived from it. The use of open strings in the violin and cello throughout the work and a brief allusion to French-Canadian fiddle music impart a folk-like sound to the music.

Crossings was commissioned by Copland House for its Music from Copland House ensemble, which premiered it in 2011 and recorded it on a CD of four Jalbert chamber works on the Copland House Blend label.

MICHAEL BORISKIN

Earning widespread notice for his richly colored and superbly crafted scores, **Pierre Jalbert** has developed a musical language that is engaging, expressive, and “immediately captures one’s attention with its strong gesture and vitality” (American Academy of Arts and Letters). Among his many honors are the Rome Prize, the BBC Masterprize, a Guggenheim Fellowship, the Fromm Foundation commission, the Chamber Music Society of Lincoln Center’s Stoeger Award (given biennially “in recognition of significant contributions to the chamber music

repertory”), and an Academy Award from the American Academy of Arts and Letters. He has drawn inspiration from a variety of sources, from plainchant melodies to natural phenomena. His music has been heard worldwide at Carnegie Hall, Wigmore Hall, Lincoln Center, the Kennedy Center, and London’s Barbican Center. Among his orchestral performances are those by the Cabrillo Festival Orchestra and the Boston, Cincinnati, and Houston symphonies. His Violin Concerto was premiered by a consortium of three orchestras and soloists—Steven Copes, Margaret Batjer, and Frank Almond with, respectively, the Saint Paul Chamber Orchestra, Los Angeles Chamber Orchestra, and Milwaukee Symphony. His new orchestral song cycle for mezzo-soprano Sasha Cooke, *From Dusk to Starry Night*, was recently performed by l’Orchestre Métropolitain de Montréal, conducted by Cristian Macelaru. He has served as Composer-in-Residence of the Los Angeles Chamber Orchestra, California Symphony, and Chicago’s Music in the Loft. Among his chamber music commissions and performances are those by the Ying, Borromeo, Maia, Enso, Chiara, Escher, Del Sol, and Emerson string quartets. He is a professor of music at Rice University’s Shepherd School of Music in Houston, and co-founder of Musiqa, a new music collective in Houston.

Aaron Copland (1900-1990)

Sextet for clarinet, string quartet, and piano (1933, 1937)

Terror is not a word that normally comes to performers’ minds when they think of Aaron Copland’s music, but the Sextet for clarinet, piano, and string quartet (like his *Short Symphony*, from which it is derived) still strikes fear into otherwise intrepid musicians. British critic Anthony Burton once called the symphonic original one of the “most canceled major works of [the 20th] century.” The outer movements have a sometimes bewildering succession of syncopations, cross-rhythms, and constantly changing meters, imparting a spicy flavor and jittery, playful character to the music. “I wouldn’t have thought of those rhythms...if I hadn’t had a jazz orientation,” Copland explained. The contrasting middle movement is tranquil and flowing. “I expended a great deal of effort to write as perfected a piece as I possibly could,” Copland said. At one point, he thought to call the symphony *The Bounding Line*, reflecting the work’s lithe vitality and infectious buoyancy. Copland’s friend and fellow composer Carlos Chávez raved about “the way each and every note comes out from the other as the only natural and logical one possible.” After two illustrious Copland champions, conductors Serge Koussevitzky and Leopold Stokowski, declined to give the premiere (with the Boston Symphony and Philadelphia Orchestra, respectively) because of the *Short Symphony*’s rhythmic difficulties, and Chávez required ten orchestral rehearsals for his 1934 world premiere performance, Copland decided to reframe the *Short Symphony* for six instrumentalists in hopes of improving the work’s performance chances; in that chamber version, the work has flourished.

MICHAEL BORISKIN

Aaron Copland was one of the most beloved, profoundly influential, and honored musical figures in American history. He received three of America’s highest civilian awards (the Presidential Medal of Freedom, Congressional Gold Medal, and National Medal of Arts), a Pulitzer Prize, one of the first Kennedy Center Honors, Academy Award for Best Original Musical Score (1950, for *The Heiress*—following earlier nominations for each of his first three feature films), and numerous other awards, foreign decorations, and honorary doctorates. In addition to such iconic works as *Appalachian Spring*, *Rodeo*, *Billy the Kid*, *Fanfare for the Common Man*, and *Lincoln Portrait*, and modern classics like the Symphony No. 3, *Piano Variations*, *Piano Fantasy*, Twelve Poems of Emily Dickinson, and the Clarinet Concerto, his catalogue includes a wide range of chamber, piano, vocal, operatic, choral, and film music. He was also an active and accomplished pianist, conductor, author, lecturer, mentor, and peerless champion of American composers and their work, as well as a founder or pivotal early supporter of many other important institutions on the U.S. musical landscape including the MacDowell Colony, League of Composers, American Music Center, and Yaddo; at Tanglewood, he served as head of the composition faculty for a quarter-century, beginning in the Berkshire Music Center’s inaugural year (1940). Born in Brooklyn, NY, to Russian immigrant parents, he spent over half of his adult life in New York’s lower Hudson Valley, mostly at a hilltop, prairie-style home that is now designated as a National Historic Landmark, and has, for nearly 25 years, been an award-winning creative center for American music.

Richard Danielpour (b.1956) and **Rita Dove** (b.1952)*A Standing Witness* (2020)

In 2018, I approached the great American poet Rita Dove about an idea that I had been seriously considering. I wanted to compose a work setting 13 or 14 poems for mezzo-soprano Susan Graham with chamber ensemble. These poems would involve a woman who stands witnessing, giving testimony to the events of the last 50 years, including all the highlights and lowlights within that half-century. The work would culminate with two last songs about what was happening in our country at the time of the work's composition in 2020, and ultimately a revelation of the identity of our Standing Witness. Although the result of her identity involves a bit of fantasy and metaphor, it is in keeping with the function of art that employs those two devices as a matter of course.

I was thrilled when Rita decided to collaborate with me on this project, and equally delighted when Susan agreed to sing this work. Copland House and its Artistic and Executive Director, Michael Boriskin, were not only gracious enough to express their willingness to introduce this work and take it on tour, but also were kind enough to arrange for a commission of the piece through Music Accord, a consortium of top-tier American concert presenters. This musical document, both historical and artistic in nature, has been created in order to ask two questions: where have we come from as Americans, and where are we going?

RICHARD DANIELPOUR

Grammy-Award winning composer **Richard Danielpour** is among the most gifted and sought-after composers of his generation. His music has attracted an illustrious array of champions, and, as a devoted mentor and educator, he has also had a significant impact on the younger generation of composers. He has been commissioned by some of the most celebrated artists and ensembles of our day, including Yo-Yo Ma, Dawn Upshaw, Emanuel Ax, Gil Shaham, Frederica von Stade, Thomas Hampson, Anthony McGill, the Kalichstein-Laredo-Robinson Trio, the Guarneri and Emerson string quartets, the New York City, Pacific Northwest and Nashville ballets, New York Philharmonic, Philadelphia Orchestra, Mariinsky and Vienna Chamber orchestras, Orchestre National de France, Chamber Music Society of Lincoln Center, Music from Copland House, and Santa Fe Chamber Music Festival. With Nobel Laureate Toni Morrison, he created the opera *Margaret Garner*. He is one of the most recorded contemporary composers with many CDs on the Naxos and Sony Classical labels. Among his many honors are two awards from the American Academy of Arts & Letters, Guggenheim and Rockefeller Foundation Fellowships, and the Berlin Prize from the American Academy in Berlin. He was a long-serving faculty member at the Manhattan School of Music and Curtis Institute of Music and is now a professor of music at UCLA's Herb Alpert School of Music.

Rita Dove, born in Akron, Ohio, was U.S. Poet Laureate 1993-95, the youngest person to hold that position. She won the 1987 Pulitzer Prize in Poetry for her *Thomas and Beulah* and was also Poet Laureate of Virginia. She received her undergraduate degree from Miami University and her MFA from the University of Iowa, where she attended the Iowa Writers' Workshop. Among many further honors, in 2021 Dove was awarded the Gold Medal from the American Academy of Arts and Letters. She has taught extensively, and since 1989 has been on the faculty of the University of Virginia, where she is now Henry Hoyns Professor of Creative Writing. Rita Dove's most recent collection is *Playlist for the Apocalypse* (W.W. Norton, 2021). Her *Collected Poems 1974-2004* was published by W.W. Norton in 2016.

Guest Artists

Susan Graham

Acclaimed mezzo-soprano Susan Graham rose to the highest echelon of international performers within just a few years of her professional debut, mastering an astonishing range of repertoire and genres along the way. Her operatic roles span four centuries, from Monteverdi's *Poppea* to Sister Helen Prejean in Jake Heggie's *Dead Man Walking*, written especially for her. A familiar face at New York's Metropolitan Opera, she also maintains a strong international presence. Her earliest operatic successes were in such trouser roles as Cherubino in Mozart's *The Marriage of Figaro*. Her technical expertise soon brought mastery of more virtuosic parts, and she went on to triumph as Octavian in Richard Strauss's *Der Rosenkavalier* and the Composer in his *Ariadne auf Naxos*. She sang the leading ladies in the Metropolitan Opera's world premieres of John Harbison's *The Great Gatsby* and Tobias Picker's *An American Tragedy* and made her musical theater debut in Rodgers & Hammerstein's *The King and I* at the Théâtre du Châtelet in Paris. In concert, she makes regular appearances with the world's foremost orchestras,

often in French repertoire, while her distinguished discography comprises a wealth of opera, orchestral, and solo recordings. Among her numerous honors are a Grammy Award, *Opera News* Award, and *Musical America's* Vocalist of the Year. As one of the foremost exponents of French vocal music, she has also been recognized with the French government's Chevalier de la Légion d'Honneur.

MUSIC FROM COPLAND HOUSE is the internationally acclaimed, touring resident ensemble based at Aaron Copland's National Historic Landmark home near New York City, an award-winning creative center for American music (www.coplandhouse.org). Hailed for its journeys across 150 years of America's vast musical landscape, Music from Copland House (MCH) champions classic and forgotten voices from the nation's past and celebrates today's established and rising creators of all backgrounds and identities. This singular American repertory ensemble weaves riveting, richly diverse narratives in sound, connecting music to the wider world. It has been featured on *CBS Sunday Morning*, NPR, the European Broadcasting Union, and other major media; and engaged by North America's foremost concert presenters, including the Kennedy Center, Carnegie Hall, Library of Congress, University of Chicago, Smithsonian Institution, and the Caramoor, Bard, Bowdoin, and Ecstatic festivals. The group also presents two mainstage performance series in its home region of Westchester County, NY, and at the Graduate Center of the City University of New York. MCH can be heard on the Arabesque, Koch International, and Copland House Blend labels and has commissioned nearly 100 works. Inspired by Copland's peerless, lifelong advocacy of American composers, and deeply committed to multi-faceted community engagement, the ensemble regularly undertakes a wide variety of educational and other outreach activities. Founded in 1999, Music from Copland House boasts a stellar roster of Founding, Principal, and Guest Artists.

Carol Wincenc delights audiences with her charismatic presence, high virtuosity, and heartfelt musicality. Beginning her illustrious career as the sole grand prize flute winner of the renowned Naumburg Competition, she has concertized on five continents and loves nothing more than giving back to communities worldwide. Beloved as concerto soloist, Grammy Award-winning recording artist, devoted chamber music performer, and professor-mentor to now luminaries in the flute world, she has also been the muse for our era's legendary composers, including Christopher Rouse, Lukas Foss, Henryk Górecki, Joan Tower, Jake Heggie, and Tod Machover, among many others.

A member of the fabled Dorian Wind Quintet and a co-founder of the acclaimed new music collective counter)induction, clarinetist **Benjamin Finland** has toured and recorded with a wide variety of renowned artists including composer-conductor Pierre Boulez, jazz legend Ornette Coleman, and pop icon Elton John. He performs internationally as a recitalist and soloist, and has also collaborated with Brooklyn Rider, the Horszowski Trio, Ensemble Intercontemporain, International Contemporary Ensemble, and New York New Music Ensemble. A faculty member of the Composers Conference and Bennington Chamber Music Conference, he has appeared with the Orpheus Chamber Orchestra and served as principal clarinetist of the New Jersey Festival Orchestra, Prometheus Chamber Orchestra, and New Haven Symphony.

Violinist **Suliman Tekalli**, a top-prize winner of the Seoul International Music Competition, has performed throughout North and Central America, Europe, and Asia, at Carnegie Hall, the Seoul Arts Center, London's Wigmore Hall, the Kennedy Center, and many other leading venues, and has appeared on the Korean Broadcasting Service World TV, CBC in Canada, and NPR in the U.S. As a chamber music collaborator, he has appeared at Music@Menlo, Yellow Barn, and the Banff Centre and performed with Gil Shaham, Cho-Liang Lin, Donald Weilerstein, Wu Han, David Shifrin, and many other leading artists. He has also led numerous acclaimed conductorless ensembles, including the International Sejong Soloists, Orpheus Chamber Orchestra, and Sphinx Virtuosi. An alumnus of Carnegie Hall's Ensemble Connect, he is devoted to teaching artistry and bringing classical music and interactive performances to schools, rehabilitation centers, homeless shelters, underserved communities, and children in hospitals.

Siwoo Kim has performed as soloist with the Houston Symphony, Johannesburg Philharmonic, and Juilliard Orchestra (with which he made his Carnegie Hall concerto debut) and appeared at the Bergen (Norway), Tivoli (Denmark), Stellenbosch (South Africa), Ensemble DITTO (South Korea), and Port de Soler (Spain) Festivals. The founding artistic director of the VIVO Music Festival in his hometown of Columbus, Ohio, he formed Quartet Senza Misura and spends summers at the Marlboro Music Festival. He has also given the world premiere of Samuel Adler's violin concerto, which he recorded for Linn Records. A Juilliard graduate, he recently completed a two-year fellowship with Carnegie Hall's acclaimed Ensemble Connect.

Grammy-nominated violist **Melissa Reardon** is artistic director of the Portland (Maine) Chamber Music Festival, artist in residence at Bard College and Conservatory, and a co-founder and executive director of the East Coast

Chamber Orchestra (ECCO). As a member of the Enson String Quartet, she toured widely, with performances in Sydney, Melbourne, Rio de Janeiro, Carnegie Hall, and the Kennedy Center. A sought-after collaborative musician and teacher, she has appeared in numerous festivals around the U.S. and the world and has toured with Yo-Yo Ma's Silk Road Ensemble and with Musicians from Marlboro. She is married to cellist Raman Ramakrishnan, and they live in New York City with their son Linus.

Cellist **Alexis Pia Gerlach** has performed at the Aspen, Bridgehampton, La Musica di Asolo, and Caramoor festivals, Chamber Music Society of Lincoln Center, and Musicians from Marlboro. A native New Yorker, she has toured widely around the world and recorded with Trio Solisti and the string sextet Concertante (both of which she co-founded). In a versatile career, she has commissioned and premiered countless works; partnered with the Paul Taylor Dance Company and former New York City Ballet principal dancer Damian Woetzel; and performed with conductors Mstislav Rostropovich, James DePreist, Peter Oundjian, and many others.

Pianist **Michael Boriskin** has been lauded in over 30 countries while traveling through four centuries of music. He has performed as soloist with major international orchestras, as guest artist with dozens of chamber ensembles, and as recitalist at Lincoln Center, the Kennedy Center, Carnegie Hall, BBC, Berlin Radio, Théâtre des Champs-Élysées (Paris), Teatro Colón (Buenos Aires), Arnold Schoenberg Center (Vienna), and many other leading venues. He has also recorded extensively on the Naxos, Sony Classical, Harmonia Mundi, New World, Bridge, and other labels, in repertory ranging from Brahms and Tchaikovsky to the present. He has been a frequent presence as performer or commentator on NPR and American Public Media; served as music director of Mikhail Baryshnikov's fabled White Oak Dance Project; and was a program advisor for the New York Philharmonic, Carnegie Hall, U.S. State Department, Lincoln Center, and other major institutions.