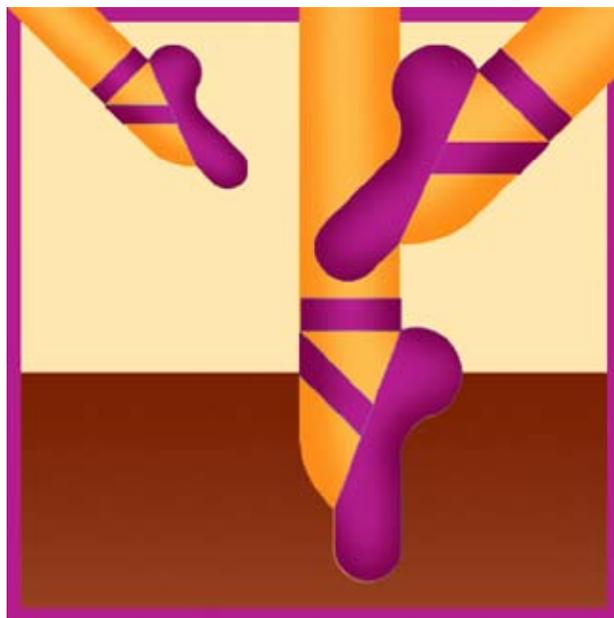


ST. LOUIS SYMPHONY

YOUNG PEOPLE'S CONCERT



APPALACHIAN SPRING

COPLAND

Suite from *Appalachian Spring*

Music Director
David Robertson

Conductor
David Robertson

DAVID ROBERTSON

Music Director

A consummate musician, masterful programmer and dynamic presence, David Robertson has established himself as one of today's most sought-after American conductors. A passionate and compelling communicator with an extensive knowledge of orchestral and operatic repertoire, he has forged close relationships with major orchestras around the world through his exhilarating music-making and stimulating ideas. In fall 2010, Mr. Robertson embarks on his sixth season as Music Director of the 131-year-old St. Louis Symphony, while continuing as Principal Guest Conductor of the BBC Symphony Orchestra, a post he has held since 2005.



Highlights of David Robertson's 2010-2011 season with the St. Louis Symphony Orchestra include a gala concert with soprano Renée Fleming, and the orchestra's seventh consecutive appearance at New York's Carnegie Hall. Guest engagements in the U.S. include performances with the Boston, San Francisco, New World and San Diego Symphony Orchestras, and the New York Philharmonic. In March 2011 he conducts the Ensemble ACJW, the performing arm of The Academy, a professional training program for young musicians developed by Carnegie Hall, The Juilliard School and The Weill Institute, in a program combining Mozart's unfinished opera *Zaide (Der Serail)* and the New York premiere of Luciano Berio's reconstruction of the same piece. In summer 2011 he makes his Santa Fe Opera debut leading performances of Berg's *Wozzeck*. Internationally, guest engagements include the Royal Concertgebouw Orchestra, where David Robertson appears regularly, the Deutsches Symphonie-Orchester Berlin as part of Musikfest Berlin, and several concerts with the BBC Symphony. In addition to his fresh interpretations of traditional repertoire, this season Mr. Robertson conducts world premieres of works by Stephen McNeff, Avner Dorman, Joey Roukens and Christopher Rouse.

David Robertson has made numerous recordings for Sony Classical, Naive, EMI/Virgin Classics, Deutsche Grammophon, Atlantic/Erato, Nuema, Adès, Valois and Naxos, in addition to his recent, first-ever recording of *Doctor Atomic Symphony* for Nonesuch. His download-only "Live From Powell Hall" recordings with the St. Louis Symphony include works by Adams, Scriabin and Szymanowski. Other recordings feature works by such composers as Bartók, Boulez, Carter, Dusapin, Dvořák, Ginastera, Lalo, Milhaud, Reich, Saint-Saëns and Silvestrov.

Born in Santa Monica, California, Mr. Robertson was educated at London's Royal Academy of Music, where he studied French horn and composition before turning to orchestral conducting. David Robertson received Columbia University's 2006 Ditson Conductor's Award, and he and the St. Louis Symphony are recipients of two major awards from ASCAP and the League of American Orchestras, including the 2008-09 Award for Programming of Contemporary Music, and the 2005-06 Morton Gould Award for Innovative Programming. Musical America named Mr. Robertson Conductor of the Year for 2000. In 1997, he received the Seaver/National Endowment for the Arts Conductors Award, the premier prize of its kind, given to exceptionally gifted American conductors. He is the recipient of honorary doctorates from Westminster Choir College (2010), Webster University (2009) and Maryville University (2007), as well as the 2010 Excellence in the Arts award from the St. Louis Arts and Education Council. In 2010 he was elected a Fellow of the American Academy of Arts and Sciences. David Robertson and his wife, pianist Orli Shaham, are parents of twin boys. Mr. Robertson also has two older sons.

Dear Educators:

On behalf of all of us at the St. Louis Symphony, it is a great pleasure to welcome you to our Education Concerts. This year's fall program features Copland's Suite from *Appalachian Spring*. At this concert, we will focus on the process of collaboration between artists. In preparing your students for the performance, I would like to share some specific learning goals that we have in mind for the concert:

- Students will learn the names of Aaron Copland, Martha Graham, and Isamu Noguchi. Students will learn what a composer, choreographer, and set designer contribute to making performances come alive.
- Students will learn the story in the ballet.
- Students will review the instruments of the orchestra.
- Students will participate in the concert by singing along to the folk song "Simple Gifts."
- Students will see images from the book *Ballet for Martha: Making Appalachian Spring*, by Jan Greenberg, Sandra Jordan, and Brian Floca.
- Students will hear Copland's Suite from *Appalachian Spring*. Students are encouraged to create their own internal story to go along with the music.

**SPECIAL NOTES FOR 2010-2011:**

- This concert will feature images from the book *Ballet for Martha: Making Appalachian Spring* by Jan Greenberg, Sandra Jordan, and Brian Floca (available at <http://www.amazon.com/Ballet-Martha-Making-Appalachian-Spring/dp/1596433388>)
- All of the music on this concert is available for download from the SLSO's iTunes iMix at: <http://www.slsso.org/cp/ed1011.htm>.
- It is our goal to make St. Louis Symphony Education Concerts meaningful and relevant for you and your students and we encourage you to visit our website for additional resources such as the *Appalachian Spring* Teacher Guides, the "Stand Up Symphony," as well as general lesson plans on the St. Louis Symphony and the instrument families. (<http://www.slsso.org/cp/tg.htm>).
- The "E-Symphony Series" is another resource which offers educational and interactive video presentations featuring members of the St. Louis Symphony (<http://www.slsso.org/cp/video.htm>). Each video is designed for specific grade levels and focuses on different musical topics, instrument families, and cross-curricular elements. Many of the videos concentrate on the connection between music and storytelling and feature a selected story book.

We look forward to seeing you this fall.

David Robertson

Music Director of the St. Louis Symphony

Aaron Copland

Born: November 14, 1900 in New York City

Died: December 2, 1990 in Tarrytown, New York

Scored for: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, xylophone, two snare drums, bass drum, cymbals, triangle, tabor, wood block, claves, glockenspiel, harp, piano and strings. Duration: about 20 minutes

- Copland grew up in Brooklyn.
- Entered the American Conservatory at Fontainebleau outside of Paris in 1920 where he studied with the famous teacher Nadia Boulanger.
- Returned to the U.S. in 1924 and was active not only as a composer, but also as a pianist, speaker, teacher and writer.
- His works based on folk music and themes, such as *Appalachian Spring*, were met with great success.
- The ballet was written in 1943-44 for a small chamber orchestra of 13 players. The full orchestra suite was completed in 1945.
- Drawing directly from American folk music tradition, Copland uses the Shaker tune “Simple Gifts” as the thematic basis for a substantial portion of the ballet.

COPLAND Suite from *Appalachian Spring*

- A note from the score:

“Appalachian Spring was composed in 1943-44 as a ballet for Miss Martha Graham on a commission from the Elizabeth Sprague Coolidge Foundation. It was first performed by Miss Graham and her company at the Coolidge Festival in the Library of Congress, Washington, D.C., on October 30th, 1944.

The original scoring called for a chamber ensemble of thirteen instruments. The present arrangement for symphony orchestra was made by the composer in the spring of 1945. It is a condensed version of the ballet, retaining all essential features but omitting those sections in which the interest is primarily choreographic.

The action of the ballet concerns ‘a pioneer celebration in spring around a newly-built farmhouse in the Pennsylvania hills in the early part of the last (19th) century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house.’

In 1945 *Appalachian Spring* received the Pulitzer Prize for music as well as the award of the Music Critics Circle of New York for the outstanding theatrical work of the season for 1944-45.”

- Boosey & Hawkes, Inc., publisher

Lesson Plan for Suite from *Appalachian Spring*: "Simple Gifts:" Theme and Variations in *Appalachian Spring*

Grade

4-6

Standards Addressed

National Standards: 1, 6, 7

MO: FA:1, 2, 3

IL: 25A, B; 26A

Multiple Intelligence Focus

Musical

Bodily/Kinesthetic

Visual/Spatial

Verbal/Linguistic

Objective

Students will be able to define musical variations and will be able to give ideas about how to vary musical ideas

Time needed to complete activity

30 minutes

Materials needed

- Music for "Simple Gifts" (provided)
- Recording of *Appalachian Spring* (available for download from the SLSO's iTunes iMix at: <http://www.slsso.org/cp/ed1011.htm> for \$3.99 for the entire piece)
- Graphics of pizza
- Listening map puzzle pieces, one copy for each student
- Optional: Scissors, glue, extra sheet of paper

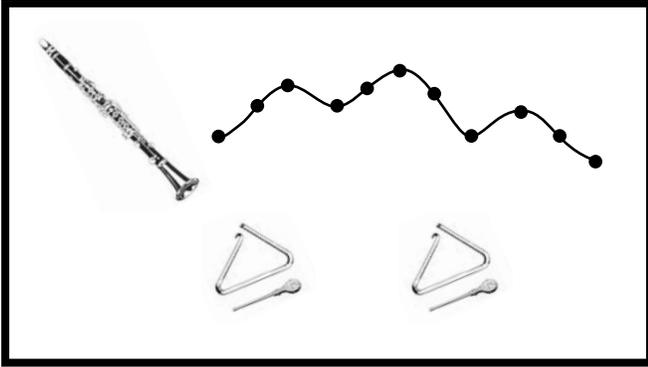
Excerpt needed for activity

Seventh section (from minute 19:12 to 22:20 in recording)

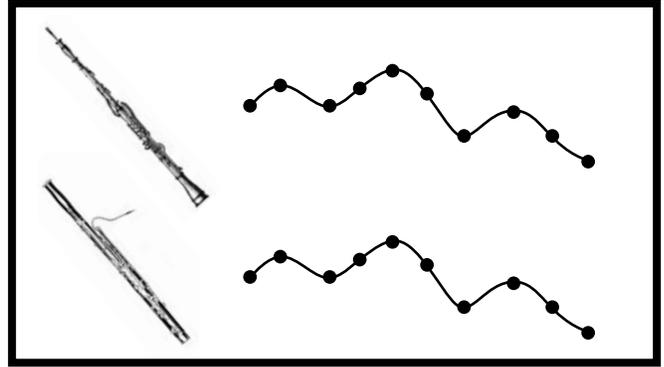
Procedure

1. Explain that the piece students will be hearing is based on a folk song, "Simple Gifts."
2. Teach "Simple Gifts" to students using preferred method. If time is limited, learn first phrase only (first four bars).
3. Define variations: "The repetition of a musical theme with modifications in rhythm, tune, harmony, or key."
4. Use pizza graphic to illustrate "Theme and Variations." The "Theme" is a plain pizza, ask for volunteers to create "Variations" by varying their pizza toppings.
5. Distribute listening map puzzle pieces to students, ask them to look for patterns and begin to decipher the symbols used.
6. Listen to excerpt of Suite from *Appalachian Spring* containing the theme ("Simple Gifts") and variations (minute 19:12 to 22:20).
7. Explain to students that they will hear the excerpt again and that they should arrange their puzzle pieces in the order that the events or variations occur in the piece. Students can pat quietly along to the beat.
8. Listen again to check work.
9. Optional: Students will glue their puzzle pieces in order to a sheet of paper, then switch completed puzzles with a partner. The partner listens and checks their work.
10. Ask students to discuss what made the variations in the music (different instruments playing, different tempos, solo and large groups playing).

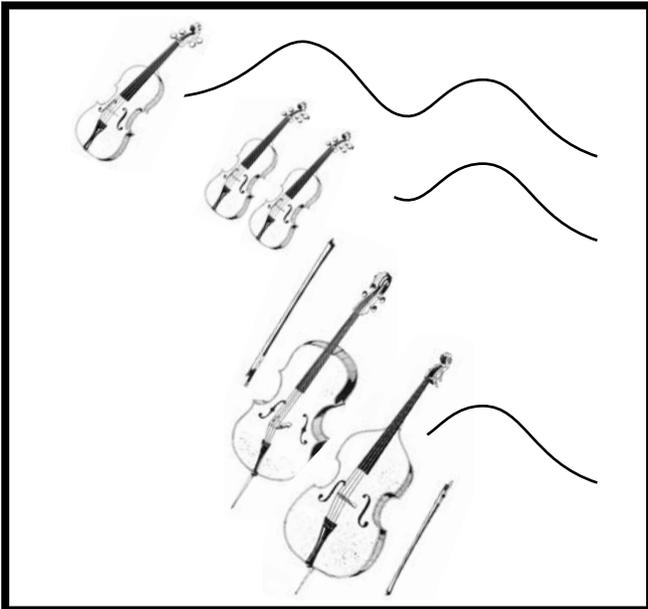
1.



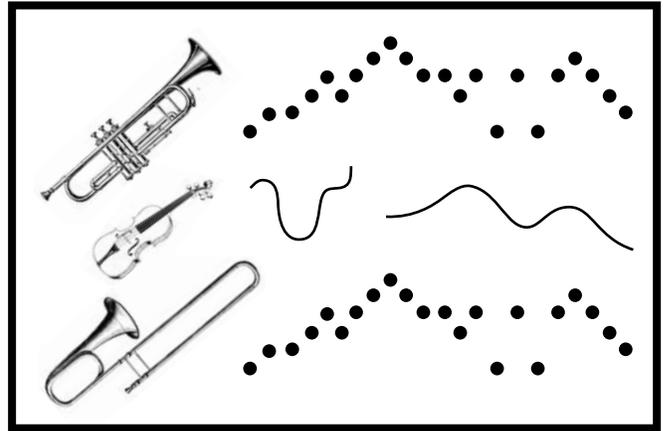
2.



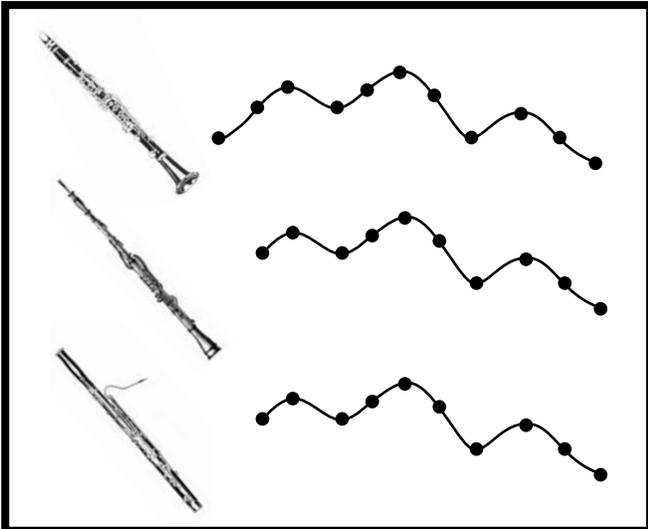
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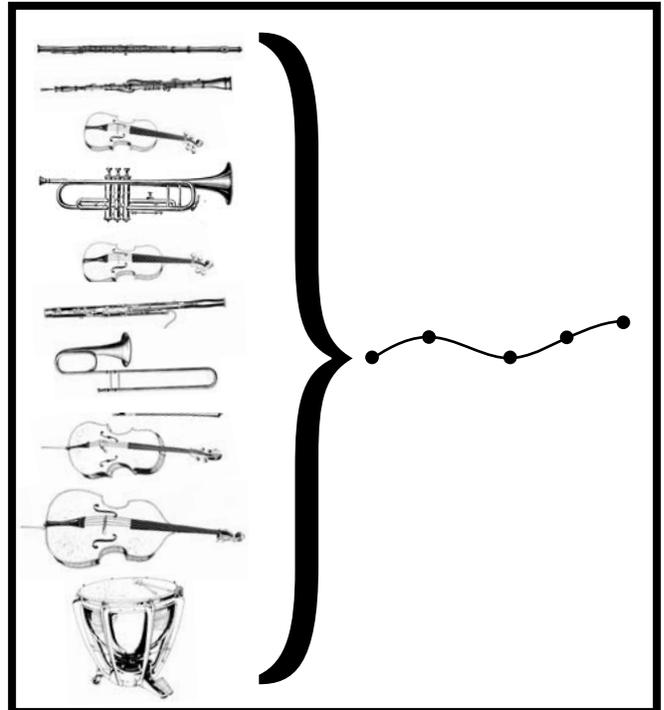
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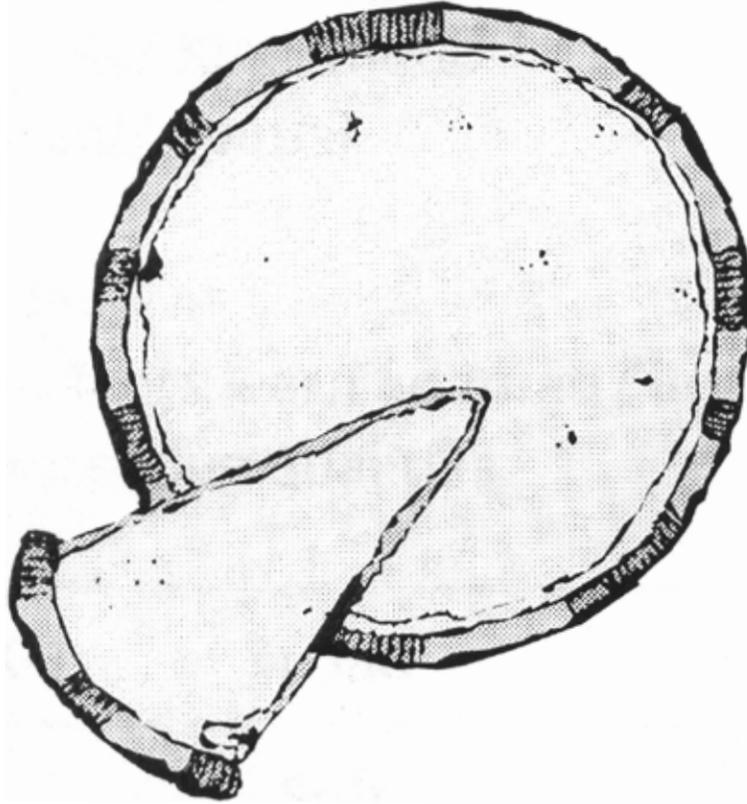
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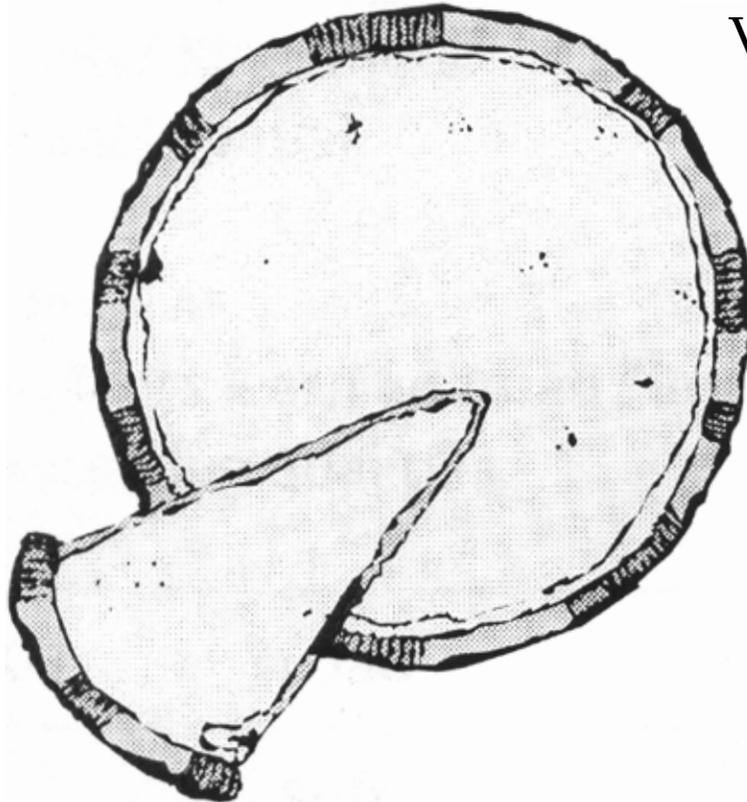
6.

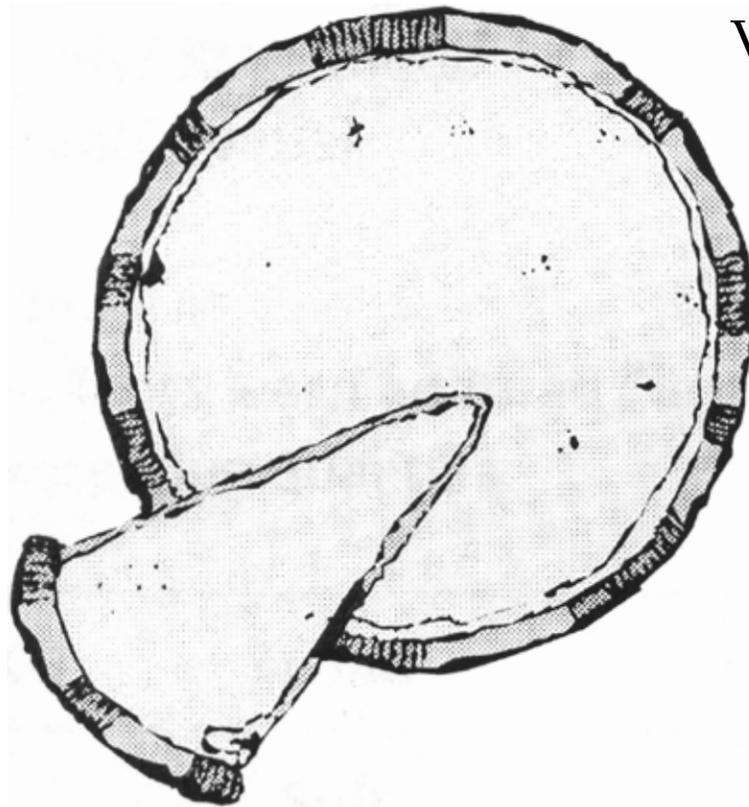


Theme

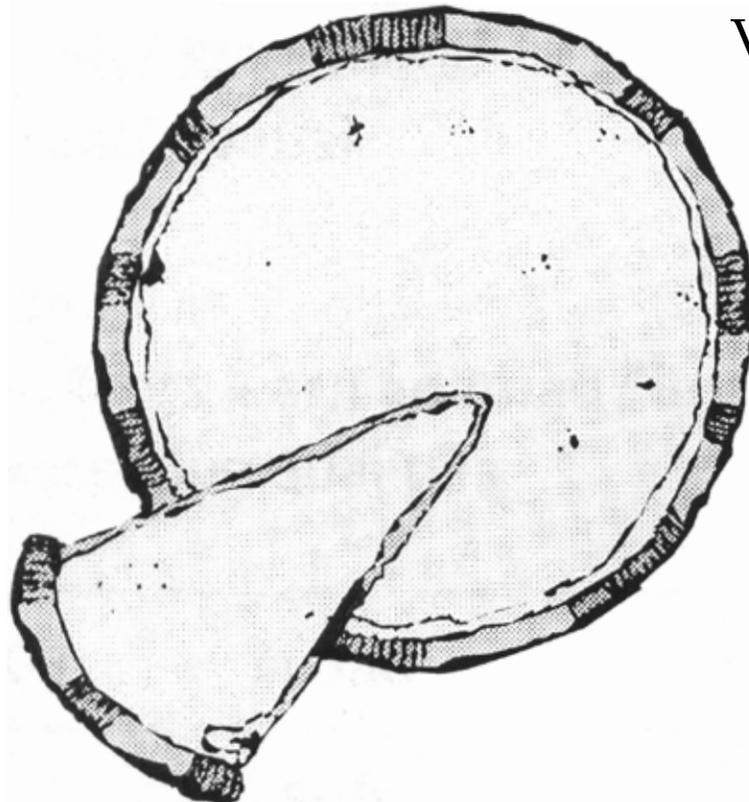


Variation 1

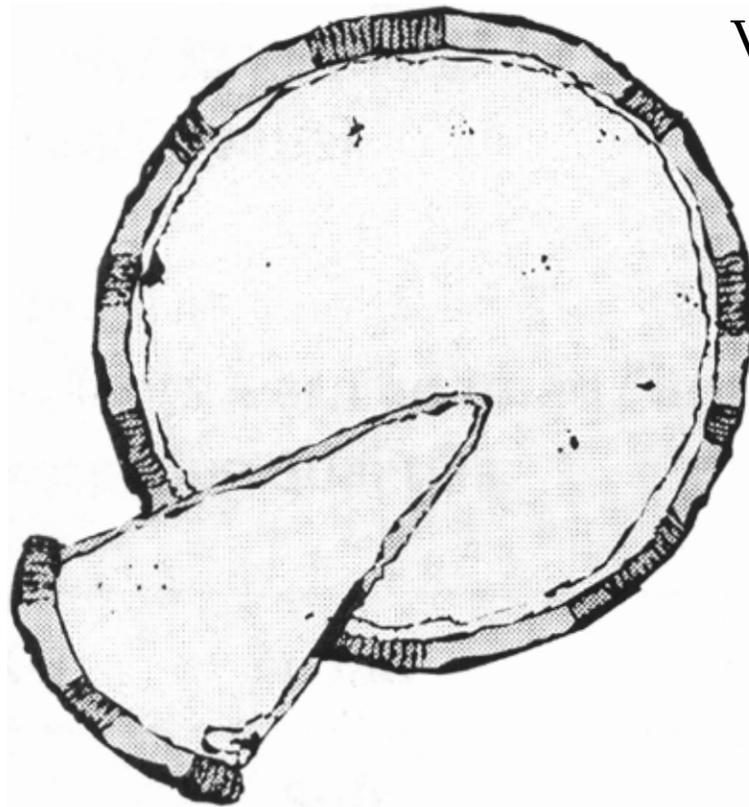




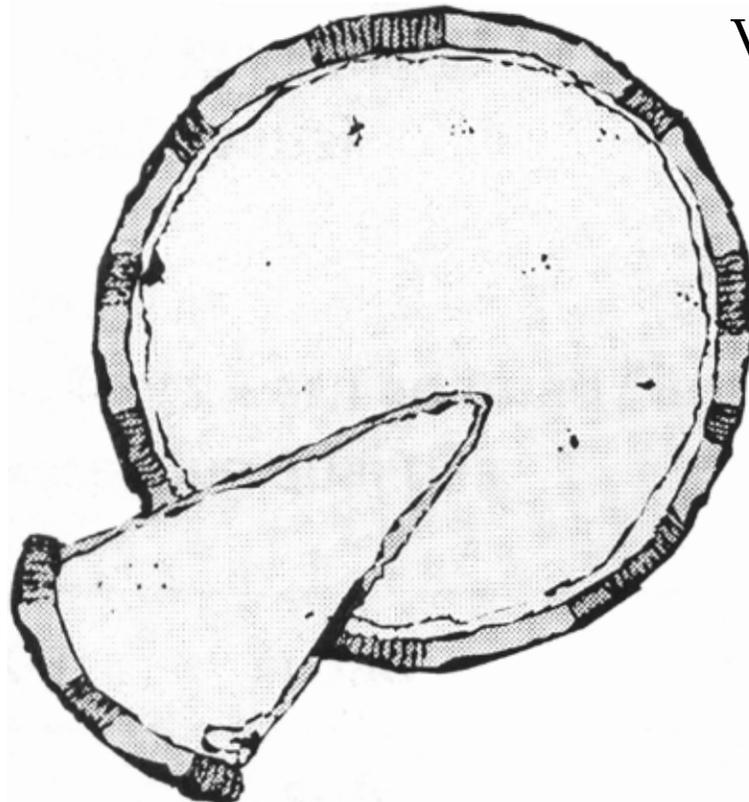
Variation 2



Variation 3



Variation 4



Variation 5

SIMPLE GIFTS

Shaker Song

Verse

F

do 'Tis the gift to be sim-ple, 'tis the gift to be free,

C

'Tis the gift to come down where we ought to be.

F

And when we find our - selves in the place just right,

C F

'Twill be in the val - ley of love and de - light.

Refrain

F

When true sim - pli - ci - ty is gained,

F C

To bow and to bend we shan't be a - shamed.

F

To turn, turn will be our de - light,

C F

Till by turn - ing, turn - ing we come 'round right.

(Taken from "Share the Music -Grade 4, p. 269" Copyright 2000, McGraw-Hill School Division)

Lesson Plan for Suite from *Appalachian Spring* Creating Variations on "Simple Gifts"

Grade

4-6

Standards Addressed

National Standards: 1, 6, 7, 8, 9

MO: FA:1, 2, 3, 5

IL: 25A, B; 26A

Multiple Intelligence Focus

Bodily/Kinesthetic

Verbal/Linguistic

Musical

Inter/Intrapersonal

Objective

To reinforce the concept of "Theme and Variations" by creating and performing new variations

Time needed to complete activity

30-40 minutes

Materials needed

- Recording of *Appalachian Spring* (available for download from the SLSO's iTunes iMix at <http://www.slsso.org/cp/ed1011.htm> for \$3.99 for the entire piece)
- Excerpt needed for activity: Seventh section (from minute 19:12 to 22:20 in recording)
- Music for "Simple Gifts" (provided)
- Recorders or barred instruments (optional)

Procedure

1. Review definition of "Theme and Variations" and the ways the theme "Simple Gifts" is varied in Copland's Suite from *Appalachian Spring*.
2. Using music provided, learn "Simple Gifts" on recorders or barred instruments. If instruments are not available, review and sing the song.
3. As a class, think of one way to vary the melody (slower, faster, quieter, louder, more or less instruments, solo or with accompaniment).
4. Divide class into groups of three. Each group will create their own variation on the theme.
5. Each group will perform the theme and then their variation for the class, on instruments or singing.

Kentucky Fiddle Tunes & Copland's Hoedown from *Rodeo*

Grade

7+

Standards addressed

National Standards for Music Education: 6,7,8,9

MO: FA 1,2,3,5; CA 1,5

IL: 25A,B; 26A

Multiple Intelligence focus

Verbal/Linguistic

Musical

Inter/Intrapersonal

Objective

To familiarize students with the oral/aural tradition of folk music, in this case Kentucky fiddle tunes, and how folk music themes were employed by Aaron Copland to create a quintessentially American soundscape, a style for which he is famous.

Time to complete activity

35 minutes

Materials needed

- *Bonaparte's Retreat* Sound Files (listing on YouTube as archived sound files)
 - Version 1—Tommy Jarrell, performance date unknown: www.youtube.com/watch?v=D3XxWireb_0
 - Version 2—William Stepp, performed 1937: www.youtube.com/watch?v=1yeQucos9-M
 - Version 3—Luther Strong, performed 1937: www.youtube.com/watch?v=erHRstAkRRA
- Recording of Hoedown from *Rodeo*, available through iTunes.

Background information

Bonaparte's Retreat was quoted directly in Copland's work for orchestra. The following includes information on fiddle music and examples of actual sound recordings of the tune.

From Jeff Todd Titon's "Old Time Kentucky Fiddle Tunes," 2001

Bonaparte's Retreat is not a dance tune. Rather it represents another fiddle tune genre, more popular on the concert stage than anywhere else: a programmatic piece meant to depict an event imitating the action in its sound....Bayard (1944) traces the tune to an Irish march, "The Eagle's Charge," (also known as "The Eagle's Tune") and gives references to the printed versions in Irish collections.

From Horus Kemwer's "Against the Modern World: *Bonaparte's Retreat*," 2008

Bonaparte's Retreat is an instance of a genre which has largely died out at its origin, but which has remained in Appalachia for a century. As with all fiddle tunes, the essence of the piece is a loose melodic and rhythmic structure, in this case built around a central narrative metaphor. Individual fiddlers (and disjoint histories of the tune) develop idiosyncratic expressions of this melodic/thematic core.

Characteristics of Traditional Folk Music

Oral/Aural Tradition: Historically, many ordinary citizens were illiterate and passed along traditions, music, and folk lore by memorizing and retelling them. This is true of traditional folk music and despite efforts to archive tunes in sound recordings, music is often lost as traditions fail to pass from generation to generation. In the cited examples, listeners can hear the similarities and differences between each performer's version. Since folk music has no single "correct version" documented on the printed page,

it gives performers license to add their own interpretations and influences to performances.

Reflects the culture and geography: Because folk music mirrors its performers, tunes often reflect the culture and geography of the area where they are performed. In this instance, the fiddle tunes given as examples exemplify the fiddling tradition of old time Appalachia.

Use of instruments: Folk music often uses traditional instruments from the local culture of its performers. In this lesson, the fiddle is played with a technique that differs from the violin technique used by “classically” trained musicians. This intersection of styles between the source material of *Bonaparte's Retreat* fiddle tune and Copland's “Hoedown” composition for orchestra is what gives Rodeo its unique “down home” style.

Procedure

1. Provide background information on the characteristics of traditional folk music, how it passes from generation to generation and the “fiddle vs. violin” used in these examples. What stories or songs have students learned through oral/aural tradition in their own lives? (Nursery rhymes, church songs)
2. Play the three versions of *Bonaparte's Retreat* included above. After each version, discuss as a class me of the characteristics of the performance. How are the three similar? How are they different?
3. Next play Copland's Hoedown from *Rodeo*. Do students recognize which version Copland directly quoted in *Rodeo*? (Answer: Version 2 performed by William Stepp) What characteristics or feelings does the fiddle tune lend to Copland's composition?
4. There is some controversy about Copland directly quoting Mr. Stepp's performance. Why might this be insulting to the traditions and sensitivities of the Kentucky fiddling culture, given that fiddlers were expected to put their own signature touches on performances?