

*Fine
Art
Music*

AMERICAN
CLASSICAL
SPIRIT

Celebrating works of composers
who expressed the spirit of our land



Copland, Ives, Barber, Bowles, Gershwin & Still

SATURDAY, 7:30 PM
NOVEMBER 5TH, 2016



IVY HALL – INTERNATIONAL INSTITUTE FOR CULTURE
6331 LANCASTER AVENUE
PHILADELPHIA, PA 19151

SUNDAY, 3:00 PM
NOVEMBER 6TH, 2016



THE ETHICAL SOCIETY OF PHILADELPHIA
1906 S. RITTENHOUSE SQUARE
PHILADELPHIA, PA 19103



The purpose of our concerts is to share the richness of classical music in an intimate environment, allowing listeners to experience the fullness of music when heard up close. We believe in making music more accessible by building context around the compositions and composers, and sharing insights about what we are performing.

This season's concerts visit some of our favorite genres:

~ *American Classical Spirit* celebrates our unique sound, in this season of awareness about America and its meaning.

~ *A Russian Soiree* continues our presentation of singularly expressive Russian compositions for piano and voice, accompanied by poetry in Russian and English.

~ *Johannes Brahms and the Schumanns* takes us into one of classical music's richest and most poignant stories.

~ *Music for Two Pianos* focuses on the always-stimulating works composed for two pianos on one stage. We can hardly wait!

We greatly enjoy speaking with our concert-goers after the performances, and invite you to linger after the concert for refreshments and conversation.

FineArtMusicCompany.com 215-803-9725 info@FineArtMusicCompany.com



Thanks to John and Martha Haas and staff of the International Institute for Culture for providing Ivy Hall for our concerts.

The International Institute for Culture (IIC) is a non-profit educational and research center seeking to promote international understanding through cultural means. Started in 1989, IIC is engaged in international conferences, lectures series, language and cultural programs, educational seminars, art exhibits and musical performances.

www.iiculture.org

215-877-9910



Thanks to the Philadelphia Ethical Society, with whom we present our concert series. Our great appreciation is extended to the Society's volunteers – music-lovers, every one of them – who show excitement, interest, and helping hands to frame out the performances and receptions.

Ethical Humanism, a humanist, religious and educational movement, has nurtured religious humanism and contributed to progressive causes for well over a century.



www.phillyethics.org

215-735-3456

American Classical Spirit

ELIVI VARGA, FLUTE • JONATHAN MOSER, VIOLIN
ROLLIN WILBER AND KATARZYNA MARZEC-SALWINSKI, PIANO

WILLIAM GRANT STILL (1895-1978)

SUITE FOR VIOLIN AND PIANO

African Dancer - Majestically, Vigorously

Mother and Child - Slowly and expressively

Gamin - Rhythmically and humorously

PAUL BOWLES (1910-1999)

SIX PRELUDES FOR PIANO

AARON COPLAND (1900-1990)

DUO FOR FLUTE AND PIANO

Flowing

Poetic, somewhat mournful

Lively, with bounce

~ INTERMISSION ~

CHARLES IVES (1874-1954)

SONATA #4 FOR VIOLIN AND PIANO, CHILDREN'S DAY AT THE CAMP MEETING

Allegro

Largo

Allegro

SAMUEL BARBER (1910-1981)

NOCTURNE, FOR SOLO PIANO – HOMAGE TO JOHN FIELD

CANZONE (ELEGY), FOR FLUTE AND PIANO

GEORGE GERSHWIN (1898-1937)

RHAPSODY IN BLUE

(arranged for one piano, four-hands by Henry Levine)

About the Music

American classical music is, of course, by American composers. They were trained in the European style of classical music, and may have written pieces that were of that tradition, but these composers developed their own style. Influences of folk, African, Native-American, were often part of their inspiration, and 'schools' of music sparked a culture of exploration to express, not in a continuation of tradition, but in a new way. These works, collectively have a common thread: they have a sound, an American sound, and American spirit.



WILLIAM GRANT STILL (1895–1978) grew up in Little Rock, Arkansas, and achieved national and international acclaim as a composer of symphonic and popular music. As an African American, he broke race barriers and opened opportunities for other minorities. He was a strong advocate for the performance of works by American composers. He is remembered for many musical and historical

achievements, including being the first African-American to write a major work performed by a major American orchestra and having an opera produced by a major American opera company.

Still created a small repertoire for violin and piano; central to that repertoire is the remarkable *Suite for Violin and Piano*. Each movement of the suite was inspired by a work of visual art of an African-American artist: the first by Richmond Barthe's *African Dancer*, the second by Sargent Johnson's *Mother and Child*, and the third by August Savage's *Gamin* (French for 'street urchin'). The Suite is thus not only a fascinating link between the realms of visual art and music, but also a bridge to a distinctive period in African-American arts and letters: the Harlem Renaissance of the 1920s and 30s.

The Harlem Renaissance encompassed the work of musicians, visual artists, writers and theorists. Still and his music were repeatedly referred to by Renaissance thinkers, and were implicitly involved in the debates which animated the Renaissance movement. Led by theorists such as Alain Locke, artists strove to define their role within African-American and Pan-American society. They struggled with the relationship between ethnic identity and artistic stereotyping; their arguments were complex, touching on definitions of art itself. Stills' *Suite for Violin and Piano* helps us to experience the impact of this debate on both music and visual art.



William Grant Still's Suite for Violin and Piano was inspired by these works of art From left, Richmond Barthé's *African Dancer* (Whitney Museum of Art), Sargent Johnson's *Mother and Child* (*San Francisco of Modern Art*), and August Savage's *Gamin* (Indianapolis Museum of Art).

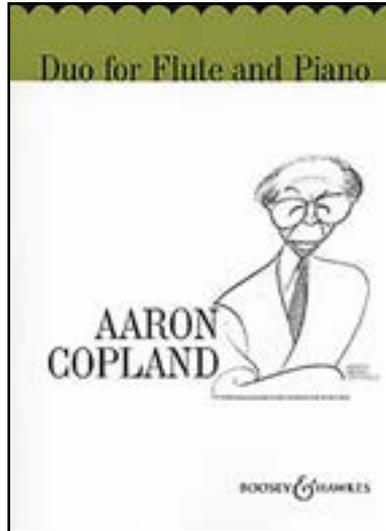
PAUL BOWLES (1910-1999) was born and raised in New York City. He was an American expatriate composer, author, and translator. Given a cultured upbringing in New York City, he displayed a talent for music and writing, and pursued his education at the University of Virginia before making several trips to Paris in the 1930s. He studied music with Aaron Copland, and in New York he wrote music for theatrical productions. He achieved critical and popular success with his first novel *The Sheltering Sky* (1949), set in what was known as French North Africa, which he had visited in 1931.

In 1947 Bowles settled in Tangier, Morocco, and his wife Jane followed in 1948. Except for winters spent in Sri Lanka (then known as Ceylon) during the early 1950s, Tangier was Bowles' home for the remainder of his life. He came to symbolize American immigrants in that city.



Paul Bowles was a rare artist who excelled as both composer and writer. He wrote poetry, novels, short stories, travel writings and made translations of Moroccan writers, storytellers and other authors. He was a distinctive and original composer, writing a large array of works for opera, theater, ballet, orchestra, voice, and various chamber ensembles. He wrote many works for solo piano, as well as for two pianos. His blues-infused *Six Preludes for Piano*, gives us a great sense of his creativity born of an American heritage.

About the Music *continued*



An Al Hirschfeld drawing of Aaron Copland on a Boosey & Hawkes score of the *Duo*.

AARON COPLAND (1900-1990) composed his *Duo for Flute and Piano* on a commission by Curtis Institute students as a memorial to the celebrated Philadelphia Orchestra flutist William Kincaid. Elaine Shaffer and Hephzibah Menuhin gave the premiere performance at Settlement Music School in 1971. Shaffer (1925-1973), who had been a student of Kincaid at Curtis, was at the height of her performing career when she made the first recording of the work in 1973.

By the time he got the commission request in 1969, Copland had already written the popular masterworks *Appalachian Spring* and *Rodeo*, and his reputation as a great American composer had long been established. Although he experimented with compositional techniques of the 1950s and 1960s such as serialism and atonality, Copland was at his best composing music with a distinctly American sound. The *Duo for Flute and Piano* attains this mood as well as any of his works. The flute opens the work with a haunting melody evoking the vastness and beauty of the American west, followed by jaunty and energetic passages. The mournful second movement provides a fitting elegy to Kincaid's memory, while the raucous third movement livens up with American folk dance idioms

CHARLES IVES (1874-1954) was born in Danbury, Connecticut, and pursued what is perhaps one of the most extraordinary and paradoxical careers in American music history. Businessman by day and composer by night, Ives's vast output has gradually brought him recognition as the most original and significant American composer of the late 19th and early 20th centuries. Inspired by transcendentalist philosophy, Ives sought

a highly personalized musical expression through the most innovative and radical technical means possible.

Though the last of Ives' four violin sonatas to be completed, *Children's Day at a Camp Meeting* was the first to be published (1915). For the revised edition of 1942, Ives removed the fourth movement, which he had appropriated -- typically, without explanation or apology -- for the *Sonata No. 2*. Not only does the sonata's descriptive subtitle provide some suggestion as to Ives' source of inspiration, but the composer himself also provided a detailed narrative to accompany the music.



The first movement, a lackadaisical march, recalls the famous stories of how Ives' father, George, sharpened his children's musical ears by having them sing a tune simultaneously in different keys. The movement itself portrays Ives and his boyhood companions marching about and deliberately singing off-key; tunes like *Tell Me the Old, Old Story* and *Work, for the Night is Coming* well up among remembrances of the young Ives practicing one of his father's organ fugues. The outer slow sections of the second movement, both based on *Jesus Loves Me*, frame a raucous middle section which recalls the point during the religious service at which restless boys were excused to 'throw stones down on the rocks in the brook.'

Ives, in his own descriptive words about the 2nd movement, goes on to say, "But as usual even in the quiet services, some of the deacon-enthusiasts would get up and sing, roar, pray, and shout but always fervently, seriously, reverently—perhaps not 'artistically'— (perhaps the better for it). . . . At times these '*confurorants*' would give the boys a chance to run out and throw stones down on the rocks in the brook! (*Allegro conslugarocko!*)—but this was only momentary and the quiet *Children's Hymn* is sung again, perhaps some of the evening sounds are with it—and as this movement ends, sometimes a distant Amen is heard—as the mood of the Day calls for it. . . ." Thus, appropriately, and with the composer's characteristic humor, this section is marked *Allegro conslugarocko*.

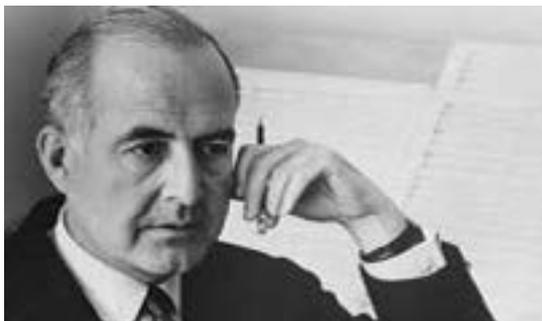


Charles Ives' studio

The final movement recalls the march-like feel of the first with its evocations of *Shall We Gather at the River*. This hymn appears prominently elsewhere in the composer's music, including in the *Symphony No. 4* (1909-1916) and the powerful vocal setting *At the River* (1916).

About the Music *continued*

SAMUEL BARBER (1910-1981), born in West Chester, PA attended the Curtis Institute in Philadelphia from 14 years of age, carrying a rare triple major in piano, voice and composition. He may be best known for his *Adagio for Strings*, composed when he was just 28 years old. Yet his oeuvre shows his finesse across many musical genres: operas (*Antony and Cleopatra*), orchestral works (*Knoxville: Summer of 1915*), chamber music (*String Quartet*), piano (*Sonata*), and his several concertos (for violin, piano, cello). Unlike Copland, Barber never veered away from tonal, neo-Romantic music.



In 1959, Barber wrote *Elegy for Flute and Piano*, later renamed *Canzone* for the German flutist Manfred Ibel. As one who frequently repurposed his music, Barber transcribed this work to be the second movement of his *Piano Concerto*, written in 1962 on a commission by Barber's publisher, G. Schirmer, to celebrate the centenary of the

company. The concerto earned Barber a Pulitzer Prize in music in 1963. The sorrowful melody of the *Canzone* gently builds to a dramatic climax, before coming to a quiet close.

Also written in 1959, Barber's *Nocturne* for solo piano has a dedication accompanying its title, added by the composer, *Homage to John Field*. Field was considered the father of the 'nocturne,' a genre that generally refers to piano music with characteristic texture of decorated melody played over sonorous lower/left hand parts supported by sensitive pedaling to enrich the sound. Franz Liszt referred to Field's music as 'softly lamenting and dissolved in delicious melancholy;' and writes how Field would 'dream his music in moments when he entirely abandoned himself to his inspiration.' These descriptions are entirely apt about Barber's lovely 20th century romantic style that pervades this work.

GEORGE GERSHWIN (1898-1937) was born and brought up in Brooklyn, New York, George began his foray into music at age 11 when his family bought a secondhand piano for George's older sibling, Ira, and was called a genius by his first piano teacher. He dropped out of school when he was fifteen and began playing piano professionally. Within a few years, he was one of the most sought after musicians in America. A composer of jazz, opera and popular songs for stage and screen, many of his works are now standards. In 1935 Gershwin debuted his most ambitious composition, *Porgy and Bess*. The work was based on the novel *Porgy* by Dubose Heyward, and drew from both popular and classical influences. Gershwin called it his 'folk opera,' and it is considered to be not only Gershwin's most complex and best-known works but also among the most important American musical compositions of the 20th century.



In 1924, Gershwin composed *Rhapsody in Blue*, his first major classical work for orchestra and piano. A bandleader named Paul Whiteman, who knew George, originally asked Gershwin to create a jazz number that would heighten the genre's respectability. Legend has it that Gershwin forgot about the request until he read a newspaper article announcing the fact that Whiteman's latest concert would feature a new Gershwin composition! Writing at a manic pace in order to meet the deadline, Gershwin composed what was to become an iconic American work, in a brilliant blend of styles that created a modern classicism. Orchestrated by the exceptional orchestrator Ferde Grofé, *Rhapsody in Blue* was premiered by Paul Whiteman's concert band in New York and established George Gershwin as a serious composer.

Gershwin describes how the ideas for *Rhapsody in Blue* came to him: "It was on the train, with its steely rhythms, its rattle-ty bang, that is so often so stimulating to a composer – I frequently hear music in the very heart of the noise.... And there I

suddenly heard, and even saw on paper – the complete construction of the *Rhapsody*, from beginning to end. No new themes came to me, but I worked on the thematic material already in my mind and tried to conceive the composition as a whole. I heard it as a sort of musical kaleidoscope of America, of our vast melting pot, of our unduplicated national pep, of our metropolitan madness. By the time I reached Boston I had a definite plot of the piece, as distinguished from its actual substance." Gershwin also made versions of the piece for solo piano as well as two pianos. In our concert, we play an arrangement done for four-hand piano by Henry Levine, made with full allegiance to the original solo piano version, and with very few changes or additions.



About the Artists

ROLLIN WILBER, PIANIST, was raised in the New York area, within an extended family of professional musicians and began piano studies at eight with his grandmother, a rare female concert violinist in 1900. He started performing publicly at the age of 16, and graduated from high school one year early to begin studies with Temple University's Maryann Filar, an internationally acclaimed pianist and Chopin interpreter who was a protégé of Walter Gieseking. Mr. Wilber had the great privilege of studying in this deeply developed approach to music, and continued studies with Filar well beyond graduation. In 1980, he competed in the Chopin Competition in Warsaw. He has been an active recitalist for the last forty years, including performing numerous concerto solos with local orchestras. Nurturing a continuous lifelong passion about sharing music at an innately deep level with people, he formed a presenting and performing group with colleagues, called FINE ART MUSIC COMPANY, in 2010. Mr. Wilber teaches private piano lessons to mid-level and advanced students, focusing on helping musicians develop their own 'voice.' For more information about Rollin, please visit: www.RollinWilber.com and [www.FineArt PianoCompany.com](http://www.FineArtPianoCompany.com)



KATARZYNA MARZEC-SALWINSKI, PIANIST, was born in Czestochowa (Poland), and made her debut as a soloist with the Czestochowa Philharmonic Orchestra in Rachmaninov's *Second Piano Concerto* in 1992. She continued her piano studies at the Academy of Music in Cracow, while simultaneously studying Musicology at the Jagiellonian University. Upon receiving her MA in Piano Performance, she moved to the United States, where she worked intensively with Pawel Checinski at the Chicago College of Performing Arts. Ms. Salwinski has performed as a soloist with orchestras and chamber ensembles in Europe, the United States, the Middle East and in Japan; performances include a devilishly difficult *Second Piano Concerto* by Prokofiev, with Maestro Luis Biava and TUSO. Ms. Salwinski has been active as a performer of contemporary music, with several premieres. Following her interest in literature and its connections to music, she was involved in a field of Polish modern art song, both in making arrangements and performing. This earned her several awards (for best accompaniment in 1994, for best collaborative artist in 1995). Ms. Salwinski has appeared in several concert series, among others "Mostly Music at NEIU" in Chicago and "Concerts at One" in New York, and performed live for radio and television. Currently Ms. Salwinski serves as an Artist-In-Residence at the Ethical Society of Philadelphia, and at the International Institute for Culture. Her students won competitions and performed at Carnegie Hall and Kimmel Center. In 2013, she was awarded a Doctor of Musical Arts Degree, under the guidance of Harvey Wedeen at Temple University. She is on the faculty of Nelly Berman School of Music in Haverford, PA. For more information about Ms. Salwinski please visit www.katarzynamarzec.com

ELIVI VARGA, FLUTIST, studied music at Goucher College, the Liszt Academy of Music in Budapest, Illinois State University, and the University of Illinois at Urbana-Champaign, where she earned a Doctorate of Musical Arts. Elivi's CD *Silver Tunes: Music For Flute and Organ* (Sterling Records) includes world-premiere recordings of music by Lowell Liebermann and Augusta Read Thomas. Elivi has performed with the Illinois Symphony Orchestra, Baton Rouge Symphony Orchestra, Acadiana Symphony Orchestra, and the Louisiana Sinfonietta, and regularly performs as a soloist and chamber musician in the U.S. and Scandinavia. She has taught at Illinois State University, Southeastern Louisiana University, Alvernia University, Community College of Philadelphia, Illinois Summer Youth Music, Camp Batawagama, and as a Teaching Artist with The Learning Arts. Elivi currently teaches at Settlement Music School, Friends' Central School, and she maintains a private flute studio. She is a founding member of The Philadelphia Flute Quartet and the Lyra Ensemble. For more information about Elivi, visit: www.Elivi.com



JONATHAN MOSER, VIOLINIST has loved music ever since childhood when he would sit under the family piano listening as his parents and grandmother played Beethoven, Chopin, and Rachmaninoff. His formal musical education began as a violin student, an education he pursued through a Bachelor of Music in Performance degree from Shenandoah University and a Master of Music in Performance degree from Arizona State University. Mr. Moser has enjoyed working with many outstanding teachers including Katie McLin, James Stern, Sergiu Schwartz, Linda Cerone, and Ronda Cole, and he has performed in master classes with Jaime Laredo, Claude Frank, Sylvia Rosenberg, Shlomo Mintz, and Sergiu Luca. During his studies, Mr. Moser enjoyed minoring in voice, studying viola, and discovering his love of conducting. He is the Artistic Director of the Wilmington Community Orchestra and works with the Philadelphia International Music Festival as Orchestra Program and Adjudication Director. An active performer, Mr. Moser regularly concertizes with chamber ensembles, as a recitalist, and with orchestras. He is a member of the Music at Ethical: Concerts on the Square players and the Bay-Atlantic Symphony. For two years he toured extensively with Sandip Burman - an internationally renowned tabla artist. Mr. Moser has served as concertmaster for Pittsburgh Opera Theater, Music on the Edge, the Erie Philharmonic, and Musica Nova, among others. He has served as principal second with the Bay-Atlantic Symphony and the Wheeling Symphony. Mr. Moser was winner of the Pittsburgh Concert Society Solo Competition, the Philadelphia College of Bible Solo Competition (2 years), the Northern Virginia Music Teachers Association Solo Competition, the Shenandoah University Concerto competition, and was a finalist in the National Symphony Orchestra's Young Soloists Competition. For more information about Jonathan, please visit www.majormosermusic.com

Fine Art Music

SEASON 2016-17

TWO PERFORMANCE VENUES



IVY HALL
INTERNATIONAL INSTITUTE FOR CULTURE
6331 LANCASTER AVENUE
PHILADELPHIA, PA 19151
215-877-9910 [WWW.IICULTURE.ORG](http://www.iiculture.org)



THE ETHICAL SOCIETY BUILDING
1906 S. RITTENHOUSE SQUARE
PHILADELPHIA, PA 19103
215- 735-3456
WWW.PHILLYETHICS.ORG

A RUSSIAN SOIREE

JANUARY 21ST, 2017 AT 7:30 PM

JANUARY 22ND, 2017 AT 3:00 PM

JOHANNES BRAHMS AND THE SCHUMANNS

MARCH 25TH, 2017 AT 7:30 PM

MARCH 26TH, 2017 AT 3:00 PM

SPECIAL LOCATION FOR FINAL CONCERT:

MUSIC FOR TWO PIANOS

SUNDAY, MAY 7TH, 2017 AT 3:00 PM – AT THE
VENICE ISLAND PERFORMING ARTS CENTER
7 LOCK ST, PHILADELPHIA, PA 19127

(IN MANAYUNK, OFF MAIN ST, ALONG THE SCHUYLKILL RIVER)