

Slee Sinfonietta

9/11 Memorial Concert

Magnus Mårtensson, conductor
David Felder, Artistic Director
with Jon Nelson, trumpet; Jacqueline Leclair, oboe; and Tony Arnold, soprano

Slee Sinfonietta Series • Concert I

Tuesday, September 10, 2002

8pm

Slee Concert Hall

PROGRAM

Elegy	Elliot Carter (b. 1908)
Quiet City (1940)	Aaron Copland (1900–1990)
Central Park in the Dark (1906)	Charles Ives (1874–1954)

INTERMISSION

Folk Songs (1964) <i>Black is the color</i> <i>I wonder as I wander</i> <i>Loosin yelav</i> <i>Rosignolet du bois</i> <i>A la femminisca</i> <i>La donna ideale</i> <i>Ballo</i> <i>Motetto de tristura</i> <i>Malrous quó uno fenno</i> <i>Lo fiolatré</i> <i>Azerbaijan love-song</i>	Luciano Berio
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The Slee Sinfonietta gratefully acknowledges financial support from the Cameron Baird Fund, Robert E. Morris and Carol L. Morris.

Please join the UB Department of Music and the Slee Sinfonietta for a reception in the lobby of Slee Hall, hosted by Kappa Kappa Psi, immediately following tonight's concert.

Presented by the UB Department of Music

Program Notes

Annotated by Magnus Mårtensson

Elegy...Elliot Carter
(Born 1908 in New York City)

The grand American master of living composers, Elliot Carter is at 94 still going strong and writing music at a regular rate. He was born in New York in 1908 and started composing in high school. He showed his early pieces to Charles Ives, whom he admired, and Ives encouraged the young composer and wrote him letters of recommendation. Carter composed the *Elegy* in 1943, originally for string quartet, and arranged it in 1952 for string orchestra.

Quiet City...Aaron Copland
(Born 1900 in Brooklyn, NY; died 1990 in North Tarrytown, NY)

In 1939, Copland composed incidental music for a projected performance of Irwin Shaw's play *Quiet City*. The production was scrapped after two tryout performances, but Copland salvaged his music and in the summer of 1940 he turned part of his score into the familiar orchestral piece. The composer himself told the story:

"*Quiet City* was billed as a "realistic fantasy", a contradiction in terms that only meant the stylistic differences made for difficulties in the production. The script was about a young trumpet player who imagined the night thoughts of many different people in a great city and of the audience. After reading the play, I composed the music that I hoped would evoke the inner distress of the central character.

In arranging *Quiet City* for trumpet and string orchestra, I added an English horn for contrast and to give the trumpeter breathing spaces. I cannot take credit for what a few reviewers called my affinity to Whitman's "mystic trumpeter" or Ives' persistent soloist in *The Unanswered Question*. My trumpet player was simply an attempt to mirror the troubled main character, David Mellnikoff, of Irwin Shaw's play. In fact, one of my markings was for the trumpeter in to play "nervously". But *Quiet City* seems to have become a musical entity, superceding the original reasons for its composition. The work has been called "atmospheric" and "reflective", and David Mellnikoff has long since been forgotten!"

Central Park in the Dark...Charles Ives
(Born 1874 in Danbury, Connecticut; died 1954 in West Redding, Connecticut)

Charles Ives composed *Central Park in the Dark* in 1906 and says about it:

"This piece purports to be a picture-in-sounds of the nature and of happiness that men would hear some thirty or so years ago (before the combustion engine and radio monopolized the earth and air), when sitting on a bench in Central Park on a hot summer night. The strings represent the night sounds and silent darkness—interrupted by sounds (the rest of the orchestra)