

## American Salute

**Morton Gould**  
1913-1996

By 1942, the Second World War was going badly for the Allied powers. The Nazis were driving deep into Russia and the Japanese empire stretched from Burma to the Solomon Islands. The Luftwaffe had nearly flattened London and the Marines were discovering the horrors of jungle warfare on Guadalcanal. Against this backdrop, radio listeners heard a national broadcast by the Mutual Radio Network Orchestra that included a setting of a popular tune from the Civil War:

*When Johnny comes marching home again, Hurrah! Hurrah!*

*We'll give him a hearty welcome then, Hurrah! Hurrah!*

*The men will cheer and the boys will shout, the ladies they will all turn out*

*And we'll all feel gay when Johnny comes marching home.*

The arrangement was by Morton Gould, a child prodigy from Queens who published his first work at age 6 and was appointed as a staff musician at Radio City at age 18.

After the war, Gould's career included commissions as well as conducting and recording engagements with every major symphony orchestra in the world. His works garnered countless honors, including a Pulitzer Prize, the Kennedy Center Honor, and the Grammy Lifetime Achievement award.

The present work is far and away Gould's most celebrated; but Gould himself had little to say about it: "I have attempted a very simple and direct translation in orchestral idiom of this vital tune. There is nothing much that can be said about the structure or the treatment because I think it is what you might call 'self-auditory.'"

The United States Military Academy Concert Band performed "American Salute" in concert on February 20<sup>th</sup>, 1996, with Gould present, the night before he passed away.

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## Symphony No. 94 in G Major ("Surprise"), mvt. II (Andante)

**Franz Joseph Haydn**  
1732-1809

"When I think of my God, my heart dances within me for joy—and then my music has to dance, too!" So replied Haydn when criticized for his bubbly, cheerful music. His 104 symphonies are indeed among the most delightful and sparkling pieces in classical repertoire, with Haydn's mischievous creativity grinning through the notes. Symphony No. 94., written for London audiences in 1791, was among those that brought unusual features (and inevitably smiles) to the concert hall. It was nicknamed "Surprise" because of the Andante movement where Haydn desired perhaps to wake sleepers or frighten the ladies with unexpected crashes of sound.

Haydn, called the "Father of the Symphony," brought the symphonic form to its structure and height in the Classical Era. Typically in four movements, a Classical symphony begins with a "long movement" considered to be in *sonata-allegro* form, followed by a slow movement, then a dance movement, and concluded with another allegro finale. In Symphony No. 94, Haydn begins with a slow introduction to the quick 6/8 *Vivace* meter, followed by a stormy development section. The light-hearted *Andante* tiptoes and teases; one can almost hear the violins chuckling at the audience. The Minuet and Trio, still in jovial character, is marked *Allegro molto*, unusually fast for a dance movement. The finale continues with speed to a grand conclusion.

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## **“Hallelujah” from *Christ on the Mount of Olives*, Op. 85**

**Ludwig van Beethoven**  
**1770-1827**

Composed for a benefit concert at Vienna’s Theater an der Wien in 1802, *Christus am Ölberge*, Op. 85 was Beethoven’s only attempt at an oratorio. The libretto, a hasty job by newspaper editor Franz Huber, offered a humanist telling of the night in Gethsemane before Christ’s crucifixion. It focused on the moment when Christ resigns himself to his fate, and one imagines this held some resonance for the composer: only weeks prior, Beethoven had poured his heart into the Heiligenstadt Testament—a rambling letter to his brothers in which he declares stoic acceptance of his advancing deafness.

Reception of the work was grim and went downhill from there. Editors later attempted to salvage the music by reworking the text but to no avail. Beethoven revised the work for another performance in 1811, resulting in the high opus number. Writing to his publisher, he confided that “the text is extremely bad” and felt that piecemeal changes were pointless.

Indeed, the only part of the oratorio to achieve acceptance has been the final chorus. Fitted with an English text loosely based on the German original, it is now a staple among choral societies and a beloved foil to the “other” Hallelujah chorus.

<i>Welten singen Dank und Ehre</i>	Hallelujah! Unto God’s Almighty Son. Praise
<i>Dem erhab’nen Gottessohn</i>	the Lord, ye bright angelic choirs, in holy songs of joy.
<i>Preiset ihn, ihr Engelchöre,</i>	Man, proclaim His grace and glory!
<i>Laut im heil’gen Jubelton</i>	Praise the Lord in holy songs of joy.

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## **Pavane, Op. 50, in F-sharp minor**

**Gabriel Fauré**  
**1845-1924**

The pianist, organist, teacher, and composer Gabriel Fauré was born in 1845 in Pamiers, France, the youngest of six children. While his father taught at school, Fauré would play the harmonium in the adjacent chapel. A blind woman, hearing him play, told his father of the young boy’s talent, and he was sent to music school in Paris at the age of 9. In his eleven years there, Fauré was trained in religious music and counterpoint, but his teacher Saint-Saëns introduced him to the music of his contemporaries as well.

Fauré became the director of the Conservatoire in 1905, where he had Ravel, Enescu, and Nadia Boulanger as students. Not until he was over 50 did Fauré’s own compositions begin to be appreciated. He was especially known for his elegant, lyric chamber music and for his French songs, where his music conveyed the atmosphere of the poetry. His style linked the end of Romanticism to twentieth century works. His tonality anticipated Impressionism, for he used the whole-tone scale in some of his early music and did not consider 7th and 9th chords as dissonant.

Like Beethoven, Fauré suffered from a loss of hearing, and worse, from a hearing distortion that made high pitches sound a third lower, and low pitches a third higher. He retired at the age of 75 and devoted himself to composition, producing some of his greatest music. He died in Paris in 1924.

Though he wrote few orchestral works, Fauré’s *Pavane*, written in 1887, is lovely and nostalgic. The main melody is melancholy and sweepingly tender, accompanied by gentle pizzicato strings. A

middle section boldly interrupts the idyllic atmosphere, almost like foreboding clouds, which gradually drift away before the melody comes again in all its beauty and serenity.

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## **Entry March of the Boyars**

**Johan Halvorsen  
1864-1935**

As a young violinist, Johan Halvorsen's travels took him as far as Helsinki, Stockholm, Aberdeen, Leipzig, Liege, and St. Petersburg. In 1892 he settled back in Norway as a conductor and built a close friendship with Edvard Grieg. (Halvorsen later married Grieg's niece.) For thirty years, he served as conductor and composer at the Bergen National Theater. Ironically, this prestigious post also condemned most of his work to obscurity: the incidental music for a play being often swept aside as quickly as the scenery.

*Bojarenes inntogsmarsj* ("Entry March of the Boyars") however, is one of the few works that has not been forgotten with all the transitory art of the theater. As the story goes, Halvorsen had been offered a teaching post in Bucharest. Curious, he located an article about Bucharest and was inspired by the tales of landed aristocrats in the 10th century. Halvorsen recounts: "Got hold of an encyclopaedia to find out what Bucharest was like. There I read about the art-loving Queen Carmen Sylva and the descendants of the rich, distinguished Boyars who invaded Bucharest so and so many years ago. 'This would look good in the newspapers,' I thought. And then there was the Queen! She would immediately summon me to the palace with my quartet. I had to find release, so I wrote a march and called it 'The March of the Boyars.'"

Just as Halvorsen was finishing work on the march, Edvard Grieg came to visit. "Now, how are you doing? Already in full swing, I see." Grieg saw the manuscript on the piano, looked it over and proclaimed, "That's really good!"

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## **Symphony No. 2 in D, Opus 43, mvt. I (Allegretto)**

**Jean Sibelius  
1865-1957**

Often subtitled "Independence," Sibelius's second symphony is strongly associated with Finnish nationalism. Since the 17<sup>th</sup> century, Swedish, German, and Latin had been the preferred languages of ruling classes in Finland. 1835 saw the publication of Finland's national epic, the *Kalevala*, and Finnish steadily gained recognition, becoming a language of state in 1892. Finland ultimately declared its independence from Russia in 1917. Such patriotism found a rallying point in the early works of Jean Sibelius. The present symphony, drafted on vacation in Italy in early 1901, saw its premier in Helsinki in March, 1902.

We have no indication, however, that Sibelius himself saw the symphony as a particularly patriotic work. Conductor and lifelong friend of Sibelius Eugene Ormandy suggests that the work is a much more personal exercise: "The Second Symphony shows the composer struggling heroically to free himself from [Tchaikovsky's] influence, but not fully succeeding; the very tensions created by this struggle give the work its power. Like the first, it is filled with passages that only Sibelius could have conceived." Indeed, Sibelius's first symphony was received as quite "Tchaikovskyan." With the second, he began to find his own unique voice as a composer. But, one asks, what is that voice?

Harmonic daring, kaleidoscopic color, and thunderous dynamic range are staples of all mature romantic music. What sets Sibelius apart is how fluently he reconciles these with the classic

concept of a symphony. To wit, Sibelius and Gustav Mahler once went for a walk and began discussing music: “When our conversation touched on the essence of symphony, I said that I admired its severity and style and the profound logic that created an inner connection between all the motives.” Mahler retorted, “No, the symphony must be like the world. It must embrace everything.” Not surprisingly, Mahler’s symphonies at that time seem fragmentary, jumping arbitrarily from one idea to the next. In other composers, one sees the symphony sprawl into a formless tone poem or disintegrate into a suite of willfully unrelated sketches. Yet Sibelius eats his cake and has it, too: Each movement develops out of a handful of ideas, which pass from one to another in a logical, organic progression.

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### **“Triumphal March” from *Aida***

**Giuseppe Verdi  
1813-1901**

Egyptian Khedive Ismail the Magnificent (1830 – 1895) stated in 1879, “My country is no longer in Africa; we are now part of Europe. It is therefore natural for us to abandon our former ways and to adopt a new system adapted to our social conditions.” As one part of his grand drive to “Europify” Egypt, he commissioned Verdi to compose an opera on Egyptian themes. Verdi’s long-time partner Antonio Ghislanzoni penned the libretto and *Aida* was premiered with success in Cairo in 1871.

The title role of *Aida* portrays an Ethiopian princess secretly living as a slave in Egypt. Her loyalties are torn when her Ethiopian father attacks Thebes and her Egyptian lover Radamés is placed in command and tasked with repelling the invasion. Act II opens with Radamés’s army marching triumphant from their victory with trumpets and dance.

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### **Symphony No. 8 in G Minor, Op. 88, mvt. III, (Allegretto grazioso--Molto vivace)**

**Antonín Dvořák  
1841-1904**

By the late 1880s, Antonín Dvořák was an established success. No longer the butcher’s son who left town on an organ scholarship, he had attracted the admiration of Johannes Brahms, Bedřich Smetana, and the prominent Berlin publisher, Simrock. His travels had taken him to the capitals of Europe and would soon bring him across the Atlantic. Written in 1889, then, the present symphony reflects the skill of a master composer at the height of his art. Throughout the work, Dvořák ably balances darkness (often the cellos) and light (usually perky chirps from the flutes).

It is also one of the rare works in which Dvořák cites an actual Bohemian melody. (Unlike the Hungarian Dances of Johannes Brahms, his Slavonic Dances feature entirely original melodies.) The final movement of *this* symphony, however, includes a Bohemian folk tune, “Harvest Home.”

The symphony is sometimes nicknamed the “English” Symphony, though not because there is anything remotely English about it. At the time, Dvořák was on the outs with Simrock and had presented it to Novello in London instead. Moreover, Cambridge University conferred upon him an honorary doctorate in 1890 and Dvořák conducted the work in England as part of a marathon program: the concert opened with his *Stabat Mater* (all 80 minutes of it) and eventually concluded with the present symphony. As Dvořák writes, it was “a very tiring event, with enough music to give one indigestion, but at the end the glory was quite frightening.”

Whatever those concluding glories may have been, they pale before those of the 1893 Columbian Exposition of Chicago: Dvořák conducted this symphony with a massive orchestra before an audience of nearly eight thousand—a larger crowd than even that which gathered in New

York for the “New World” symphony later that same year.

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## **The Planets, Op. 32: Mars, the Bringer of War**

**Gustav Holst**  
**1874-1934**

Born into a musical family in Gloucestershire, Gustav Holst learned to play piano, violin, and trombone at a young age. He studied at Oxford, then took a minor job as organist and choirmaster, supplementing his income by playing trombone in local theaters. As a student of Charles Villiers Stanford, he became a lifelong friend of Ralph Vaughn Williams. Holst taught at the St. Paul Girls' School in Hammersmith and at Morley College, significantly improving musical standards among the students at both institutions.

The genesis for the present orchestra suite dates to 1913. Disappointed by the lukewarm reception given one of his recent works, Holst accepted an invitation to travel to Spain with H. Balfour Gardiner and the brothers Clifford and Arnold Bax. While there, Clifford introduced him to the practice of astrology. Holst was hooked. He would often cast horoscopes for his friends and later called astrology his “pet vice.” The following year, Holst began work on a series of pieces to depict the mythological characters for which the planets had been named. “Mars,” “Venus,” and “Jupiter” were composed first; “Mercury” as well as “Neptune,” “Saturn,” and “Uranus” followed in 1915 and 1916.

When World War I broke out, Holst was turned down for military service. At the very end of the conflict, however, he was offered a post with the YMCA in Thessaloniki to help demobilized troops in Europe. Before his departure and as a going-away present, Balfour Gardiner offered him the chance to program a private concert in the Queen's Hall. Time was short. Holst enlisted his friend Adrian Boult to conduct; girls from St. Paul worked as copyists and as choristers for the final movement, “Neptune.” Despite having only two hours of rehearsal with the orchestra, the concert was a success.

Orchestras continued to program *The Planets*. Curiously, Holst was still alive when Pluto was discovered in 1930. By then, however, he had become so tired of the suite's popularity that he professed no interest in writing another movement. He did, however, extract the central melody of “Jupiter” as a hymn tune, naming it *Thaxted* after the parish where he lived and worked from 1917-1925. This melody is most commonly found in American hymnals with the text, “O God, Beyond All Praising” (Lift Up Your Hearts hymnal no. 557) written by Michael Perry in 1982. In Britain, it is most commonly associated with a text “I Vow to You, My Country,” written by Cecil Spring Rice to honor the sacrifices made by British troops during World War I.

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## **The Turtle Dove**

*No program notes available.*

**G. Winston Cassler**  
**1906-1990**

## **Pini di Roma (“Pines of Rome”)**

**Ottorino Respighi**  
**1879-1936**

Ottorino Respighi was born in Bologna where he studied piano and violin with his father. After graduation, his travels took him to Russia where he played viola in the Imperial Theater of Saint Petersburg. From 1914 until his death, he taught composition at the National Conservatory of

Saint Cecilia in Rome.

The present work is the second part of Respighi's "Roman trilogy": The Fountains of Rome (1916), The Pines of Rome (1923), and Roman Festivals (1928). With each of its four movements, Respighi portrays areas of Italy's capital city.

*I pini di Villa Borghese* (The Pines of the Villa Borghese)

Currently a public park, the gardens of the Villa Borghese date from 1605 but are predated by the ancient Roman Gardens of Lucius Lucullus (c. 117 BC – c. 56BC). A Roman general who led successful campaigns during the Mithridatic wars, Lucullus brought back such plunder as to construct an extravagant estate.

*Pini presso una catacomba* (Pines Near a Catacomb)

Rome's volcanic soil is ideal for tunneling. At first soft and porous, it hardens on exposure to air. Underground burial vaults have been used for centuries by Christians, Jews, and pagans alike. Some stretch into the ground for miles and many contain invaluable treasures of early and pre-Christian art such as frescoes and mosaics.

*I pini del Gianicolo* (The Pines of the Janiculum)

The Janiculum is one of the several tall hills surrounding Rome and is named for Janus, the Roman god of gates and doorways. It was the site of battle in 1849 in which Giuseppe Garibaldi valiantly held off a superior force led by Napoleon III before being forced to withdraw. A daily memorial cannon fires to mark the time of day and it is perhaps the best place to take in a postcard view of the city.

*I pini della Via Appia* (The Pines of the Appian Way)

Known as the "queen of long roads," the Appian Way is an ancient and storied road connecting Rome to Brindisi at the southeast tip of the Italian peninsula. Following Spartacus's death in the Third Servile War (83-71 BC), some 6,000 slaves were crucified along the Appian Way. It was the site of fierce fighting during the battle of Anzio in 1944 and later part of the course for the men's marathon in the 1960 Olympic Games. Today, parts of it are preserved along with numerous historic sites.

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## **Sabre Dance**

*No program notes are available.*

**Aram Khachaturian**  
**1903-1978**