

# East Texas Symphony Orchestra

Richard Lee, Music Director and Conductor

## DANCE!

SATURDAY, FEBRUARY 24, 2024 7:30 PM

UT TYLER COWAN CENTER

**RICHARD LEE**  
CONDUCTOR

**TJC ACADEMY OF DANCE**  
GUEST ARTISTS

Igor Stravinsky  
(1882-1971)

Rite of Spring\* (35')

TJC Academy of Dance  
Choreographer: Carolyn Hanna  
Additional Choreography: Thereza Bryce-Cotes

### INTERMISSION

Aaron Copland  
(1900-1990)

Suite from "Appalachian Spring" (20')

Aaron Copland  
(1900-1990)

Four Dance Episodes from "Rodeo" (11')

- I. Buckaroo Holiday
- II. Corral Nocturne
- III. Saturday Night Waltz
- IV. Hoe-Down

TJC Academy of Dance (mvt's I & IV)  
Choreographer: Shurrell Wiebe  
Additional Choreography: Joslyn Swinney, Elexis Wiebe

*\*First performance by ETSO*

THIS CONCERT IS MADE POSSIBLE THANKS TO SUPPORT FROM

**LAURA AND LIN BARKER**  
**DIANE AND JIM LESTOR**  
**MARGARET AND JIM PERKINS**

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THE BRAITHWAITE PERFORMING ARTS FUND AT THE EAST TEXAS COMMUNITIES FOUNDATION

*Please refrain from any photography, video recording, or audio recording of this concert.*

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Richard Lee

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Emmanuel Kwok

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*Roster listing accurate  
as of print deadline.*

# Meet the Guest Artists

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The TJC Academy of Dance offers training in a progressively graded program of ballet and modern dance styles to students of all ages and levels; ranging from three to adult. The Pre-Professional program is a select group of these dancers, who train rigorously and offer multiple performances for the community throughout the year.

### Igor Stravinsky: Rite of Spring

Girl: Kathryn Beard

Ensemble: Elena Baldwin, Camila Bravo, Cambrie Brooks, Cailyn Bryce-Cotes, Caroline Caccitolo, Qwynnen Davis, Wynnslo Davis, Addie Draffen, Caleigh Duquette, Vivienne Elliott, Sarah Fisher, Julia Forrest, Stella Franks, Olivia Gale, Jules Gregory, Sarah Kathryn Howell, Annabel Langford, Kaylee Lesniewski, Caroline Lesniewski, Kate Margraves, Vivienne Marshall, Mary-Meadows Marshall, Nalani Mata, Ann Marie Mayfield, Cierra Mays, Julia McClure, Tatum McDonald, Tenley Mckinzie, Delia Nava, Kaitlin Pearce, Allie Phillips, Ainsley Pierce, Ainsley Rhodus, Hannah Robinette, Audrey Scarborough, Emma Scott, Lia Sledge, Tenley Smiley, Iris Solly, Phoebe Solly, Leah Soto, Charlotte Stuebing, Joslyn Swinney, Brooklyn Thomas, Rose Tucker, Andrea Velez, Ava Wamboldt, Naomi Warriner, Brynn Wilder, Sidney Woolverton, Lily York

*This evening's performance of Rite of Spring is lovingly dedicated to my mother, Kathryn Rossett, who instilled in me a passion and love of classical music and the arts beyond.*

~ Carolyn Hanna

### Aaron Copland: Four Dance Episodes from "Rodeo"

Dancers: Elena Baldwin, Kathryn Beard, Camila Bravo, Cambrie Brooks, Cailyn Bryce-Cotes, Caroline Caccitolo, Qwynnen Davis, Wynnslo Davis, Addie Draffen, Caleigh Duquette, Vivienne Elliott, Sarah, Fisher, Julia Forrest, Stella Franks, Olivia Gale, Jules Gregory, Sarah Kathryn Howell, Annabel Langford, Kaylee Lesniewski, Caroline Lesniewski, Kate Margraves, Vivienne Marshall, Mary-Meadows Marshall, Nalani Mata, Ann Marie Mayfield, Cierra Mays, Julia McClure, Tatum McDonald, Tenley Mckinzie, Delia Nava, Kaitlin Pearce, Allie Phillips, Ainsley Pierce, Ainsley Rhodus, Hannah Robinette, Audrey Scarborough, Emma Scott, Lia Sledge, Tenley Smiley, Iris Solly, Phoebe Solly, Leah Soto, Sierra Stoner, Charlotte Stuebing, Joslyn Swinney, Brooklyn Thomas, Rose Tucker, Andrea Velez, Ava Wamboldt, Naomi Warriner, Brynn Wilder, Sidney Woolverton, Lily York

### TJC Academy of Dance Staff:

Academy of Dance Director: Carolyn Hanna  
Pre-Professional Program Director: Shurrell Wiebe  
Ballet Mistress: Thereza Bryce-Cotes  
Professor of Dance: Kristi Franks  
Costume Designer: Malika Stepasiuk  
Head Seamstress: Hope Scarborough

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The East Texas Symphony Orchestra thanks those who are supporting the musicians of the orchestra for the 2023/2024 season through their musician chair sponsorships.

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# Program Notes

BY J. MICHAEL ALLSEN

## Igor Stravinsky (1882-1971)

### Rite of Spring (reduced orchestration by Jonathan McPhee)

By 1909, Stravinsky, was beginning make his mark in Russia. His big break came in late 1909, however, when he received a telegram from Serge Diaghilev, inviting him to Paris to write a ballet score. Diaghilev was a phenomenally successful impresario who had more or less singlehandedly engineered a craze for Russian art and music in early 20th-century Paris. His most successful venture was the Ballets Russe, the most influential ballet company of its day, with a reputation for expanding the tradition-bound limits of Classical ballet. Stravinsky quickly completed *The Firebird*, based upon an old Russian folktale: it was the hit of the 1910 season in Paris, and his second score for Diaghilev, *Petrushka* (1911), was every bit as enthusiastic. A third score for Diaghilev, *Rite of Spring*, had its origins in 1909 or 1910, when, according to Stravinsky, "I saw in my imagination a solemn pagan rite. Sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to propitiate the God of Spring."

He mentioned the idea to Nicolas Roerich: a talented painter and poet, who had worked as a set- and costume-designer for Diaghilev and for other theaters in Paris. Roerich was also an amateur archeologist and an expert on the culture and ritual of pre-Christian Russia. Together, he and Stravinsky created a detailed scenario and presented it to Diaghilev, who was supportive. The third member of the team that created the ballet was Diaghilev's lead dancer, Vaclav Nijinsky. Nijinsky, possibly one of the finest dancers of all time, was interested in choreography that would push the boundaries of ballet. For *Rite*, he created motions that were brutal and deliberately awkward and primitive: dancers standing pigeon-toed and knock-kneed rather than the more usual graceful turnout position. Though much of the score was finished by the time Nijinsky was involved, he and Stravinsky collaborated closely on the final version. In many cases, Stravinsky's rhythms suggested specific motions, and in others Nijinsky's choreography necessitated revisions to the score. The end result was something entirely different than traditional ballet, with its free-flowing relationship between musical rhythm and dance. Virtually every note of *Rite's* score was reflected in the dancers' often violent motions.

The premiere of *Rite* in Paris, on May 29, 1913, sparked a riot. An open dress rehearsal on the day before had been well-attended and uneventful, but on opening night, the uproar began almost immediately, eventually disrupting the performance completely. Why were they so upset? The riot seems to have been the work of a small claque who came determined to disrupt the performance. The main objection was probably to Nijinsky's revolutionary choreography. (Parisians took their ballet seriously.) But according to biographer Stephen Walsh: "...the music might well have merited a riot. Certainly it was to remain the most notoriously violent score of a time when huge, noisy orchestras and harsh dissonance were more or less commonplace appurtenances of the new music."

It's worth noting, however, that later performance were generally well-received.

*Rite* is heard here in a reduced orchestration designed expressly for staged productions. The work begins quietly, with the famous bassoon solo, playing at the extreme upper end of the instrument's range. *Augurs of Spring* is signaled by a barbaric string rhythm. Brass gradually dominate during the violent *Ritual of Abduction*, until a sudden break in the tension: high woodwind trills above a mysterious melody and the ponderous rhythm of the *Spring Rounds*. The rounds climax with a great gong crash and a savage brass phrase. The violent games of the rival tribes are represented in angry brass accents. The games give way to the slow, shambling approach of the Sage, and the music reaches a peak of intensity before the *Adoration* itself: a mysterious chord. The concluding *Dance of the Earth* ends with a furious conclusion.

Part II has a lengthy introduction with delicate woodwind and string textures accompanying an intricate interweaving circle dance by 13 young girls. The dance suddenly becomes brutally joyful as Chosen One enters a magical circle where she will be sacrificed, and the other girls glorify her. The mysterious entry of the Ancestors moves inexorably towards another ferocious climax. The *Sacrificial Dance* itself alternates the Ancestors' ritualistic music with the increasingly frantic music of the Chosen One as she dances herself to exhaustion, and finally to death.

## Aaron Copland (1900-1990)

### Suite from "Appalachian Spring"

*Appalachian Spring* was created in response to a 1942 commission for a new ballet by the Martha Graham dance company. Graham, who knew Copland's earlier ballet scores *Billy the Kid* (1938) and *Rodeo* (1942), asked him to provide a score for this new ballet, which was also to be on an American theme. The result, which Copland titled simply *Ballet for Martha*, is one of the landmark works of American twentieth-century music, and reflects a new, sometimes austere, but accessible style Copland adopted in the late 1930s. (The title *Appalachian Spring* was applied by Graham, who took it from a poem by Hart Crane.) The original version of ballet, written for a small group of woodwinds, strings and piano, premiered in Washington, DC, on October 30, 1944, and won the 1945 Pulitzer Prize for music. Copland quickly produced two more versions of the score in 1945, including the suite for full orchestra heard here.

The scenario for Graham's ballet centers around a young pioneer couple who are about to be married in early 19th-century Pennsylvania, and around their newly-built homestead. The couple receives visits and advice from neighbors and a revivalist preacher, and are finally left alone to their new lives and home. Copland's music is optimistic and evocative, calling up images of strength, courage, and religious faith from the American frontier. His earlier ballets had used folk songs to create an American quality, but nearly all of the melodic material in *Appalachian Spring* is Copland's own - only at the climactic point of the ballet does he introduce

folk material in the guise of an old Shaker melody. The *Appalachian Spring Suite* is cast in eight sections, which are played without pauses. In his notes to the first performance of the suite in 1945, Copland gave the following description:

1. Very slowly. Introduction of the characters, one by one, in a suffused light.
2. Fast. Sudden burst of A Major arpeggios to start the action. A sentiment both elated and religious is the keynote to this scene.
3. Moderate. Duo for the Bride and her Intended - scene of tenderness and passion.
4. Quite fast. The Revivalist and his flock. Folksy feelings - suggestions of square dances and country fiddlers.
5. Still faster. Solo dance of the Bride - presentiment of motherhood. Extremes of joy and fear.
6. Very slowly (as at first). Transition scene to music reminiscent of the introduction.
7. Calm and flowing. Scenes of daily activity for the Bride and her Farmer-Husband. There are five variations on a Shaker theme. The theme, sung by a solo clarinet, was taken from a collection of Shaker melodies compiled by Edward D. Andrews, and published under the title *The Gift to be Simple*. The melody I borrowed and used almost literally is called 'Simple Gifts'. It has this text:

'Tis the gift to be simple,  
'Tis the gift to be free,  
'Tis the gift to come down  
Where we ought to be.

8. Moderate. Coda. The Bride takes her place among her neighbors. At the end, the couple are left quiet and strong in their new house. Muted strings intone a hushed, prayer-like passage. The close is reminiscent of the opening music.

## Aaron Copland (1900-1990) Four Dance Episodes from "Rodeo"

*Rodeo* was written for Agnes de Mille, who wrote to Copland in early 1942 asking him to write the score for a "cowboy ballet" which she planned to choreograph for the Ballets Russe de Monte Carlo (the successor to Diaghilev's company). Copland, who had scored *Billy the Kid* in 1938, didn't originally want to do it, replying: "Oh no! I've already done one of those!" - but de Mille won him over, promising: "This is going to be different." Neither as serious nor as deep as *Billy the Kid* or the later *Appalachian Spring*, *Rodeo*, subtitled "the Courting at Burnt Ranch," tells the story of a young cowgirl who desperately tries to find herself a man. When her efforts to impress the head cowhand by her ridin' and ropin' skills fail, she finally wins him over when she shows up at the Saturday night hoe-down in a lovely red dress. De Mille referred to her story as "*The Taming of the Shrew*... cowboy style."

The premiere performance of the ballet, in New York on October 16, 1942, was a stunning success, and Copland promptly produced a four-movement suite from


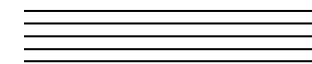
the ballet. *Four Dance Episodes from "Rodeo"* has remained one of Copland's most popular works, particularly the finale, *Hoe-Down*. The suite is just a slight modification of the ballet score and closely follows the action of de Mille's story.

The first movement, *Buckaroo Holiday*, is a picture of the rodeo itself, beginning with two original themes by Copland: first a descending scale played as cowboys are bounced around and tossed by bucking broncos, and then a more lyrical tune. When the tempo picks up again, a solo trombone introduces an old cowboy tune (the first of several quotations in *Rodeo*), *If He'd be a Buckaroo by his Trade*. The combination of all of these ideas in the end gives a perfect picture of the chaos and exuberance of a traditional rodeo.


The two middle movements are a little more sedate. The *Corral Nocturne* is the only really serious moment in the score, with quiet and melancholy "night music" that somehow retains the Western flavor of the story. The waltz is usually the most graceful and lilting of dances, but there is nothing even remotely Viennese about Copland's *Saturday Night Waltz*. After the fiddles tune up at the beginning, the waltz is mildly clumsy and deliberate, as cowboys do their level best not to step on their dance-partners' toes.

The finale, Copland's famous *Hoe-Down*, is based upon two traditional square dance fiddle tunes, *Bonyparte* and *McCleod's Reel*. Having finally caught her cowhand's eye during the waltz, our cowgirl leads everyone in a brisk square dance, which occasionally peters out, as the fiddlers and dancers catch their breath. Everything comes to a wild (and exhausted) conclusion in the final statement of the fiddle-tune.

Program Notes ©2023 by J. Michael Allsen



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The East Texas Symphony Orchestra offers thanks to the following for their special support this season.

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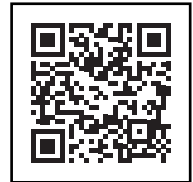
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### **Program Update:**

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