



**CHICAGO SYMPHONY ORCHESTRA**  
**RICCARDO MUTI** ZELL MUSIC DIRECTOR



ONE HUNDRED THIRTIETH SEASON

Saturday, October 24, 2020, at 7:00

## **SOUNDS OF CELEBRATION: AN EVENING AT HOME WITH THE CSO**

*Performances include:*

### **REYNOLDS**

March FROM Suite for Brass Quintet

MARK RIDENOUR, TRUMPET  
JOHN HAGSTROM, TRUMPET  
DAVID COOPER, HORN  
MICHAEL MULCAHY, TROMBONE  
GENE POKORNY, TUBA

### **DVOŘÁK**

Songs My Mother Taught Me FROM Gypsy Songs, Op. 55

YO-YO MA, CELLO  
DARA HANKINS, CELLO

### **ARR. BURLEIGH**

Nobody Knows the Trouble I've Seen

YO-YO MA, CELLO  
NATHANIEL TAYLOR, CELLO

### **DVOŘÁK (ARR. FISHER)**

Goin' Home (Largo FROM Symphony No. 9 in E Minor, Op. 95, *From the New World*)

YO-YO MA, CELLO

### **BAILEY**

*Two Sticks in Search of a Waltz* for Xylophone

CYNTHIA YEH, PERCUSSION

### **RAVEL**

Vif, avec entrain FROM Sonata for Violin and Cello

ROBERT CHEN, VIOLIN  
JOHN SHARP, CELLO

Northern Trust is the presenting sponsor of Sounds of Celebration.

## VERNE REYNOLDS

Born July 18, 1926; Lyons, Kansas

Died June 28, 2011; Rochester, New York

### March FROM Suite for Brass Quintet

---

#### COMPOSED

1970

Verne Reynolds, born into a musical family in Lyons, Kansas, in 1926, learned violin and the rudiments of composition from his father at an early age. He took up french horn while in high school and served for two years with the U.S. Navy Band in Washington, D.C., following his graduation. After leaving the military, Reynolds majored in composition at the Cincinnati Conservatory of Music while performing in the Cincinnati Symphony Orchestra. In 1950, he went to the University of Wisconsin for graduate work, receiving his master's degree in composition in 1951 and then teaching horn and theory and conducting the university brass ensemble at the school for the next two years. In 1953, he was awarded a Fulbright grant to study composition with Herbert Howells at the Royal College of Music in London and played with the Royal Philharmonic Orchestra under Sir Thomas Beecham while he was in England. On his return to the United States the following year, Reynolds joined the faculty of Indiana University as instructor of horn and a member of the American Woodwind Quintet, a resident ensemble at the school. In 1959, he was appointed to the Eastman School of Music faculty, where he taught horn and occasionally served as department chairperson until his retirement in 1995; he was also principal horn of the Rochester Philharmonic Orchestra from 1959 to 1968. Among Reynolds's works are a violin concerto, several scores for orchestra, a wealth of music for brass instruments, and many transcriptions of Renaissance and early baroque music for winds. His awards and commissions included those from the Louisville Orchestra, Cincinnati Symphony Orchestra, University of Michigan, University of Wisconsin, Lawrence College, Baylor University, Doc Severinsen, Eastman School of Music, and ASCAP.

Reynolds's Suite for Brass Quintet of 1970 comprises five pieces modeled on traditional genres realized in a contemporary idiom, with special attention to the characteristics of the individual instruments. The suite closes with a rousing march. ■

## ANTONÍN DVOŘÁK

Born September 8, 1841; Nelahozeves, Bohemia

Died May 1, 1904; Prague, Bohemia

### Songs My Mother Taught Me FROM Gypsy Songs, Op. 55

---

#### COMPOSED

1880

#### FIRST PERFORMANCE

February 4, 1881; Vienna, Austria. Gustav Walter, tenor

In January 1880, Dvořák wrote a set of Gypsy songs for Prague-born Gustav Walter, the leading tenor of the Vienna Opera for the three decades after 1856 and a renowned specialist in lieder recitals and the operas of Mozart and Wagner; Walter premiered the Gypsy Songs, in German, at his recital in Vienna on February 4, 1881. The words and spirit of these pieces came from the collection of original poems entitled *Gypsy Melodies* that Adolf Heyduk (1835–1923), a professor at Písek, fifty miles south of Prague, had published in 1859. (Dvořák took a song for male chorus that he had written in 1877 to Heyduk's "I Am a Fiddler" as the basis for his Symphonic Variations.) Heyduk's poems were inspired by the traditional verses of the Gypsies of Slovakia, a mountainous land then considered by the more westernized Bohemians to be wilder and more exotic than their own, and they drew from Dvořák's settings in which, wrote Alec Robertson in his study of the composer, "He reached his highest pinnacle as a songwriter. Everything is in place here." Indeed, the fourth number of the set, widely known as "Songs My Mother Taught Me," became one of Dvořák's best-loved melodies:

When my mother taught me the songs she loved dearly,  
Tears would flow from her eyes.  
Now my eyes weep as well,  
As these old strains my own child is learning! ■

## HENRY T. BURLEIGH

Born December 2, 1866; Erie, Pennsylvania

Died September 12, 1949; Stamford, Connecticut

### Nobody Knows the Trouble I've Seen

---

In the Negro spirituals of America," wrote Antonín Dvořák during his residency in this country in the early 1890s, "I discover all that is needed for a great and noble school of music. They are pathetic, tender, passionate, melancholy, solemn, religious, bold, merry. . . . It is music that suits itself to any mood and purpose." The spiritual, an established part of plantation life by at least the early nineteenth century, was the musical embodiment of the pain, the hope, and the religious conviction of enslaved African Americans. Elements of European hymnody and African music are usually held to be part of the spiritual's background, but these deeply felt songs, one of the richest treasures of American folk music, were essentially the product of a unique communal genius. The first spiritual to appear in print, "Roll, Jordan, Roll," was

published in Philadelphia in 1862; a collection of *Slave Songs of the United States* was issued in Jamaica five years later. Beginning in 1871, the tours of the Fisk Jubilee Singers of Fisk University in Nashville, Tennessee, established by the federal government after the civil war to promote the education of freed slaves, brought the spiritual to audiences throughout America and Europe. It has remained one of the quintessential and most influential musical expressions ever to arise in this country.

The arrangement of “Nobody Knows the Trouble I’ve Seen” is by Henry Thacker Burleigh, a pioneer in securing a place for African Americans in this country’s concert music. Burleigh was born in Erie, Pennsylvania, in 1866. His mother entered service to the city’s prominent Russell family, who encouraged the boy’s talent for music by hiring him as the attendant for their household musicales so he could listen in. Burleigh began taking piano lessons and singing as baritone soloist with several of Erie’s churches as a teenager. In 1892, at the age of twenty-six, he won a scholarship to the new National Conservatory in New York City, where he met Victor Herbert and became a student of Antonín Dvořák, then directing the school, who was deeply influenced by his performance of spirituals and other traditional American songs. Dvořák’s *New World Symphony* shows their effect on his music. Burleigh’s appointment as soloist at St. George’s Episcopal Church in Manhattan in 1894 met with controversy, but he quickly became much admired there for the quality of his singing and for his many arrangements of spirituals, and he held the post for the next fifty-two years. He toured widely through America and Europe (King Edward VII summoned him for a command performance when he passed through London), and wrote nearly 300 songs and made a like number of concert arrangements of spirituals for solo voice and for chorus that were programmed by such leading artists as Ernestine Schumann-Heink and John McCormack. He was also a soloist at New York’s Temple Emanu-El (1900–25), an editor for the prestigious music publisher Ricordi (1911–49), and a charter member of ASCAP. On May 16, 1917, Burleigh was presented with the Spingarn Medal of the National Association for the Advancement of Colored People for the highest achievement by an American citizen of African descent during the previous year. ■

## ANTONÍN DVOŘÁK

(LYRICS BY WILLIAM ARMS FISHER)

Born April 27, 1861; San Francisco, California

Died December 18, 1948; Brookline, Massachusetts

### Goin’ Home (Largo FROM Symphony No. 9 in E Minor, Op. 95, *From the New World*)

When Antonín Dvořák arrived in New York City in September 1892 to direct the new National Conservatory of Music, both he and the institution’s founder, Mrs. Jeannette Thurber, expected he would foster an American school of composition. He said, “I am convinced the future music of this country must be founded on what are called Negro melodies. They can be the foundation of a serious and original school of composition in the United States.” The *New World Symphony* was not only Dvořák’s way of pointing toward a truly American musical idiom but also a reflection of his own feelings about the country. “I should never have written the symphony as I have,” he said, “if I hadn’t seen America.”

The *New World Symphony* scored an enormous success at its premiere, on December 16, 1893, in Carnegie Hall (the box where the composer sat that evening is marked with a commemorative plaque), and immediately entered the international repertory; it became Dvořák’s most popular work. Especially beloved is the English horn theme from the second movement (Largo), an original but perfect analogue of an American spiritual. In 1922, William Arms Fisher (1861–1948), a composition student of Dvořák at the National Conservatory—eventually a teacher at the school and later president of both the Music Teachers National Association and Music Publishers’ National Association—added text to the poignant melody to create the hymn “Goin’ Home”:

Goin’ home, goin’ home,  
I’m just goin’ home,  
Quiet like some still day,  
I’m just goin’ home.

Mother’s there ’spectin’ me,  
And father’s waitin’ too,  
Lots of folk are gathered there,  
With the friends I knew. ■

## ELDEN “BUSTER” BAILEY

Born April 22, 1922; Portland, Maine

Died April 13, 2004; Sarasota, Florida

### Two Sticks in Search of a Waltz for Xylophone

COMPOSED  
1963

Elden Bailey’s professional life was spent as a musician with the New York Philharmonic,” read the lead of the *New York Times* obituary following his death in April 2004, “but his heart was with the circus.” Elden Bailey, fondly and universally known as “Buster,” was born in Maine in 1922. He showed exceptional musical talents as a teenager, studied at the New England Conservatory of Music as a percussion major, and served during World War II with the 154th Army Ground Forces Band—playing clarinet in the concert band; snare drum on the field; and serving as arranger, conductor, and pianist with the jazz band. After the war, Bailey attended the Juilliard School and freelanced around the New York area until winning a position with the New York Philharmonic in 1949. He joined the Juilliard faculty in 1969 and challenged his students with newly created exercises (his students called them “wrist twisters”) that he gathered into a respected method book entitled *Mental and Manual Calisthenics for the Modern Mallet Player*. At Juilliard and during his forty-two years with the philharmonic, Bailey won the friendship and admiration of students, colleagues, and even conductors. Zubin Mehta, music director of the philharmonic from 1978 until 1991, said, “The 120 percent enthusiasm of my friend Buster Bailey, whether it was at a rehearsal or a concert, is the kind conductors dream about.”

Bailey brought that same infectious attitude to his other great musical love—the circus band. He first saw a circus when he was four or five years old and was immediately captivated by the music. He went whenever he could for the rest of his life; collected circus posters, books, music, and memorabilia; and even moved to

Sarasota, Florida, winter home of the Ringling Bros. and Barnum & Bailey Circus, after retiring from the philharmonic. In the early 1960s, during the show's stay in New York, the band's drummer became ill and suggested that Bailey fill in for him. Buster leaped at the chance and played all the shows (three a day during those years) for the next three days. "It was the biggest thrill of my life!" he said. In 1993, Bailey organized a group of wind players he called the Great American Main Street Band to record a collection of circus songs entitled *Under the Big Top* for Angel Records; it was the last of the dozens of recordings in which he participated during his long career. At a memorial service for him at the Second Reformed Church in Hackensack, New Jersey, in June 2004, the traditional hymns and remembrances were enlivened by a twenty-eight-piece brass band, which included musicians from the New York Philharmonic playing *Thunder and Blazes*, *Barnum and Bailey's Favorite*, and other circus classics. As a special tribute to his colleague and friend Buster Bailey, Christopher Lamb, principal percussion of the New York Philharmonic, played *Two Sticks in Search of a Waltz*, the good-humored piece for xylophone that Bailey included in his *Mental and Manual Calisthenics for the Modern Mallet Player*. ■

## MAURICE RAVEL

Born March 7, 1875; Ciboure, Basses-Pyrénées, France

Died December 28, 1937; Paris, France

## Vif, avec entrain FROM Sonata for Violin and Cello

---

### COMPOSED

1920–22

### FIRST PERFORMANCE

April 6, 1922; Paris, France

Hélène Jourdan-Morhange, violin, and Maurice Maréchal, cello

The First World War drained Maurice Ravel, physically, spiritually, and creatively. Through a determined effort inspired by his patriotic zeal, he was accepted into the armed forces despite his small stature and delicate health, but his constitution was not nearly robust enough to withstand the rigors of combat and he was quickly discharged for medical reasons. No sooner had he reached home to recuperate than his beloved mother lapsed into her final illness, and the shock of her death prostrated him for some time. As a musical memorial to her and to six of his friends killed in the hostilities, he composed *Le tombeau de Couperin* in 1917, but during the next five years, he wrote only the brief *Frontispiece* for two pianos, five hands, and *La valse*, which had been in his plans since 1906. With the brilliant iconoclasm of Schoenberg, Bartók, Prokofiev, Milhaud, Satie, and a whole brigade of eager avant-gardists on three continents appearing immediately after the war, the language of music was undergoing seismic changes such as it had not known for 300 years. Ravel

lived in Paris, the self-proclaimed (and de facto) cultural center of the world at that time, and he followed these advances in compositional techniques with great interest. It is therefore not surprising that when he returned to composition around 1920 with the Sonata for Violin and Cello, his music exhibited a modernism fueled by his study of these pathbreaking creations.

The sonata was occasioned by a commission from Henry Prunières, editor of the periodical *La Revue musicale*. Early in 1920, Prunières requested short pieces from some of the day's most important composers—Bartók, Dukas, Falla, Goossens, Malipiero, Roussel, Satie, Schmitt, Stravinsky, and Ravel—to be published in the December issue of the *Revue* devoted to the memory of Claude Debussy, who had died two years before. Though his relationship with Debussy had been more one of admiring rivalry than close friendship, Ravel willingly contributed to the project a single-movement Duo for Violin and Cello, a particularly difficult medium he might have chosen under the influence of Zoltán Kodály's duo of 1914 for the same instruments. The work was premiered with the others comprising the Debussy memorial collection in Paris in January 1921. Ravel planned to add other movements to the duo, but he was occupied for most of the next year settling into a house in the village of Montfort-l'Amaury, thirty miles west of Paris, furnishing it with a curious collection of kitsch and fine art, and installing a Japanese-style dwarf garden in the backyard. (Ravel was very slight, not much over five feet tall, and he loved miniatures.)

By February 1922, however, Ravel was able to round out the duo with three additional movements (actually four: he scrapped the original scherzo—"too long and ugly," he said—and completely rewrote the movement using fresh material), and kidded with his friend Alexis Roland-Manuel that "it doesn't seem like much, this machine for two instruments, [but] it's the result of nearly a year and a half's slogging. . . . In that time, Milhaud would have managed to produce four symphonies, five quartets, and several dramatic settings of Paul Claudel." The duo, extremely difficult for the players in technique, ensemble, and interpretation, was first given in a not-completely-successful performance by violinist Hélène Jourdan-Morhange and cellist Maurice Maréchal at a concert sponsored by the Société Musicale Indépendante in the Salle Pleyel on April 6, 1922, and received mixed reviews from both press and public. The sonata, as the duo was renamed on its publication by Durand in 1922, remains one of the most challenging, enigmatic, least-known, and fascinating of Ravel's compositions.

"I believe that the sonata marks a turning point in my career," Ravel said. "Bareness is here driven to the extreme: restraint from harmonic charm; more and more emphatic reversion to the spirit of melody." The thematically abundant finale (*Vif, avec entrain*—Fast, with enthusiasm) exhibits a fiery Gypsy personality. ■

---

*Richard E. Rodda, a former faculty member at Case Western Reserve University and the Cleveland Institute of Music, provides program notes for many American orchestras, concert series, and festivals.*