



Raleigh *Civic*
Symphony
Chamber
Orchestra



Love, the Magician

Raleigh Civic Chamber Orchestra

Randolph Foy, Music Director

Ballroom, Talley Student Center

NC State University

Sunday April 28, 2002 at 3:00 p.m.

Program

Dolly Suite, op. 56 (1893 – 96) Gabriel Fauré

Orchestrated by Henri Rabaud

(1845 – 1924)

1. Berceuse
2. Mi-a-ou
3. Le jardin de Dolly
4. Kitty valse
5. Tendresse
6. Le pas Espagnol

El amor Brujo Suite (*Love, the Magician*) (1914-15) Manuel de Falla

Orchestrated by William Ryden

(1876 – 1946)

“Gypsy Scenes from Andalusia”

1. Introcucion
2. Canción del amor dolido (Song of love’s sorrow)
3. El circulo magico (The magic circle)
4. A Media noche: Los Sortilegios (Midnight: the magic spell)
5. Danza ritual del fuego (para ahuyentar los malos espíritus)
(Ritual fire dance, to drive off the evil spirits)

————— *Intermission* —————

Music for Shakespeare’s “Romeo and Juliet” (1947) David Diamond

(b. 1915)

1. Overture (*Allegro maestoso*)
2. Balcony Scene (*Andante semplice*)
3. Romeo and Friar Laurence (*Andante*)
4. Juliet and her Nurse (*Allegretto scherzando*)

Notes

Fauré: Dolly Suite

“To my mind art, and above all music, consists in lifting us as far as possible above what is.”

Gabriel Fauré, letter to his son, Philippe, 1904

“His music has a unique blend of vigor and restraint, sensuality and purity... a sense of ineffable beauty, the knife-edge balance of purity and sensuality and the passionate élan which sweeps him forward in a torrent of winds and waterfalls, Fauré gets under the skin like nobody else.”

Jessica Duchen, *Gabriel Fauré*

Was Hélène (“Dolly”) Bardac the daughter of Gabriel Fauré? Throughout her long life, rumors persisted even within her own family. Her mother was Emma Bardac, wife of a wealthy banker and a gifted soprano who later became Claude Debussy’s second wife. The year of her birth, 1892, Fauré certainly had a close friendship with Emma, composing the song cycle *La Bonne Chanson* for her. A few years later the composer commented:

“I’ve never written anything as spontaneously, ... helped by the singer who was to remain its most moving interpreter. The pleasure of feeling those little sheets of paper come alive as I brought them to her was one I have never experienced since.”

(Duchen, p. 108)



Gabriel Fauré

A year after Dolly Bardac’s birth, Fauré began composing a suite of piano duets for little Dolly given as presents on her birthday or new year for several years. The intimate, tender suite is a glimpse of Fauré’s mature style and one of the composer’s best-known works. His pupil and friend, Henri Rabaud orchestrated the set in 1906, and it was made into a ballet in 1913.

Dolly suite has programmatic titles, unusual for Fauré, though some titles are a bit cryptic. *Mi-a-ou* has nothing to do with cats, but is a version of Dolly’s nickname for her older brother, Raoul. Likewise, *Kitty valse* is also not about a kitty, but rather a misnamed piece about Raoul’s dog, Ketty. *Le pas Espagnol* is indeed an exuberant Spanish dance, but is also the name of an equestrian statue on the mantelpiece of the Bardac home – a favorite piece of little Dolly’s.

Falla: El amor brujo (“Love, the Magician”)

In 1914, Spanish dancer Pastora Imperio was looking for a piece in which she could sing as well as dance, and commissioned Manuel de Falla to write a ballet. He took a mythical story, set it in Spain and included several songs in the style of the passionate Andalusian gypsies (subtitled “Gypsy scene from Andalusia”). Although *El amor brujo* was a failure at its premier in Madrid in 1915, it finally achieved acclaim in a 1928 Paris production.



Falla – El amor brujo
Original Cover JW Chester
Drawing by L. Gonteharova



Manuel de Falla.
Drawing by E. Mónaco.
Museo Histórico Municipal,
Cádiz.

The story of the ballet

Candela is a young, very beautiful, passionate woman, in love with a jealous but fascinating gypsy, José. On their wedding day, he gets into a brawl and is stabbed to death. Her memory of him becomes a hypnotic dream, a maddening spell that he may not be entirely dead but may return in a fierce, shadowy way. However, Candela eventually falls in love again, remarries. But her new husband, Carmelo, soon discovers that every night at midnight, she is compelled to arise from her bed and dance with the ghost of José.

Carmelo plots to deceive the specter of José. He knows that the dead lover was a typical Andalusian gallant – faithless and jealous. He persuades Lucia, a young and enchantingly pretty gypsy girl, to seduce the ghost at midnight to break the spell. She succeeds, as Carmelo and Candela exchange the kiss that defeats the evil influence. The malevolent magical spell is defeated by love.

Raleigh Civic Symphony Association ...

www.ncsu.edu/rcs

Diamond: Romeo and Juliet

Born in Rochester, NY in 1915, son of Austrian and Polish emigrants, David Diamond spend his student years at Eastman Conservatory, Cleveland Institute, and New York. At age 20 he traveled to Paris to study with Nadia Boulanger (famous teacher and student of Gabriel Fauré), and gained encouragement from composers Maurice Ravel, Darius Milhaud, Albert Roussel and conductor Charles Munch, as well as writers André Gide and James Joyce.



David Diamond

The 1940's brought Diamond a decade of economic uncertainty but the creation of some of his strongest works, including his first four symphonies. During this time he also won a Guggenheim Fellowship, the Prix de Rome, the Paderewski Prize, and a National Institute of Arts and Letters Grant. From 1951 to 1966 he lived and taught in Italy, partly to escape the repressive atmosphere of the McCarthy era in the United States and partly because of his affinity for European culture. On his return to America, after several short positions, he was

appointed to the composition faculty at the Juilliard School, where he continued to teach until 1997.

Diamond is viewed as the principal inheritor of the American modernist tonal tradition, in the line of Aaron Copland, Roy Harris, and Samuel Barber. His music never ventures into the progressive and avant-garde techniques of the 20th-century, but remains rooted in the conservative European tradition of neo-tonality.

His works are admired for their meticulous craftsmanship, subtle and beautiful orchestration, rhythmic drive, and especially, a deeply-felt lyricism.

Music for Shakespeare's "Romeo and Juliet," was conceived as a pure concert suite, not incidental music to be performed within a production of the drama. The suite is dedicated to conductor Thomas Scherman, who gave the premier performance with the Little Orchestra Society of New York in 1947.



PO Box 58040, Zip 27658 • 4900 Green Road
Raleigh, North Carolina 27616
919-872-0211 • 800-662-7318 • Fax 919-790-1871
E-mail: bmc@burrage.com • www.burrage.com

Additional Resources

- Duchen, Jessica. *Gabriel Fauré*. Phaidon Press Limited. London. 2000. (20th-Century Composers series)
- Nectoux, J.-M. *Gabriel Fauré: A Musical Life*, translated by R. Nichols. Cambridge University Press, 1991.
- Orledge, R. *Gabriel Fauré*. Eulenburg, London, 1979.
- Sadie, Stanley, ed. *New Grove Dictionary of Music & Musicians*, 2nd ed. 2001.
- Kimberling, Victoria J. *David Diamond, a bio-bibliography*. Metuchen, N.J.: Scarcrow Press, 1987.
- Struble, John Warthen. *The History of American Classical Music*. New York. Facts on File, 1995.

Be sure to visit the

Classical Voice of North Carolina

The Triangle's on-line source for news, calendars, and reviews of classical music performances in the area.

www.cvnc.org

Related Repertoire

- Fauré
Pelléas et Mélisande Suite (orchestra)
Pavan (orchestra)
Elegie (cello and orchestra)
Requiem (chorus, soloists, orchestra)
Song Cycles
La Bonne Chanson
La Chanson d'Eve
L'Horizon chimérique
String Quartet in E minor
Piano Quintets
- Falla
Noches en los jardines d'España (piano & orchestra)
Three-cornered Hat Suite (orchestra)
Harpsichord Concerto
- Diamond
Symphonies
Rounds for string orchestra
Concerto for Orchestra
songs
- Tchaikovsky
Romeo and Juliet Overture-Fantasy for orchestra
- Prokofiev
Romeo and Juliet ballet
- Berlioz
Romeo et Juliet. Dramatic symphony.

— Program notes by Dr. Randolph Foy

Raleigh Civic Chamber Orchestra

Randolph Foy, Music Director

Violin I

Lyda Cruden, concertmaster
Meg Lell
Patrick Liu
Helen Moody
Hjordis Tourian
Brad Warren

Violin II

Brad Jones, principal
Karen Moorman
Megan Tripak
Ted Wagner
Anjana Wills

Viola

Jonathan Simonson, principal
Christie Colosa
Erik Johnson
Kristen Novotney

Cello

David Oh, principal
Michael Bridgers
Nathan Finke

Bass

Josh Hines

Flute / Piccolo

Mary Mitchell, principal
Diana Cherry

Oboe / English Horn

Mary Greiner, principal
Holly McGhin

Clarinet

Michael Rowlett, principal
Paul Cherry

Bassoon

John Caldwell, principal
Russ Hill

Horn

Jacob Medlin
Ted Gellar

Trumpet

Brian Lowry, principal
Casey Black

Harp

Melanie Young

Percussion

John Antonelli, principal
Aaron Snyder



John Montgomery inc.
Violin Maker Dealer Restorer

*Member of the American Federation
of Violin and Bow Makers*

*Specializing in fine instruments,
bows and accessories for
students and professionals*

*509 Hillsborough St.
Raleigh, NC 27603*

(919) 821-4459

www.montgomeryviolins.com
john@montgomeryviolins.com

Contribute to Our Success

Your tax-deductible contributions help support the orchestra programs and their educational mission through the purchase and rental of music, master classes, printing, advertising, and artistic personnel. For more information about programs, auditions, and contributions, please call Dr. Randolph Foy at (919) 515-8279.

We Thank Our Sponsors

The Raleigh Civic Symphony and Chamber Orchestra are sponsored jointly by the N. C. State University Department of Music and the Raleigh Civic Symphony Association, a non-profit organization. Rcsa is supported by the United Arts Council of Raleigh and Wake County, with funds from the United Arts Campaign and the Grassroots Arts Program of the North Carolina Arts Council, an agency funded by the State of North Carolina and the National Endowment for the Arts. Rcsa is funded in part by the City of Raleigh based upon the recommendation of the Raleigh Arts Commission.

Annabelle Lundy Fetterman Symphony Concertmaster Endowment

Corporate Sponsors

Burrage Music Co.
J. Montgomery Violins
IBM matching employee contribu-
tions



Individual Sponsors

Silver Baton

Janice & Alan Lipson

Ted Wagner

Conductor

Underwood Group
Michael & Laura

Li-Yuan Ho
John Lambert

Jenny Spiker
Tirpak Family

Concertmaster

Harry & Joy Alle-
mang
Steven Anderson
Nancy Atkins

Holly Cope
Silke Finlator
Doug Gzym
K. Hunter

Kevin Lawrence
Meg Lell
Melanie McIlvaine
Margaret Smith

Section Leader

Cindy Chastang

Mr. & Mrs. Joseph Lugiano

Program design and layout by Mark Allemang.