



**Aaron Copland Sculpture**  
by Penelope Jencks

**Unveiling Ceremony**  
Tanglewood  
Thursday, June 30, 3pm

**AARON COPLAND SCULPTURE BY PENELOPE JENCKS  
UNVEILING CEREMONY PROGRAM**

Thursday, June 30, 2011

**PERFORMANCE**

Chamber Music Hall at 3 pm

Members of the Boston Symphony Orchestra  
and special guests

**COPLAND**      *As It Fell Upon a Day*  
Elizabeth Baldwin, soprano  
Elizabeth Ostling, flute  
Thomas Martin, clarinet

**COPLAND**      Clarinet Concerto - first movement  
Thomas Martin, clarinet  
Vytas Baksys, piano

**WILLIAMS/TRAD.**      *Air and Simple Gifts*  
Tamara Smirnova, violin  
Martha Babcock, cello  
Thomas Martin, clarinet  
Vytas Baksys, piano

**REMARKS AND UNVEILING OF COPLAND SCULPTURE**

Formal Gardens at 3:30 pm

Speakers to include John Williams and Mark Volpe

## As It Fell Upon a Day

Composed in 1923, this early song was written as a composition exercise for Copland's teacher, Nadia Boulanger. Originally conceived as a duet for flute and clarinet, Copland was inspired to add voice after discovering the poem *As It Fell Upon a Day* by the seventeenth-century English poet Richard Barnefield (1574-1627). Of the piece, Copland wrote, "the poem had the simplicity and tenderness that moved me to attempt to evoke that poignant expression musically. The harmonies that seem to evoke an early English flavor were suggested by the nature of the text." The work was premiered in Paris in 1924.

As it fell upon a day  
In the merry month of May,  
Sitting in a pleasant shade  
Which a grove of myrtles made,  
Beasts did leap and birds did sing,  
Trees did grow and plants did spring;  
Everything did banish moan  
Save the Nightingale alone;  
She, poor bird, as all forlorn  
Lean'd her breast up-till a thorn  
And there sung the dolefull'st ditty,  
That to hear it was great pity.  
Fie, fie fie! Now would she cry;  
Tereu, Tereu! By and by;  
That to hear her so complain  
Scarce I could from tears refrain;  
For her griefs so lively shown  
Made me think upon mine own.  
Ah! Thought I, thou mourn'st in vain,  
None takes pity on thy pain;  
Senseless trees they cannot hear thee,  
Ruthless beasts they will not cheer thee;  
King Pandion he is dead,  
All thy friends are lapp'd in lead;  
All thy fellow birds do sing  
Careless of thy sorrowing;  
Even so, poor bird, like thee,  
None alive will pity me.

## Clarinet Concerto

Opening movement

Composed between 1947 and 1949, the concerto was the result of a commission by renowned clarinetist and legendary bandleader Benny Goodman. Incorporating many jazz elements, the work was written in an unconventional form: two movements played without pause and linked by a lengthy cadenza. The opening movement, marked "slowly and expressively," is a pastorale imbued with the gentle, bittersweet lyricism for which Copland is so well known. The concerto was premiered by Goodman in November of 1950, in a radio broadcast by the NBC Symphony Orchestra conducted by Fritz Reiner.

## Air and Simple Gifts

Written and arranged by John Williams

*Air and Simple Gifts* was written for the occasion of the inauguration of President Barack Obama on January 20, 2009. Scored for violin, cello, clarinet, and piano, the piece combines a reflective and prayerful theme followed by an exuberant rendering of the traditional Shaker hymn "The Gift to be Simple," made famous by Aaron Copland in his ballet score *Appalachian Spring*. Knowing that President Obama is a great admirer of Copland's music, Williams chose to include an original set of variations on the traditional theme that had become so closely associated with Copland. The work was premiered at the inaugural ceremony in 2009 by the distinguished artists Yo-Yo Ma, Itzhak Perlman, Gabriela Montero, and Anthony McGill.



## AARON COPLAND

by Richard Dyer

*“You just make music out of the ideas that occur to you. They determine the nature of the piece. It is hard to describe how a piece is generated. I tend to get the music in sections, a collection of ideas that I think can go together. I don’t know exactly how they are going to belong together, or how they are going to follow one another, but I have this instinctive feeling that these things belong together. Then somehow they begin to rush to their places. It would be a nice way to work if I could begin at the beginning and go along logically till I got to the end, but that’s not the way it is.”*

Aaron Copland,

interview in *The Boston Globe*, November 30, 1975

In 1940 Aaron Copland was not yet the beloved godfather of American music when Serge Koussevitzky invited him to teach a class of composers in the first summer of the Tanglewood Music Center.

Copland’s protégé, Leonard Bernstein, left an endearing description of Copland at the time of their first meeting two years earlier – a description that would remain substantially accurate for the next half-century. “I had an image of Aaron as a kind of great patriarch, with a beard, looking something like Walt Whitman and of a certain age and like a fiery, declamatory Old Testament-type prophet, because that’s all in the music. What was my amazement when I met this 37 year-old, lean, charming, smiling, toothy, happy, affable man.”

By 1940, Copland was already firmly established as the leading American composer of his generation. He got off to a rocky start; in 1926, he entered professional musical life with the New York premiere of his *Symphony for Organ and Orchestra*. That occasion became instantly controversial, and instantly famous, because the conductor, Walter Damrosch, turned to address the audience and said, “When the gifted young American who wrote this *Symphony* composed at the age of twenty-three a work like this one... it seems evident that in five years he will be ready to commit murder.” It was characteristic of Copland that he loved to quote this assessment, usually with an infectious giggle.

Far different was the consistent support of Koussevitzky, the music director of the Boston Symphony Orchestra, who commissioned, premiered, and programmed works of Copland regularly for decades. Copland went on to become Koussevitzky's chief "lab assistant" at the Tanglewood Music Center, which Koussevitzky described as a "laboratory" in which the future of music in America would be discovered and developed. Copland taught at Tanglewood for 25 years, many of them as chairman of the faculty; among his students here who became prominent were Robert Ward, Alberto Ginastera, Ned Rorem, Martin Boykan, Mario Davidovsky, Thea Musgrave, David Del Tredici, and Jacob Druckman.

Copland remained devoted to Tanglewood and he was an honored occasional visitor until he died at the age of 90, in 1990. His ashes were ceremoniously scattered here in this bower to the sounds of his own music, and today a new bust of Copland by Penelope Jencks will be unveiled.

For a quarter of a century Tanglewood was one of the chief platforms from which Copland exercised his influence as a fully involved citizen of the musical world, along with his lectures, his books, his radio and, later, television appearances, the concerts and concert series he promoted, his informal advice, his genuine curiosity about what younger people were up to. These activities supplemented the direct influence of his music.

As a teacher, Copland viewed his role as identifying what it was that his students were trying to accomplish and pointing out to them how they could communicate it more directly, clearly, and effectively. Characteristically, he treated his students as colleagues who happened to be at a different point on their own lifelong voyage of discovery, a voyage comparable to his own.

Copland's Tanglewood years were also the years during which his new works made him an icon – among the creations of this quarter-century of his life were the Piano Sonata, the Piano Fantasy, the

Clarinet Concerto, the Third Symphony, the Piano Quartet, the dance scores *Rodeo* and *Appalachian Spring*, all five of his film scores, the song cycle *Twelve Poems by Emily Dickinson*, his orchestral work for the opening of Philharmonic Hall, *Connotations*, the opera *The Tender Land*, and such beloved works as *Fanfare for the Common Man* and *A Lincoln Portrait*. He worked on many of these pieces and projects during his summers here.

Copland's music, collectively considered, came to define the sound of America, and like America, it was the result of the confluence of many complementary influences. The most important, he always said, was the mastery of the traditional technical disciplines of European music that he acquired through his studies with Nadia Boulanger in France: "Mademoiselle" stressed the virtues of clarity, simplicity, and the long line. There are no wasted notes in Copland's music.

But other streams were also significant: the Jewish music that was part of Copland's heritage; the history of Western music from Bach to the present, with special attention to the French Impressionists and to Russian music (Copland's ancestry was Lithuanian); Broadway and theater music by such contemporaries as George Gershwin; jazz; Latin rhythms; American folksongs; the work of the avant-garde of his time, and the experiments and achievements of Arnold Schoenberg and his school. Copland was always inquisitive about all kinds of music, and he produced all kinds of music himself.

Copland could and did write severe music, as well as music of surpassing gentleness and tenderness; he could evoke urban clangor and urban angst; the back-porch serenity of Middle America; the wide-open spaces of the unconquered West. Both the fiery prophet and the charming, smiling, toothy, happy, affable man can be heard in his music; a pervasive, public, and unflappable optimism offset the private anxieties of an outsider, Jewish and homosexual.

What bound all these activities together, and what makes the music sound so whole, was the unassuming but certain strength of Copland's own personality; he once wrote of the way music mirrors "cherishable aspects of human consciousness." While many bars in the work of subsequent composers might easily be mistaken for music by Copland – he was that influential – not a bar of his music, no matter in what genre, style, or technique, could be mistaken for music by anyone else. He was a most uncommon man, and uncommonly humble, and he bowed before what he called "the majesty of music's expressive power, before its capacity to make manifest a deeply spiritual resource of mankind." Just as everyone remarked on how his face was ageless – an aspect caught in Penelope Jencks's statue - his music sounds as if it had always been there, waiting for him to come along and write it down.

*"Notes are just notes, but when you hear them, you want to find out what they're talking about, you want to try to get to the essence of the material. How notes get to have their significance – that's the great mystery. No one will ever solve that. But what else could keep you interested for so long?"*

Aaron Copland,  
interview in *The Boston Globe*, November 30, 1975

## PENELOPE JENCKS

Inspired by Penelope Jencks's monumental sculpture of Eleanor Roosevelt in Riverside Park in New York, John Williams chose Ms. Jencks to create a sculpture of Aaron Copland, the first in a series of sculptures to commemorate some of Tanglewood's most iconic figures. A Massachusetts-based artist, Penelope Jencks is also the artist behind the Samuel Eliot Morison "Sailor, Historian" sculpture, which stands along Commonwealth Avenue and Exeter Street in Boston, and, most recently, in 2007, the sculpture of Robert Frost at Amherst College in Amherst, MA. Jencks attended Swarthmore College, where she studied art history and French before transferring to art school at Boston University. She studied under several mentors during her student years including Edwin Dickinson, Harold Tovish, and Hans Hofmann in Provincetown. She has created numerous works in terra cotta and bronze, and for several years she spent most of her time living in Italy, where she had the sculpture of Robert Frost carved in granite. Her retrospective exhibition at Boston University in 2006 was given the AICA/NE (International Association of Art Critics) Second place Award for Best Monographic Show in a University Gallery - Boston Area.

Jencks is a member of the National Academy of Design, the Royal British Society of Sculptors, and the National Sculpture Society. Her works can be found in private and public collections worldwide. Some of her notable public collections and commissions include: The White House (Washington, D.C.); The Maggie Cancer Care Center (Edinburgh, Scotland); the Readers Digest Corporate Headquarters (Pleasantville, NY); the Boston Public Library (Boston, MA); the Biblioteca di Pietrasanta (Italy); the City of New York, NY; the City of Toledo, OH; the Cape Museum of Fine Arts (Dennis, MA); the National Academy of Design (New York, NY); Amherst College (Amherst, MA); and Brandeis University (Waltham, MA).