

From “Jupiter” of Ancient Rome to “Edward” of 16th century Scotland, from “Ondine” of German myth to the Native American legend “Kokopeli”, this program celebrates works that span centuries and continents.

JUPITER from “The Planets” - Gustav Holst (1874-1934)



We open with “Jupiter” from Gustav Holst’s *The Planets*. This movement is intended to reflect the more playful side of Jupiter with a majestic return in the middle section. As this work was originally conceived as a piano duet, we worked from that version and our orchestral parts to create a trio version of this movement. “Jupiter” is the centerpiece of this large symphonic work and fittingly so as Jupiter is the largest planet.

The hymnlike melody in the middle of this movement was later set by Holst himself to the famous British poem “I vow to thee, my country” by Sir Cecil Spring-Rice.

For biographical information on Gustav Holst, please visit <http://www.gustavholst.info/> or http://en.wikipedia.org/wiki/Gustav_Holst.



Jupiter, the largest planet



Composer Gustav Holst

“KOKOPELI” for solo flute by Katherine Hoover (b. 1937)



These are the composer’s notes: “Kokopeli, the flute player, was a great mahu, or legendary hero of the Hopi, and of other Native Americans living in the Southwestern area of the United States. He is said to have led the migrations through the mountains and deserts, the sound of his flute echoing through the great canyons and cliffs. In this piece I have tried to capture some of this sense of spaciousness, and of the Hopi’s deep kinship with this land. This piece has also been influenced by Native American flute songs and sounds.”

It was also said that Kokopeli, (the only ancient Native American hero to have a specific name) would travel from village to village and spend the night playing his flute among the cornstalks, bringing good harvests by enchanting the fields. He was also known for a roving eye; this coupled with the corn harvests has led him to be considered a god of fertility in some circles. - MS



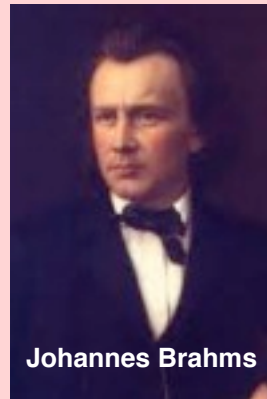
visit <http://www.papagenapress.com/> for more about composer Katherine Hoover.

“Edward” Ballades, Op. 10 - Johannes Brahms (1833-1897)

The ancient Scottish ballads captured the imagination of Johannes Brahms as a young man and he wrote some of his most lyrical solo piano music from this inspiration. “Edward” is an example of a traditional ballad telling the story of a son who has murdered his father. This ballad had several variations, but the one used by Brahms was originally published in a collection compiled by Bishop Thomas Percy in 1765, *Reliques of Ancient English Poetry*.

For this program we enlist the aid of the multi-talented actor, David Dollase to read the poem prior to hearing the ballades. His rich dark tones further emphasize the chilling aspect of this sad tale.

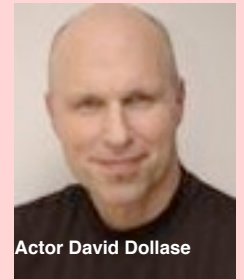
Visit <http://www.johannesbrahms.org/> for more information on the composer.



Johannes Brahms



Sir Thomas Percy



Actor David Dollase

“The Ballad of Edward”

‘WHY dois your brand sae drap wi bluid,
Edward, Edward,
Why dois your brand sae drap wi bluid,
And why sae sad gang yee O?’

‘O I hae killed my hauke sae guid,
Mither, mither,
O I hae killed my hauke sae guid,
And I had nae mair bot hee O.’

‘Your haukis bluid was nevir sae reid,
Edward, Edward,
Your haukis bluid was nevir sae reid,
My deir son I tell thee O.’

‘O I hae killed my reid-roan steid,
Mither, mither,
O I hae killed my reid-roan steid,
That erst was sae fair and frie O.’

‘Your steid was auld, and ye hae gat mair,
Edward, Edward,
Your steid was auld, and ye hae gat mair,
Sum other dule ye drie O.’

‘O I hae killed my fadir deir,
Mither, mither,
O I hae killed my fadir deir,
Alas, and wae is mee O!’

‘And whatten penance wul ye drie, for that,
Edward, Edward?
And whatten penance will ye drie for that?
My deir son, now tell me O.’

‘Ile set my feit in yonder boat,
Mither, mither,
Ile set my feit in yonder boat,
And Ile fare ovir the sea O.’

‘And what wul ye doe wi your towirs and your ha,
Edward, Edward?
And what wul ye doe wi your towirs and your ha,
That were sae fair to see O?’

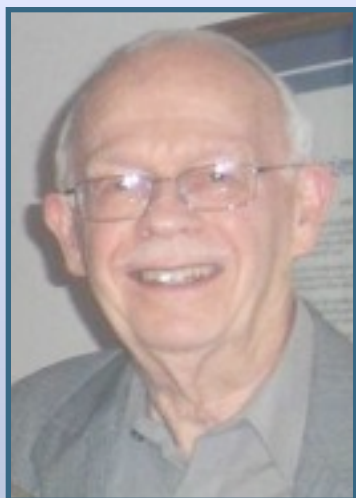
‘Ile let thame stand tul they doun fa,
Mither, mither,
Ile let thame stand tul they doun fa,
For here nevir mair maun I bee O.’

‘And what wul ye leive to your bairns and your wife,
Edward, Edward?
And what wul ye leive to your bairns and your wife,
Whan ye gang ovir the sea O?’

‘The warldis room, late them beg thrae life,
Mither, mither,
The warldis room, late them beg thrae life,
For thame nevir mair wul I see O.’

‘And what wul ye leive to your ain mither deir,
Edward, Edward?
And what wul ye leive to your ain mither deir?
My deir son, now tell me O.’

‘The curse of hell frae me sall ye beir,
Mither, mither,
The curse of hell frae me sall ye beir,
Sic counseils ye gave to me O.’



Godfrey Schroth [b. 1927] A pupil of the noted American composer, Paul Creston, Godfrey Schroth first came to attention in 1959, when his Piano Quintet won the LADO Foundation Prize for chamber music, and was subsequently premiered in New York by the Phoenix Quartet. Many published choral and organ pieces followed; "A Solemn English Mass" was the first vernacular setting sung at St. Patrick's Cathedral. In 1973, on a grant from the NJ Arts Council, he wrote Rocky Mountain Serenade for Strings, Percussion and Guitar for the Pueblo (Colorado) Arts Festival. In 1979 he completed "Green Graves and Violets", a vocal chamber cycle, which celebrated the writings of a forgotten Civil War poetess, the tragic Ellen Howarth. "The Mystic Trumpeter", a work for chorus and wind ensemble on a Walt Whitman text, was commissioned by the Pro Arte Chorale and received its premiere performance in March 1999. Other recent compositions by Mr. Schroth include a Ballade for Clarinet, Horn and Piano, an orchestral "Threnody For The Victims Of September 11", a song cycle, "Strangeness of Heart" settings of poems by Siegfried Sassoon, and a recently premiered "Magnificat" for soprano and chamber ensemble. Of his "Variations on an Appalachian Carol" for flute, clarinet & piano, commissioned by the Palisades Virtuosi, American Record Guide says Schroth cunningly rings instrumental changes on the tune, exhibiting the latent possibilities and moods hidden in its melodic shapes and harmonic turns".



"The Sea Nymph" was commissioned by Ron Levy specifically for the "Ondine" programs that Palisades Virtuosi performed at Lincoln Center in 2006. Ondine is of course the ancient folklore tale of the water nymph who fell in love with a mortal but was destined to remain a water nymph. (In these modern times Disney changed the sad tale to a happy one in "The Little Mermaid".) The rich creamy texture of the bass clarinet reflects the depths of the sea, with the rising from the sea comes the change to the clarinet. It is an extremely evocative work that never fails to delight our audiences.