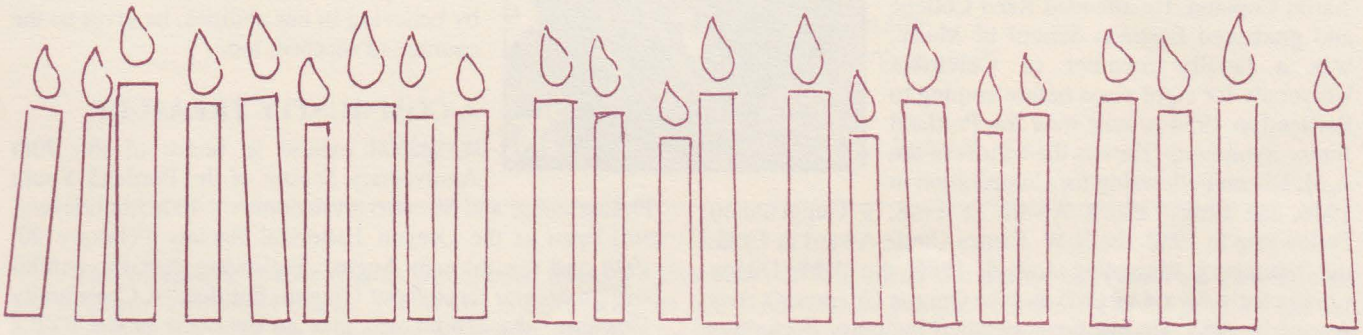
ARLENE SCHNITZER CONCERT HALL FEBRUARY 26, 1994

PORTLAND
YOUTH PHILHARMONIC

AMERICA'S FIRST YOUTH ORCHESTRA

JACOB AVSHALOMOV
40TH ANNIVERSARY CONCERT



70th ANNIVERSARY SEASON - 1993-94

Happy 70th Anniversary to the Portland Youth Philharmonic!

Some Milestones...

- Portland Junior Symphony founded in 1924 – in 1978 renamed Portland Youth Philharmonic
- Jacques Gershkovitch, Musical Director and Conductor 1924–1954
- Jacob Avshalomov, Musical Director and Conductor 1954–
- Five published books on the Orchestra—two of the latest still in print *Music is Where You Make It II* and *Concerts Reviewed*
- Community-wide collaborations with at least 70 civic and educational groups.
- Performances for national and international conferences including Seattle World's Fair and 1990 Rotary International.
- Three nationwide television programs on public broadcasting stations.
- First Recording Orchestra in Northwest – 1968 – with Composers Recordings
- New CD of works by Oregon connected composers issued by Albany Records
- By Fall 1994, four CD's of reissued recordings and new
- ASCAP Award for Imaginative Programming of Contemporary Music — 1992–93 Season
- Alumni in over 30 professional orchestras worldwide including San Francisco, Cinncinati, Honolulu, BBC, Barcelona, Detroit, Baltimore, Seattle, St. Louis, New York Philharmonic and three in the Boston Symphony Orchestra

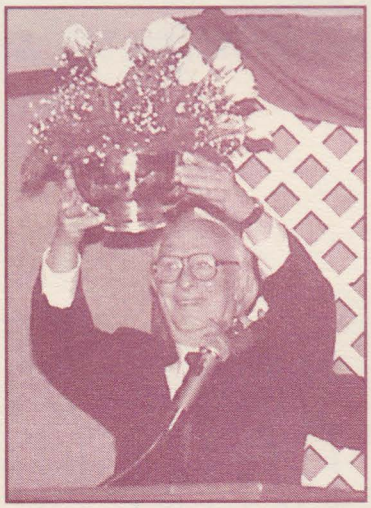
Concert Tours:

European Tour, 1970
Japan Tour, 1979
Spoleto/USA Festival 1981
Third International Tour, 1984
Fourth International Tour, 1989
Japan/Korean Tour, 1992
Germany Tour, scheduled for June 1994

Happy 40th Anniversary to Jacob Avshalomov, Conductor!

JACOB AVSHALOMOV, COMPOSER

Born in 1919 in Tsingtao, China, Avshalomov learned early the richness of cultural diversity. Born to an American mother and her composer-husband from Siberia, Avshalomov lived in China until the age of 18, when he and his mother immigrated to the United States. The sights and sounds of his youth in the Orient, reflected in the tonalities and motifs of his compositions, are but some of the inspirations for his works. His view of the world is universal, and both Biblical and secular texts serve him well in his many works for chorus and orchestra.



Avshalomov has studied with his father, Aaron Avshalomov, then with Ernest Toch, Bernard Rogers, Jacques Gershkovitch and Aaron Copland. He attended Reed College and graduated Eastman School of Music, was a faculty member of Columbia University for eight years before coming to Portland in 1954 to take over the Portland Junior Symphony. He was the winner of the A.M. Ditson Fellowship for Composition in 1946, the Ernest Bloch Award in 1948, a Guggenheim Fellowship in 1952, the N.W. Critics Circle Award in 1953, the Naumberg Recording Award, 1956, the A.M. Ditson Conductor's Award in 1965 and the Oregon Governor's Arts Award in 1985. He has been awarded honorary doctorates from Reed College, University of Portland and Linfield College.

Tonight is the world premiere of Jacob Avshalomov's Symphony of Songs. Written to honor all students in the Orchestra, present and past, the work was commissioned by friends, in recognition of his years of dedicated service. Avshalomov is recognized as a leading American composer and his works are performed and recorded around the world.

JACOB AVSHALOMOV, HIMSELF

Rarely in a lifetime do we chance to meet someone who truly makes a difference—someone who touches our life so profoundly that we are all the richer for it. Jacob Avshalomov is one of those very special people. He is a teacher, and yet ever eager to learn from his students. He is a leader, but always a man of the people, who gives back to others more than he takes. He is an inspiration to all those around him, and by believing in our abilities, he gives us the courage to succeed, too.

A COMMUNITY TREASURE

A special exhibit in honor of the 70th Anniversary Season of the Portland Youth Philharmonic and Maestro Avshalomov's 40th Anniversary, will open at the Oregon Historical Society February 20, 1994 and run through August. Following that, the exhibit will go on tour throughout Oregon. Entitled "A Community Treasure," the exhibit will give an overview of the PYP's history through documents and photos, and offer viewers a glimpse of what goes into making an orchestral performance. You won't want to miss it.

PORTLAND
YOUTH PHILHARMONIC

JACOB AVSHALOMOV
CONDUCTOR•MUSICAL DIRECTOR

Program

WEBER Overture to "Euryanthe"

AVSHALOMOV *Symphony of Songs

I Fed by my Labors

II Adieu, Farewell Earth's Bliss

III Answer July
The Watch

IV Who is my Shepherd

V The Smile
The Grain of Sand

Written for the 70th Anniversary of the Portland Youth Philharmonic and dedicated to the thousands of young people who joyfully pitched in.

*World premiere

Intermission

SCHUBERT Symphony #8, B minor
Allegro moderato
Andante con moto

BERLIOZ Fantastical Choruses from "Lelio"
Chorus of the Shades
Song of the Brigands
Fantasy on "The Tempest"

Willamette Master Chorus
Wallace H. Long, *Director & Baritone Soloist*

Guest Chorus

The Willamette Master Chorus was created through a joint effort of Willamette University, Lutheran Fine Arts Council and interested citizens of Salem. The WMC is celebrating its 10th Anniversary. The chorus consists of 80 professional and amateur musicians from the mid-valley area. Founding director Dr. Wallace H. Long, Jr., is returning from a year's sabbatical as Director of Choral Activities at Willamette University.

The Master Chorus has performed with the Salem Chamber Orchestra and the Portland Youth Philharmonic, at the OMEA annual conference, and serves as the choral foundation for the "Messiah Sing-Together." Last summer WMC was the only west coast choir chosen to perform at the International Choral Festival in Missoula, Montana.

I. *Fed By My Labors*

Fed by my labors
those lines drawn on the ground
have become ribs of rock
and cast shadows
where the clear sun stretched
his long length before.
Some of those stone spines
have raised themselves higher
than my head above their
thrilling start, and now
the warm winds of autumn
must find new ways to pass this hill.
When the first rain comes
it will feel gently for its
old accustomed slope
and then strike hard in fury
to take again its threatened realm.

Gordon Newell

II. *Adieu, Farewell Earth's Bliss*

Adieu, farewell earth's bliss,
this world uncertain is:
Fond are life's lustful joys,
death proves them all but toys,
None from his darts can fly
I am sick, I must die.
Lord, have mercy on us!

Rich men trust not in wealth,
Gold cannot give you health;
Physic himself must fade,
All things to end are made,
The plague full swift goes by;
I am sick, I must die.
Lord, have mercy on us.

Beauty is but a flow'r
which wrinkles will devour:
Brightness falls from the air,
Queens have died young & fair,
Dust hath closed Helen's eye.
I am sick, I must die.
Lord, have mercy on us.

Strength stoops unto the grave,
Worms feed on Hector brave,
Swords may not fight with fate.
Earth still holds ope her gate;
Come! come! the bells do cry.
I am sick, I must die.
Lord have mercy on us.

Wit with its wantonness
tasteth death's bitterness;
Hell's executioner hath no ear
for to hear what vain art can reply.
Haste therefor each degree
to welcome destiny.
Heaven is our heritage,
Earth but a player's stage;
Mount we unto the sky.
I am sick, I must die.
Lord have mercy on us.

Thomas Nashe
(In Time of Plague)

IIIa. *Answer July*

Answer July –
Where is the Bee –
Where is the Blush –
Where is the Hay?

Nay – said the May –
Show me the Snow –
Show me the Bells –
Show me the Jay!

Ah, said July –
Where is the Seed –
Where is the Bud –
Where is the May –
Answer Thee — Me –

Quibbled the Jay –
Where be the Maize –
Where be the Haze –
Where be the Bur?
Here — said the Year –

Emily Dickinson

IIIb. *The Watch*

When I took my watch
to the watchfixer I
felt privileged but also pained to
watch the operation. He
had long fingernails
and a voluntary squint. He
fixed a magnifying cup over his
squint eye. He undressed my watch. I
watched him split her
in three layers and lay her
middle – a quivering viscera –
in a circle on a little plinth. He shoved
shirtsleeves up and leaned
like an ogre over my
naked watch. With critical pincers he
poked and stirred. He
lifted out little private things with a
magnet too tiny for me
to watch almost. "Watch out!" I
almost said. His
eye watched, enlarged the secrets of
my watch, and I watched anxiously.
Because what if he touched her
ticker too rough, and she
gave up the ghost out of pure fright?
Or put her things back backwards so
she'd run backwards after this? Or he
might lose a minuscule part, connected
to her exquisite heart, and mix her
up, instead of fix her.

And all the time,
all the time-pieces on the walls,
on the shelves, told the time,
told the time in swishes and ticks,
swishes and ticks, and seemed to be gloat-
ing, as they watched and told. I
felt faint, I was about to lose my
breath – my ticker going lickety-split
– when watchfixer clipped her
three slices together with a gleam and two
flicks of his tools like chopsticks.
He spat out his eye, lifted her
high, gave her a twist, set her
hands right, and laid her little face, quite
as usual, in its place on my wrist.

May Swenson

IV. *Who Is My Shepherd*

Who is my shepherd
that I shall not want?
Who with earth-roughened hands
will loose the spike that joins
my ankle-bones and bear me home,
and have me in his house?

I seek a father who most need a son,
yet have no voice to call one or
the other, nor wind nor oracle to
publish me, where I am meant to die.

Who is my uncle that shall intervene?
assist the turning wheel, that like
the running tower of the Sun
will smash my king's house,
and my cockle-shell.

Who is my mother that shall make my bed?
who with gold-beaten rings will quicken me
that I beget my son where my cold father
with his lust lay down.

Who is one blind that has already
seen blood where it will fall soon?
He knows my ways and how I rule this ground,
in his perpetual light will I be found.

The day is in the sea,
the night grows cold.
Is the event long passed?
The suckling beast knows where
I lie alone.
I seek a father
who most need a son.

John Malcolm Brinnin

Va. *The Smile*

There is a Smile of Love,
There is a Smile of Deceit,
And there is a Smile of Smiles
In which these two Smiles meet.

There is a Frown of Hate,
There is a Frown of Disdain,
And there is a Frown of Frowns
Which you strive to forget in vain,

For it sticks in the Heart's deep Core
And it sticks in the deep Back bone;
And no Smile that ever was smil'd
But only one Smile Alone,

That betwixt the Cradle and Grave
It only once Smil'd can be;
But, when it once is Smil'd,
There's an end to all Misery.

Vb. *The Grain of Sand*

There is a grain of Sand in Lambeth
that Satan cannot find,
Nor can his Watch Fiends find it'
'tis translucent and has many Angles,
and within every angle
is a lovely heaven

There is a Moment in each Day
that Satan cannot find,
Nor can his Watch Fiends find it;
but the Industrious find the Moment
and multiply it, and when it once is
found it renovates every moment
of the Day if rightly placed.

There is a place where
Contrarieties are equally True;
it is a pleasant Shadow
Where no dispute can come,
Because of those who Sleep.

William Blake

PORTLAND YOUTH PHILHARMONIC
70TH Anniversary
JACOB AVSHALOMOV, CONDUCTOR

BERLIOZ Fantastical Choruses from "Lelio"

CHORUS OF THE SHADES

The coldness of death, night of the tomb,
Eternal sound of the tread of time,
Black chaos that kills all hope,
Black chaos that kills all hope,
When, oh, when, will you be ended?
You who live, who live, death will
always devour you.
Always make a new feast from among you.
And the earth will continue to yield to him
New pastures for such harvests.
And one will always give one's self to him
And make of oneself a new harvest.
When, then, night of the tomb,
Eternal sound of the tread of time,
Black chaos that kills all hope,
When, oh, when, will you be ended?
When, oh, when, will you be ended?

BRIGAND'S SONG

CAPTAIN

If I had another hundred years to live,
A hundred years and more, rich and happy,
I would prefer to live it as a brigand
Than as a pope or beloved king,
Leaping over crags and streams!
Today is a day of riches!
Let us drink to our mistresses
From the skulls of their lovers!

CHORUS

And when these weeping beauties
Demand some consolation,
We'll change their tears to tears of love,
We'll make a joyous coupling.
To the mountain and the old convent
Each one must go to confess
Before drinking to his mistress
From the skull of her lover.

CAPTAIN

Fair Zora did not wish to survive
Her brave and handsome defender.
"The Prince is dead, pierce my heart,
And let me follow him to the tomb."
We carried her then to the high rock
The next day, and she was drunk
For she had drowned her sorrows
From the skull of her lover.

CAPTAIN AND CHORUS

Faithful and tender doves,
Your lovers are dead. Good!
To die for you was their destiny,
With heavy feet, walk upon their tombs
No more sad hours for you
But glory because we met by chance.
Yes, yes, we will drink together
From the skulls of your lovers.

CHORUS

Let's go.
The old hermit is waiting for us
Captain, we follow you! We are ready!
Let's go to the mountain!

FANTASIA ON SHAKESPEARE'S "THE TEMPEST"

(Sung in Italian)

CHORUS

Miranda! Miranda!
Come to the one who is your destined husband.
You will know love.
Miranda, the sun will rise
On a new life for you.
Miranda, goodbye, goodbye, Miranda!
Miranda! Be happy, for here is your husband.
Caliban! Horrid monster!
Fear the anger of Ariel!
O Miranda, they are taking you away, you go!
O Miranda, we will see you no more!
We will search for you in vain
On the breeze-swept shore.
The sweetest, loveliest flower
That blooms on earth,
We will see you no more, sweet flower.
O Miranda, we will see you no more.
Goodbye, goodbye, Miranda.

PORTLAND YOUTH PHILHARMONIC

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Sophia Kidder, *Accompanist*

The Portland Youth Philharmonic gratefully acknowledges the sponsorship of tonight's program by

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