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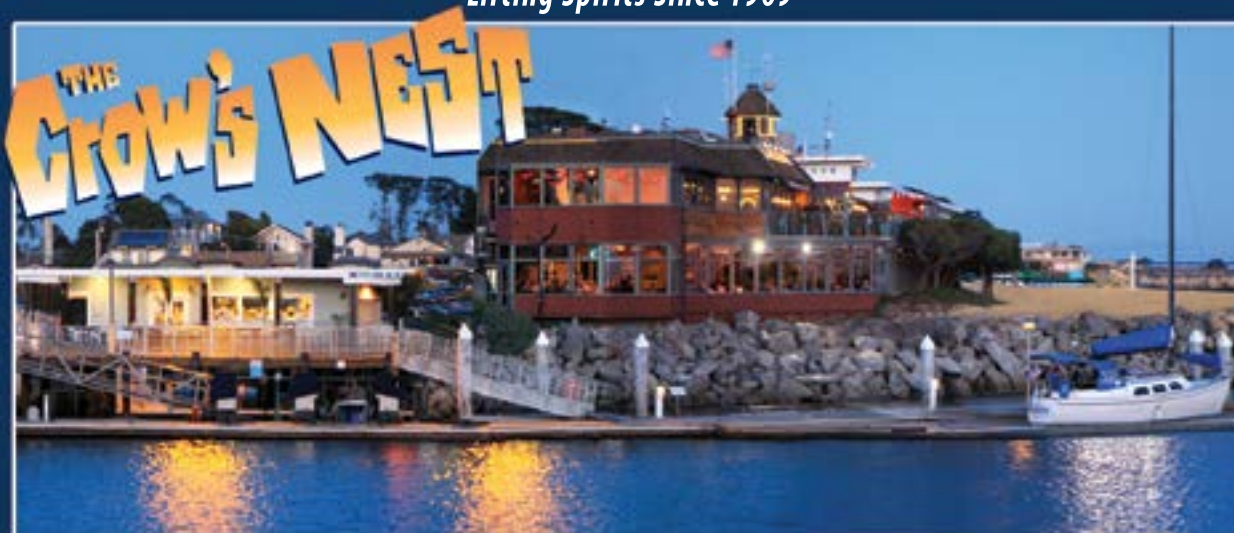


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2021-2022 SCHEDULE



NIGEL & FRIENDS

2:00 Oct 3, 2021
at the Samper Recital Hall



REMEMBRANCE & REJUVENATION

7:30 Oct 23, 2021 at the Civic
2:00 Oct 24, 2021 at the Mello



rites of passage

7:30 Jan 15, 2022 at the Civic
2:00 Jan 16, 2022 at the Mello



LEAGUE EVENTS

See all events ont page 34



BEETHOVEN & THE HILL WE CLIMB

7:30 Feb 12, 2022 at the Civic
2:00 Feb 13, 2022 at the Mello



FAMILY CONCERT

2:00 Mar 27, 2022
at the Civic



LUMINANCE TRIO

2:00 April 10, 2022
at the Samper Recital Hall



KALEIDOSCOPIES

7:30 Apr 30, 2022 at the Civic
2:00 May 1, 2022 at the Mello



CARMINA BURANA

7:30 May 21, 2022 at the Civic
2:00 May 22, 2022 at the Mello



LIFE: A JOURNEY THROUGH TIME

7:30 Jun 18, 2022 at the
Santa Cruz Civic Auditorium

SPOTLIGHT ON THE SYMPHONY

38 Nigel & Friends
23 Luminance Trio

CLASSICAL CONCERTS

41 Remembrance & Rejuvenation
49 Rites of Passage
63 Beethoven & The Hill We Climb
77 Kaleidoscopes
83 Carmina Burana

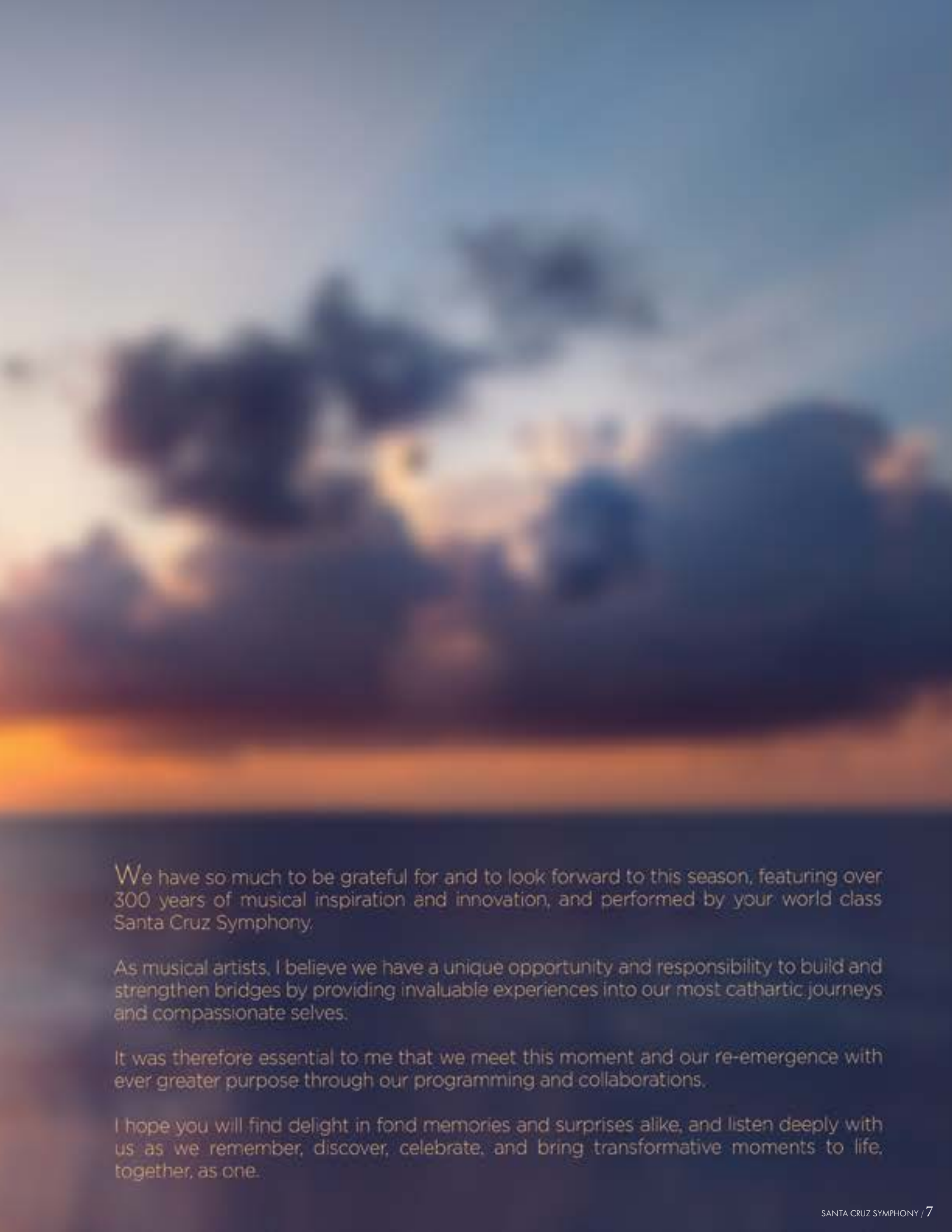
SPECIAL CONCERTS

73 Family Concert: The Orchestra Swings
97 Pops: 2020: A Movie Odyssey

SYMPHONY LEAGUE

34 League Events





We have so much to be grateful for and to look forward to this season, featuring over 300 years of musical inspiration and innovation, and performed by your world class Santa Cruz Symphony.

As musical artists, I believe we have a unique opportunity and responsibility to build and strengthen bridges by providing invaluable experiences into our most cathartic journeys and compassionate selves.

It was therefore essential to me that we meet this moment and our re-emergence with ever greater purpose through our programming and collaborations.

I hope you will find delight in fond memories and surprises alike, and listen deeply with us as we remember, discover, celebrate, and bring transformative moments to life, together, as one.

Daniel Stewart

Daniel Stewart is the Music Director of the Santa Cruz Symphony, and Wattis Foundation Music Director of the San Francisco Symphony Youth Orchestra. Hailed by The Boston Musical Intelligencer as “A fascinatingly vibrant conductor”, Stewart’s tenure as Music Director in Santa Cruz has led to unprecedented acclaim, including the Peninsula Reviews’ assertion that “the Santa Cruz Symphony Orchestra under Daniel Stewart has now developed into the finest musical ensemble South of San Francisco and North of Los Angeles.”

21/22 season highlights include his subscription debut with the San Francisco Symphony in a program featuring Beethoven’s 9th Symphony, and a 10 year extension of his music directorship of the Santa Cruz Symphony. Recipient of the Aspen Music Festival’s Conlon Conducting Prize, he has conducted orchestras including the Metropolitan Opera Orchestra, Boston Symphony Orchestra, Los Angeles Philharmonic, Houston Symphony, St. Louis Symphony Orchestra, Hessischer Rundfunk Orchester, Frankfurt Opern Orchestra, Boston Ballet, New World Symphony, Fort Worth Symphony, Bohuslav Martinů Philharmonic Orchestra, Midsummer Mozart Festival, Orlando Philharmonic, and the Opera companies of the Juilliard School, Curtis Institute, and Aspen Festival.

In 2012, the Metropolitan Opera appointed Stewart as the first conductor of their Lindemann Young Artist Development Program. In 2013, he made his acclaimed Lincoln Center debut in a Metropolitan Opera produced concert of comic operas by Stravinsky, Mozart, Donizetti and Berlioz. During his tenure with the Metropolitan Opera, he conducted the Metropolitan Opera Orchestra and soloists in a comprehensive range of the operatic repertoire.

Stewart’s transformative work with the Santa Cruz Symphony has earned international recognition and a reputation for attracting top talent, including frequent collaborations with artists such as Yuja Wang, whose most recent appearances with the orchestra were described by the San Francisco Classical Voice as “Nothing short of miraculous. The sheer excitement of witnessing such extraordinary music making was an experience to be remembered.” During his tenure as music director, he has also featured over 20 principal singers from the Metropolitan Opera, established a thriving chamber music series, expanded education programs, and increased local collaborative partnerships.

Notable collaborations with leading contemporary composers have included the late Karlheinz Stockhausen, Mason Bates, HK Gruber, John Wineglass, and particularly Esa-Pekka Salonen, and Thomas Adès, whom he assisted as cover conductor for the Los Angeles Philharmonic’s “Aspects of Adès” festival in 2011. Daniel’s own compositions have been performed at venues including the Aspen Music Festival, Tribeca New Music Festival, and Verbier Festival.

An accomplished violist, Mr. Stewart has performed in over 40 countries, and has previously served as principal violist of numerous ensembles including the New World Symphony and Verbier Festival Orchestras, and collaborated closely in this capacity with conductors such as Herbert Blomstedt, Christoph von Dohnányi, Gustavo Dudamel, Charles Dutoit, Daniele Gatti, Valery Gergiev, James Levine, Kurt Masur, Mstislav Rostropovich, and Michael Tilson-Thomas.

A former assistant conductor to Charles Dutoit with the Philadelphia Orchestra, Esa-Pekka Salonen with the Los Angeles Philharmonic, James Levine with the Metropolitan Opera, and Michael Tilson-Thomas with the New World Symphony, he received his formal conducting training at the Curtis Institute of Music, studying with Otto-Werner Mueller, Simon Rattle, Christoph Eschenbach and Alan Gilbert.

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During this year and a half hiatus from live performances, we have missed you and missed sharing our beautiful music with you. We are better people when music is in our lives. And there is nothing like the feeling of being part of a live musical experience to enrich our souls and enhance our existence. Our incredible musicians have missed performing too and we are all collectively here to welcome you back to Your Symphony.

This is our 64th year as the Santa Cruz Symphony and it is with great gratitude that I thank you for your continued support, in particular during this pandemic year. Your generosity and confidence in Your Symphony has allowed us to come up with inventive ways to keep all of us engaged. We learned how to create our digital series and we continued to provide our free educational programs to the youth and seniors in our community. Behind the scenes we applied for and received several government grants. And with the wisdom and support of our amazing Board of Directors we made prudent decisions to help keep us moving forward.

I couldn't be happier that our Maestro, Daniel Stewart, agreed to a ten year extension of his contract. His brilliance, earnest commitment to his craft, diverse and creative programming, connections with world class talent and just generally being a sincere and incredibly nice human being is a rare package that we are so fortunate to share with you.

Gary Reece, our new Executive Director, is proving to be a wonderful addition to our Symphony Family. His years of banking experience, his collaborative approach to providing meaningful outcomes and his respectful management style are much appreciated by everyone who interacts with him. I love working with him and hope he stays with us for years to come.



This season promises to be our best yet and I hope you are all as excited as I am to be a part of it. I don't plan on missing a single performance and I hope all of you are able to participate as well. And tell your friends, family, and neighbors that we have, in our very small Santa Cruz Community, a world class orchestra that they need to experience too. Invite them to a concert or recital.

We are proud of who we are and we want to share our magical performances with the world. I hope you enjoy Your Symphony.

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1958	Matilda Dedrick
1958–59	Roy Bergazzi
1959–61	Carolyn Baldwin
1961–62	James Hammond
1962–63	Paul Sandas
1963–64	Howard Miguel
1964–66	Jack Peterson
1966–69	Dr. Carl Nelson
1969–70	Ernest T. Kretschmer
1970–71	Dr. Douglas A. Liddicoat
1971–74	Jay Van Stolk
1974–75	Max Walden
1975–76	Ernest T. Kretschmer
1976–77	Sidney Damon
1977–78	Robert Anderson
1978–80	Dr. Bernard Hilberman
1980–81	Kenneth R. Clark
1981–82	Kenneth R. Clark, William Quale
1982–87	Rowland Rebele
1987–89	Ernestine Anderson
1989–91	Wanda Raffetto
1991–93	Nancy Hendee
1993–94	F. McCauley Small, Jr.
1994–95	Jan Derecho
1995–96	Dorothy Wise
1996–97	Linda Burroughs
1997–98	Les Kadis M.D., Suzanne Mann, Chris Schofield, F. McCauley Small, Jr.
1998–00	F. McCauley Small, Jr.
2000–02	Kate Chen
2002–04	Mary James
2004–08	Linda Burroughs
2008–14	Owen Brown
2014–15	Dorothy Wise
2016–17	Owen Brown
2017–	Linda Burroughs

TICKETS

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307 Church Street, Santa Cruz, CA 95060
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SantaCruzSymphony.org

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Samper Hall tickets available at the Cabrillo Box Office.

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Mello Center for the Performing Arts, Watsonville

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Mello Center

Lecturer: Don Adkins 1:00 pm in the Mello immediately before each Sunday matinee concert.

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MEET THE NEW EXECUTIVE DIRECTOR

Welcome once again to the Santa Cruz Symphony. Please let me introduce myself as the new Executive Director of this fine artistic organization. I follow in the tradition of many excellent leaders, most recently Dorothy Wise, who led the Symphony for many years as Board Member, Board President, and then as Executive Director.

Dorothy, together with our Music Director Danny Stewart, has taken the Symphony to a new level of excellence. I am privileged to be following her, and I look forward to helping bring Your Symphony to an even higher level.

But you're probably wondering why I'm serving in this position. It's the same question I asked myself. After all, my background is in banking, finance, and real estate development. I haven't played a musical instrument since my days as a trombone player in high school. What exactly can I contribute?

When I gave it some thought, I realized that every organization needs someone who understands the financial underpinnings, who has a handle on the business side, who is an experienced negotiator, and who can work well with the staff, musicians, directors, and volunteers. As it turns out, those are things that I can do well.

Plus, I have long-time experience with non-profits as a board member, first serving on the board of the Cultural Council. I also was an elected Trustee of Cabrillo College for 24 years, and I served as Board President of the Museum of Art and History for four years. These positions provided broad experience addressing challenges that face non-profits. I trust that this experience will help the Symphony meet new challenges while navigating a world that is still dealing with a pandemic.

Plus, I do enjoy symphonic music. In fact, we have it playing during dinner each evening. Maybe I can't tell a Mozart composition from a Bach concerto, but I do appreciate the



fine contributions that musicians and composers have made to improve the quality of our lives. Humans have always had an affinity for rhythm, tones, harmony, and other attributes of music. The first instrument probably was a drum, and now we've come all the way to synthesizers and other technologic advances. Each has its own way of adding a new layer to the musical score that colors our lives.

As Executive Director, I want to use my talents to help build a stronger symphonic organization, generate additional funding, broaden our audience, deliver more musical education, and perhaps even inspire you to participate more fully.

We have come through a challenging year. This next year will again test our mettle. But with people like you supporting Your Symphony, I know we can become even better together. I am happy to be here, and I thank you for being here, too.

A handwritten signature in cursive script that reads "Gary Reece".

Gary Reece

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Directors

Past Music Directors

1958-64	Detlev Anders
1964-7	Norman Masonson
1971-81	George Barati
1981-84	Kenneth Klein
1984-85	Ed Houghton
1986-89	Mitchell Sardou Klein
1989-91	Joanne Faletta
1991-2013	John Larry Granger
2013-Present	Daniel Stewart

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GUEST ARTISTS

Jessie Montgomery

Jessie Montgomery is an acclaimed composer, violinist, and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, and her works are performed frequently around the world by leading musicians and ensembles. Her music interweaves classical music with elements of vernacular music, improvisation, language, and social justice, placing her squarely as one of the most relevant interpreters of 21st-century American sound and experience. Her profoundly felt works have been described as "turbulent, wildly colorful and exploding with life" (The Washington Post).

"Music is my connection to the world. It guides me to understand my place in relation to others and challenges me to make clear the things I do not understand. I imagine that music is a meeting place at which all people can converse about their unique differences and common stories."
— Jessie

The New York Philharmonic has selected Jessie as one of the featured composers for their Project 19, which marks the centennial of the ratification of the 19th Amendment, granting equal voting rights in the United States to women. Other forthcoming works include a nonet inspired by the Great Migration, told from the perspective of Montgomery's great-grandfather William McCauley and to be performed by Imani Winds and the Catalyst Quartet; a cello concerto for Thomas Mesa jointly commissioned by Carnegie Hall, New World Symphony, and The Sphinx Organization.

Jessie began her violin studies, at the Third Street Music School Settlement, one of the oldest community organizations in the country. A founding member of PUBLIQuartet and currently a member of the Catalyst Quartet, she continues to maintain an active performance career as a violinist appearing regularly with her own ensembles, as well as with the Silkroad Ensemble and Sphinx Virtuosi.



Caroline Shaw

A vocalist, violinist, composer, and producer—who performs in solo and collaborative projects. She was the youngest recipient of the Pulitzer Prize for Music in 2013 for *Partita for 8 Voices*, written for the Grammy-winning *Roomful of Teeth*, of which she is a member. Recent commissions include new works for Renée Fleming with Inon Barnatan, Dawn Upshaw with *Sô Percussion* and Gil Kalish, Seattle Symphony, Anne Sofie von Otter with *Philharmonia Baroque*, the LA Philharmonic, Juilliard 415, the Orchestra of St. Luke's with John Lithgow, the Dover Quartet, TENET, *The Crossing*, the Mendelssohn Club of Philadelphia, the Calidore Quartet, Brooklyn Rider, the Baltimore Symphony, and *Roomful of Teeth*.

Caroline's film scores include Erica Fae's *To Keep the Light* and Josephine Decker's *Madeline's Madeline* as well as the upcoming short *8th Year of the Emergency* by Maureen Towey. She has produced for Kanye West (*The Life of Pablo*; *Ye*) and Nas (*NASIR*), and has contributed to records by The National, and by Arcade Fire's Richard Reed Parry.

Caroline has studied at Rice, Yale, and Princeton, currently teaches at NYU, and is a Creative Associate at the Juilliard School. She has held residencies at Dumbarton Oaks, the Banff Centre, Music on Main, and the Vail Dance Festival. Caroline loves the color yellow, otters, Beethoven opus 74, Mozart opera, *Kinhaven*, the smell of rosemary, and the sound of a janky mandolin.



Tammi Brown

Tammi has performed with some of the most notable Music Industry Icons known to the world including renowned Music Producer, Quincy Jones, Stanley Jordan, Dr. Maya Angelou, Joan Baez, Spyro Gyra, Rick Allen (Def Leppard), and Eric Bibb to name a few.

She is currently a vocalist in the two-time Grammy Award nominated Vocal Ensemble, The Cultural Heritage Choir led by the Legendary, Linda Tillery, and, most recently, selected to be the new 'Voice' of the award-winning 'Lost American Jazzbook' project. Ms. Brown's musical journey has placed her on several stages in more than ten countries.



Destiny Muhammad

DESTINY MUHAMMAD is a recording and performing artist, band leader, composer, and producer. Her genre, Celtic to Coltrane, is cool and eclectic with a feel of Jazz and storytelling to round out the sonic experience.

Destiny has curated concerts for Grace Cathedral's Christmas Concert Series and SFJAZZ's tribute to Jazz harp legend Alice Coltrane; was a featured guest for Kanye West's Sunday Service; and has shared the stage with Jazz masters Marcus Shelby, Omar Sosa, Ambrose Akinmusire, and Azar Lawrence, among others. She has headlined the Bay Area Women in Jazz, Sundays in the Redwoods, Seattle's Fest Sundiata, and Butchertown Jazz Fest concert series.

Destiny is Principal Harpist for Eddie Gale's Inner Peace Orchestra and the Oakland Community Orchestra, and she also performs with the Awesome Orchestra. She is Governor Emeritus and Educational Chair Emeritus of the Recording Academy, ASCAP Songwriter Awardee, California Entertainers Music Awards Female Jazz Artist of the Year Winner, SFJAZZ Teaching Artist, Bay Area Jazz and Blues Award Winner (BAJABA), and Raise Karma Virtual Residency alumna.



"When one contemplates the great musicians of Jazz a list of harpists do not immediately come to mind, but that is destined to change with Sound Sculptress, Destiny Muhammad."

-San Francisco Examiner



Esperanza del Valle Folclórico

A folklorico dance company, Esperanza del Valle has been dedicated to the dissemination, preservation, and performance of the rich traditional dance forms of Mexico. Since 1980, Esperanza del Valle has strived to cultivate and promote pride and understanding of Mexican culture through its rich folklorico dances rooted in the merging of indigenous, European, and African heritages.

For close to 40 years, Esperanza has been giving audiences in the Monterey Bay area the kind of tradition-grounded ethnic dance performances usually only found in major cities like Los Angeles or Mexico City.

Leon Joyce, Jr.

LEON JOYCE, JR. is a native of Connecticut and retired Marine. As a drummer and percussionist he has worked for a variety of top artists worldwide, including Ramsey Lewis, Nancy Wilson, Scott Hamilton, Smokey Robinson, Norman Connors, Billy Harper, James Carter, Clark Terry, Conte Condoli, and Ellis Marsalis.

He is currently a regular with the Leon Joyce Trio, Quartet, and Quintet; Jamie Davis; Nicolas Bearde; the Destiny Muhammad Trio; and guitarist Calvin Keys. Mr. Joyce has appeared at festivals such as Montreux and Lugano jazz festivals in Switzerland and the Villingen Swing/Jazz Festival in Germany. Nationally, he has appeared in the Monterey Jazz & Blues, Playboy Jazz, JVC Jazz festivals and the New Orleans Jazz and Heritage Festival.



Ken Okada

Bassist Noriyuki "Ken" Okada was born in New York and raised in Brazil before moving to Japan. Reflecting the background that he grew up in multiple different cultures, Ken enjoys playing in various styles, from bebop to contemporary Brazilian pop to electric jazz fusion.

After winning the largest national college big band jazz competition in Japan, he started playing professionally in Tokyo. After moving to the Bay Area in 2002, he has been playing with artists such as John Worley, Destiny Muhammad, Kristen Strom, Leon Joyce, Jr. and Akira Tana. He has appeared in fine jazz clubs such as Yoshi's, Dizzy's, Kuumbwa Jazz Center and SFJAZZ.

Matt Wong

MATT WONG is an award-winning pianist, composer, and arranger. Born and raised in San Francisco, CA, he has been performing professionally since the age of eleven. He also composes and arranges for small ensembles, big band, and full orchestra. His compositions have been performed by groups including the Jazz at Lincoln Center Orchestra, Realistic Orchestra,

Musical Art Quintet, and the Berklee College of Music Rainbow Band. He currently attends the Manhattan School of Music in New York City. Mr. Wong is a frequent collaborator with Adam Theis/-Jazz Mafia projects and events. He also works for composer/producer Brent Fischer as a music orchestration, production, engraving, and archive assistant, and has been involved with the production of two Clare Fischer Big Band CDs.



Cheryl Anderson

Cheryl Anderson is the Director of Choral Activities at Cabrillo College in Aptos, California. She took up the baton as conductor of the Chorus in 1991. In her tenure at Cabrillo College, her ensembles have performed at all levels of the American Choral Directors Association (ACDA) and the National Association for Music Educators (MENC); she has lead Interest Sessions at four Divisional Conferences, and she has served on the ACDA Western Division Board as National Repertoire & Standards chair.

Having served as Bay Area Representative, California, ACDA Executive Board and Chair of the Composition Competition, Ms. Anderson has most recently served as President of the Western Division of the American Choral Directors Association.

Cheryl has been a professional soloist and chorister her entire career and conducted professionally both choirs and orchestras throughout the world. She sang for a number of years with Robert Shaw and was a Conducting Fellow and singer with Helmuth Rilling and the Oregon Bach Festival.



Cabrillo Symphonic Chorus



The Cabrillo Symphonic Chorus was formed when Cabrillo opened its doors in Watsonville High School in 1961. The first director was Ralph Kent, followed by Theodore Toews, Allen Illich, Gene Manners, and Antony Antonini. In the early years, the chorus performed in Germany, Austria, the Netherlands and the East Coast.

In December 1988, Tony Antonini led the chorus in a tour of the Soviet Union, performing Sergei Rachmaninoff's Liturgy of St. John Chrysostom.

The San Jose Public Television Station, KTEH, accompanied them and produced *Rediscovering Rachmaninoff*, a one hour documentary which has been shown all over the world.

In the fall of 1991, Cheryl Anderson stepped upon the podium, bringing her bright personality, brilliant musicianship, and a vast choral repertoire.



Elliot Madore

Hailed by the New York Times for his "robust singing" and Opera News for his "exquisite vocal beauty," Grammy Award winning Canadian baritone Elliot Madore has established himself as an international artist in demand at the leading opera houses and orchestras of the world. The 2021 - 2022 season sees Mr. Madore's house debut in the world premiere of Giorgio Battistelli's new opera *Julius Caesar* with Teatro dell'Opera di Roma, conducted by Daniele Gatti.

Mr. Madore will also make his role debut as Dr. Falke in *Die Fledermaus* with the Sieji Ozawa Music Academy in Japan. Mr. Madore will also join the Cincinnati Conservatory of Music faculty this season, in a newly created position as a performing Associate Professor of Voice.

On the recital stage, Mr. Madore has appeared at Carnegie Hall as part of Marilyn Horne's *The Song Continues* series, as well as with Cleveland Art Song Festival, and Music Toronto, which was broadcast on the Canadian Broadcasting Corporation.

Jonah Hoskins

Jonah is over the moon to have been chosen as one of this year's quarter finalists in Operalia and feels honored to share the stage with so many talented artists. Jonah has also received acclaim in several other competitions, including the Lotte Lenya competition where he was chosen as a finalist, and the National Opera Association's competition where he received top prize.

From a young age, Jonah has been passionate about opera, making his operatic debut as the First Spirit in *The Magic Flute*. Some of his more recent roles include Tamino in *Die Zauberflöte*, Fenton in *Falstaff*, Rinuccio in *Gianni Schicchi*, and Septimius in *Theodora*.



Raven McMillon

Soprano Raven McMillon is a native of Baltimore, MD. Recently, Ms. McMillon was named a 2021 Grand Finals Winner of the Metropolitan Opera's Eric and Dominique Laffont Competition. As a second year Houston Grand Opera (HGO) Studio Artist, McMillon can be seen as Frasquita (*Carmen*), Peter (*The Snowy Day*), and Papagena (*The Magic Flute*) in HGO's 2021/22 season. In the spring of 2022, she also makes her company and role debut as Gilda (*Rigoletto*) with Opera Philadelphia.

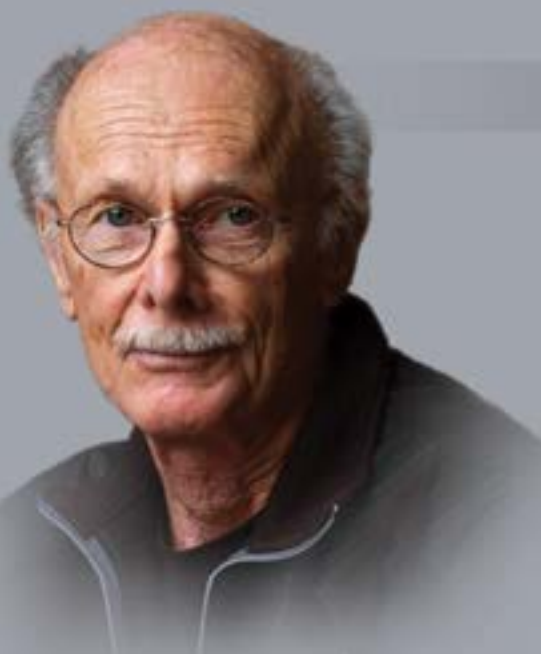
Ms. McMillon received her MM Vocal Performance at the University of Cincinnati-College Conservatory of Music and her BFA in Vocal Performance at Carnegie Mellon University.

John Wineglass

JOHN CHRISTOPHER WINEGLASS has written several scores for shows on MSNBC, CNN, NBC, CBS and ABC as well as documentaries on Headliners & Legends with Matt Lauer for The Brady Bunch, Kathy Lee Gifford and Farah Fawcett. Having scored mainly independent films, several of his nationally syndicated commercials include music for the United States Army, American Red Cross and Texaco as well. As a recipient of three (two consecutive) *Daytime Emmy Awards for Outstanding Achievement in Music Direction and Composition for a Drama Series, and three ASCAP Film and Television Music Awards, Mr. Wineglass holds seven *EMMY nominations.

In the classical music genre he has garnered commissions from the Cabrillo Festival of Contemporary Music w/Maestra Marin Alsop to the Kennedy Center Concert Hall, with The Washington Post describing his concert-hall work as having 'iridescent colors in the world premiere of a beautifully crafted suite' while conductor Marvin Hamlisch introduces and congratulates the occasion by commenting '... with a name like Wineglass, it had to be good.'

Wineglass's 'iridescent' (WP) compositions are inspired by the beauty of creation and the splendor of nature - as well as bringing to light social issues of the past and present. Recent commissioned works in the 2018-2019 season alone included four symphonic works - two with full SATB chorus. He has received major commissions from The National Endowment for the Arts, The Pittsburgh Foundation, The Alfred P. Sloan Foundation, The Benjamin Harris Memorial Fund, The Heinz Foundation and the Opportunity Fund.



Josef Sekon

In 1976, Sekon received a job offer from New York University. At the same time, he got a call from UC Santa Cruz saying they wanted him. "So I carefully weighed the options and decided California would be better for me than New York."

In many ways, Joe Sekon is enjoying the best time of his life. "In the last year I've had five world premieres, including the string quartet played last season in Santa Cruz by the Del Sol Quartet and a piano solo piece in the Music from Almost Yesterday series at the University of Wisconsin at Milwaukee. He launched his Aptos Keyboard Series in May 2015 when the Czech pianist Veronika Boehmova premiered another piece. On September 20 the second in the recital series included two more premieres by Anna Dmytrenko

Omari Tau Williams

Omari Tau received his Bachelor Degree in Music Education at Michigan State University and his Master of Music in Vocal Performance at the University of Houston, Moores School of Music where he studied with mezzo- soprano, Katherine Ciesinski. He served as Director of Opera Theatre at Sacramento State University from 2012 to 2018 before transitioning to Cosumnes River College, leading the Vocal Studies Program.

A singer of styles ranging from Classical, Jazz, and Musical Theatre to Pop and R&B, his experiences as an artist intersect across broad spectrums, including composition, performance, conducting, and both musical and stage direction. Tau has explored the voice in avant-garde musical styles at Fondation Royaumont's Voix Nouvelle as well as in musicals such as Disney's The Lion King, a show which he toured for nearly nine years.



Julian Rhee

The first prize winner of the Johansen International Competition in Washington DC, Julian was also awarded the Solo Bach, Commissioned Work and the Elaine H. Klein Prize at the Irving M. Klein International String Competition. In January of 2018 Julian was named a Finalist of the National Young Arts Foundation, and he performed at the New World Center in Miami.

Julian appeared at the John F. Kennedy Center as a Presidential Scholars in the Arts and received his medal at the White House. This past summer, Julian was the recipient of the Dorothy Richard Starling Foundation Scholarship, and was named the winner of the Aspen Music Festival Violin Concerto Competition, where he performed with the Aspen Philharmonic Orchestra at Benedict Music Tent.



James Baik

A Bachelor of Music candidate at the Colburn Conservatory of Music, where he studies with Clive Greensmith, James began studying the cello at the age of eight. James would go on to solo with multiple orchestras, along with reaching the finals of the Lynn Harrell Competition at the age of 15.

An active chamber player, James has worked with many notable chamber musicians such as Noah Bendix Balgley, David Finckel, Wu Han, Emanuel Ax, members of the Tokyo String Quartet, the American String Quartet, the Pacifica String Quartet, and the Escher String Quartet. James attended the Meadowmount School of Music and the Aspen Music Festival, where he participated in the Finckel Wu Han Chamber Music Program, and was invited as a guest artist for the 2020 Music of the Vineyards Festival in Napa Valley.



RECITAL ARTISTS

Nigel Armstrong

Nigel Armstrong is emerging as a dynamic and creative artist both within and beyond the realm of classical music. From his musical beginnings as a member of "The Little Fiddlers" in Sonoma, CA to collaborations with tango musicians in Argentina he's enjoyed using the violin in a versatile manner throughout his life.

As a soloist Nigel has performed with orchestras such as the Dusseldorf Symphony, the Los Angeles Chamber Orchestra, the St. Petersburg Philharmonic, YOA Orchestra of the Americas, and the Boston Pops, and with conductors including Sir Neville Marriner and Carlos Miguel Prieto. He received the 2nd Prize, the Ole Bull Prize, and the Nordheim Award at the 2010 Menuhin Competition Senior Division in Oslo, Norway, and got the 4th Prize plus the Prize for the Best Performance of the Commissioned Work (STOMP, by John Corigliano) at the XIV International Tchaikovsky Competition.



Audrey Vardanega

Audrey made her debut as a soloist with the San Francisco Chamber Orchestra at the age of 11 and her debut with the Mid-summer Mozart Festival under the baton of the late Maestro George Cleve in 2010, 2012, and 2013, becoming the youngest soloist in the history of the festival. She made her solo recital debut at the age of 12 on the Bouchaine Young Artists Series with Festival Napa Valley in California.

Along with engaging audiences with solo recitals, she also engages with students in masterclasses and lecture-performances all over the world, including Córdoba, Argentina, Hangzhou, China, Sonoma State University, and Berkeley's Crowden School.

SPOTLIGHT ON THE SYMPHONY RECITAL SERIES

Luminance

2PM APRIL 10, 2022



MATT EBISUZAKI



AMELIA ROMANO



SAUL RICHMOND-RAKERD

Matt Ebisuzaki has travelled to 3 continents (South America, Asia, and Europe) for music tours and festivals, working with fantastic musicians and colleagues.

Currently he plays with the Santa Cruz Symphony as the Principal Trumpet. He also plays in and around the Bay Area for weddings, musicals, circus performances, small ensembles, cross genre groups. The greater the challenge, the more I will enjoy it.

During my time at both Curtis and New England Conservatory, I've been fortunate enough to play under the tutelage of some of the great conductors of our time including: Simon Rattle, Charles Dutoit, and Rafael Fruhbeck de Burgos.

An eclectic blend of austere serenity and kinetic vibrancy, Amelia Romano takes what is known about conventional harp and surpasses every time. Pulling from her roots in the cultural hotbed of San Francisco, Amelia not only plays music from the repertoire but reprises them and creates originals. Latin American music, jazz and classical are all genres that she touches but her music defines its own path.

Currently pursuing an undergraduate and masters degree in classical lever harp performance at San Francisco State University, studying with pedal harp instructor, Karen Gottlieb, she finds deep satisfaction composing and arranging for her chamber music ensembles - forging new sounds and directions in the global lever harp.

Saul is a San Francisco-Based cellist. He began his cello studies at the age of 9, back in his hometown of Okemos, Michigan, and continued to study it alongside piano until he concluded high school. He went on to college at Brown University, where he completed a dual major, with Bachelor of Arts degrees in both Physics and Anthropology. Cello remained a passion for him throughout his university years, however, and he continued to play as principal of the Brown University Orchestra, as a soloist, and with several chamber music groups.

He greatly enjoys playing in symphonic settings as well, and has played with many different orchestras throughout his career in music. He currently serves as assistant principal cellist in the Santa Cruz Symphony Symphony.

Tickets: \$59, \$29 STUDENTS Available at: Cabrillo.edu/vapa/ or call 831.479.6154

YOU ARE THE KEY TO OUR SUCCESS

SANTA CRUZ SYMPHONY DONOR BENEFITS

Your gifts make it possible for us to perform world-class classical orchestral music in our community. Your support also allows us to bring music education programs to our community, such as our six free youth concerts for all 4th & 5th graders in the county.

We are starting our 64th year, and with your help, we will be able to continue in perpetuity. As a thank you for being a valued member of the Symphony family, we offer you the following benefits.

Please choose the donation/sponsorship level that inspires you!

Friend \$50+ or \$4 monthly donor

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THE MAESTRO CIRCLE

Increasing your giving to the Maestro Circle level helps us perform large orchestral works, feature internationally acclaimed soloists, bring classical music to those who do not otherwise have access to it, and present performances that touch the soul of our audiences. In recognition of your generosity, we offer you the following benefits.

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Become a donor today! Mail your donation to Santa Cruz Symphony, 307 Church St. Santa Cruz, CA 95060, or donate online at SantaCruzSymphony.org.

For more information about becoming a sponsor, giving to the Endowment, or other ways to give, including gifts of stock or bequests, please contact Executive Director Gary Reece at 831-462-0553 x 13 or email ExecutiveDirector@santacruzsymphony.org

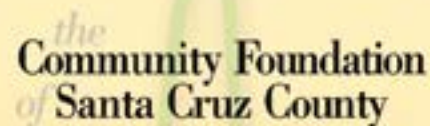
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The Santa Cruz Symphony extends its most sincere appreciation to all individuals, foundations and corporate contributors who helped keep classical music alive through their generous gifts.

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GIVING TO THE ENDOWMENT

Endowment Giving: Funding the Future

Maintaining the artistic qualities that define the Santa Cruz Symphony, and keeping it strong for the future, require substantial resources. These key characteristics distinguish the Santa Cruz Symphony as a critically acclaimed organization and enable it to bring cultural enrichment to Santa Cruz County through live orchestral music performances and music education for students young and old.

Capital and endowed gifts allow the Symphony to thrive. They can be unrestricted or designated by the donor for use in support of specific programs or for general support. The Association works with patrons and friends of the Symphony to match their interests with the needs of the organization.

These gifts to the Santa Cruz Symphony Endowment are invested, and their earnings provide a permanent source of income for the Symphony. Capital and Endowment funds are vital to ensuring that the Symphony will continue to fulfill its mission to “inspire, educate and engage” our community through classical music and artistic excellence for generations to come.

You can donate cash, securities or other assets, or you can use gift planning, including life income gifts bequests, and donor advised funds, to provide meaningful support while enjoying financial and tax benefits for you and your family.

Edy and Joe Henderson Memorial Endowment



The Santa Cruz Symphony board, staff and extended family of volunteers and friends have recognized Edy and Joe Henderson for their leadership in the community, their passion for music education and their commitment to the Santa Cruz Symphony. The Henderson Memorial Endowment was created in 2013 as a lasting memorial in their honor. By contributing to the Henderson Memorial Endowment, you honor the legacy of Edy and Joe and help to sponsor our Maestro in perpetuity.

Our legal name is: Santa Cruz County Symphony Association Inc. Our Tax ID is: 94-2373284.

A GRATEFUL THANK YOU TO OUR ENDOWMENT CONTRIBUTORS

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MAKING A LEGACY GIFT

A Legacy Gift to the Santa Cruz Symphony is a charitable vision that helps ensure great classical music in our community and provide opportunities for music education to generations of young people.

Planned gifts can be made directly to the Symphony for its operating budget or to the Symphony Endowment. Gifts large and small are valuable and greatly appreciated.

By committing to a Legacy Gift, you become a member of the Santa Cruz Symphony Legacy Society - forward thinking donors who share a desire to contribute to musical life in Santa Cruz County. Legacy Society members are invited to special Legacy Society events and are honored in perpetuity.

There are many ways to make a gift that will cost you nothing today. Consult your financial advisor or estate attorney to make a tax-wise investment in your future, the future of your family and loved ones, and the future of the Symphony.

Legacy Society Members

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How can I support the Symphony with a Legacy Gift?

- Include a gift to the Santa Cruz County Symphony Association or Endowment in your will.
- Create a charitable trust or other life income gift.
- Name the Santa Cruz County Symphony Association or Endowment as a beneficiary of an IRA, retirement plan, insurance policy, trust, donor advised fund, or bank account.
- Include an asset or proceeds from the sale of an asset in your will.

How you choose to make a planned gift to the Symphony is up to you, your family and loved ones, and your financial advisor or attorney. Your contribution will help to ensure our vision of great classical music in our community for generations to come.

Gifts can be made to the Santa Cruz County Symphony Assoc. Inc. 307 Church St. Santa Cruz, CA 95060. Please specify if you would like your gift to go to the Endowment Fund. Tax ID # 94-2373284



SANTA CRUZ SYMPHONY LEAGUE

UPDATE FROM THE LEAGUE PRESIDENT

The Santa Cruz Symphony League is a community of volunteers dedicated to raising funds for our beloved Symphony. As our membership grows, we can all accomplish more to support the orchestra, and the invaluable contribution it makes to Santa Cruz County. We invite you to join us in this very worthwhile endeavor!

Last season, despite the pandemic putting a halt to our in-person events, the League was still able to donate a substantial sum to the Symphony. Throughout this season we are hoping to hold major live events, Previews, and special 20/20 social get-togethers. We can then be even more generous next year in donating to our fabulous Symphony Orchestra!

Symphony League Virtual Home Tour

Don't miss this year's virtual home tour, launching on Saturday, November 20th and available to ticket holders for three weeks online. This is the League's 45th home tour and for the first time it will focus on Indoor-Outdoor Living, and feature ten amazing home and surrounding properties. An expanded Shops at the Home Tour will offer exciting boutique items at the launch event on Saturday & Sunday, November 20-21, held at the Capitola Community Center. An exciting new Home Tour Magazine will be available to ticket holders at the Shops, exclusively with purchase of a home tour ticket.

Symphony League Spring Gala

In March 2020 just four days before our event, the League had to cancel the "Wings of Glory" Gala due to the pandemic. We are planning to hold a very similar event at the Veteran's Memorial Building in downtown Santa Cruz. The 1940's Era Ball will be held on Saturday, April 23, 2022, and will feature dinner and dancing, a live



auction, and 1940's swing music and entertainment. So put on your saved duds and dancing shoes and join us for a nostalgic evening!

Symphony League Previews

In addition to fund-raising, the League hosts a luncheon or social "Preview" the Friday before each concert weekend. This event gives our members an "up close and personal" introduction to the music directly from our Maestro, as well as an introduction to the soloist(s) for the concert. This is an invaluable benefit to League members.

To become a part of creating and hosting various League events in support of our amazing Symphony Orchestra, we invite you to join us. Visit our website at santacruzsymphonyleague.org to learn how you can become more involved.

I look forward to seeing you this season at one of our Symphony League events.

Cheryl Hammond, President

Santa Cruz Symphony League Board, 2021-2022

President

Cheryl Hammond

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1968-1969	Sheila Stuart/ Marilyn Liddicoat
1969-1971	Betty Schneider
1971-1972	Bernice Anderson
1972-1973	Marion Mee
1973-1974	Evelyn Smart
1974-1975	Carol Black
1975-1976	Evelyn Craig
1976-1977	Thelma Marston
1977-1979	Mildred Buhler
1979-1980	Virginia Smith
1980-1982	Celia Denues
1982-1983	Maxine Aiken/ Freda Brick
1983-1985	Ruth Baughman
1985-1987	Dolores Jackson
1987-1988	David Gilmore
1988-1990	Marjorie Christmann
1990-1992	Madeline Fjellstad
1992-1993	Lorrain Kolp
1993-1995	Sunny Simons
1995-1996	Madelyn Rice
1996-1997	Peggy Minier
1997-1998	Joey Bear
1998-1999	Angela Clark
1999-2000	Carolyn Gillio
2000-2002	Peggy Minier
2002-2003	Marie Tomasi
2003-2004	Jenny Odryna
2004-2005	Beth Bates
2005-2007	Gene Wright
2007-2009	Frank & Kate Miller
2009-2010	Frank Miller
2010-2011	Gene Wright
2011-2013	Clyde Vaughn
2013-2015	Roger Knacke
2015-2017	Helen Jones
2017-2018	Clyde Vaughn
2018-2020	Nancy Van Natta
2020-Present	Cheryl Hammond



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Questions Call Cheryl (831) 475- 9482



www.santacruzsymphonyleague.org



SANTA CRUZ SYMPHONY LEAGUE

The Symphony League is proud to support the Santa Cruz Symphony

Last season, even as we sheltered in place, we were able to present a check for \$50,000 as our annual gift. You are welcome to join the League as we enter our 54th season with programs to educate, inspire and entertain our members while we continue to provide the Symphony with the financial support they deserve.

To join the League:

www.santacruzsymphonyleague.org/memberships

Virtual Home Tour

The tour will begin Saturday, Nov. 20. Ten amazing central coast homes will be featured with a description of both the interior and outdoor living spaces. You will have the opportunity to view the homes at your leisure from the comfort of your own living room.

www.hometoursantacruz.org

Shops at the Home Tour will be Sat. & Sun., Nov. 20-21, at the Capitola Community Center.



Other Events

- **20-20 gatherings**, a time to get to know other members of the League and to enjoy BBQ's, Wassail parties, bocci ball and the Jewel Theater.
- **Laguna Seca Raceway**, an opportunity to drive your own car around this iconic track. Watch for an announcement.



Our Garden parties have been a chance to tour lovely neighborhood gardens while enjoying live music.



A preview prior to each concert

Our previews feature our Maestro, Danny Stewart and the soloist for that concert. This is a wonderful opportunity to learn more about the music for that concert and to make a personal connection with Danny.

Previews scheduled are:

- October 22, 4:00 at the Civic Auditorium
- January 14, 11:30 at Seascape Golf Club
- February 11, 11:30 at Margaritaville, Capitola
- April 29, 4:00 at the Orr's home in Pasatiempo
- May 20, 4:00 at the Civic Auditorium

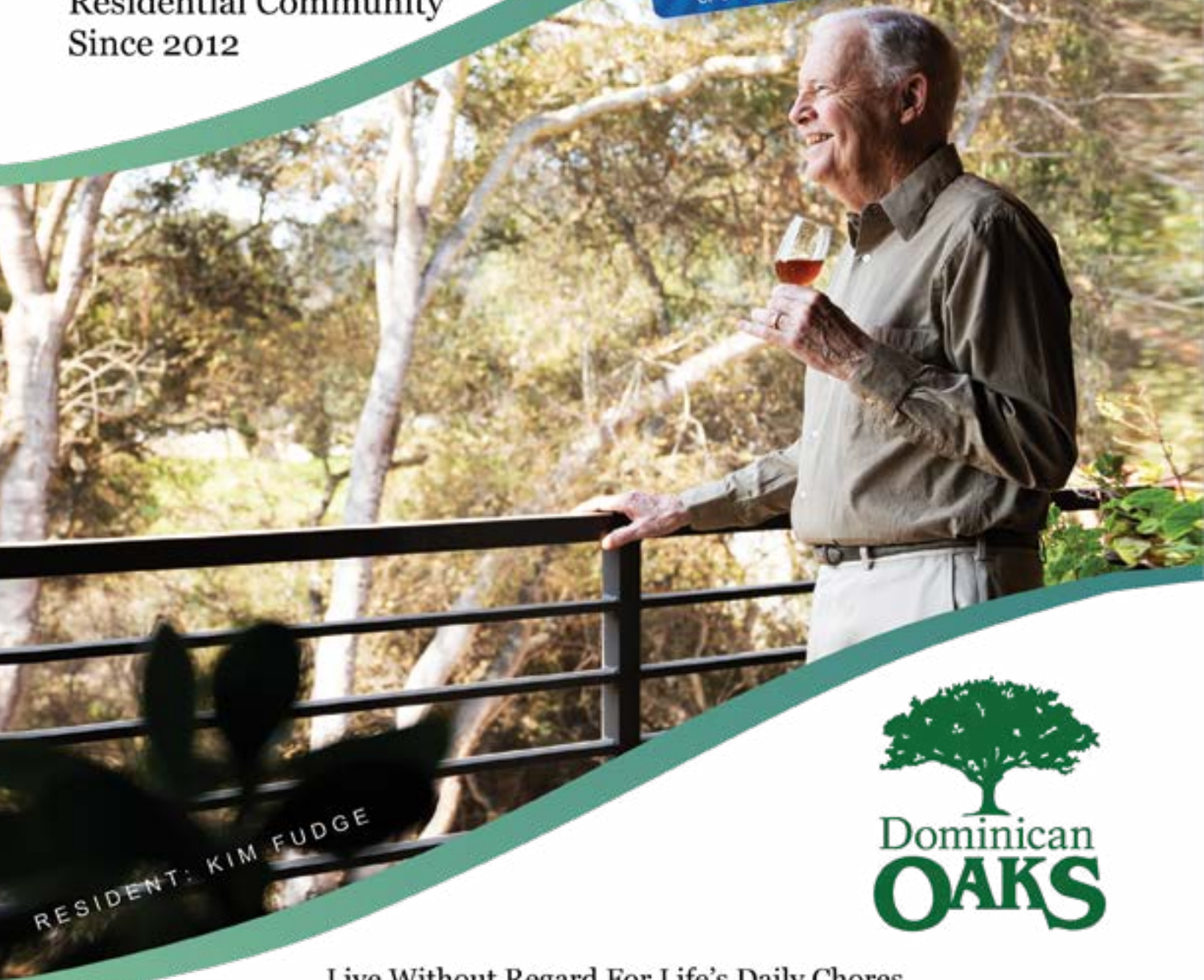
Our Annual Gala

is tentatively scheduled for Saturday, April 23, 2022. The current plans are to resurrect the 1940's ball we had for the 2019 Gala. Watch for updates.



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DIVERSITY

Is an Inspired Theme for This Season

We wish to acknowledge that these performances are taking place on the lands that once were inhabited by aboriginal people—commonly known as Native Americans, but more appropriately known as the First People of this continent.

As Americans, we tend to believe that the history of this place began within the last 200 years. But the Santa Cruz County area was occupied and revered for at least 10,000 years by natives who identified themselves by their tribes—Sayanta, Uipy, Cotoni, Aptos, Achistaca—all members of larger groups known as Awaswas and Ohlones. Each of the tribes, however, spoke their own dialects.

It is unfortunate that their cultures, beliefs, social structures, and other practices were all but obliterated as Europeans pushed westward. This is not a value judgment. Rather, it is a call for each of us to recognize the varied peoples who came before us and who now live within our modern society. It is a call to become aware of and to appreciate the beautiful variety of people who compose our broadened global horizons.

Music touches our emotions and speaks a language that communicates on a primal level, no matter who we are or where we originated. We hope that this Symphony season will help each of us to learn something new about each other and to honor our essential humanity.

SPOTLIGHT ON THE SYMPHONY
RECITAL SERIES

NIGEL & FRIENDS



AUDREY VARDANEGA
PIANO



NIGEL ARMSTRONG
VIOLIN



SAUL RICHMOND-RAKERD
CELLO

OCTOBER 3, 2021 AT 2PM

TICKETS: \$55, \$25 STUDENTS

AVAILABLE AT: [CABRILLO.EDU/VAPA/](https://cabrillo.edu/vapa/)
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SANTA CRUZ
SYMPHONY

DANIEL STEWART MUSIC DIRECTOR

NIGEL & FRIENDS

Sunday October 3, 2021 at 2 pm at the Samper Recital Hall

Nigel Armstrong, violin
Audrey Vardanega, piano
Saul Richmond-Rakerd, cello

PROGRAM

Solo violin improvisation, including works by Bach

Eugène Ysaÿe: Solo Sonata No. 5 in G Major, Op. 27 No. 5

I. "L'Aurore" -

II. "Danse rustique"

Maurice Ravel: Sonata for Violin and Cello

I. Allegro

II. Très vif

III. Lent

IV. Vif, avec entrain

Intermission

Franz Schubert: "An die Musik," D. 547

Schubert: "Ständchen," No. 4 from "Schwanengesang," D. 957

Schubert, arr. Heinrich Wilhelm Ernst: "Der Erlkönig," D. 328

Schubert: Fantasy in C major, D. 934

I. Andante molto - Allegro vivace

II. Andantino

III. Allegro presto

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Chinh Le (L)
Assoc. Concertmaster
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★ Joyce Osborn
Astrid Huala
★ Mary & Harry Blanchard
Lori Jensen (L)
★ Bob & Sharon Bailey
Emily Lanzone
★ Marlene Henderson & Family
Junghee Lee
★ Ron & Cindy Sekkel
Kiri Murakami-Loehmann
★ Robert Scott
Elizabeth MacCorquodale
(Musician TBA)

Violin 2

Loretta Taylor
Principal
★ ★ Patty Lockett
Rochelle Nguyen (L)
Asst. Principal
★ Joyce Osborn
Valerie Bengal
★ Richard & Diane Klein
Priscilla Fisher
★ Dan & Vickie Ruten
Josephine Gray
★ Jim & Catharine Gill
Nancy Kvam
★ Joyce Osborn
Toshiya Nishi
★ Dr. Yoshio & Miwako Nishi
Luke Santonastaso
★ Galen Hilgard
Becky Smith
★ Ron & Cindy Sekkel
Susan Worland

Viola

Chad Kaltinger
Principal
★ ★ Paul Nordine
Jill Van Gee
Asst. Principal
★ Dorothy Wise
Elyse Ader
★ Alan & Gweneth Brown
Sarah Lee
★ Richard Klevins & Gay Nichols
Danny Sheu (L)
(Musician TBA)
(Musician TBA)
(Musician TBA)

Violoncello

Jonah Kim
Principal
★ ★ Dennis St. Peter & Alice Kollmann
Saul Richmond-Rakerd
Asst. Principal
★ Ron & Cindy Sekkel

Shain Carrasco
★ Donald & Diana Henrichsen
Nancy Kim
★ Richard Klevins & Gay Nichols
Isaac Pastor-Chermak
★ Fred & Kate Chen
Robin Snyder
★ Helen Jones
Eileen Sordyl (L)
Erin Wang
★ Deborah Bronstein & Evans Whitaker

Contrabass

Alden F. Cohen
Principal
★ ★ Roger Knacke
Aleksy Klyushnik
Asst. Principal
★ Mary & Harry Blanchard
Kelly Beecher
★ George & Elizabeth Bunch
James Schulz
Plamen Velikov

Flute

Laurie Seibold
Principal
★ ★ Donna Maurillo and Gary Reece
Sarah Benton
★ Mary & Harry Blanchard

Piccolo

Marian Concus
★ Ron & Cindy Sekkel

Oboe

Bennie Cottone
Principal
★ ★ Deborah Bronstein & Evans Whitaker
Ryan Zwahlen
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Diane Machado-Wyart
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REMEMBRANCE & REJUVENATION

Concerts

Saturday, October 23, 2021, 7:30 pm at the Santa Cruz Civic Auditorium

Sunday, October 24, 2021, 2:00 pm at the Henry J. Mello Center for the Performing Arts

Daniel Stewart, Music Director and Conductor

PROGRAM

Samuel Barber (1910-1981)

Adagio for Strings

Arcangelo Corelli (1653-1713)

Concerto Grosso Op.6 No.8

Jessie Montgomery (1981-

Starburst

Pyotr Ilyich Tchaikovsky (1840-1893)

Serenade for Strings

There is be no Intermission for this Concert

Related Events

Pre-Concert Talks

Saturday October 23, 2021, 6:30 pm, Santa Cruz Civic Auditorium

Sunday October 24, 2021, 1:00 pm, Mello Center for the Performing Arts

Rebroadcast

Friday November 19, 2021, 1:00 pm, Rebroadcast KKUP 91.5 FM

There is be no Intermission for this Concert

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Adagio for Strings

Samuel Barber (1910-1981)

Samuel Barber was established as one of America's important composers at the age of 23 when the Philadelphia Orchestra performed his first orchestral work *Overture to School for Scandal*. His tonal approach to music placed him outside of the atonal avant-garde which regarded him as a light-weight, neo-romantic composer of small significance. Fortunately, audiences did not agree with this assessment and Barber is now viewed as one of the great American composers of the 20th century. He was constantly pushed to defend his approach to music: "I write what I feel. I'm not a self-conscious composer. . . . It is said that I have no style at all, but that doesn't matter. I just go on doing, as they say, my thing. I believe this takes a certain courage."

The *Adagio for Strings* was originally composed as the second movement of Barber's *String Quartet No. 1*, Op. 11 in 1936. Two years later Arturo Toscanini requested that Barber rework the movement for string orchestra for an upcoming tour of the NBC Symphony. Barber sent the score to Toscanini who returned it after a short time without any indication that he had even looked at it. Barber's understandable anger did not last long when he discovered that Toscanini had memorized the score and didn't need it anymore. Toscanini conducted the premiere in a coast-to-coast broadcast of the NBC Symphony. The piece immediately became one of the best known of all American compositions. The *Adagio* was inspired by a poem by Virgil from the *Georgics*. The following translation of the poem's beginning is by Robert Pinsky:

As when far off in the middle of the ocean

A breast-shaped curve of wave
begins to whiten

And rise above the surface, then
rolling on

Gathers and gathers until it reaches
land

Huge as a mountain and crashes
among the rocks

With a prodigious roar, and what
was deep

Comes churning up from the bottom
in mighty swirls

Of sunken sand and living things and
water . . .

In spite of Barber's original inspiration, the *Adagio* soon became a work associated with mourning. It is often named in pop culture surveys as "saddest classical" work ever. It has been played for many funerals, especially American, including those for Franklin Roosevelt and John F. Kennedy. The music was played for Princess Grace and several years later for Prince Rainier of Monaco as their coffins were transported from the palace to the cathedral. It became a pop icon through its use in movies such as *Platoon*, *The Elephant Man* and *Flashdance*. It has also been used in episodes of *The Simpsons* and appears at the beginning of the song "I'll Be Missing You" by Puff Daddy and The Family. The *Adagio* was one of the few American works to be played regularly in the Soviet Union during the Cold War. It has also been used in many public memorials such as those that followed the events of 9/11. Barber also wrote a choral arrangement of the *Adagio* using a text from the Catholic Mass, *Agnus Dei*, which is translated "Lamb of God, who takes away the sins of the world; have mercy on us...grant us peace."

Concerto grosso Op. 6 No. 8 "Christmas Concerto"

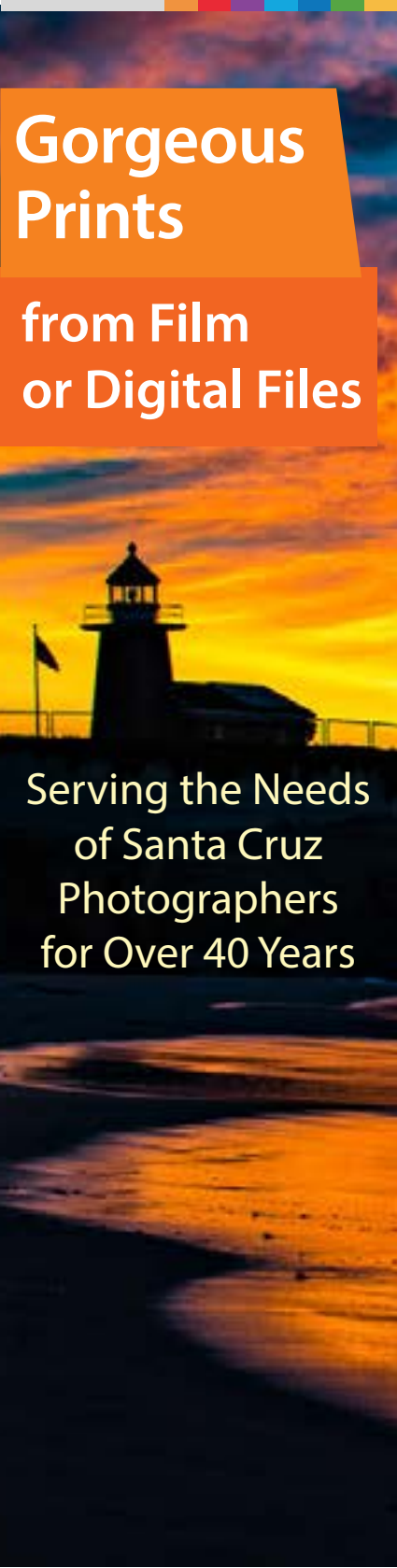
(1690?, published 1714)

Arcangelo Corelli (1653 – 1713)

Despite his fame as a violinist and

composer, we have a relatively small amount of information about the life of Corelli except for his time in Rome. He began his significant training as a player and composer in Bologna where he began to develop a reputation as one of the best musicians in Europe. He moved to Rome in 1675 where he received generous financial support from powerful people such as Queen Christina of Sweden, Cardinal Benedetto Pamphili and his last patron, Cardinal Pietro Ottoboni who was a great-nephew of Pope Alexander VIII. Unlike many of his contemporary musicians, Corelli was not only one of the most famous players and composers in Europe but was also consistently well-paid during a time that was difficult for free-lance musicians in Rome. He was so highly respected that the pope gave permission for him to be buried in Rome's Pantheon, the Basilica di Santa Maria ad Martyres.

Corelli's music influenced later composers such as Vivaldi, Bach and Handel. His music set the standard for the Italianate instrumental style during a time which was dominated by Italian opera. He is now arguably the best-known composer with the fewest published works, all for strings only: four sets of trio sonatas and one set each of solo sonatas and concerti grossi. These three types of compositions became the most popular way to write instrumental music for the rest of the Baroque period. All of the composers who later wrote this type of music knew and were inspired by Corelli's music and his violin playing. Corelli advanced violin playing mainly through the beauty of his sound rather than through technical displays, sometimes turning his performances into an almost mystical experience. Some listeners reported



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that his hair stood out and his eyes glowed red as he passionately threw himself into his playing.

Corelli did not invent the concept of the concerto grosso but was the first major composer to establish its basic parameters. A concerto grosso is a multi-movement instrumental work for a small group of soloists, the ever-present Baroque harmony instrument such as harpsichord or organ and a larger group of string players. In Corelli's hands, the solo group was the same as his Trio Sonatas: two violins and cello. This solo group is called the concertino. The larger group of strings is called the ripieno. A keyboard instrument, continuo, supplies the harmonic foundation. The interplay of the concertino and ripieno is more of a study between the contrasts of large and small rather than a star vehicle for the soloists. Corelli's concerti grossi come in two styles: da chiesa (church) and da camera (chamber). Da chiesa concerti are more serious while da camera concerti are made up almost entirely of dances. Like many Baroque instrumental works, each of the movements are relatively short and are placed in a specific order to create an engaging series of mood changes. Audiences loved the unexpected changes that appeared in Corelli's concerti grossi and, although the solo parts were not extensive, appreciated the new ways of playing that were being demonstrated by both the soloists and the ensemble.

It is thought that Corelli composed a large number of concerti grossi over the years but did not publish them. In 1708, he wrote "I am fully aware of my own weaknesses, so that only recently, in spite of numerous, long drawn-out corrections, I scarcely had the confidence to put before the public eye those few works I entrusted to the printer." His twelve concerti grossi are probably a distillation of his earlier, more numerous unpublished works. Corelli's music, when published, was quickly disseminated throughout Europe. He is one of the first composers whose music was widely known through publication.

Concerto grosso Op. 6 No. 8 was inscribed by Corelli "Fatto per la notte di Natale" (Made for the night of Christmas). This concerto da chiesa was commissioned by Cardinal Ottoboni and there is a record of a performance of a Christmas concerto by Corelli for his patron Ottoboni in 1690. It is constructed of six different contrasting movements with the last two movements played without a break. The last movement was inscribed by Corelli "Pastorale ad libitum" to indicate that it was to be played in church when a pastorale ending was appropriate but could be excluded in other performances where the previous fast movement would provide a more suitable ending. This movement, however, was extremely popular and was always included in performances. The result of this decision is a subdued ending which is highly unusual in Baroque music. The Christmas Concerto was often played during Corelli's lifetime and was performed at his funeral.

Starburst (2012)

Jessie Montgomery (b. 1981)

Violinist, educator and composer Jessie Montgomery's present success is closely tied to her often-performed pieces such as *Starburst* and her work in developing youth and diversity in classical music. She has received many commissions and performances throughout the United States in recent years. She was composer-in-residence for the Willamette Valley Chamber Music Festival (Oregon) in 2019. The co-director of the festival, Sasha Callahan, described Montgomery: "Jessie is brilliant and incisive, and extremely sensitive and aware, and possesses that all-too-rare combination of confidence and humility. She jumps into everything with both feet, eager to contribute. She has a fantastic sense of humor and fun alongside an intensity and seriousness of purpose. She seems to mine each experience for everything it's worth." The Washington Post

described her music as “turbulent, wildly colorful and exploding with life.” She was most recently involved with a creative team of African-American women as arranger and orchestrator in a new, reimagined production of Scott Joplin’s opera *Treemonisha*. The 2020 premier at Stanford was cancelled due to the pandemic and is now on hold.

Montgomery constantly addresses issues of inclusion in classical music: “I’ve always been interested in trying to find the intersection between different types of music. I imagine that music is a meeting place at which all people can converse about their unique differences and common stories....Recently there has been a lot of interest from organizations, large and small, to highlight the works of marginalized groups, in particular women composers and women composers of color. At this time of change there is a desire to enrich our art forms with more diverse voices and to enrich our own curiosity in artists’ perspectives.”

Montgomery wrote about *Starburst*: “This brief one-movement work for string orchestra is a play on imagery of rapidly changing musical colors. Exploding gestures are juxtaposed with gentle fleeting melodies in an attempt to create a multidimensional soundscape. A common definition of a starburst, ‘the rapid formation of large numbers of new stars in a galaxy at a rate high enough to alter the structure of the galaxy significantly’ lends itself almost literally to the nature of the performing ensemble that premiered the work, the Sphinx Virtuosi, and I wrote the piece with their dynamic in mind.”

Serenade in C major for Strings, Op. 48 (1880)

Piotr Ilyich Tchaikovsky (1840 – 1893)

In the fall of 1880 Tchaikovsky’s servant and lover, Alyosha Sofronov, became eligible for the military draft in spite of numerous maneuverings by

Tchaikovsky to have him exempted. During this time Tchaikovsky buried himself in work including the third version of the *Romeo and Juliet Overture*, *1812 Overture*, *Serenade for Strings* and the supervision of performances of the operas *Maid of Orleans* in St. Petersburg and *Eugene Onegin* in Moscow. Tchaikovsky wrote about his personal cure for anxiety in September 1880: “No sooner had I begun to spend a number of days relaxing, than I began to feel somewhat restless and rather unwell... Today I could not bear it, and endure it no longer, and I busied myself a little with designs for a future symphony – perhaps? I immediately began to feel cheerful, well and relaxed ... This effect proved not to diminish itself with time, and I satisfied my intrinsic need to work – especially composition. Now here I am already with designs for a symphony or string quartet [the *serenade*]; I do not yet know which.”

When the military draft finally took place in November, Tchaikovsky wrote to his benefactress Nadezhda von Meck: “I am on tenterhooks. Aleksey [Alyosha] leaves tomorrow or the day after, and parting with him will not be easy for me. It is difficult to lose (perhaps for a long time) someone to whom you are tied by ten years’ living together. I feel sorry for myself, but mostly I pity him. He will have to go through a great deal of suffering before he becomes accustomed to his new situation. To suppress my sad feelings I have been working intensely.” When Alyosha was drafted Tchaikovsky wrote to his brother Modest: “I live tolerably only because I am always drinking!”

Like many composers, Tchaikovsky was often capable of rising above personal difficulties to create music, such as the *Serenade for Strings*, which did not reflect his own personal anguish. He wrote von Meck in October: “The overture [1812 Overture] will be very noisy. I wrote it without much warmth of enthusiasm; therefore, it has no great artistic value. The *serenade*, on the contrary,

I wrote from an inward impulse; I felt it and venture to hope that this work is not without artistic qualifications.” After the *serenade*’s completion the end of October he wrote von Meck: “I am violently in love with this work and cannot wait for it to be played.” A private performance took place in December but the public premiere was delayed until October of 1881. Anton Rubenstein, another of Tchaikovsky’s musical idols, declared the piece one of his best. Tchaikovsky liked it so much that he later included it in his extremely successful tour of Germany, Prague, Paris and London in 1888.

Tchaikovsky idolized Mozart, once referring to him as “the Christ of music.” The first movement of *Serenade for Strings* is titled *Piece in the Form of a Sonatina*. He wrote to von Meck about this movement: “This is my homage to Mozart; it is intended to be an imitation of his style, and I should be delighted if I thought I had in any way approached my model.” Tchaikovsky’s sunny outlook in the *serenade* is probably due to the fact that he had spent some of the previous summer studying Mozart’s *The Magic Flute*. The rest of the *serenade* is all Tchaikovsky even though he maintains the lighter, non-symphonic character found in Mozart’s *serenades*. The second movement is a dance which, for Mozart, would have been a minuet. Tchaikovsky uses his favorite dance, the waltz. The slow third movement, *Élégie*, is more reflective than somber. The last movement celebrates the Russian side of Tchaikovsky. In case non-Russian audiences would miss it, he gave this movement the title *Tema Russo*. It features two Russian folksongs. The introduction “On the Green Meadow” was sung by wagon drivers along the Volga River. The quicker section features the folk dance “Under the Green Apple Tree.” The opening section of the first movement is brought back at the end and leads into the spirited finish.

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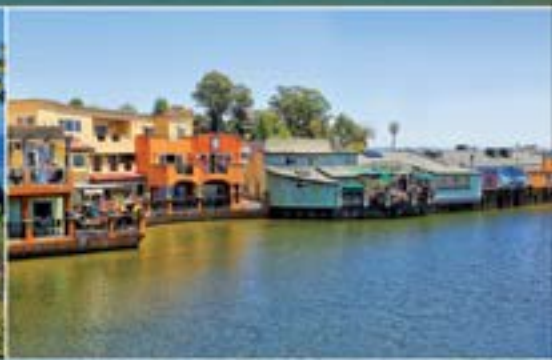
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RITES OF PASSAGE

Concerts

Saturday, January 15, 2022, 7:30 pm at the Santa Cruz Civic Auditorium

Sunday, January 16, 2022, 2:00 pm at the Henry J. Mello Center for the Performing Arts

Daniel Stewart, Music Director and Conductor

Tammi Brown, Speaker

PROGRAM

Aaron Copland (1900-1990)

Fanfare for the Common Man

Caroline Shaw (1981-

Entr'acte

John Wineglass (1973-

Unburied, Unmourned, Unmarked

Intermission

Johannes Brahms (1833-1897)

Symphony No. 4

Related Events

Pre-Concert Talks

Saturday January 15, 2022, 6:30 pm, Santa Cruz Civic Auditorium

Sunday January 16, 2022, 1:00 pm, Mello Center for the Performing Arts

Rebroadcast

Friday February 18, 2022, 1:00 pm, Rebroadcast KKUP 91.5 FM

Concert Sponsors: Ralph & DeAnne Boroff, Roger Anderson & Myrna Britton

Composer Sponsor: Natalie Grant & David Fulton

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Fanfare for the Common Man (1942)

Aaron Copland (1900-1990)

Copland wrote in his autobiography: "Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, had written to me at the end of August about an idea he wanted to put into action for the 1942-43 concert season. During World War I he had asked British composers for a fanfare to begin each orchestral concert. It had been so successful that he thought to repeat the procedure in World War II with American composers." Goossens asked Copland and several other composers to create a short work "for brass instruments or brasses and woodwinds, with percussion if desired,...played forte throughout.... Make these fanfares stirring and significant contributions to the war effort....I suggest that you give your fanfare a title such as, for instance: 'A Fanfare for Soldiers,' or 'A Fanfare for Airmen,' or 'A Fanfare for Sailors,' or some such heading.... I am asking you this favor in a spirit of friendly comradeship, and I ask you to do it for the cause we all have at heart." According to Copland: "The challenge was to compose a traditional fanfare, direct and powerful, yet with a contemporary sound."

Other composers who contributed fanfares to this project included Walter Piston Fanfare for the Fighting French, Henry Cowell Fanfare to the Forces of Our Latin American Allies, Darius Milhaud Fanfare de la liberté, Virgil Thomson Fanfare for France, Morton Gould Fanfare for Freedom, Howard Hansen Fanfare for the Signal Corps and William Grant Still Fanfare for American Heroes.

Henry Wallace, Vice-President of the United States during Franklin D. Roosevelt's third term, may have provided Copland with the idea for the title when he dubbed the twentieth century the "century of the

common man." Rather than sounding like a propaganda piece in support of the war, Copland's fanfare evokes the broad expanses of the American frontier and the pioneering spirit. Leonard Bernstein later declared the fanfare to be "the world's leading hit tune." Copland considered other titles including Fanfare for Four Freedoms, Fanfare for the Day of Victory, and Fanfare for the Rebirth of Lidice (a Czech town destroyed by the Nazis.) He decided on Common Man because "it was the common man, after all, who was doing all the dirty work in the war and the army. He deserved a fanfare."

Copland missed the original deadline for performance but his fanfare, in spite of the title which initially puzzled Goossens, was received favorably by the conductor: "Its title is as original as its music, and I think it is so telling that it deserves a special occasion for its performance. If it is agreeable to you, we will premiere it 12 March 1943 at income tax time". The first time our government began withholding income taxes from paychecks was three days after this premiere. Copland replied: "I am all for honoring the common man at income tax time."

Entr'acte (2011, adapted for string orchestra 2014)

Caroline Shaw (b. 1982)

Shaw is the youngest composer to ever be awarded the Pulitzer Prize for her a cappella vocal work *Partita for 8 Voices*. The piece was written through her work with the Grammy Award-winning vocal group *Roomful of Teeth* of which she is a member. She submitted the *Partita* to the Pulitzer committee in 2013 to promote *Roomful of Teeth* for possible work in the future. She was surprised to receive the prize which both helped to launch her composition career and boosted the visibility of *Roomful of Teeth*. Shaw now receives frequent commissions for compositions and has held several

composer-in-residence positions. She also continues to work as a violinist and singer.

Shaw sees her compositions as tools for shaping the social environment around her: "You write in order to create the kind of community that you want to be a part of." She acknowledges the overall importance of singing and vocal music in her life: "I write for choirs and voices because I love it....I'm not interested in writing some cool piece just to impress people. I am writing to give the singers something to do together." Shaw also has a strong connection to string ensembles: "I always have a string quartet in the pipeline. If someone were to ask me what I do, I would never say that I'm a chamber musician. But that's where I fell in love with music as a teenager. I still love it as a kind of a metaphor for being in the world—for how you communicate with others, and how you support the people around you. It has good lessons to offer for any kind of collaboration."

Shaw is a firm believer in blurring the line between composer and performer. Many of the people who have worked with her have commented on her willingness to try new things in rehearsal with the input of the performers. She writes: "If you write something where you want to indicate all of the details on the score and tell everyone exactly what to do, you're setting up a dynamic where you've designated experts and technicians with clear divisions of labor. I am trying to empower those who are making the music to be part of the creative process."

Shaw wrote about *Entr'acte*: "*Entr'acte* was written in 2011 [for string quartet] after hearing the Brentano Quartet play Haydn's Op. 77 No. 2 – with their spare and soulful shift to the D-flat major trio in the minuet. It is structured like a minuet and trio, riffing on that

classical form but taking it a little further. I love the way some music (like the minuets of Op. 77) suddenly takes you to the other side of Alice's looking glass, in a kind of absurd, subtle, technicolor transition."

Entr'acte includes both traditional and more contemporary elements. Unlike many contemporary composers, Shaw is not afraid to write extended sections of conventional harmonies such as the lengthy pizzicato section in the middle. The piece also has its 21st-century moments which begin to dominate about 8 minutes into the piece. These sections include a series of small slides in the strings which Shaw describes in the cello part: "Notes with fall-off gesture are basically that. Slide down from the written pitch (which does not have to be absolutely exact, except where tenutos are marked), maybe a half or whole step, with a slight coming away. Like a little sigh." The piece ends with an extended cello pizzicato passage with Shaw's suggestion to "go on playing as if you are telling an old, forgotten story."

*Unburied, Unmourned, Unmarked:
Requiem for Rice* (2019)
John Wineglass (b. 1973)

Casop: A Requiem for Rice is a modern, African-American inspired take on a classic requiem for orchestra and choir in the spirit of Verdi and Mozart. It laments the souls of the enslaved who died on the immense and extremely wealthy Lowcountry rice plantations of South Carolina and Georgia. The lamentation turns to a celebration of the critical role played by enslaved Africans and African-Americans in the economy of the U.S. South. Edda L. Fields-Black, associate professor of history at Carnegie Mellon University is the project's executive producer and librettist. She wrote: "Unburied, Unmourned, Unmarked [*Casop*] is a new approach to teaching slavery, one that takes the humanities into a new realm. We are taking history off the shelf and putting it on the stage. We mourn the souls of the enslaved who died, their bodies

unburied, their suffering unmourned and their sacrifices unmarked for future generations."

Fields-Black also remarked: "Our ancestors lost their youth, health, lives and children as a result of reshaping the coastal landscape, carving rice fields out of cypress swamps, building earthen embankments and moving as much earth with hand tools and baskets as was displaced to construct the Panama Canal. Yet, there are no memorials to commemorate their appalling sufferings, involuntary sacrifices or immeasurable contributions."

The requiem draws on funerary traditions among the Diola-Fogny, rice farmers who lived along the Casamance River of present-day Senegal who had been farming rice up to 500 years before their techniques were taken across the Atlantic to the United States. In the event of untimely, accidental and suspicious deaths, specialists performed *casop*, a "ritual interrogation of the corpse" via spirit possession. During the funeral, the deceased was asked to tell his or her story about the circumstances of death. Once the truth was revealed, the dead would be buried and harmony and peace restored to the community.

Paul Gardullo, curator of the Smithsonian National Museum of African-American History and Culture wrote about the project: "By breathing life into this history and seeking a way to express not just the horror of racial slavery, but also the creativity and resilience people of African descent who cultivated crops and shaped the landscape while keeping their lives and culture whole, *Casop* will fill a massive silence in the history that no book or archive can. This work is a transformative force for truth-telling, for healing, for reckoning and for beauty within and despite pain."

Wineglass, composer-in-residence for the Monterey Symphony, was chosen to provide the music for this project which incorporates historical writings, music for voices and orchestra and film images. The work is still in progress but a six-movement

premiere of the finished materials for choir and orchestra was given in 2020 before the Covid closures. Wineglass was working on *Unburied, Unmourned, Unmarked* at the same time that his *Bonny Doon* was written and premiered by the Santa Cruz Symphony in January 2019. The three movements we will hear tonight were premiered in February 2019.

The work begins with *The Middle Passage: Uprooted*, a depiction of the appalling journey aboard a slave ship from West Africa to America. The music first depicts the turbulence of the waves, the wind and the devastating effects of seasickness. Wineglass described the movement: "The piece begins with what I call 'The ships to hell' from Africa to Carolina and includes the turbulent passage. It then continues into the work of uprooting trees and creating ditches for the rice fields. It concludes with a section of 'majestic chaos' of being taken and sold."

Tones of the Rice Fields features the libretto by Fields-Black using primary historical sources to present the experiences of the enslaved workers. The orchestra is supplemented with sounds recorded in West African rice fields. Wineglass wrote about the recordings: "The second movement opens with recorded sounds from the rice fields that I visited [in Africa]: alligators, snakes, malaria-infested waters, mosquitos and flies...in 100 degree heat and humidity."

The orchestra finishes with *Lament for Lost Souls*: "The third movement is a 'lament for lost souls', a death march in some ways and a commemoration of those who lost their lives, particularly in the rice field economy." Fields-Black observed that the floods fertilizing the inland and tidal rice fields created the deadliest living environments for enslaved laborers in the South. A single theme of unresolved longing dominates the movement. The work is brought to a powerful conclusion that does little to dispel the sense of loss.



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**Symphony No. 4 In E Minor,
Opus 98 (1884-85)
Johannes Brahms (1833-1897)**

Brahms wrote his last symphony during two summers in the tiny Alpine town of Müzzuschlag, a locale so high that the fruit grown there hardly had a chance to ripen each summer before winter set in again. Always in the habit of writing disparaging remarks about his own music to friends, Brahms sent the first movement to Elisabeth von Herzogenberg with the note: "Might I venture to send you a piece of mine and would you have time to take a look at it and write me a word?...The cherries never get ripe for eating in these parts, so don't be afraid if you don't like the taste of the thing, I'm not all eager to write a bad No. 4." He sent the first movement and a part of the second movement to her and her reaction both delighted and dismayed him.

Feeling that this symphony was a radical departure from his usual work, Brahms sought more approval from his friends during its creation than was normal. A later four-hand piano performance of the manuscript score before six of his most trusted musician friends roused little enthusiasm. The composer was deeply concerned that the less-understanding public would not appreciate the symphony at all but was resolute to "eat up the broth I have cooked for myself." A rehearsal was arranged with Hans von Bülow's orchestra in Meiningen, at which Richard Strauss, the second conductor of the Meiningen Orchestra, was also present. Von Bülow was enthralled and wrote Brahms: "Number Four is stupendous, quite original, individual and rocklike. Incomparable strength from start to finish."

Apparently the orchestra was so well prepared that the first performance on October 25, 1885 under the composer's direction was superb. Accounts of the audience's reaction vary, although critics seemed to agree that the last movement was rather formless. This now seems a strange view in that the last movement was written in the familiar Baroque form of the chaconne: a set of variations written over a repeated bass line. The repeated line in this symphony does not always appear in the bass instruments but is always present. The anti-Brahms

critics were delighted to point out that the symphony demonstrated few ideas. Even some of his friends such as the influential critic Edward Hanslick were ambivalent about the work, finding it to be too intellectual. Although she had reservations about the first movement, Elisabeth von Herzogenberg had a more supportive reaction to the second movement: "It is all melody from first to last, increasing in beauty as one presses forward; it is a walk through exquisite scenery at sunset, when the colors deepen and the crimson glows to purple." Brahms conducted the symphony several times on a tour through Germany and the Netherlands where it was received with the warmest enthusiasm.

The relationship between Brahms and Robert and Clara Schumann was a close and satisfying one since the day they met. The Schumanns were very supportive of the young and obviously talented Brahms. Robert was fond of placing ciphers in his music referring to Clara. The most typical of these was a theme which used the notes C, B, A, G-sharp, A or transpositions of this theme. After Robert's death in 1856, Brahms was as close to Clara

as he had ever been to any woman, although it appears their relationship was purely platonic. Symphony No. 4 contains statements of the "Clara theme," first heard in measures 13-15.

Of all cities, Brahms' adopted home of Vienna seems to have been the last to warm to his final symphony. At the last orchestral concert he heard, on March 7, 1897, it caused a storm of enthusiasm. Demonstrations were held after each movement and at the end there was an extraordinary scene. Brahms stood to receive the thunderous applause, tears streaming down his cheeks. His usually hearty health had just suffered a terrible blow the year before, due to the death of his beloved Clara. His biographer, Florence May, relates: "He stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank, and through the audience there was a feeling of a stifled sob, for each knew that he was saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."

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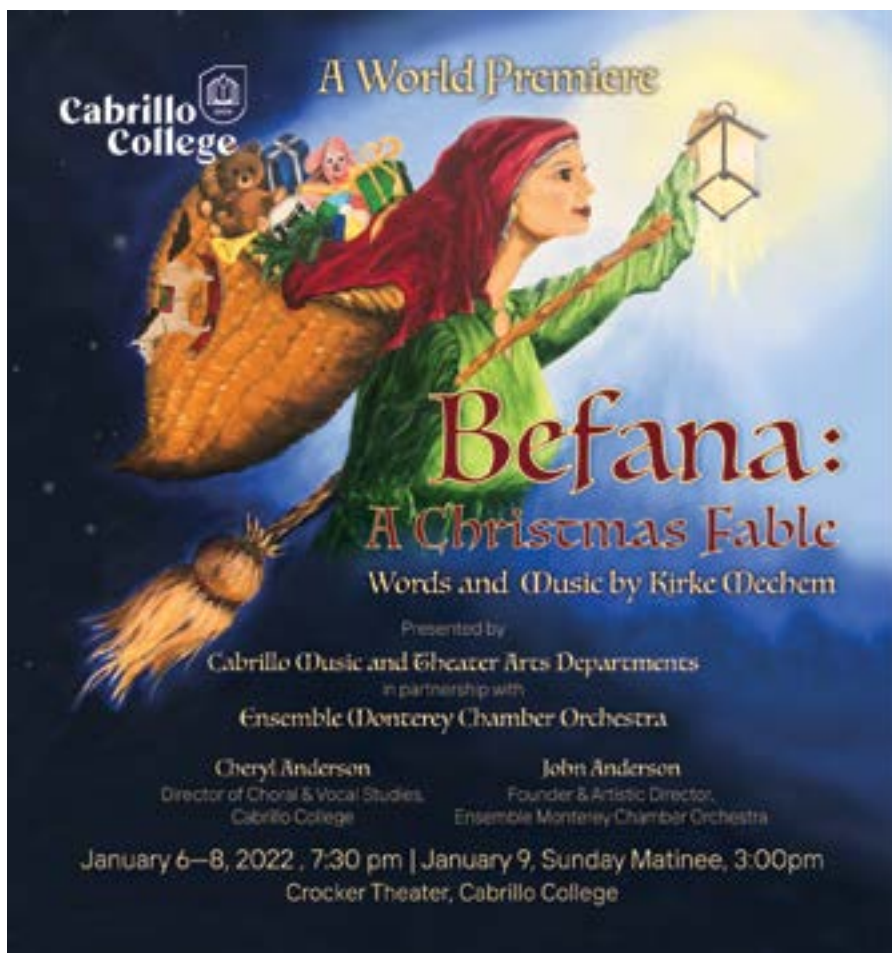
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Muhammad, arr. Matt Wong (2002-	We Are the Ones
Intermission	
Beethoven, arr. Daniel Stewart	String Quartet No. 15, Op. 132, Mov 3
Beethoven	Symphony No. 6 (Pastoral), Mov 5
Jose Pablo Moncayo (1912-1958)	Huapango

* The Santa Cruz Symphony wishes to thank Amanda Gorman and Writers House for permission to perform "The Hill We Climb"

Related Events

Pre-Concert Talks	Saturday February 12, 2022, 6:30 pm, Santa Cruz Civic Auditorium Sunday February 13, 2022, 1:00 pm, Mello Center for the Performing Arts
Rebroadcast	Friday March 4, 2022, 1:00 pm, Rebroadcast KKUP 91.5 FM

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Coriolan Overture Op. 62

(1810)

Ludwig van Beethoven

(1770 – 1827)

Many composers have written music for spoken stage plays. This “incidental” music usually began with an overture played before the beginning of the play and also included music that was played during scene changes or especially dramatic moments in the play. The main function of the music was to support and emphasize the themes and emotions of the drama. Beethoven wrote incidental music for three plays: *Egmont*, *King Stephen* and *The Ruins of Athens*. He also composed music for the ballet *The Creatures of Prometheus*. The production of his opera *Fidelio* led him to compose four different overtures. His *Coriolan Overture* is the only work associated with a drama that is not a part of other incidental or operatic music.

The Roman historian Plutarch wrote a series of 48 biographies of famous men in the early second century A.D. now commonly known as *Parallel Lives*. He paired famous Greek and Romans so he could compare and contrast their lives. The Roman Caius Marius Coriolanus was paired with the Greek Alcibiades because both were extremely successful military leaders and both were completely disdainful of the common people they supposedly protected. Coriolanus lived between 156 – 87 B.C. and was, according to Plutarch, “naturally valiant and warlike.” He vanquished Rome’s enemies to the south, the Volscians, and returned to Rome a hero. For his bravery he was made a Roman Consul where it soon became apparent that he was not suited for the political life. He said that giving the commoners a vote was like allowing “crows to peck the eagles.” When

the Senate later proposed giving grain to the commoners in the middle of a famine, Coriolanus opined that they did not deserve it because they had not fought for it like his faithful soldiers. He was exiled from Rome. His wounded ego led him to recruit his old enemies, the Volscians, to march on Rome. Coriolanus was convinced by the pleading of his mother and wife to give up his revenge on Rome. He called off the battle and the enraged Volscians murdered him.

Shakespeare’s tragedy *Coriolanus* is the best-known drama based on this story (with several details changed to make it a better entertainment). The Viennese playwright Heinrich Joseph von Collin, inspired by Shakespeare’s play, wrote the 5-act tragedy *Coriolan* in 1802. It was performed for about three years and was well-known in Vienna. One of the major plot changes in Collin’s version is that Coriolan commits suicide at the end. It is not known exactly what led Beethoven to write his *Coriolan Overture* in 1807. The fact that Beethoven wrote on the manuscript “Based on the drama *Coriolan*”, indicates it was inspired by the work of Collins, not Shakespeare. Unlike Beethoven’s incidental music, this overture was not intended to be played before the beginning of the play, making it the first important self-contained dramatic concert overture. After Beethoven’s death, this type of work, a single-movement work for orchestra which tells a story, became extremely popular as the tone poem or symphonic poem. Franz Liszt, inspired by Beethoven’s example, can be credited with making this type of piece extremely popular throughout the 1800s.

Beethoven left no record of his reasons for writing *Coriolan* nor did he give any clues as to the meaning of the themes and how they unfold. We can, however, make some assumptions.

Beethoven was especially drawn to the concept of the prideful nobility of the individual in spite of their flaws, especially when patriotism is involved. He was also extremely susceptible to the power of feminine persuasion. Coriolanus was certainly an idealistic yet flawed Roman patriot. He was also convinced by the women in his life to give up his attack on Rome. This overture has two main themes which can be seen to represent the patriotism of Coriolanus and the love of the women in his life. At the time Beethoven wrote *Coriolan*, Vienna had fallen to Napoleon’s army. Beethoven certainly understood what it felt like to be besieged and humiliated by a superior force. This overture (as well as several other works written during this time) allowed him to openly express his patriotism and opposition to the French without getting himself arrested. The *Coriolan Overture* also gave Beethoven a short, dramatic piece for opening his concerts instead of his often-used overture to *Prometheus*.

The *Coriolan Overture* was written during Beethoven’s middle period, a time when he was grappling with his increasing deafness and casting himself as a tragic, misunderstood, heroic figure often influenced by love and the women in his life. The overture was written just before his aggressive *Symphony No. 5* and is even in the same key: C-minor. This was the key Beethoven chose when writing his most serious and dramatic music. He was familiar with the story of *Coriolanus* through Plutarch’s *Parallel Lives*, Shakespeare’s *Coriolanus* and Collin’s *Coriolan*. There can be no doubt that Beethoven saw both *Coriolanus* and himself in this music.

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***Subito con forza* (2020)**
Unsub Chin (b. 1961)

Chin was born in South Korea and began her formal music studies at an early age. At age 24 she moved to Hamburg, Germany where she studied with the well-known avant-garde composer György Ligeti for four years. She began by working mainly with electronic music but, by the early 1990s, her acoustic music attracted international attention. Since then, she has received numerous commissions and awards throughout Europe, the United States and South Korea. She has also been the composer-in-residence for several major orchestras. She continues to work with instrumental, vocal and electronic music and sometimes explores the combination of acoustic and electronic sounds.

In an interview before the premiere performance of *Subito con forza* in the Netherlands, Chin remarked that Beethoven was one of her favorite composers: "He was constantly looking for new directions. He was the first consciously modern composer, in the sense that every piece asked for original solutions, even if this meant breaking through existing forms. I wrote my new piece on the occasion of Beethoven's 250th birthday. *Subito con sforza* contains some hidden references to his music. What particularly appeals to me are the enormous contrasts: from volcanic eruptions to extreme serenity."

Beethoven's thoughts can be found in his conversation books, a tool he used in his conversations with people during his total deafness. Chin was inspired to write *Subito con forza* by one of Beethoven's written comments about his struggles: "Dur und Moll. Ich bin ein Gewinner. (Major and minor. I am a winner.)" Like Beethoven, Chin admits to the hard work in the detail of composition even as the overall view of the piece is already formed: "Every day I experience dozens of moments of writer's block, but somehow the work progresses, millimeter by millimeter. When the piece is finished, I realize that I had it

in me from the beginning. I have to pay the price over and over again. The advantage of having more experience is that you know that at some point a door will open and the piece will be finished."

Several references to Beethoven's *Coriolan Overture* and his *Symphony No. 5* (both in C-minor which is Beethoven's extreme drama key) can be heard in *Subito con forza*. It begins with an F minor chord with a C in the bass, exactly the same as Beethoven's *Coriolan Overture*. Typical Beethoven ensemble rhythms can be heard near the beginning in the background of the busyness of the piece. The presence of the piano solo parts can be seen as an homage to Beethoven's fame as a pianist. The brass section plays a distinctive rhythm from the *Scherzo* of Beethoven's *Symphony No. 5* on the same pitch as the symphony. It is followed by a typical harmonic trick of Beethoven's which involves playing the same pitch several times but each time following with a different harmony. Like the *Coriolan Overture*, *Subito con forza* finishes its series of volcanic eruptions with the serenity of a quiet C-minor chord.

**Symphony No. 6 in F Major,
Op. 68 "Pastoral" (1808)**
Ludwig van Beethoven
(1770-1827)

Conflict was no stranger to Beethoven. Princely patrons, housekeepers, fellow musicians, even his relatives were often caught in the stormy side of his personality. The only stable and calm relationship Beethoven had was with nature. He liked to compose during long walks through the countryside near Vienna, a collection of fields and woods that quickly became familiar friends. *Symphony No. 6* provides us with a picture of Beethoven in the embrace of nature, poised quietly as time stands still to enjoy the sunlight, a bird in search of food, or the quiet murmuring of a small brook.

This “Pastoral” symphony was not without precedent. Many composers before Beethoven wrote music depicting pastoral scenes, birds, storms, even barking dogs. Haydn’s symphonies and oratorios contain many examples of the imitation of nature. Boccherini composed a string quartet in 1771 which is actually a little pastoral symphony with a country scene; the songs of lark, quail and cuckoo; hunters and shepherds; and the dance of villagers. A symphony by Justin Heinrich Knecht (1752-1817), entitled *Le Portrait musical de la Nature*, contains a program similar to Beethoven’s: first movement sets the scene in the countryside, second movement depicts a storm from beginning to end, third movement is a song of thanksgiving. Beethoven did not plagiarize Knecht, but certainly seems to have borrowed structural ideas from him.

Whatever precedent Beethoven may have known of for a program symphony about nature, his own observations were extremely personal. A musical sketch of 1803 includes the observation “The larger the brook, the lower the tone.” Schindler, self-styled friend and biographer of Beethoven, recounted: “Then seating himself on the turf and leaning against an elm, Beethoven asked me if there were any yellowhammers to be heard in the trees around us [Beethoven was almost totally deaf by 1823]. But all was still. He then said: ‘Here I have written the Scene at the Brook, and the yellow-hammers above, the quails, nightingales and cuckoos around have joined me in composing.’” It is possible that Beethoven had definite dramatic ideas on which many of his instrumental works were based. His friend, Ferdinand Ries, wrote: “Beethoven, in composing, frequently imagined for himself a definite subject.” Schindler wrote in 1823 that he asked Beethoven “why he had not affixed to the different movements of his sonatas an explanation of the poetic ideas they had expressed....His answer was

that the age in which he composed his sonatas was more poetic than the present, and that at the former period such explanations would have been superfluous.”

Beethoven jotted down his views on program music on the sketches for Symphony No. 6, in a series of disjointed comments: “The hearers should be allowed to discover the situations; *Sinfonia caratteristica* - - or recollection of country life; All painting in instrumental music is lost if it is pushed too far; *Sinfonia pastorella*; Anyone who has an idea of country-life can make out for himself the intentions of the composer without many titles; Also without titles the whole will be recognized as a matter more of feeling than of painting in sounds.”

Beethoven wasted no time in having the symphony played in public. It was completed during the summer of 1808 and performed in the unbelievably ambitious concert of December 22, 1808. The program included Symphony No. 6, Symphony No. 5, the Piano Concerto No. 4, the Choral Fantasy, three parts of the Mass in C Major, the aria “Ah perfido”, and a piano improvisation by Beethoven. The “Pastoral” was listed by Beethoven as his fifth symphony and the C minor symphony as his sixth, for though the symphony we now know as the fifth was begun several years earlier, Beethoven did not put the finishing touches on it until after he had completed the “Pastoral” symphony. The concert was what we would consider a disaster. The long program was severely under-rehearsed and such surprises as a program symphony must have bewildered the exhausted audience. Johann Friedrich Reichardt, German composer and author, wrote in detail about the event in his *Confidential Letters Written On a Journey to Vienna* (1810). He reported that it took perseverance to sit from 6:30 to 10:30 P.M. in the bitter cold and that patience was overtaxed by the poor performances. “It was impossible

to have a complete rehearsal of all pieces, which were full of the greatest difficulties.” Another correspondent reported that the performances were deficient in every respect.

The program for the premiere performance gives the symphony’s title as “Recollections of country life” and lists the movements as 1. “Awakening of cheerful feelings on arriving in the country” 2. “Scene by the brook” 3. “Merry gathering of country-folk” 4. “Thunderstorm” 5. “Shepherd’s Song: Happy, thankful feelings after the storm.” Although Beethoven inserted obvious representations of nature such as the bird calls at the end of the second movement and the thunderstorm, he later insisted that the symphony be understood as “more expression of feeling than painting.” It is hard to resist the temptation, however, to see very vivid pictures elsewhere in the music. For example, Beethoven often told the story of a village tavern scene where a small group of instrumentalists were playing dance music. As the night wore on, the instrumentalists would grow sleepy and wake up just long enough to play a few notes. In the third movement of the symphony, the bassoonist’s first entrance in the middle of the oboe tune is on time and the second entrance is a bit off. Other instruments can be heard making sleepy entrances such as the viola, cello, bass and horn. Even with the more pictorial references, Symphony No. 6 has the formal structure and integrity to allow it to stand on its musical merits alone.



The Great Pandemic Year put a crimp on our educational program because students were no longer in their classrooms. But we continued to forge ahead. Almost 4,000 4th and 5th grade students have viewed the Virtual Concert created by the Santa Cruz Symphony to support the Carnegie Hall Link Up Youth Concert at elementary schools throughout the county. Students practice the songs from Orchestra Rocks through singing, movement, and playing the recorder. Even through this challenging time, it is wonderful to see children still have this much enjoyment and connection with music in their lives.

It is always inspiring when so many of our students actively engage with the music. Conductor Daniel Stewart and narrator, singer, and performer Omari Tau led the students through the virtual program. For the Santa Cruz Symphony, music education for our youth remains a major aspect of what we contribute to our community. It required plenty of creativity and flexibility to provide an immersive experience for kids during a time in which we could not gather in person.

“One parent commented, “We [parents] are blown away by the job that Danny and Omari did and by our children’s enthusiasm and obvious connection to the music!”





VIRTUAL LINK UP YOUTH CONCERT

The Santa Cruz Symphony and the Santa Cruz County Office of Education have partnered to bring Carnegie Hall's Link Up music education program to our local 4th and 5th graders. Teachers and students receive free workbooks to learn about rhythm by clapping or other choreography, how to read music, and how to sing. They also learn how to play an instrument, like recorder, ukulele, guitar, percussion, violin, or cello. This year, the students even played along with the virtual Orchestra Rocks concert by way of video.



VIRTUAL SCHOOL VISITS

Musicians from our orchestra made virtual visits with the 4th and 5th grade classrooms, enabling students to meet and interact with members of the Symphony. At these annual visits, students are introduced to various orchestral instruments and the concept of a symphony orchestra. They also learn about the musicians' training and vocational life and are taught what to expect at a live symphony concert. The visits are provided free to participating schools two weeks prior to the Family Concerts.



CLASSICAL MUSIC CLASSROOMS

The Symphony's in-class listening program enables elementary school teachers to introduce classical music to their students each day. This program is created for 1st through 5th graders in partnership with the Santa Cruz County Office of Education. Our goal is to maximize the number of Classical Music Classrooms throughout the county. Currently, more than 2,000 students enjoy classical music daily in many of the county's elementary schools.



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Santa Cruz Gardens Elementary
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MUELLER SCHOLARSHIPS

The Santa Cruz Symphony is proud to support aspiring young musicians learning their craft. Established through the foresight of the late Ruth G. Mueller, the Mueller Scholarship program provides financial assistance to needy and deserving musicians under the age of 18 who live in Santa Cruz County. Scholarships are used to directly subsidize private lessons, tuition for local youth performance ensembles, or camperships. The application period is in February/March for the following school year.





PRE-CONCERT TALKS

Before every regular classical concert, patrons are invited to attend a free pre-concert talk, hosted by Cabrillo College music professor Dr. Don Adkins. These talks help further your understanding of the music before listening to the live performance and are central to the Symphony's mission of providing life-long education opportunities. Dr. Adkins discusses the unique attributes of the compositions, the composers and the historical context from which the music emerged. Pre-concert talks start an hour before each concert - 6:30 pm at the Civic and 1:00 pm at the Mello - and are free for all ticket holders.

VIRTUAL MUSIC CLASSES

If the pandemic had any benefit, it taught us that online classes are a viable way to deliver education. Now, the Symphony is presenting its inaugural online series as a companion to its performance season. This means you can attend from your home and gain valuable insights about classical music. Don Adkins, Professor of Music at Cabrillo College, will instruct. Don will discuss the history of Western bowed string instruments as they are used in larger ensembles. He also will examine our modern orchestral string instruments.

Don teaches with an engaging and participatory style that makes it fun to learn! Classes are appropriate for high school students all the way through lifelong learners - anyone who wants to deepen their understanding and connection to symphonic and other classic music.

LEAGUE PREVIEWS

The Santa Cruz Symphony League hosts previews for its members and season subscribers prior to each concert. Music Director Daniel Stewart hosts the discussion which includes notes and excerpts about the selections for that concert. Attendees also get to meet and hear from the soloists who perform excerpts of their solos and often other selections. These previews are a great way to learn more about the music and get to know other members of the Symphony community. Once you've gone to one, you'll be hooked! For more information on the previews and on how you can join the League, visit SantaCruzSymphonyLeague.org.

For more information on how you can participate in our music education programs, email education@santacruzsymphony.org contact the office at 831.463.0553 x10.



FAMILY CONCERT

MARCH 27, 2022

SPECIAL EVENTS

The Orchestra SWINGS

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DANIEL STEWART MUSIC DIRECTOR



OMARI TAU
MASTER OF CEREMONIES

FAMILY CONCERT: THE ORCHESTRA SWINGS

Sunday March 1, 2022 at 2:00 pm at the Santa Cruz Civic Auditorium

Link Up concert presented in collaboration with the Weill Institute and Carnegie Hall

Daniel Stewart, Music Director and Conductor

Omari Tau Williams, Narrator

El Sistema, directed by Isabelle Tuncer and Amalia Diaz

Kuumbwa Jazz Honor Band, directed by David McGillicuddy

Santa Cruz Ballet Theatre, directed by Robert Kelley

Santa Cruz County Youth Symphony, directed by Nathaniel Berman

PROGRAM

George Gershwin

I Got Rhythm

Traditional

When the Saints Go Marching In

Leonard Bernstein

“Riffs” from Prelude, Fugue, and Riffs

Duke Ellington

Duke’s Place

Duke Ellington

It Don’t Mean a Thing

Florence Price

Juba from Symphony No. 1

Courtney Bryan

Do Your Thing

Related Events

Youth Concerts: Monday March 28, 2022, 9:30 & 11:00 am, Civic Auditorium

Tuesday March 29, 2022, 9:30 & 11:00 am, Mello Center for the Performing Arts

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DANIEL STEWART MUSIC DIRECTOR

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Concerts

Saturday, April 30, 2022, 7:30 pm at the Santa Cruz Civic Auditorium

Sunday, May 1, 2022, 2:00 pm at the Henry J. Mello Center for the Performing Arts

Daniel Stewart, Music Director and Conductor

Julian Rhee, Violin

James Baik, Cello

PROGRAM

Josef Sekon (1938-

The Aptos Sound Project "World Premiere"

Max Bruch (1838-1920)

Kol Nidrei

James Baik, Cello

Camille Saint-Saëns (1835-1921)

Introduction and Rondo Capriccioso

Julian Rhee, Violin

Intermission

Modest Mussorgsky (1839-1881)

Arr. Maurice Ravel (1875-1937)

Pictures at an Exhibition

I. Promenade (1st)

II. The Gnome

III. Promenade (2nd)

IV. The Old Castle

V. Promenade (3rd)

VI. Tuileries (Children's Quarrel after Games)

VII. Cattle

VIII. Promenade (4th)

IX. Ballet of Unhatched Chicks

X. "Samuel" Goldenberg and "Schmuyle"

XI. Limoges. The Market

XII. Catacombs (Roman Tomb)

XIII. Promenade (5th)

XIV. The Hut on Fowl's Legs (Baba Yaga)

XV. The Bogatyr Gates (In the Capital in Kiev)

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Kol Nidrei (1881)

Max Bruch (1838 – 1920)

Although he is now known primarily for three instrumental works, *Kol Nidrei* for cello and orchestra, Violin Concerto No. 1 in G Minor, and the Scottish Fantasy, Bruch was an extremely prolific and successful composer, well-known for his secular choral music. He was a child prodigy pianist who grew up to become a leading figure in the German musical world and a popular composer in England and America. The main reason we do not hear much of his music anymore is because he wrote tuneful music in a style that was popular during the late 1800s. When the style became dated, almost all of Bruch's music vanished from the concert hall. Bruch told Arthur Abell in 1907 one of his reasons for writing music that was accessible to general audiences: "Another factor which militated against me was economic necessity. I had a wife and children to support and educate. I was compelled to earn money with my compositions. Therefore, I had to write works that were pleasing and easily understood. I never wrote down to the public; my artistic conscience would not permit me to do that. I always composed good music but it was music that sold readily." As a musician he was highly respected but his compositions never acquired the same status. The musical avant-garde, led by Richard Wagner, considered his music to be insignificant and even Bruch recognized that little of his music would be played after his death: "Fifty years hence...I will be remembered chiefly for having written my G minor violin concerto."

During Bruch's discussions with Abell, the question of inspiration was brought up. Bruch disclosed to Abell: "The composer while creating any work of lasting value stands

face to face with this Eternal Energy from which all life flows, and he draws on that infinite power. But I have discovered that to contact it, one must conform to certain laws, and two of the most important are solitude and concentration. Brahms was right in declaring that he had to be absolutely alone and undisturbed. The composer must sit in the silence and wait for the direction from a force that is superior to the intellect. If he knows how to contact that power, he becomes the projector of the infinite invisible into visibility, or rather into audibility, in the composer's case. In my opinion, the great composer is not so much the reflection of God, as has been claimed, but rather the expression of God, on the earth place. In proportion as he grasps this profound truth will he reveal to the visible, audible world the Divinity within him."

The original *Kol Nidre* melody is an Aramaic prayer sung toward the beginning of the Yom Kippur Eve service. The prayer is an advance disavowal of any vows that may be made to God in the coming year. It is believed by many scholars that this prayer assumed its prominent place in the service during the Middle Ages, when Jews were forced to either convert to Christianity or die. These conversion vows, made under extreme duress, could then be spoken with the knowledge that the earlier *Kol Nidre* gave the suppliant a way out with God. The full melody is long and wandering. Bruch took the first few phrases of the melody as the starting point for his *Kol Nidrei*. Bruch wrote *Kol Nidrei* the first year he had assumed the post of conductor of the Liverpool Philharmonic. He was given the melody by a member of the choir he conducted and wrote the piece for the Jewish community in Liverpool. The popularity of this piece led, years later, to his

music being banned by the Nazis because they suspected he was a Jewish composer. Bruch was actually a German Lutheran who enjoyed taking "exotic" materials such as Jewish or Scottish tunes and working with them in his own unique style which was influenced by the music of other conservative Germanic composers such as Schumann and Mendelssohn (an actual Jewish composer who was also banned by the Nazis). Although the melody, soulfully sung by the cello is undeniably Jewish, the piece definitely lives in the realm of Bruch's conservative, tuneful, popular style.

Introduction and Rondo Capriccioso, Op. 28 (1863) **Camille Saint-Saëns** (1835 1921)

Saint-Saëns, a great pianist, relied on the help of violinists when he wrote pieces for solo violin. The quality of his violin writing increased radically when he began working with the Spanish violin virtuoso Pablo de Sarasate. Sarasate was a child prodigy violinist whose father recognized his talent by age 5 and sent him to work with several of the great violin teachers in Europe. He won a scholarship to study in Madrid at age 8 and four years later Queen Isabella sponsored him to study at the Paris Conservatory. He graduated with honors at age 13 and began touring Europe at age 15. Young Sarasate was unhappy with the lack of violin works suitable for his talent. The first famous composer he approached to rectify this situation was Saint-Saëns who was then 24. Sarasate later commissioned many other works from composers including Max Bruch, Édouard Lalo and Antonin Dvorák.

Saint-Saëns recalled their first meeting: "Fresh and young as spring

itself, the faint shadow of a moustache scarcely visible on his upper lip, he was already a famous virtuoso. As if it were the easiest thing in the world, he had come quite simply to ask me to write a concerto for him. Flattered and charmed to the highest degree, I promised I would, and I kept my word with the Violin Concerto No. 1 in A Major." Sarasate went on to become one of the greatest violin virtuosos ever. He was the first violin virtuoso to make commercial recordings and even had his portrait painted by James Whistler. Saint-Saëns was an equally brilliant composer who created a large number of works in every genre with apparent ease. The two became good friends and Saint-Saëns wrote several pieces for Sarasate including another violin concerto.

Saint-Saëns biographer James Harding later described the mature Sarasate: "He was, like Saint-Saëns, absent-minded in the everyday routine of life and would blandly agree to play at three concerts on the same evening, forgetting to turn up at any of them, or would set off on a journey across the world without any luggage. But when he put down the cigarette that smoldered continually between his fingers, and played the violin, he was complete master in a sphere where no one else could touch him." Saint-Saëns later described his old friend: "He distinguished himself not only by his talent but also by his wit and the inexhaustible verve of his conversation, which was ever lively and much to be relished."

Introduction and Rondo Capriccioso was written four years after their first violin concerto. Saint-Saëns gave it a Spanish flavor for his friend and included a bunch of technical fireworks tailored for Sarasate. Sarasate played it often, with both Saint-Saëns' orchestral accompaniment and with Georges Bizet's arrangement for violin and piano. After Bizet's arrangement was available, it was soon being played by many of the more capable violin virtuosos in recitals. Sarasate's world tours brought this piece and Saint-Saëns' name to many countries. Saint-Saëns acknowledged: "In circulating my compositions throughout the world on his magic bow, Pablo de Sarasate rendered me the

highest of services." The overall piece takes its structure from opera with the Introduction acting as a type of recitative leading into a brilliant aria. The opening of the Rondo Capriccioso immediately identifies the piece as Spanish. This theme is contrasted with a more somber and lyric theme. Both melodies are subjected to just about every trick in Sarasate's book before finishing with a wild scramble to the end.

Pictures At An Exhibition

(1874, orchestrated 1922)

Modest Mussorgsky (1839-1881)

Maurice Ravel (1875-1937)

Although Mussorgsky was a career military officer from a wealthy family, his love for music led him to Balakirev and Borodin, who recalled their first meeting: "He was a true little fop, all spick and span in a well-fitting uniform, well groomed, his hair carefully brushed. He spoke mincingly, interlarding his sentences with French words. He was very popular with the ladies." Mussorgsky resigned from the military in 1858 to devote himself entirely to composition. When his wealthy father fell upon hard times in 1863, he was forced to take a government post. Personal problems, especially drinking, and lack of enthusiasm for his work resulted in numerous dismissals. He somehow managed to remain a government worker until two years before his death.

Mussorgsky was a high-spirited, social person. His friends recognized his genius but could not fully accept the crudeness of elements such as harmony and orchestration that were direct reflections of his empathy with peasant music. Several composers, especially Rimsky-Korsakov, attempted to help make his music more acceptable by smoothing out unusual features such as the awkward pianistic and formal "problems" of *Pictures at an Exhibition*. At the time, this helped to bring his music to a more receptive public. These attempts have since been seen as misguided, resulting in the re-release of much of the composer's work in its original

form.

As a member of the "Russian Five" or the "Mighty Fist," Mussorgsky was devoted to expressing his Russian heritage through his music. The other four composers committed to this same cause were Balakirev, Cui, Borodin and Rimsky-Korsakov. The efforts of these five led to the most challenging nationalistic music of the time, with far-reaching implications recognized only later in the 20th century. The Tsar's government was suspicious of anything national except quaint customs and memories of the good old days. This group of composers, apolitical except for quiet opposition from Rimsky-Korsakov, nurtured some radical ideas, which they shared with artists from other disciplines. Their standard was to reflect truthfully the life, nature, and history of the Russian people. The censors were constantly on guard against the work of these young nationalists. For example, Mussorgsky's opera *Boris Godunov* was produced only after a five-year fight and the omission of scenes considered subversive by the government.

The uniqueness of Mussorgsky was recognized by a major Russian composer outside of the "Russian Five" – Tchaikovsky. A letter written in 1878 about the group recognizes the power in Mussorgsky's more primitive style: "With regard to Mussorgsky...his gifts are perhaps the most remarkable of all, but his nature is narrow and he has no aspirations towards self-perfection.... Mussorgsky plays with his lack of polish – and even seems proud of his want of skill, writing just as it comes to him, believing blindly in the infallibility of his genius. As a matter of fact, his very original talent flashes forth now and again.... Thus Mussorgsky, with all his ugliness, speaks a new idiom. Beautiful it may not be, but it is new. We may reasonably hope that Russia will one day produce a whole school of strong men who will open up new paths in art." What Tchaikovsky didn't realize was that school of strong men already existed in the "Russian Five."

One of the creative people outside of music who became close friends with Mussorgsky was the St.

Petersburg architect Victor Hartmann. His unexpected death in 1873 stunned the artistic community and left Mussorgsky in shock: "Why should a dog, a horse, a rat have life – and creatures like Hartmann must die?... No, one cannot and must not be comforted, there can be and must be no consolation.... There again – what a fool I am! Why be angry when you cannot change anything! Enough then – the rest is silence." Vladimir Stasov, the critic and champion of the Russian nationalists who introduced Hartmann to Mussorgsky, arranged a memorial exhibition of Hartmann's travel sketches, costume designs and architectural drawings in February 1874. As Mussorgsky walked slowly through the display of some 400 drawings and watercolors, the idea was planted to write a suite of pieces based on the exhibit. The work was rapidly completed in the form of a solo piano work depicting eleven Pictures at an Exhibition, separated by "Promenades." Mussorgsky wrote to Stasov: "Hartmann is bubbling over, just as Boris did. Ideas, melodies come to me of their own accord, like the roast pigeons in the story – I gorge and gorge and overeat myself. I can hardly manage to put it down on paper fast enough."

After the exhibition, Hartmann's drawings and pictures lay neglected in libraries and museums until many were scattered and lost. Alfred Frankenstein, program annotator for the San Francisco Symphony, obtained photographs for a 1939 article of the sketches that inspired "Ballet of the Chicks in their Shells," "The Hut on Fowls' Legs," and "The Great Gate of Kiev." A number of other drawings that may be associated with other movements of the suite were also found. For several of the movements, however, the only information we have about the content of the pictures is the descriptions given by Stasov in the first edition.

Promenade: Stasov explained that in the introduction and between movements: "The composer here portrays himself walking now right, now left, now as an idle person, now urged to go near a picture; at times his

joyous appearance is dampened, he thinks in sadness of his dead friend."

Gnomus (The Gnome): Stasov described Hartmann's picture as "a drawing representing a little gnome dragging himself along with clumsy steps by his little twisted legs." Elsewhere, Stasov revealed that the picture was actually a design for a wooden nutcracker in the shape of a gnome.

Il vecchio castello (The Old Castle): An Italian castle from the Middle Ages before which a troubadour is singing.

Tuilleries: Mussorgsky wrote the subtitle "Dispute of the Children after Play." Hartmann's pictures show the famous park in Paris filled with children and nursemaids.

Bydło: The Polish word for cattle. The watercolor showed a typical Polish peasant oxcart with enormous wooden wheels.

Promenade: Ballet of Chicks In their Shells: Hartmann had several costume sketches for children dancing in a ballet entitled Trilby. One of the sketches was of a child's arms and legs protruding through a large chicken shell.

Samuel Goldenberg and Schmuyle: This title was Stasov's. Mussorgsky called it "Two Jews; one rich, the other poor." Hartmann had given Mussorgsky the two pictures, which he then loaned to the exhibition, according to the catalogue. They have since been lost.

The Marketplace at Limoges: A group of women in the marketplace with their pushcarts, arguing furiously. Mussorgsky wrote an imaginary scenario in the margin of his score: "Good news! M. de Puissangeout has just recovered his cow, The Fugitive. But the good crones of Limoges are not entirely agreed about this, because Mme. de Remboursac just acquired a beautiful new set of teeth, whereas M. de Panta-Pantaleon's nose, which is in the way, remains the color of a peony."

Catacombae, Sepulchrum Romanum (Catacombs, Roman Tombs): The drawing depicted Hartmann with fellow architect Kenel in the Paris catacombs and a guide holding a lamp.

Cum mortuis in lingua mortua: In the original manuscript Mussorgsky had

written: "A Latin text: 'With the Dead in a Dead Language.' The creative spirit of the dead Hartmann leads me toward skulls, calls out to them – the skulls are illuminated gently from within."

The Hut on Fowls' Legs: Hartmann's drawing is of a clock in the shape of the hut of Baba-Yaga, the Russian witch who eats human bones ground to a paste in a mortar and pestle. Mussorgsky depicts the wild ride of Baba-Yaga through the sky mounted on her mortar.

The Great Gate of Kiev: Hartmann entered his design into a competition for a gateway of the Bohatyrs to be built to commemorate Czar Alexander II's escape from assassination at St. Petersburg in April of 1866. The picture includes the prancing horses and figures of the Bohatyrs under the arches of the gate, all in a highly imaginative style.

Pictures at an Exhibition strained the piano's tonal palette, inspiring a large number of arrangements for different instruments. The three best-known orchestral arrangements are by Tushmalov (1891), eight of the eleven pictures without the 'Promenades,' Ravel (1922), and Ashkenazy (1982). The Tushmalov is still available but is not performed, having been supplanted by the excellent Ravel orchestration, which is based on the Rimsky-Korsakov edition of the piano work. The Ashkenazy orchestration is performed occasionally and is based on Mussorgsky's original piano version. Ravel was commissioned to orchestrate Pictures by Koussevitzky, who commissioned many famous works including Stravinsky's Symphony of Psalms and Honegger's Pacific 231. The premiere took place at the Concerts Koussevitzky in Paris on October 19, 1922. Ravel, whom Stravinsky called the "Swiss watchmaker of composers," was the best choice for the task. He not only was acknowledged as one of the most brilliant orchestrators alive, but was in the habit of orchestrating even his own music, such as Mother Goose, from the original piano versions.

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PROGRAM

Claudio Monteverdi (1567-1643) Toccata and Ritornello from L'Orfeo

Carl Orff (1895-1982)

Carmina Burana

FORTUNA IMPERATRIX MUNDI

1. O Fortuna

2. Fortune plango vulnere

PRIMO VERE

3. Veris leta facies

4. Omnia Sol temperat

5. Ecce gratium

UF DEM ANGER

6. Tanz

7. Floret silva

8. Chramer, gip die varwe mir

9. Reie

10. Were diu werit alle min

Intermission

IN TABERNA

11. Estuans interius

12. Olim lacus colueram

13. Ego sum abbas

14. In taberna quando sumus

COUR D'AMOURS

15. Amor volat undique

16. Dies, nox et omnia

17. Stetit puella

18. Circa mea pectora

19. Si puer cum puellula

20. Veni, veni, venias

21. In trutina

22. Tempus est iocundum

23. Dulcissime

24. Ave formosissima

FORTUNA IMPERATRIX MUNDI

25. O Fortuna

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PROGRAM NOTES

Provided by Don Adkins

Toccata and Ritornello from L'Orfeo (1607)

Claudio Monteverdi
(1567–1643)

Monteverdi is not a well-known name to modern audiences mainly because he composed during the late Renaissance and early Baroque periods and we normally do not hear music from these periods in the concert hall. This is unfortunate because, in my opinion, Monteverdi is one of the greatest composers ever. He deserves a place alongside Bach and Mozart. He was not only a great composer but was also involved in many important innovations in music history. He was also comfortable in writing in both the old and the new styles which is unusual for a composer. His associates in Florence, known as the Florentine Camerata, developed the concepts of solo singing and recitative that led to the birth of Italian opera which dominated music for the next 150 years. Monteverdi was their best composer to start working with these concepts to create this new musical style in contrast to the existing Renaissance style.

One of the most important developments of the early Baroque period was monody. Late Renaissance music was dominated by vocal music with complex, interweaving lines called polyphony which, in the opinion of the innovators, was incapable of conveying strong emotional contrasts. The Florentine Camerata studied writings on music by ancient Greek philosophers and came to the conclusion that the most effective way to communicate emotion was through solo singing with a simple accompaniment. They called this approach monody. Recitative, which is also monody but without a steady beat, was also developed so stories could be told to music in a speech-like fashion. The first two

operas using monody and recitative were written by the end of the 1500s by Jacopo Peri, a member of the Camerata. Neither opera survived but Monteverdi's first effort, *L'Orfeo*, soon followed and became the first opera which is still performed today.

L'Orfeo is the story of Orpheus, the greatest musician in the world. When his wife dies, he goes to Hades to convince the god of the underworld to return her to the living. His musical skills are successful and she is given a second chance if Orpheus can keep himself from looking back at her as they ascend to the surface. The ending of the opera is changed from the myth so that Orpheus dooms his wife to Hades because he believes his love is more powerful than the will of the gods. After Monteverdi's success, the story of Orpheus and Euridice became one of the most popular stories for many different opera composers.

Monteverdi called this first opera a "fable in music." He knew that the new elements would seem strange to his audience so he also included many sections of music that were in the familiar Renaissance style. The *Toccata and Ritornello* from *L'Orfeo* has a strong connection to this older style. Instead of starting the opera with an overture (not yet there historically) Monteverdi opened with a short fanfare which he called the *toccata*, a piece for brass and drums. This would have served as a signal to the audience that things were starting. This is followed in our performance today by sections of instrumental music from the opera including the main section which reappears from time to time. This is called the *ritornello* (refrain). The ideas which follow the *toccata* have a strong resemblance to Renaissance dance which would have given the audience something familiar to grab hold of as they were confronted with

these new, perhaps strange, musical concepts of recitative and aria. Monteverdi spent years defending himself from the music critics who were not happy with this new style of music.

Carmina burana (1936) **Carl Orff** (1895-1982)

Carmina burana comes from a collection of songs found in the library of a monastery in the foothills of the Bavarian Alps. The original source, a 13th-century Latin codex, was brought to light when the Abbey of Benediktbeuern was secularized by the Austrian Emperor in 1803, a move undertaken in the spirit of enlightenment to redistribute wealth from the church back to the people. The codex was published in 1847 under the title later chosen by Orff for his work. The song texts are a collection consisting mainly of works by travelling musicians. These lively poems, about 200 of them, come from France, Germany, England and Italy and deal with all areas of human existence – sacred, secular, social and personal. The topics include the sensual pleasures of food, drink, romantic and physical love; satires on church, state and social interaction; and complaints about money and declining moral values.

Although we do not know most of the authors, the intellectual elite of the 13th century, both settled and nomadic, appear to be responsible for most of the Latin poetry and song texts. Troubadours who were trained and respected poets and musicians, and also often nobility, performed this style of music. Some of the texts mixed German and Latin or French and Latin. A few

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of the poems in this collection can be ascribed to some of the greatest thinkers of the time, such as Archipoeta who wrote, among other things, numerous love and drinking songs. Orff chose 24 of these texts for *Carmina burana*. The spiritual unity and exuberant life found in this material reflects the excitement of the 13th century and strongly attracted him: "In all my work, my final concern is not with musical but spiritual exposition." The poetry also sketches a picture of humanity that is still recognizable today.

The illustration used as the frontispiece of the collection, a reproduction from the original manuscript, caught Orff's imagination. A wheel of fortune is depicted, a symbol of constantly changing human experience. He decided to begin and end with the chorus "O Fortuna" and divided the rest of the texts into three sections depicting man's encounter with different aspects of physical existence: 1. "Spring" and "On the Village Green," 2. "In the Tavern," and 3. "Court of Love." Orff was once questioned about his choice of texts: "Sometimes I am asked why in the main I choose old material for my stage works. I do not feel it to be old, but only valid. The dated elements are lost and the spiritual strength remains." Spirituality was essential to Orff's artistic concepts, not as a way of expressing ancient ideas, but as a vehicle for depicting the mood and essence of his own contemporary experience.

The subtitle of the work, "Secular songs for soloists and chorus, accompanied by instruments and magic tableaux," demonstrates Orff's conception of this piece as a theatrical production. The first performances were staged in a wide variety of styles, ranging from a cosmological music-drama to an allegorical medieval mystery play. Orff's entire musical output

can be categorized as school or stage works: he considered all of his work to be theatrical. One acquaintance wrote: "Orff's first reaction to the collection of *Carmina burana* was as a man of the theatre, who saw it as a colorful dance and song drama. The function of Orff the musician was to work out a setting for this dramatic inspiration. The mimed events are the primary source of the music, which is, consequently, rhythmic and incredibly concentrated." If we depended on large theatrical performances for the only live presentations of this music, the opportunity to enjoy Orff's creation would be extremely limited. Even though staging can make the symbolism easier to understand, most performances today are concert versions sometimes with minimal production elements.

Orff's mature style is evident in all aspects of *Carmina burana*. The song forms are usually strophic, a repetition of the same music for the different verses. The orchestra creates static blocks of sound through the use of simple ostinatos, repeated accompaniment patterns, and unchanging tonal colors. This simplification is often given the label primitivism, a term that was strongly associated with the earlier music of Stravinsky and often pertained to the prominence of rhythmic drive. Orff used this approach to express what was important to him. Otto Oster wrote: "Rhythm is not merely the medium of Carl Orff's art; it is the spiritual foundation of his musical architecture." Orff felt that all of his theater works were dependent upon artistic primitivism: "The nearer one comes to the essence of the statement, the near to absolute simplicity, the more immediate and powerful is the effect."

The musical styles include

Bavarian folk songs, Gregorian plainchant, Italian opera and Lutheran chorales. The unifying factor that draws everything together is his simple approach to rhythm, pitch and orchestral color. His use of the voice is an essential element of his overall sound and one of his most important contributions to musical practice. Orff is highly sensitive to the tonal sub-structure of language: the musical qualities found in the spoken word. He uses the naturally occurring rise and fall of the text as the basic contour of his melodies. Even though many composers have done the same, Orff's approach is so sensitive and effective that it is an indispensable element of his style.

He uses the naturally occurring rise and fall of the text as the basic contour of his melodies. Even though many composers have done the same, Orff's approach is so sensitive and effective that it is an indispensable element of his style.

From the first performance, *Carmina burana* has enjoyed tremendous success. It was first seen as a controversial but successful example of the new world-theater striving to present stage works outside of the standard European approach. As a large-scale choral work it has become one of the most performed internationally due, in large part, to its simple presentation of the universal concepts of fortune, nature, beauty, wine and love.



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ORFF - CARMINA BURANA

1.

O Fortuna (O Fortune)

O Fortuna velut luna statu variabilis, semper crescis aut decrescis; vita detestabilis nunc obdurat et tunc curat ludo mentis aciem, egestatem, potestatem dissolvit ut glaciem. Sors immanis et inanis, rota tu volubilis, status malus, vana salus semper dissolubilis, obumbrata et velata michi quoque niteris; nunc per ludum dorsum nudum fero tui sceleris. Sors salutis et virtutis michi nunc contraria, est affectus et defectus semper in angaria. Hac in hora sine mora corde pulsum tangite; quod per sortem sternit fortem, mecum omnes plangite!	O Fortune, like the moon you are changeable, ever waxing and waning; hateful life first oppresses and then soothes as fancy takes it; poverty and power it melts them like ice. Fate - monstrous and empty, you whirling wheel, you are malevolent, well-being is vain and always fades to nothing, shadowed and veiled you plague me too; now through the game I bring my bare back to your villainy. Fate is against me in health and virtue, driven on and weighted down, always enslaved. So at this hour without delay pluck the vibrating strings; since Fate strikes down the strong man, everyone weep with me!
--	--

2.

Fortune plango vulnera (I bemoan the wounds of Fortune)

Fortune plango vulnera stillantibus oculis quod sua michi munera subtrahit rebellis. Verum est, quod legitur, fronte capillata, sed plerumque sequitur Occasio calvata. In Fortune solio sederam elatus, prosperitatis vario flore coronatus; quicquid enim florui felix et beatus, nunc a summo corruui gloria privatus. Fortune rota volvitur: descendo minoratus; alter in altum tollitur;	I bemoan the wounds of Fortune with weeping eyes, for the gifts she made me she perversely takes away. It is written in truth, that she has a fine head of hair, but, when it comes to seizing an opportunity she is bald. On Fortune's throne I used to sit raised up, crowned with the many-coloured flowers of prosperity; though I may have flourished happy and blessed, now I fall from the peak deprived of glory. The wheel of Fortune turns; I go down, demeaned; another is raised up;
---	---

nimis exaltatus
rex sedet in vertice
caveat ruinam!
nam sub axe legimus
Hecubam reginam.

far too high up
sits the king at the summit -
let him fear ruin!
for under the axis is written
Queen Hecuba.

PRIMO VERE

(SPRING)

3.

Veris leta facies

(The merry face of spring)

Veris leta facies
mundo propinatur,
hiemalis acies
victa iam fugatur,
in vestitu vario
Flora principatur,
nemorum dulcisono
que cantu celebratur.
Flore fusus gremio
Phebus novo more
risum dat, hac vario
iam stipate flore.
Zephyrus nectareo
spirans in odore.
Certatim pro bravio
curramus in amore.
Cytharizat cantico
dulcis Philomena,
flore rident vario
prata iam serena,
salit cetus avium
silve per amena,
chorus promit virgin
iam gaudia millena.

The merry face of spring
turns to the world,
sharp winter
now flees, vanquished;
bedecked in various colours
Flora reigns,
the harmony of the woods
praises her in song. Ah!
Lying in Flora's lap
Phoebus once more
smiles, now covered
in many-coloured flowers,
Zephyr breathes nectar-
scented breezes.
Let us rush to compete
for love's prize. Ah!
In harp-like tones sings
the sweet nightingale,
with many flowers
the joyous meadows are laughing,
a flock of birds rises up
through the pleasant forests,
the chorus of maidens
already promises a thousand
joys. Ah!

4.

Omnia sol temperat

(The sun warms everything)

Omnia sol temperat
purus et subtilis,
novo mundo reserat
faciem Aprilis,
ad amorem properat
animus herilis
et iocundis imperat
deus puerilis.
Rerum tanta novitas
in solemnibus vere
et veris auctoritas
jubet nos gaudere;
vias prebet solitas,
et in tuo vere
fides est et probitas
tuum retinere.
Ama me fideliter,
fidem meam noto:
de corde totaliter
et ex mente tota
sum presentialiter
absens in remota,
quisquis amat taliter,
volvitur in rota.

The sun warms everything,
pure and gentle,
once again it reveals to the world
April's face,
the soul of man
is urged towards love
and joys are governed
by the boy-god.
All this rebirth
in spring's festivity
and spring's power
bids us to rejoice;
it shows us paths we know well,
and in your springtime
it is true and right
to keep what is yours.
Love me faithfully!
See how I am faithful:
with all my heart
and with all my soul,
I am with you
even when I am far away.
Whosoever loves this much
turns on the wheel.

DENZA – FUNICULI FUNICULA

Neapolitan lyrics

Aissera, oje Nanniné, me ne sagliette,
tu saje addó, tu saje addó
Addó 'stu core 'ngrato cchiù dispietto
farme nun pò! Farme nun pò!
Addó lu fuoco coce, ma se fuje
te lassa sta! Te lassa sta!
E nun te corre appriesso, nun te struje
sulo a guardà, sulo a guardà.

(Coro)

Jamme, jamme 'ncoppa, jamme jà,
Jamme, jamme 'ncoppa, jamme jà,
funiculì, funiculà, funiculì, funiculà,
'ncoppa, jamme jà, funiculì, funiculà!
Né, jamme da la terra a la montagna!
Nu passo nc'è! Nu passo nc'è!
Se vede Francia, Proceta e la Spagna...
lo veco a tte! lo veco a tte!
Tirato co la fune, ditto 'nfatto,
'ncielo se va, 'ncielo se va.
Se va comm' 'a lu viento a l'intrasatto,
guè, saglie, sà! Guè, saglie, sà!

(Coro)

Jamme, jamme 'ncoppa, jamme jà,
Jamme, jamme 'ncoppa, jamme jà,
funiculì, funiculà, funiculì, funiculà,
'ncoppa, jamme jà, funiculì, funiculà!
Se n'è sagliuta, oje né, se n'è sagliuta,
la capa già! La capa già!
È gghiuta, po' è turnata, po' è venuta,
sta sempe ccà! Sta sempe ccà!
La capa vota, vota, attuorno, attuorno,
attuorno a tte! Attuorno a tte!
Stu core canta sempe nu taluorno:
Sposamme, oje né! Sposamme, oje né!

(Coro)

Jamme, jamme 'ncoppa, jamme jà,
Jamme, jamme 'ncoppa, jamme jà,
funiculì, funiculà, funiculì, funiculà,
'ncoppa, jamme jà, funiculì, funiculà!

VIVALDI – NULLA IN MUNDO PAX SINCERA

Aria

Nulla in mundo pax sincera
sine felle; pura et vera,
dulcis Jesu, est in te.
Inter poenas et tormenta
vivit anima contenta
casti amoris sola spe.

English translation

I climbed up high this evening, oh, Nanetta,
Do you know where? Do you know where?
Where this ungrateful heart
No longer pains me! No longer pains me!
Where fire burns, but if you run away,
It lets you be, it lets you be!
It doesn't follow after or torment you
Just with a look, just with a look.

(Chorus)

Let's go, let's go! To the top we'll go!
Let's go, let's go! To the top we'll go!
Funiculi, funicula, funiculi, funicula!
To the top we'll go, funiculi, funicula!
Let's go from here below up to the mountain,
A step away! A step away!
You can see France, Procida, and Spain,
And I see you! And I see you!
You rise, pulled by a cable, quick as a wink,
Into the sky! Into the sky!
We'll rise up like a whirlwind all of a sudden
Knows how to do! Knows how to do!

(Chorus)

Let's go, let's go! To the top we'll go!
Let's go, let's go! To the top we'll go!
Funiculi, funicula, funiculi, funicula!
To the top we'll go, funiculi, funicula!
The car has climbed up high, see, climbed up high now,
Right to the top! Right to the top!
It went, and turned around, and came back down,
And now it's stopped! And now it's stopped!
The top is turning round, and round, and round,
Around yourself! Around yourself!
My heart is singing the same refrain:
We should be wed! We should be wed!

(Chorus)

Let's go, let's go! To the top we'll go!
Let's go, let's go! To the top we'll go!
Funiculi, funicula, funiculi, funicula!
To the top we'll go, funiculi, funicula!

Aria

In this world there is no honest peace
free from bitterness; pure and true
sweet Jesus, lies in Thee.
Amidst punishment and torment
lives the contented soul,
chaste love its only hope.

Play on!

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5.

(Chorus)

Ecce gratum

(Behold, the pleasant spring)

Ecce gratum
et optatum
Ver reducit gaudia,
purpuratum
florete pratum,
Sol serenat omnia.
lamiam cedant tristia!
Estas redit,
nunc recedit
Hyemis sevitia.
lam liquescit
et decrescit
grando, nix et cetera;
bruma fugit,
et iam sugit

Behold, the pleasant
and longed-for
spring brings back joyfulness,
violet flowers
fill the meadows,
the sun brightens everything,
sadness is now at an end!
Summer returns,
now withdraw
the rigours of winter. Ah!
Now melts
and disappears
ice, snow and the rest,
winter flees,
and now spring sucks at
summer's breast:

Ver Estatus ubera;
illi mens est misera,
qui nec vivit,
nec lascivit sub Estatus dextura.

a wretched soul is he
who does not live
or lust
under summer's rule. Ah!

Gloriantur
et letantur
in melle dulcedinis,
qui conantur,
ut utantur
premio Cupidinis:
simus jussu Cypridis
gloriantes
et letantes
pares esse Paradis.

They glory
and rejoice
in honeyed sweetness
who strive
to make use of
Cupid's prize;
at Venus' command
let us glory
and rejoice
in being Paris' equals. Ah!

UF DEM ANGER

6.

Tanz

(Dance)

7.

Floret silva nobilis
(Chorus)

(The woods are burgeoning)

Floret silva nobilis
floribus et foliis.

The noble woods are burgeoning
with flowers and leaves.

(Small Chorus)

Ubi est antiquus
meus amicus?
Hinc equitavit,
eia, quis me amabit?

Where is the lover
I knew? Ah!
He has ridden off!
Oh! Who will love me? Ah!

(Chorus)

Floret silva undique,
nah min gesellen ist mir we.

The woods are burgeoning all over,
I am pining for my lover.

(Small Chorus)

Gruonet der walt allenthalben,
wa ist min geselle also lange?
Der ist geriten hinnen,
o wi, wer sol mich minnen?

The woods are turning green all over,
why is my lover away so long? Ah!
He has ridden off,
Oh woe, who will love me? Ah!

8.

Chramer, gip die varwe mir (Shopkeeper, give me colour)

(Semi-Chorus)

Chramer, gip die varwe mir, Shopkeeper, give me colour
die min wengel roete, to make my cheeks red,
damit ich die jungen man so that I can make the young men
an ir dank der minnenliebe noete. love me, against their will.
Seht mich an, Look at me,
jungen man! young men!
lat mich iu gevallen! Let me please you!
Minnet, tugentliche man, Good men, love
minnecliche vrouwen! women worthy of love!
minne tuot iu hoch gemout Love ennobles your spirit
unde lat iuch in hohen eren and gives you honour.
schauwen
Seht mich an Look at me,
jungen man! young men!
lat mich iu gevallen! Let me please you!
Wol dir, werit, daz du bist Hail, world,
also freudenriche! so rich in joys!
ich will dir sin undertan I will be obedient to you
durch din liebe immer because of the pleasures
sicherliche. you afford.
Seht mich an, Look at me,
jungen man! young men!
lat mich iu gevallen! Let me please you!

9.

Reie

(Round dance)

Swaz hie gat umbe
Swaz hie gat umbe, Those who go round and round
daz sint alles megede, are all maidens,
die wellent an man they want to do without a man
allen disen sumer gan! all summer long. Ah! Sla!

Chume, chum, geselle min
Chume, chum, geselle min, Come, come, my love,
ih enbite harte din, I long for you,
ih enbite harte din, I long for you,
chume, chum, geselle min. come, come, my love.

Suzer rosenvarwer munt, Sweet rose-red lips,
chum un mache mich gesunt come and make me better,
chum un mache mich gesunt, come and make me better,
suzer rosenvarwer munt sweet rose-red lips.

Swaz hie gat umbe
Swaz hie gat umbe, Those who go round and round
daz sint alles megede, are all maidens,
die wellent an man they want to do without a man
allen disen sumer gan! all summer long. Ah! Sla!

10.

Were diu werlt alle min (Were all the world mine)

Were diu werlt alle min Were all the world mine
von deme mere unze an den Rin from the sea to the Rhine,
des wolt ih mih darben, I would starve myself of it
daz diu chunegin von Engellant so that the queen of England
lege an minen armen. might lie in my arms.

IN TABERNA

11.

Estuans interius

(Burning Inside)

Estuans interius ira vehementi in amaritudine loquor mee menti: factus de materia, cinis elementi similis sum folio, de quo ludunt venti. Cum sit enim proprium viro sapienti supra petram ponere sedem fundamenti, stultus ego comparor fluvio labenti, sub eodem tramite nunquam permanenti. Fero ego veluti sine nauta navis, ut per vias aeris vaga fertur avis; non me tenent vincula, non me tenet clavis, quero mihi similes et adiungor pravis. Mihi cordis gravitas res videtur gravis; iocis est amabilis dulciorque favis; quicquid Venus imperat, labor est suavis, que nunquam in cordibus habitat ignavis. Via lata gradior more iuventutis inplicor et vitiis immemor virtutis, voluptatis avidus magis quam salutis, mortuus in anima curam gero cutis.	Burning inside with violent anger, bitterly I speak to my heart: created from matter, of the ashes of the elements, I am like a leaf played with by the winds. If it is the way of the wise man to build foundations on stone, the I am a fool, like a flowing stream, which in its course never changes. I am carried along like a ship without a steersman, and in the paths of the air like a light, hovering bird; chains cannot hold me, keys cannot imprison me, I look for people like me and join the wretches. The heaviness of my heart seems like a burden to me; it is pleasant to joke and sweeter than honeycomb; whatever Venus commands is a sweet duty, she never dwells in a lazy heart. I travel the broad path as is the way of youth, I give myself to vice, unmindful of virtue, I am eager for the pleasures of the flesh more than for salvation, my soul is dead, so I shall look after the flesh.
--	--

12. Cignus ustus cantat Olim lacus colueram, olim pulcher extiteram, dum cignus ego fueram.	(The Roast Swan) Once I lived on lakes, once I looked beautiful when I was a swan.
---	---

(Male chorus) Miser, miser! modo niger et ustus fortiter!	Misery me! Now black and roasting fiercely!
--	---

(Tenor) Girat, regirat garcifer; me rogus urit fortiter; propinat me nunc dapifer,	The servant is turning me on the spit; I am burning fiercely on the pyre: the steward now serves me up.
---	---

(Male Chorus) Miser, miser! modo niger et ustus fortiter!	Misery me! Now black and roasting fiercely!
--	---

(Tenor) Nunc in scutella iaceo,	Now I lie on a plate,
------------------------------------	-----------------------

et volitare nequeo dentes frendentes video:	and cannot fly anymore, I see bared teeth:
--	---

(Male Chorus) Miser, miser! modo niger et ustus fortiter!	Misery me! Now black and roasting fiercely!
--	---

13. Ego sum abbas Ego sum abbas Cucaniensis et consilium meum est cum bibulis, et in secta Decii voluntas mea est, et qui mane me quesierit in taberna, post vesperam nudus egredietur, et sic denudatus veste clamabit:	(I am the abbot) I am the abbot of Cockaigne and my assembly is one of drinkers, and I wish to be in the order of Decius, and whoever searches me out at the tavern in the morning, after Vespers he will leave naked, and thus stripped of his clothes he will call out:
---	---

(Baritone and Male Chorus) Wafna, wafna! quid fecisti sors turpassi Nostre vite gaudia abstulisti omnia!	Woe! Woe! what have you done, vilest Fate? the joys of my life you have taken all away!
--	--

14. In taberna quando sumus In taberna quando sumus non curamus quid sit humus, sed ad ludum properamus, cui semper insudamus. Quid agatur in taberna ubi nummus est pincerna, hoc est opus ut queratur, si quid loquar, audiat. Quidam ludunt, quidam bibunt, quidam indisciplinate vivunt. Sed in ludo qui morantur, ex his quidam denudantur quidam ibi vestiuntur, quidam saccis induuntur. Ibi nullus timet mortem sed pro Baccho mittunt sortem:	(When we are in the tavern) When we are in the tavern, we do not think how we will go to dust, but we hurry to gamble, which always makes us sweat. What happens in the tavern, where money is host, you may well ask, and hear what I say. Some gamble, some drink, some behave loosely. But of those who gamble, some are stripped bare, some win their clothes here, some are dressed in sacks. Here no-one fears death, but they throw the dice in the name of Bacchus.
---	--

Primo pro nummata vini, ex hac bibunt libertini; semel bibunt pro captivis, post hec bibunt ter pro vivis, quater pro Christianis cunctis quinquies pro fidelibus defunctis, sexies pro sororibus vanis, septies pro militibus silvanis. Octies pro fratribus perversis, nonies pro monachis dispersis, decies pro navigantibus undecies pro discordantibus, duodecies pro penitentibus, tredecies pro iter agentibus. Tam pro papa quam pro rege bibunt omnes sine lege. Bibit hera, bibit herus, bibit miles, bibit clerus, drinks, bibit ille, bibit illa, bibit servus cum ancilla,	First of all it is to the wine-merchant the the libertines drink, one for the prisoners, three for the living, four for all Christians, five for the faithful dead, six for the loose sisters, seven for the footpads in the wood, Eight for the errant brethren, nine for the dispersed monks, ten for the seamen, eleven for the squabblers, twelve for the penitent, thirteen for the wayfarers. To the Pope as to the king they all drink without restraint. The mistress drinks, the master drinks, the soldier drinks, the priest drinks, the man drinks, the woman drinks, the servant drinks with the maid,
---	---

bibit velox, bibit piger, bibit albus, bibit niger, bibit constans, bibit vagus, bibit rudis, bibit magnus. Bibit pauper et egrotus, bibit exul et ignotus, bibit puer, bibit canus, bibit presul et decanus, bibit soror, bibit frater, bibit anus, bibit mater, bibit ista, bibit ille, bibunt centum, bibunt mille. Parum sexcente nummate durant, cum immoderate bibunt omnes sine meta. Quamvis bibant mente leta, sic nos rodunt omnes gentes et sic erimus egentes. Qui nos rodunt confundantur et cum iustis non scribantur.	the swift man drinks, the lazy man drinks, the white man drinks, the black man drinks, the settled man drinks, the wanderer drinks, the stupid man drinks, the wise man drinks, The poor man drinks, the sick man drinks, the exile drinks, and the stranger, the boy drinks, the old man drinks, the bishop drinks, and the deacon, the sister drinks, the brother drinks, the old lady drinks, the mother drinks, this man drinks, that man drinks, a hundred drink, a thousand drink. Six hundred pennies would hardly suffice, if everyone drinks immoderately and immeasurably. However much they cheerfully drink we are the ones whom everyone scolds, and thus we are destitute. May those who slander us be cursed and may their names not be written in the book of the righteous.
COUR D'AMOURS 15. Amor volat undique	(Cupid flies everywhere)
Amor volat undique, captus est libidine. Iuvenes, iuencule coniunguntur merito.	Cupid flies everywhere seized by desire. Young men and women are rightly coupled.
(Soprano) Siqua sine socio, caret omni gaudio; tenet noctis infima sub intimo cordis in custodia:	The girl without a lover misses out on all pleasures, she keeps the dark night hidden in the depth of her heart;
(Boys) fit res amarissima.	it is a most bitter fate.
16. Dies, nox et omnia	(Day, night and everything)
Dies, nox et omnia michi sunt contraria; virginum colloquia me fay planszer, oy suvenz suspirer, plu me fay temer. O sodales, ludite, vos qui scitis dicite michi mesto parcite, grand ey dolor, attamen consulite per voster honor. Tua pulchra facies me fay planszer milies, times, pectus habet glacies. A remender statim vivus fierem per un baser.	Day, night and everything is against me, the chattering of maidens makes me weep, and often sigh, and, most of all, scares me. O friends, you are making fun of me, you do not know what you are saying, spare me, sorrowful as I am, great is my grief, advise me at least, by your honour. Your beautiful face, makes me weep a thousand your heart is of ice. As a cure, I would be revived by a kiss.
17.	
Stetit puella	(A girl stood)
Stetit puella rufa tunica; si quis eam tetigit, tunica crepuit. Eia. Stetit puella tamquam rosula; facie splenduit, os eius floruit. Eia.	A girl stood in a red tunic; if anyone touched it, the tunic rustled. Eia! A girl stood like a little rose: her face was radiant and her mouth in bloom. Eia!
18. Circa mea pectora	(In my heart)
(Baritone and Chorus) Circa mea pectora multa sunt suspiria de tua pulchritudine, que me ledunt misere. Manda liet, Manda liet min geselle chumet niet. Tui lucent oculi sicut solis radii, sicut splendor fulguris lucem donat tenebris.	In my heart there are many sighs for your beauty, which wound me sorely. Ah! Mandaliet, mandaliet, my lover does not come. Your eyes shine like the rays of the sun, like the flashing of lightening which brightens the darkness.
Ah! Manda liet Manda liet, min geselle chumet niet. Vellet deus, vallent dii	Mandaliet, mandaliet, my lover does not come. May God grant, may the gods
grant quod mente proposui: ut eius virginea reserassem vincula.	what I have in mind: that I may loose the chains of her virginity.
Ah! Manda liet, Manda liet, min geselle chumet niet.	Mandaliet, mandaliet, my lover does not come.
19. Si puer cum puellula	(If a boy with a girl)
Si puer cum puellula moraretur in cellula, felix coniunctio. Amore suscrescente pariter e medio avulso procul tedio, fit ludus ineffabilis membris, lacertis, labii	If a boy with a girl tarries in a little room, happy is their coupling. Love rises up, and between them prudery is driven away, an ineffable game begins in their limbs, arms and lips.
20. Veni, veni, venias Veni, veni, venias Veni, veni, venias, ne me mori facias, hyrcya, hyrcya, nazaza, trillirivos... Pulchra tibi facies oculorum acies,	(Come, come, O come) Come, come, O come Come, come, O come, do not let me die, hyrcya, hyrcya, nazaza, trillirivos! Beautiful is your face, the gleam of your eye,

capillorum series,
o quam clara species!
Rosa rubicundior,
lilio candidior
omnibus formosior,
semper in te glorior!

your braided hair,
what a glorious creature!
redder than the rose,
whiter than the lily,
lovelier than all others,
I shall always glory in you!

21.

In truitina

(In the balance)

In truitina mentis dubia
fluctuant contraria
lascivus amor et pudicitia.
Sed eligo quod video,
collum iugo prebeo:
ad iugum tamen suave
transeo.

In the wavering balance of my feelings
set against each other
lascivious love and modesty.
But I choose what I see,
and submit my neck to the yoke;
I yield to the sweet yoke.

22.

Tempus es iocundum

(This is the joyful time)

Tempus es iocundum,
o virgines,
modo congaudete
vos iuvenes.

This is the joyful time,
O maidens,
rejoice with them,
young men!

(Baritone)

Oh, oh, oh,
totus floreo,
iam amore virginali
totus ardeo, novus, novus amor
est, quo pereo.

Oh! Oh! Oh!
I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying
of!

(Women)

Mea me confortat
promissio,
mea me deportat

I am heartened
by my promise,
I am downcast by my refusal

(Soprano and boys)

Oh, oh, oh
totus floreo
iam amore virginali
totus ardeo, novus, novus amor
est, quo pereo.

Oh! Oh! Oh!
I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying
of!

(Men)

Tempore brumali
vir patiens,
animo vernali
lasciviens.

In the winter
man is patient,
the breath of spring
makes him lust.

(Baritone)

Oh, oh, oh,
totus floreo,
iam amore virginali
totus ardeo, novus, novus amor
est, quo pereo.

Oh! Oh! Oh!
I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying
of!

(Women)

Mea mecum ludit
virginitas,
mea me detrudit

My virginity
makes me frisky,
my simplicity

simplicitas.

(Soprano and Boys)

Oh, oh, oh,
totus floreo,
iam amore virginali
totus ardeo, novus, novus amor
est, quo pereo.

holds me back.

Oh! Oh! Oh!
I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying
of!

(Chorus)

Veni, domicella,
cum gaudio,
veni, veni, pulchra,
iam pereo.

Come, my mistress,
with joy,
come, come, my pretty,
I am dying!

(Baritone, Boys and Chorus)

Oh, oh, oh,
totus floreo,
iam amore virginali
totus ardeo, novus, novus amor
est, quo pereo.

Oh! Oh! Oh!
I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying
of!

23.

Dulcissime

(Sweetest one)

Dulcissime,
totam tibi subdo me!
Blanziflor Et Helena

Sweetest one! Ah!
I give myself to you totally!

24.

Ave formosissima

(Hail, most beautiful one)

Ave formosissima,
gemma pretiosa,
ave decus virginum,
virgo gloriosa,
ave mundi luminar,
ave mundi rosa,
Blanziflor et Helena,
Venus generosa!
Fortuna Imperatrix Mundi

Hail, most beautiful one,
precious jewel,
Hail, pride among virgins,
glorious virgin,
Hail, light of the world,
Hail, rose of the world,
Blanchefleur and Helen,
noble Venus!

25.

O Fortuna

(O Fortune)

O Fortuna,
velut luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat

O Fortune,
like the moon
you are changeable,
ever waxing
and waning;
hateful life
first oppresses
and then soothes

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LIFE

A JOURNEY THROUGH TIME

THE PHOTOGRAPHY OF FRANS LANTING & THE MUSIC OF PHILIP GLASS

JUNE 18, 2022



SANTA CRUZ
SYMPHONY

DANIEL STEWART MUSIC DIRECTOR



Concert Sponsored by Frank Verprauskus in memory of Karen Verprauskus
Composor Sponsored by Santa Cruz County Bank

POPS - LIFE: A JOURNEY THROUGH TIME

Saturday, June 18, 2022, 7:30 pm at the Santa Cruz Civic Auditorium

Daniel Stewart, Music Director and Conductor

Frans Lanting, Photography

Philip Glass, Composer

PROGRAM

Renowned nature photographer Frans Lanting originally conceived this idea for a collaboration of music and images of nature. The Cabrillo Festival of Contemporary Music commissioned the piece - a multimedia inspiration with Mr. Lanting's sumptuous images and the soulful music of Philip Glass showing us a new way to appreciate nature's spectacle.

The hour-long composition comprises seven movements based on Mr. Glass' existing musical repertoire. Michael Riesman then orchestrated the piece, which premiered in 2006 and has been performed many times. A shorter version, ORIGINS, was presented before international dignitaries in Switzerland at the inauguration of the Large Hadron Collider.

[these are the movements]

Elements

Into the Air

Out of the Sea

On Land

Beginnings

Out of the Dark

Planet of Life

There is no Intermission

Concert Sponsored by Frank Verprauskus in memory of Karen Verprauskus

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Thank You!

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