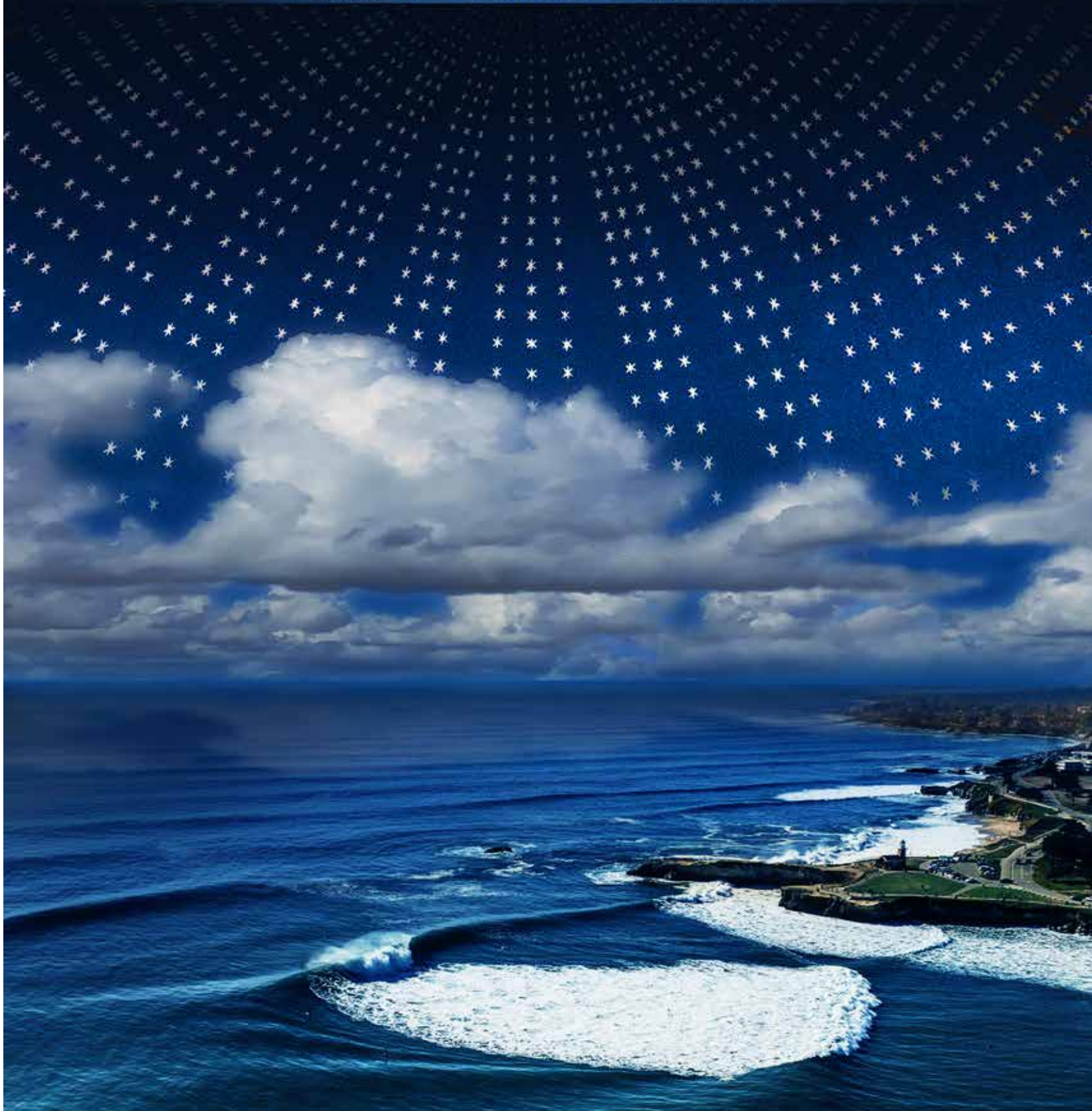


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2024-25 CONCERT SEASON







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# 2024-25 SCHEDULE



## PHILHARMONIA FANTASTIQUE

7:30 Sept 21, 2024 at the Civic  
2:00 Sept 22, 2024 at the Mello



## ADAPTATIONS

7:30 Nov 2, 2024 at the Civic  
2:00 Nov 3, 2024 at the Mello



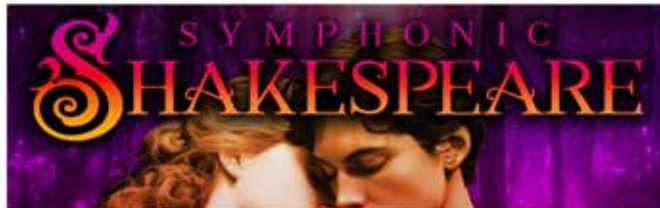
## HOLIDAY POPS CONCERT

7:30 Dec 14, 2024 at the Civic  
1:00 Dec 15, 2024 at the Civic



## FAMILY CONCERT

2:00 March 2, 2025 at the Civic



## SYMPHONIC SHAKESPEARE

7:30 March 29, 2025 at the Civic  
2:00 March 30, 2025 at the Mello



## MOZART'S REQUIEM

7:30 May 3, 2025 at the Civic  
2:00 May 4, 2025 at the Mello



## JOHN WILLIAMS ENCORE

7:30 June 7, 2025 at the Civic



## ARTIST SERIES RECITALS

All recitals listed on page 80



Your Santa Cruz Symphony won the  
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# DANIEL STEWART

## MAKING MUSIC

*"Stewart has built the Santa Cruz Symphony's reputation into something far beyond that of a typical regional orchestra." – Steve Palipoli, Good Times*

**A**fter several years working with Maestro Daniel Stewart, we still love having him as Music Director of the Santa Cruz Symphony. Thanks to his creative programming and his requisite perfection, he has brought out the best in each of our Symphony musicians. His impressive career history underpins his competence. And of course, he is a fundamental part of our Symphony family.

While developing and refining his talent, he has conducted many orchestras including the Metropolitan Opera Orchestra, Boston Symphony, Los Angeles Philharmonic, Houston Symphony, St. Louis Symphony, Hessischer Rundfunk Orchester, Frankfurt Opern Orchestra, Boston Ballet, New World Symphony, Bohuslav Martin Philharmonic, and more. He also has conducted the opera companies of the Juilliard School, Curtis Institute, and Aspen Festival, and he won the 2010 Aspen Music Festival's James Conlon Conducting Prize. Most recently, he served as the Wattis Foundation Music Director for the San Francisco Symphony Youth Orchestra.

In 2012, the Metropolitan Opera appointed Maestro Stewart as first conductor of its Lindemann Young Artist Development Program. A year later he made his Lincoln Center debut in a concert of comic operas for the Met. Two years ago, he taught at a symphonic summer camp in Italy for talented young people.

He has also brought fame to the Santa Cruz Symphony and earned us international recognition.

Through his enduring connections, Maestro Stewart has brought top talent to our audiences, including the famed pianist Yuja Wang, 20 principal performers from the Metropolitan Opera, and stellar musicians for our Artist Series, including Mads Tolling and the Mads Men, along with "harpist from the hood" Destiny Muhammad. Expanding our repertoire, he established a popular chamber music series, expanded our educational programs, and increased local performing partnerships.

Several well-respected professionals have collaborated with Maestro Stewart, including Karlheinz Stockhausen, Mason Bates, HK Gruber, John Wineglass, Esa-Pekka Salonen, Thomas Adès, and other notables. The Maestro's own compositions have been featured at the Aspen Music Festival, Tribeca New Music Festival, and Verbier Festival, among others.

As an accomplished violist, Maestro Stewart has performed globally and was principal violist with many renowned ensembles. He has also collaborated with leading conductors, including Herbert Blomstedt, Christoph von Dohnányi, Charles Dutoit, Valery Gergiev, and more.

Maestro Stewart received his formal conducting training at the Curtis Institute of Music, studying with Otto-Werner Mueller, Simon Rattle, Christoph Eschenbach, and Alan Gilbert. He resides in San Francisco with his wife, violinist In Sun Jang. We are delighted to have him with us, and we look forward to many more stellar years.



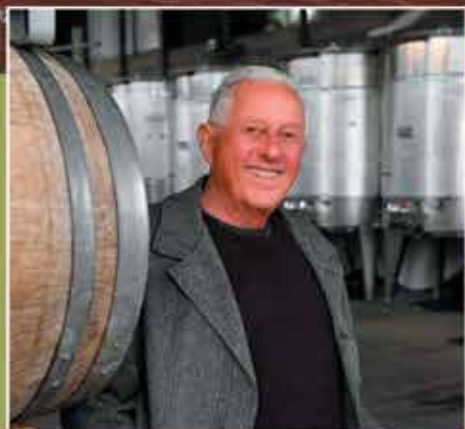




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# CULTIVATING

## MUSIC IN OUR LIVES



**T**he concept of “inspiration” intrigues me. Starting from its literal sense of “drawing in air,” it describes a sense of hope and possibility, especially toward a creative effort or desire to act. I do like a good nourishing breath, but I really love that sense of internal bubbling optimism that propels me into action.

Today I am infused with energy to move forward, with confidence that good can come of my efforts. This has been a season of optimism for me. It started with the groundswell of support that you, our community, poured out at the end of last season. We asked you to help fill the financial deficits as some of our granting agencies pulled away from the arts.

**It magnified into full-blown awe** when Mark Chambers-Bray realized a gift of unprecedented generosity in memory of his beloved husband, Roy Chambers-Bray. At a time when we were looking for angels, there they were in our midst! Their million-dollar donation will surely inspire

others to think of a legacy gift that allows one to be remembered in the service of beauty. This is inspiration at an elevated level.

I breathe it in when I talk with the people in our community who say, “I’d like to be part of this organization, and I’d like to add my ideas and efforts.” We are a community who are scrappy in the sense that we roll up our sleeves and get creative in ways to keep the arts vibrant. We find ways to ensure the arts are there to nourish our spirits. We breathe deeply of this purpose. We can further draw inspiration looking at our season’s exciting program and the breadth and depth of talent that Maestro Stewart has knit together for us.

As I write this at the beginning of our season – still in summer – we are steeped in music, theater, dance, and visual arts. In our slice of paradise, the words “we punch above our weight” summarize the awe and gratitude that I feel about our community, where people put their money and their attendance into supporting the arts.

**Of all the arts, music is the most special for me.** I grew up in a time when music was offered to all elementary schools, when a breadth of music electives in middle and high school was taken for granted. I watched as voters in California decided to reduce arts funding, and finally as voters recognized the value of baking arts education back into school curricula.

Throughout my schooling and professional career, music always kept me centered and inspired. I still sing with the Cabrillo Symphonic Chorus and celebrate the thrill of working and performing with Maestro Stewart and our talented and dedicated musicians. I am inspired and propelled to look for opportunities for all of us to engage with music in a personal, meaningful way. I hope you will engage not only with the music, but also with the people who make it happen, on stage and off.

**In my first year as Board President, I warmly welcome you to our Symphony family.** If you are a returning patron, thank you for continuing to support high quality symphonic music in our community. If you are new to the Symphony, thank you for your gift of time and interest. We welcome you to return often, deepening your connection with the people who make our community special.

Together our inspiration moves us to be a community of cohesion, hope, and purpose. Together we make music happen.

*Deborah Bronstein*

Deborah Bronstein  
Board President

## Past Presidents of the Symphony Board

|         |                                                                             |
|---------|-----------------------------------------------------------------------------|
| 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<br>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<br>Mann, Chris Schofield, F.<br>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                                                                  |
| 2017–24 | Linda Burroughs                                                             |

## Santa Cruz Symphony Board of Directors

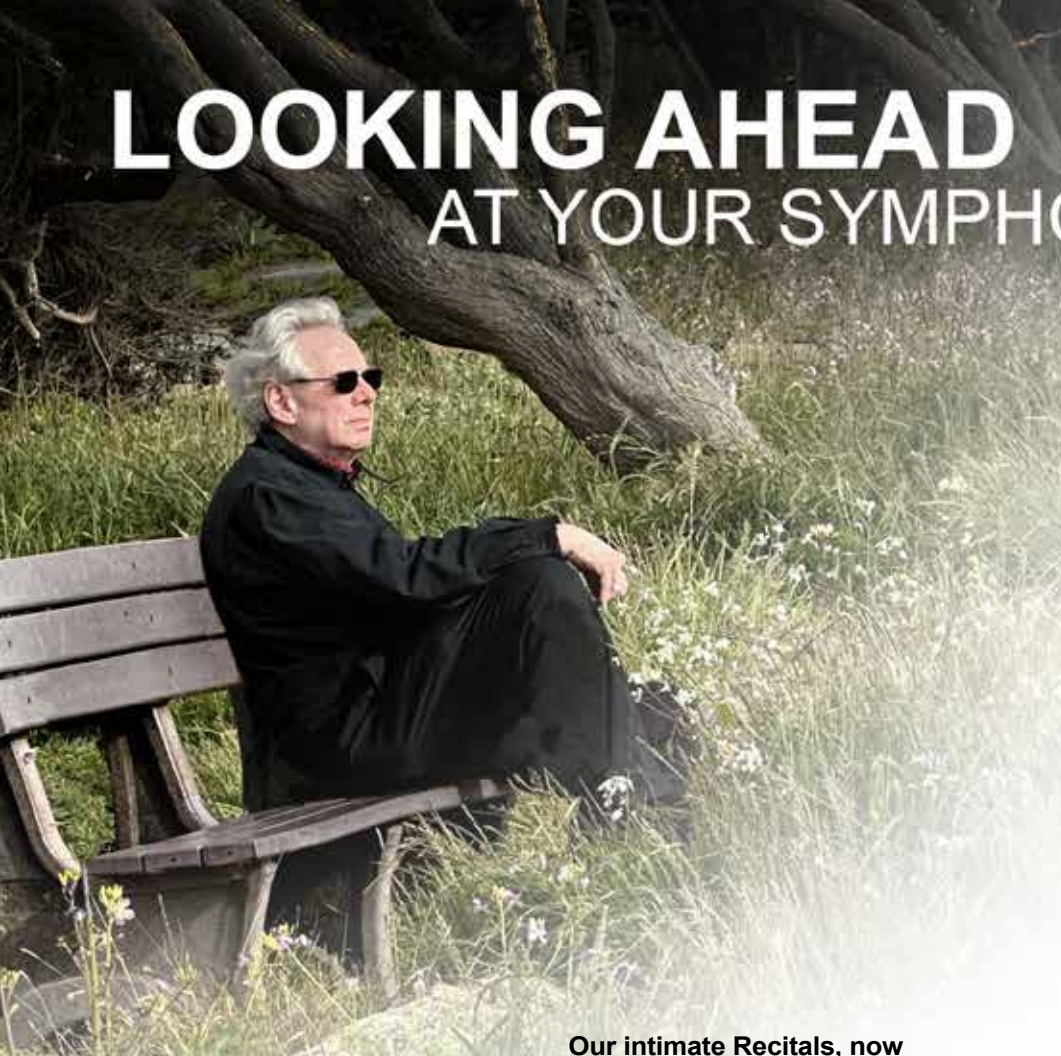
|                                                                                                                                                              |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Deborah Bronstein<br>Board President                                                                                                                         |
| Roger Knacke<br>Secretary                                                                                                                                    |
| Ron Sekkel<br>Treasurer and Finance<br>Chair                                                                                                                 |
| Mark Chambers-Bray<br>Development Chair                                                                                                                      |
| Brett Taylor<br>Education Chair                                                                                                                              |
| Linda Burroughs<br>Governance Chair                                                                                                                          |
| Anna Hackenbracht<br>League President                                                                                                                        |
| Ralph Boroff<br>Angela Chesnut<br>Rachel Dann<br>Lee Duffus<br>Bob Edmund<br>Catharine Gill<br>Lesley Harris<br>Kent Imai                                    |
| Dave Kramer-Urner<br>Vance Landis<br>Valerie Macken<br>Mary Ann Orr<br>Jill Stone<br>Dennis St Peter<br>Kiefer Taylor<br>Nancy Van Natta<br>Matthew Wetstein |

## Past Music Directors

|              |                       |
|--------------|-----------------------|
| 1958-64      | Detlev Anders         |
| 1964-67      | 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        |



# LOOKING AHEAD AT YOUR SYMPHONY



**W**ell, we did it! We wrapped up last season with a bang. Our last two concerts had 40 percent higher attendance than the previous year. In fact, our Pops Concert sold out. (Good reason to buy early.)

Our biggest surprise came from Board member Mark Chambers-Bray, whose amazing donation of \$1 million in memory of his spouse Roy Chambers-Bray, has inspired our optimism and renewed our dedication.

We also tried strategies to attract a new audience, some of which we will continue this season. Richard Klevins and Gay Nichols, for example, sponsored blocks of tickets, allowing us to advertise in Good Times and sell them for only \$10 each. Response was enthusiastic.

**Our intimate Recitals, now renamed Musician Series, were especially popular,** with standing ovations for each performance. This season, we're inviting Destiny Muhammad to return for a third time! She will stage a stunning holiday performance that she typically presents at Grace Cathedral in San Francisco.

Maestro Danny Stewart stretches the limits of our orchestra, leading the musicians to deliver amazing concerts. Many of them travel some distance just to perform with him and with each other. Thanks to our Symphony supporters for opening their homes to host musicians during concert weeks. (We don't want them sleeping in their cars!)

My third year as executive director has been even better than the first two because I've been blessed with a supportive, collegial staff.

Amanda DiMaria impresses me with her professional abilities. Rebecca

Barnes is expert with online and promotional skills. Jody Rene and Esther Barnes have proven their value managing our technical work. James de Leon is the art talent behind our promotional materials. And our concerts depend on our dedicated production people and the Civic and Mello personnel.

We also are fortunate to have donated work from Kevin Monahan as our photographer and Donna Maurillo for media relations and editing.

Our Board of Directors is the best in the business with financial support and expertise. Deborah Bronstein, our new president, is friendly and professional. We are lucky to have a Symphony League like ours. Every year, they knock themselves out raising many thousands of dollars for us, along with our (exceedingly) dedicated sponsors and donors.

**Most essential of all are our musicians** – spending weeks learning and rehearsing, and then coming to perform their hearts out for us. They deserve all the applause we shower on them.

It's all tied together with our audiences. You're the big red ribbon wrapped around the wonderful gift of music. So, you all should take a bow and imagine that we're giving you a standing ovation. Because we are.

One more thought. Bring your friends and families to enjoy these performances. Don't keep all this classiness to yourself.

Gary A. Reece  
Executive Director

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**JAMES DE LEON**  
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**JODY RENE**  
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Program Support



**DONNA MAURILLO**  
Editor & Media Relations



**KEVIN MONAHAN**  
Videographer/Photographer



**DON ADKINS**  
Pre-Concert Lecturer



# NANCY ZHOU

## *Artist in Residence and Concertmaster*

Our beloved concertmaster is a probing musical voice infused with searing virtuosity. Nancy Zhou's musicianship resonates with a global audience and brings her on stage with leading global orchestras. She also won the 2018 Shanghai Isaac Stern Violin Competition.

At 13 years old, Nancy made her orchestral debut with her hometown San Antonio Symphony. She went on to collaborate with the Royal Stockholm Philharmonic Orchestra, Finnish Radio Symphony, St. Petersburg Philharmonic, Munich Symphony, Hong Kong Philharmonic, and many more. She has performed with stellar conductors such as Jaap van Zweden, Sakari Oramo, Peter Oundjian, Eun Sun Kim, Christoph Poppen, and others of equal stature.

Nancy loves chamber music and guiding young musicians. She has performed at many international music festivals. In 2017, she was guest artist and faculty at Encore Chamber Music Festival. Holding master classes and private classes, she is a guest educator at summer festivals. She also teaches global students from an online studio.

Nancy also has explored nontraditional works. She presented Zhao Jiping's first violin concerto, and she gave the US premiere of Unsuk Chin's "Gran Cadenza" for two solo violins with Anne-Sophie Mutter. She will soon perform Chen Qigang's "La joie de la souffrance" and commission composer Vivian Fung to write a work for solo violin and electronics. The goal is to explore the intersection of Nancy's personal family oral history, folk minority culture, and music.

Born in Texas to Chinese immigrants, Nancy learned the violin from her father. She studied with Miriam Fried at the New England Conservatory while pursuing literature at Harvard University. She is also an Associated Artist of the Queen Elisabeth Chapel, where she studied with Augustin Dumay.





# THANK YOU

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Kenneth Koenig and Lisa Rose  
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## TICKETING

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307 Church Street, Santa Cruz, CA 95060  
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### **Season Subscriptions**

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### **Single Tickets**

Civic and Mello tickets available at the Civic Box Office.  
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### **Civic Box Office**

307 Church Street, Santa Cruz, CA 95060  
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### **Mello Center for the Performing Arts, Watsonville**

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### **Cabrillo Box Office, Crocker Theater**

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[Cabrillo.edu/vapa](http://Cabrillo.edu/vapa)  
Hours: Thursday - Saturday 12-6pm  
Box Office opens 60 minutes before concerts.

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Lecturer: Don Adkins 6:30 pm in the Civic immediately before each Saturday evening concert.

### **Mello Center**

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

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## Who do we appreciate?



We appreciate all of you, of course! But we have a special place in our hearts for the people who provide housing for our orchestra members. Each season, more than 30 people open their homes to host our out-of-town musicians. They are part of what is known as The Freeway Philharmonic because they drive all over the Bay Area to perform with various orchestras.

Hotels can eat up a good chunk of their paychecks, so we give special thanks to anyone who can offer a guest room to one of these fine musicians. They require only a few nights for each concert. You'll get to know them, maybe hear them practice, and perhaps make lifelong friends. Please consider hosting a musician for just one or all our concerts. Call the Symphony office at 831-462-0553x10 for information or email [scsymphonyhousing@gmail.com](mailto:scsymphonyhousing@gmail.com)

**A big round of applause for the following people, who hosted musicians during the 2023-24 Season. And special thanks to Julia Fuerst for her great work coordinating the musician housing.**

Pegi and Tom Ard  
Henry Baker  
Janis Bolt  
Deborah Bronstein  
Pamela Burnham  
John and Linda Burroughs  
Mark Chambers-Bray  
Lynn DeTurk and Daniel Lipschutz  
Emily and David DuBois  
Emily and Lee Duffus  
Bob Edmund  
Tom Ellison and Larry Friedman  
Julia Fuerst and Glenn Nelson  
Shirley and Allen Ginsburg  
Laura Gladstone  
Margaret Gordon  
Shirley Greenwood  
Anita Grunwald

Anne and Frank Hayden  
Shelly James and Cincy Ranii  
Mark Kalow and Marleen Pitkow  
Diane and Richard Klein  
Roger Knacke  
Vladimir and Yelena Kraz  
Mary Maselli  
Cynthia Mathews  
Donna Maurillo and Gary Reece  
Barbara and John Meyer  
Dianne Overbo  
Wayne and Earleen Overend  
Cathy and Joe Parisie  
Ruth Selvidge and Philippe Moutarlier  
Sara Wood Smith  
Clyde and Shelia Vaughn  
Robert and Suzanne Young  
Toni and Bob Zeiss

# What Would *Miss Manners* Do?

*Many of us aren't quite sure about proper etiquette when we attend a concert. Would Miss Manners look at us with raised eyebrows if we applauded between movements? What would she think of us arriving late? We have the answers.*

**Yes! You may applaud between movements!** In fact, this was common practice in the past. But in the 20th Century, the audience changed all that. If you ask the musicians, they actually enjoy some applause between movements because it tells them you're enjoying the performance. As one of our violinists said, "Most times, the only sound we hear is our pages turning." Even if you do applaud between movements, save your most enthusiastic reactions for the end.

**If you arrive late, please wait to find your seat.** Any movement in the aisles can distract the musicians. If you arrive late, please find your seat between movements. Thank you for being discrete, especially if your seats are up front.

**Quiet, please!** At rock concerts and other lively events, talking and cheering are part of the atmosphere. During classical performances, please hold your comments so you don't disturb your neighbors.

**Avoid eating or drinking.** This is especially true if your snack is in a crinkly wrapper. Sipping a beverage is fine if done quietly. (We realize it can be an effective way to suppress a cough.)

**If you must leave during the performance, be unobtrusive.** Sometimes coughing or other emergencies can't be avoided. If a discrete cough drop or sip of water doesn't work, please leave as quietly as you can. Everyone is sympathetic to your plight, so don't feel embarrassed.

**You may take photos – without flash.** You may take photos if you don't block the view of other attendees. However, flash is distracting to everyone. Videos also are fine. But if you post them on social media, they may be no longer than 30 seconds because of copyright laws and union regulations.

**Silence your devices.** Nobody wants to hear a phone ringing during a performance. And you don't want to be embarrassed if it's your device! Also, our concerts are recorded for rebroadcast, and the noise could be picked up by the sound system.

**Be aware of seniors or people who are mobility limited.** The Civic facilities were built before ADA requirements, so the City of Santa Cruz is planning to install railings on the stairways. In the meantime, please offer your arm if it's needed, or at least be aware of those around you who may risk falling. Thank you!





# DO YOU QUALIFY TO BE A PATRON OF THE ARTS?

## It's easier than you think...

Back in the Renaissance, you had to be incredibly wealthy to become an arts patron. You know... a king or a duchess or a baron. They're the ones who funded Mozart and da Vinci and Shakespeare. We'd be terribly deprived today if we didn't have their work to enjoy!

Now you don't have to hold a lofty title to fund the arts. You can give the Santa Cruz Symphony anything from a large bequest to a few dollars a month. (For large bequests, we'll worship at your shrine!) Your donations help to fund our regular and family concerts, our recitals, and our children's education program. But

they also help to support performances of new works. Is it worth the investment? You bet! The Santa Cruz Symphony has been described as the best small-city orchestra between Los Angeles and San Francisco! And we're getting better every year...

We have plenty of choices, including general donations, sponsoring individual musicians, and ... well, sponsoring an entire season or the performance venues! Many of the people you know have already done it. Join their lofty ranks, and earn really cool benefits.

### RECOGNITION LEVELS:

#### **Friend** \$50 + or \$5 monthly donation

- Recognition on the Symphony website

#### **Supporter** \$100 + or \$10 monthly donation

- Benefits of Friend Level, plus
- Recognition in the Santa Cruz Symphony's annual program book

#### **Promoter** \$250 + or \$20 monthly donation

- Benefits of Supporter Level, plus
- Waive ticket fees for one exchange

#### **Advocate** \$500 + \$45 per month

- Benefits of the Supporter Level, plus
- Waive ticket fees for two exchanges

#### **Champion** \$1000 and \$85 per month

- Benefits of the Supporter Level, plus
- Waive ticket fees for four exchanges

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When you increase your donation to reach the Maestro Circle, you will help to support large orchestral works, feature soloist superstars, and bring quality music to people who typically don't have access to it. You will receive several recognition benefits, as well.

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- Four free concert tickets

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- Two free season subscriptions
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#### **Sapphire** \$25,000

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- Benefits of being a Sponsor (listed on next page)
- Four free season subscriptions
- Reserved parking spot at the Civic

#### **Diamond** \$100,000

- Benefits of the Champion Level, plus
- Benefits of being a Sponsor (listed on next page)
- Eight free season subscriptions
- Reserved parking spot at the Civic

## OR YOU CAN BECOME A SPONSOR!

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\*Co-sponsors are not listed in concert promotional advertising.

## YOU CAN BECOME A REAL ART PATRON TODAY!

Mail your donation to Santa Cruz Symphony, 307 Church St., Santa Cruz CA 95060.

Or donate online at [SantaCruzSymphony.org](http://SantaCruzSymphony.org)

If you wish to become a Sponsor or donate to the Endowment—or if you need more information about other ways to give, such as gifts of stock or bequests—please contact Executive Director Gary Reece at 831-462-0553, X13.

Or email [ExecutiveDirector@santacruzsymphony.org](mailto:ExecutiveDirector@santacruzsymphony.org)

The Santa Cruz County Symphony Association, Inc./Endowment is a 501(c)(3) tax-exempt organization.





# DISTINGUISHED Board Alumni



*Our Santa Cruz Symphony has succeeded for 67 years because we've had exceptional leadership on our Board of Directors. Last year, we initiated the Distinguished Board Alumni Award to honor the most outstanding of our leaders.*

**Lt. Col. Ernest "Bud" Kretschmer**, who passed away in 2009, was Board President in 1975-76. He generously donated the Steinway concert grand piano to the Mello Center. "Bud" supported not only the Symphony, but also the Cabrillo Music Festival and the UCSC Music Department. Truly, he was a man of musical vision.

**Ernestine Anderson** was Board President in 1987-89. A strong leader and dedicated volunteer, she was instrumental in helping the Symphony grow from an amateur "pay to play" orchestra to an organization of talented professional musicians. She was the right woman for her time.

**Dorothy Wise** joined the Board in 1991. She was President in 1995-96 and 2014-15, and she was Executive Director 2015-20. Dorothy was on the search committee that hired Maestro Stewart, and she started the High Notes magazine. Financial generosity has been her hallmark.

**Rowland "Reb" Rebele** was Board President in 1982-87. Until he passed away in 2023, Reb personified the Symphony with his extraordinary dedication, financial support, and passion for life. His enthusiastic applause underscored every concert, and his spirit continues to energize all of us.

**Jan Derecho** joined our Board in 1984 and became president in 1994-95. She moved on as Executive Director in 1995-2001 and again in 2009-15, working with three maestros. Jan encouraged people to support the Symphony with their time and financial resources. Her love of music is contagious!

**Vicki Wasson** joined the Board in 2002, jumping right in to help create the Mello Music Makers and the Symphony Endowment. She also developed capital campaigns and helped people understand the long term value of a sustainable financial resource. It was logical that she would chair the Endowment.



# Thank You!

*The Santa Cruz Symphony extends our heartfelt gratitude to all foundations, corporations, and individuals who gave generous financial support last season to keep classical music thriving.*

## **Benefactor (\$100,000+)**

Mark Chambers-Bray  
In Memory of Roy Chambers-Bray  
Santa Cruz Symphony League

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**Donors Continued on pg 48**



# GIVING TO THE ENDOWMENT

## Giving to the Endowment Helps Ensure Our Musical Future

During the Renaissance, artists depended on wealthy benefactors to fund their work. Without that selflessness, we would not have the monumental collection of paintings, sculptures, architectural works, dramas, musical compositions, and other works that inspire us even today.

You don't have to be a king or a lord to do the same thing today. By making a capital or endowed gift to the Symphony, you can put your name on the walls of musical history. Your gifts can be restricted or not – give to special programs or for general support. We can help you choose whatever best fits your interests.

Gifts to the Santa Cruz Symphony Endowment are carefully invested in socially responsible companies, and their proceeds provide a permanent income source for the Symphony. In this way, you can give once (or as often as you like), and your generosity will become part of our well managed financial engine.

What kinds of assets can you donate? We accept cash, securities, or other assets. Ask your financial adviser about the best way to formulate your gift planning, including life income bequests, donor advised funds, and other means to support the Symphony while you retain financial and tax benefits.

## Edy & Joe Henderson Memorial Endowment



The Henderson Memorial Endowment honors two beloved community leaders who were committed to the Santa Cruz Symphony and to music education. Created in 2013, the endowment is a lasting tribute to this remarkable couple.

When you contribute to the Henderson Memorial Endowment, you will be honoring Edy and Joe's legacy by sponsoring our Symphony maestro in perpetuity. Thanks in advance for your generosity.

# A GRATEFUL THANK YOU TO OUR ENDOWMENT CONTRIBUTORS

## Founding Members (\$20,000-\$100,000)

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## Endowment Contributors

\* = contributed to the Endowment  
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M = contributed to the Ruth Mueller  
Scholarship Endowment



# MAKING A LEGACY GIFT

## You can join our exclusive Legacy Society by:

- Including a gift to the Santa Cruz County Symphony Association or to the Symphony Endowment in your will or estate plans;
- Creating a charitable trust or other lifetime income gift;
- Naming the Santa Cruz County Symphony Association or the Endowment as beneficiary of an IRA retirement plan, insurance policy, trust, donor advised fund, or bank account;
- Including an asset or proceeds from the sale of an asset in your will or estate plans.

Please consult your financial adviser or trust attorney for the best way to proceed. Gifts may be made to the Santa Cruz County Symphony Association, Inc., 307 Church St., Santa Cruz CA 95060. Please specify if you would like your gift to benefit the Santa Cruz Symphony Endowment Fund, Tax ID 94-2373284.

## Legacy Society Members

### Intended Bequests

Mark Chambers-Bray  
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Linda & John Burroughs  
Sandra L. Cohen  
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Sharon D. Dirnberger  
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Anne Scott  
Campbell & Joyce Scott  
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Clyde & Sheila Vaughn  
Dr. Matthew Wetstein &  
Dr. Cindy Ostberg

Dorothy Wise  
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### Realized Bequests

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# SANTA CRUZ SYMPHONY

## 2024-25 CONCERT SEASON ROSTER

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Concertmaster  
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Vacant  
Assoc. Concertmaster  
  
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Alexander Abbe  
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Emily Lanzone  
★ Marlena Henderson  
Annamarie Arai-Lopez  
★ Susan & Richard Beach  
Steve Tjoa  
Alex Gavrilidis-Petrin  
Shang Ko Chan  
Vacant

### Violin 2

Luke Santonastaso  
Principal  
★★ Joyce & Campbell Scott  
  
Sara Biagini  
Asst. Principal  
  
Toshiya Nishi  
★ Dr. Yoshio & Miwako Nishi  
Valerie Bengal  
★ Richard & Diane Klein  
Priscilla Whitcomb  
★ Dan & Vickie Rutan  
Josephine Gray  
★ Catharine & James Gill  
Nancy Kvam  
Yuko Mansell  
Vacant  
Vacant

### Viola

Chad Kaltinger  
Principal  
★★ TBD  
  
Vacant  
Asst. Principal  
  
Alexandre Lee  
★ Rachel Dann  
Vacant  
Vacant  
Vacant  
Vacant  
Vacant

### Violoncello

Jonah Kim  
Principal  
★★ Marilyn Manning Loneran & Richard Loneran  
  
Saul Richmond-Rakerd  
Asst. Principal  
  
Shain Carrasco  
★ Cynthia Ranii & Shelly James  
Nancy Kim  
★ Ronald & Cynthia Sekkel  
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Vacant

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Alden F. Cohen  
Principal  
  
Aleksey Klyushnik  
Asst. Principal  
  
Kelly Beecher  
★ George & Elizabeth Bunch  
James Schulz  
Plamen Velikov

### Flute

Vacant  
Principal  
  
Sarah Benton  
Marian Concus  
★ Ronald & Cynthia Sekkel

### Piccolo

Marian Concus  
★ Ronald & Cynthia Sekkel

### Oboe

Bennie Cottone  
Principal  
  
Vacant  
Diane Machado-Wyant

### English Horn

Diane Machado-Wyant

### Clarinet

Karen Sremac  
Principal  
★★ John Dickinson & Nancy Van Natta  
  
Vacant

### Bassoon

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Principal  
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Alex Zdanis

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Principal  
★★ Alice Weigel  
  
Vacant  
Braydon Ross  
Vacant

### Trumpet

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Principal  
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Alan Matteri  
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Principal  
★★ Earleen Overend & Wayne Palmer  
★★ Frank Verprauskus  
  
Michael Cushing  
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Forrest Byram  
Principal

### Timpani

John Weeks  
Principal  
★★ Mary James

### Percussion

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Principal  
★★ Brett Taylor & Lynn Johnson  
  
Tim Dent  
★ Anne Scott  
Kristen Lou  
★ Ronald & Cynthia Sekkel

### Harp

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Principal  
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(★★) Principal Sponsor  
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(L) Leave of Absence  
(TBA) To Be Announced



# JOIN THE FUN AT THE SYMPHONY LEAGUE



*We are a vibrant community of over 200 dedicated volunteers who support our Symphony and its musicians through fundraising events and promotion. Our team is passionate about enhancing the Symphony experience and enjoys every moment of our efforts.*

*Season 2024–2025 promises to be our best yet, with:*

- *Three spectacular events: Country by Candlelight Gala on February 1, Kentucky Derby Party on May 3, and the ever-popular Home & Garden Tour on June 14–15.*
- *Exclusive Previews held on the Friday before each concert weekend, where Maestro Daniel Stewart and concert soloists provide insights into the music.*
- *Support for musicians including snacks at rehearsals, housing, and transportation.*
- *Member mixers and more social opportunities.*

*The League plays a crucial role in the success of our Symphony. We are the largest donor to the Symphony and we invite you to be part of this exciting journey!*

*As a League member, you'll connect with wonderful people and contribute to delivering world-class music to our community. We can't wait to welcome you!*

*Anna M. Hackenbracht  
President, Santa Cruz Symphony League*

## **BOARD OF DIRECTORS**

**President:** Anna M. Hackenbracht

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## Past League Presidents

|           |                                     |
|-----------|-------------------------------------|
| 1966-1967 | Marion Mee                          |
| 1967-1968 | Shirley Lopes                       |
| 1968-1969 | Sheila Stuart/<br>Marilyn Liddicoat |
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| 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/<br>Freda Brick        |
| 1983-1985 | Ruth Baughman                       |
| 1985-1987 | Dolores Jackson                     |
| 1987-1988 | David Gilmore                       |
| 1988-1990 | Marjorie<br>Christmann              |
| 1990-1992 | Madeline Fjellstad                  |
| 1992-1993 | Lorain 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<br>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                     |
| 2020-2022 | Cheryl Hammond                      |
| 2022-2024 | Anna Hackenbracht<br>& Mary Ann Orr |



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# 2024–2025 SCHEDULE OF EVENTS



## ***JOIN US FOR EXCLUSIVE PREVIEWS WITH MAESTRO DANNY STEWART!***

Every Friday before concert weekends, the Symphony League hosts a delightful Preview at a local venue. It's a wonderful opportunity to connect with fellow Symphony enthusiasts and indulge in a delicious meal or appetizers. Danny, along with the concert soloists, will join us to share their insights and talents. The highlight of the gathering is Danny's captivating talk about the program, paired with intimate performances by the soloists. It's like a mini seminar—both informative and inspiring. Don't miss these unique experiences!

**Preview dates:** September 20, November 1, March 28, & May 2

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## ***TWILIGHT PICNIC***

October 11, 2024

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## ***COUNTRY BY CANDLELIGHT ANNUAL GALA***

February 1, 2025

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## ***STAY-AT-HOME TEA***

March 2025

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## ***KENTUCKY DERBY PARTY***

May 3, 2025

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## ***HOME & GARDEN TOUR***

June 14–15, 2025

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## ***WINE & ROSES GARDEN CONCERT***

Summer 2025

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***FOR MORE INFORMATION ABOUT HOW TO BECOME A LEAGUE MEMBER  
OR REGISTER FOR EVENTS, VISIT [WWW.SANTACRUZSYMPHONYLEAGUE.ORG](http://WWW.SANTACRUZSYMPHONYLEAGUE.ORG)***



SANTA CRUZ  
SYMPHONY LEAGUE

A graphic for the 'Country by Candlelight' event. It features a dark wood background with string lights at the top. The title 'COUNTRY by CANDLELIGHT' is written in a mix of bold, blocky and cursive fonts. A horseshoe is positioned below the word 'CANDLELIGHT'.

# COUNTRY *by* CANDLELIGHT

**FEBRUARY 1, 2025**

**Don't miss this unforgettable experience!** Join us for a magical evening at the historic Hay Barn on the University of California, Santa Cruz campus. Enjoy delicious food, lively country music featuring special local talent, and fun line dancing lessons—all under the glow of candlelight.

A graphic for the 'Kentucky Derby' event. It has an orange and yellow background with a silhouette of a city skyline. In the foreground, three horses and jockeys are shown in silhouette, racing towards the right.

# KENTUCKY DERBY

**MAY 3, 2025**

**Be part of the excitement!** Experience the Kentucky Derby right here in Santa Cruz! Dress in your finest Derby attire, savor delicious mint juleps, indulge in amazing food, and cheer on the horses. Don't miss out on this thrilling day.

A graphic for the 'Home & Garden Tour' event. It features a green background on the left and a photograph of a modern living room on the right. The living room has large windows, a brown leather sofa, and a wooden coffee table. A white butterfly is flying in the foreground.

# HOME & GARDEN

*Tour*

**JUNE 14–15, 2025**

**One weekend only!** Experience an architectural journey through some of the region's finest properties.



# GUEST ARTISTS



***“A truly magnificent achievement...In the art of marrying music with animation, Philharmonia Fantastique is the biggest step forward since Fantasia itself.”***

***- John Williams***

Composer of the Grammy-winning opera *The (R)evolution of Steve Jobs*, Mason Bates is imaginatively transforming the way classical music is created and experienced through his work as a composer, DJ, and curator. During his term as the first composer-in-residence at the Kennedy Center for the Performing Arts, he presented a diverse array of artists on his KC Jukebox using immersive production and stagecraft.

Legendary conductors from Riccardo Muti to Michael Tilson Thomas have championed Bates, and his symphonic music is the first to receive widespread acceptance for its unique integration of electronic sounds. He was named the most-performed composer of his generation in a recent survey of American music. Bates has also composed for films, including Gus Van Sant's *The Sea of Trees* starring Matthew McConaughey and Naomi Watts. He serves on the faculty of the San Francisco Conservatory of Music as a diverse artist exploring the ways classical music integrates into contemporary culture.



***Cheryl has been a professional soloist and chorister her entire career, and she professionally conducted choirs and orchestras throughout the world.***

Cheryl Anderson is Director of Choral Activities at Cabrillo College in Aptos. She took up the baton as conductor of the Cabrillo Symphonic 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. She has led Interest Sessions at four Divisional Conferences, and she has served on the ACDA Western Division Board as National Repertoire & Standards Chair.

Most recently, Cheryl was president of the Western Division of the American Choral Directors Association. She has been a professional soloist and chorister her entire career, and she professionally conducted choirs and orchestras throughout the world. She was a vocalist for several years with Robert Shaw and was a Conducting Fellow and vocalist with Helmuth Rilling and the Oregon Bach Festival.



**Martin Gaskell**

***“To my mind, the music conjures up images of a long, slow procession for a ceremony in a cathedral, perhaps for a royal wedding or a coronation.”***

***- Martin Gaskell***

**M**artin Gaskell began composing music around the age of 13. As an adolescent, he had two great passions — astronomy and music. When he applied to college, Martin felt that he was not good enough for a career in music, so he chose the easier path of becoming an astrophysicist, a career that has taken him around the world, before settling at UCSC. He researches the events around supermassive black holes in the centers of galaxies. As well as having taught astronomy to many thousands of students, Martin has combined his interests in science and music to teach a UCSC course called Physics and Psychophysics of Music.

Despite a busy career in astrophysics, an important part of Gaskell's life has always been composing, arranging, playing, singing, and conducting music. He plays viola in local amateur orchestras (he loves viola jokes!), performs on Renaissance crumhorns with his family, and accompanies the Bonny Doon Church choir. Gaskell has twice been named as a finalist in the choral composition division of the American Prize and as a semi-finalist in the orchestral and chamber music divisions.



**Josef Sekon**

***Since 2015, Sekon has been artistic director of the Aptos Keyboard Series, featuring more than 20 international pianists performing concerts in his home.***

**A**ptos resident Josef Sekon received his Bachelor of Music from Kent State University and his Master of Music in Composition and Doctor of Musical Arts from the University of Illinois. He has taught at UCSC, Cabrillo College, and the Federal University of Bahia, Salvador, Brasil. He has had seminars with Karlheinz Stockhausen and Pierre Boulez. Sekon was guest composer in residence in “The Music from Almost Yesterday” at the University of Wisconsin, Milwaukee and was guest composer at the “East Meets West Festival,” University of Florida, Tampa. He served on a panel of judges with the Costa Rica Symphony Orchestra, choosing the Costa Rican Composition Contest winner.

His compositions include a set of 12 solo piano works, chamber works, a world premiere string quartet in 2021 by the Del Sol Quartet, and a world premiere of The Aptos Sound Project performed under the baton of Maestro Danny Stewart and the Santa Cruz Symphony.



**Charles Pasternak**

***Charles Pasternak has been the artistic director of Santa Cruz Shakespeare since 2023.***

**C**harles Pasternak has been artistic director of Santa Cruz Shakespeare since 2023. Previously, he was artistic director of The Porters of Hellsgate Theatre Co in Los Angeles for more than 15 years. He has had a wide-ranging career as an actor and director at theatres across this country, including American Players Theatre, Alabama Shakespeare Festival, Indiana Repertory Theatre, Clarence Brown Theatre, The Denver Center, The Shakespeare Theatre of New Jersey, The Shakespeare Center of Los Angeles, three seasons with The Shakespeare Festival of St. Louis, and four with Shakespeare Santa Cruz.



# PHILHARMONIA

## FANTASTIQUE

SEPTEMBER 21-22, 2024



# PHILHARMONIA FANTASTIQUE

**Daniel Stewart**, Music Director and Conductor

**Mason Bates**, Guest Artist

## PROGRAM

**Martin Gaskell**

*Ceremonial Music*

**Mason Bates**

*Philharmonia Fantastique*

Intermission

**Johannes Brahms**

*Symphony no. 1*



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# PROGRAM NOTES

Provided by Don Adkins

## Ceremonial Music

### Martin Gaskell (1953)

Although Martin Gaskell opted to become an astrophysicist rather than try to have a career in music, having a day job as a scientist need not stop one from composing. He points to 19th century Russian chemistry professor Alexander Borodin, who became a famous composer, as an illustration. Gaskell comments that there are similarities between doing scientific research and writing a piece of music. For example, clarifying a scientific argument can be like making something clearer musically. But Gaskell says he does not want his music to be cerebral. He wants it to be pleasant to listen to and to reflect the beauty of what God has created in the universe, both in the heavens above and here on Earth. He finds that places and sights inspire his music, and that the music in turn brings up images of those scenes.

*Ceremonial Music* is one of Gaskell's shorter orchestral works. The original version was written at the request of Esther Crookshank, a musicologist whom Gaskell and his wife, Barbara, met in a Bible study group. Upon getting engaged in 2000, Crookshank asked Gaskell for a new composition for her wedding. The result was *Ceremonial Music for Brass and Organ*, a piece originally for trumpets, trombones, and organ. In writing the piece, Gaskell, who has been a lifelong performer of Renaissance music, was especially influenced by the music of the late Renaissance Venetian composers Andrea and Giovanni Gabrieli. This is a style in which there is interplay back and forth between different groups of musicians.

When Gaskell posted a recording of *Ceremonial Music* on YouTube after the wedding, he received requests from people who wanted it for their weddings, too, and they

wanted arrangements for different ensembles. As a result, *Ceremonial Music* has now been performed about 100 times in various arrangements on at least three continents, primarily at weddings. All three of the Gaskells' children chose it as the walk-in music for their weddings.

In 2023 *Ceremonial Music* was a semi-finalist in composition for the American Prize. In early 2024, Gaskell received a call from Maestro Stewart asking if he could produce a new arrangement of *Ceremonial Music*, this time for full orchestra for the Symphony's 2024-2025 season. After a little reflection, Gaskell agreed. That new arrangement of *Ceremonial Music* for the orchestra is what you will hear during this performance.

What sort of scene does *Ceremonial Music* conjure up for Gaskell? "I imagine a long, slow procession for a ceremony in a cathedral," he says, "perhaps for a royal wedding or a coronation. One hears heraldic trumpet fanfares and church bells pealing. I see the various short sections of the music going with different stages of the ceremony and with different groups of participants processing in."

### Philharmonia Fantastique: The Making of the Orchestra (2020) Mason Bates (1977)

Since 2001, Mason Bates has lived in the Bay Area, where he studied at the Center for New Music and Audio Technologies at UC Berkeley. His earlier formal studies included both English literature, with a special interest in play writing, and music composition. Under the stage name of Masonic, he worked in San Francisco area clubs as a DJ and techno artist, combining classical music and DJ sets. Bates became a professor of composition at the San Francisco Conservatory of Music in 2014.

His orchestral music often

includes electronic sources such as synthesizers, recordings, and videos incorporated into the standard orchestral instrumentation. His work continues to be performed by many major orchestras including the Chicago Symphony, San Francisco Symphony, and National Symphony Orchestra, as well as by the Cabrillo Music Festival and the Santa Cruz Symphony. A 2018 survey rated Bates as the second-most performed American composer by American symphonies.

*Philharmonia Fantastique* is a 25-minute concerto for orchestra and animated film that explores orchestral instruments and how they blend creativity and technology. A magical Sprite shows us vibrating strings, air being diverted by brass valves, and drumheads resonating. Animation styles are blended with live film to create a kinetic and cutting edge guide to the orchestra. By the film's end, the orchestra overcomes its differences to demonstrate "unity from diversity" in a spectacular finale. The full animated film is available for streaming on Apple TV.

A 3½ minute introductory video to *Philharmonia Fantastique* was made before its first scheduled performance with the Chicago Symphony in 2020, but Covid delayed it until 2022. The video can be found on YouTube. The following is a transcript of the video's dialogue with composer Mason Bates, film director Gary Rydstrom, and animation director Jim Capobianco.

Mason Bates: "*Philharmonia Fantastique* is a 25-minute journey inside the orchestra. A kind of concerto for orchestra where you get to go right up next to the instruments and inside them sometimes to see how they work. I decided that we should have each of the four families of the orchestra inhabit their own completely different kind of sound worlds, almost different kind of

genres. To make them like four distinct tribes...to create a kind of dramatic tension between the four different tribes of the orchestra that has to be resolved by them coming together. And the way they ultimately come together is to learn to play each others' themes, to kind of speak each others' tongues. And that element of coming together, transcending the differences that they have, became a key inspiration for us as the piece unfolded.

"The piece began with a conversation between me and Gary Rydstrom of Lucasfilm and Skywalker Sound. Gary's a multi-Oscar winning sound designer for Steven Spielberg and also a director of animated films. I was amazed at those films' ability to blend music and animation in such a seamless way."

Gary Rydstrom: "I love the idea of using film and animation in particular to visualize music, and Mason's music would be really fun to visualize. The unique part about this project is that the music and the film were created in parallel, together. The first person I thought of in trying to visualize how this could work was Jim Capobianco, who I worked with at Pixar and have known his work including work that's very charming and emotional and expresses itself in a very pure way. I met with Jim, and it took about three, maybe four seconds to talk him into doing this project."

Jim Capobianco: "Gary Rydstrom reached out to me. He mentioned he had this project he was developing with a composer named Mason Bates. He said we wanted to combine animation with a new symphony piece. We kind of came up with a style that's kind of hand-drawn 2D animation but also mixed with live action. It was a really good push and pull because Gary and I would come up with some kind of concept to visualize the music and then start to develop it and show Mason. Mason would say 'we're missing certain elements that he would

want to put in. We'd add those in, and it would always plus it and make it better."

Mason Bates: "We don't always think about the orchestra as a marvel of technology. But it very much one of the best examples of interactive technology we have. *Philharmonia Fantastique* all comes together in the concert hall. In a live performance for orchestra and animated film that takes the audience inside the instruments to see how they work."

### **Symphony No. 1 in C Minor, Op. 68 (1876) Johannes Brahms (1833-1897)**

Brahms' unqualified success with his *Variations on a Theme by Haydn* at age 40 marked the point where his later music was generally accepted, if not always understood. This acceptance eliminated his financial concerns. However, this established instrumental composer had yet to produce a symphony. Of the three large orchestral works written before the Haydn variations, two were titled as serenades, and the third work begun as a symphony evolved into his first piano concerto. No one, not even Brahms' friends, knew the reasons for his reluctance. In fact, many aspects of Brahms' personality were hidden from everyone. Clara Schumann, the person who perhaps was closest to Brahms, wrote: "To me he is as much a riddle – I might almost say as much a stranger – as he was twenty-five years ago."

Brahms himself clearly stated "one of the major reasons that it is a Sinfonie," as if changing the title would somehow change the listener's perception of the music. The primary incident connecting Brahms to Beethoven is the unfortunate introduction by the

conductor von Bülow following a performance of *Symphony No. 1*: "I would like you to meet the composer of Beethoven's tenth symphony." Brahms was mortified.

Other factors could also have contributed to Brahms' tardy entry into the symphony as a form. The appearance of Berlioz's landmark *Symphonie Fantastique* in 1830 and the subsequent domination of concerts by programmatic symphonies reflected a change not only in compositional style but also in the tastes of musical audiences. Brahms was quite hesitant to present a classically conceived symphony in such an environment until he was sure of its acceptance. Removed from his orchestral palette were many of the conventional Romantic sounds such as English horns and harps. Instead of presenting lush accompaniments to melodies, Brahms' dominant texture consisted of interwoven, polyphonic lines set in clear orchestral timbres.

The heartbreaking failure of his good friend Robert Schumann's last symphony was another specter haunting Brahms. More cautious than most, Brahms saw the results of public rejection on Schumann and did not wish to risk himself until he was established and absolutely sure of success. Brahms' approach to composition was more self-aware and constructive than intuitive. He wrote to the singer Georg Henschel in 1876, near the completion of *Symphony No. 1*: "There is no real creating without hard work. That which you would call invention, that is to say a thought, an idea, is simply an inspiration from above, for which I am not responsible, which is not merit of mine. Yes, it is a present, a gift, which I ought even to despise until I have made it my own by right of hard work. And there need be no hurry about that either. It is as



with the seed-corn: it germinates unconsciously and in spite of ourselves...Nothing, however, is lost. If afterwards I approach the subject again it is sure to have taken shape; I can now really begin to work at it."

This statement of his philosophy describes the creative progress of *Symphony No. 1*, which he started as early as 1855. The first movement was basically completed in 1862, as evidenced by letters to friends. Consequent summers of 1874, 1875, and 1876 saw the completion of the other movements and final revisions to the entire symphony. Brahms often found his inspiration in a scenic environment. *Symphony No. 1* was finished on the island of Ruegen, known for its steep chalk cliffs and its wild, harsh landscape. Brahms thought the symphony "clings to the cliffs of Wissow," a village on the island.

The London premiere of *Symphony No. 1* brought an incident typical of Brahms and the problems his personality often caused. A concert was scheduled for the Crystal Palace featuring Brahms' good friend, the violin virtuoso Joachim, as well as Brahms himself conducting his symphony. Cambridge announced that both would be awarded honorary doctorates during their appearance. Brahms, uninterested in the extra attention, decided at the last minute to cancel his appearance. The concert took place in spite of the composer's absence under the somewhat difficult to follow baton of Joachim. George Bernard Shaw, one of the more scathing music critics of his time, described the symphony: "...such magnificent lumps! such colour! such richness of substance!" This was one of the few times Shaw

had anything good to say about Brahms. The critics also noted the resemblance of the horn theme of the fourth movement to the Cambridge chimes of Great St. Mary's church where a hymn is then mysteriously silenced. (Ancient plainsong chants are quoted.)

The poem was drowned by frenetic applause as had never been heard in this concert hall."



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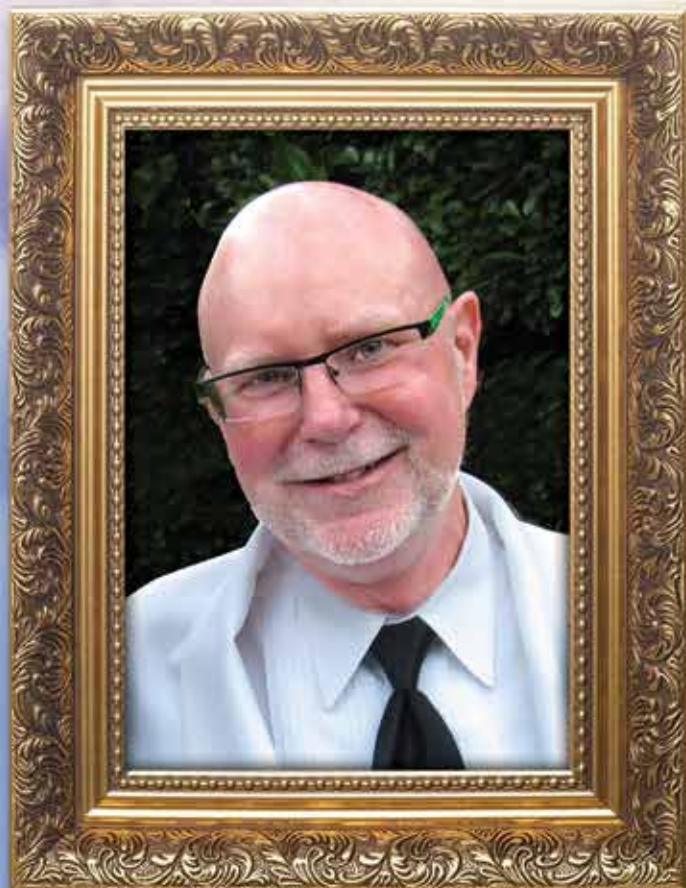
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Rowland was known as "Reb" to everyone. His personality was larger than life, and his enthusiasm was contagious. He and his devoted wife Pat attended every concert and event whenever they weren't on their world travels. Reb's booming "BRAVO!" could be heard at each performance. He served as our Board President and as an active volunteer and cheerleader.



Roy Chambers-Bray

Ever the consummate gentleman, Roy was a steady presence at our Board meetings, contributing his expertise on the Finance Committee. When you needed a level-headed guy minding the money, Roy was the perfect fit for the role. He and his husband Mark were not only Symphony Board members, but they devoted their time and fundraising abilities to the Symphony League as board members. Their special events were nothing short of memorable.

In losing Reb and Roy, we have lost not only devoted Symphony supporters, but we've also lost beloved friends.





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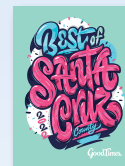
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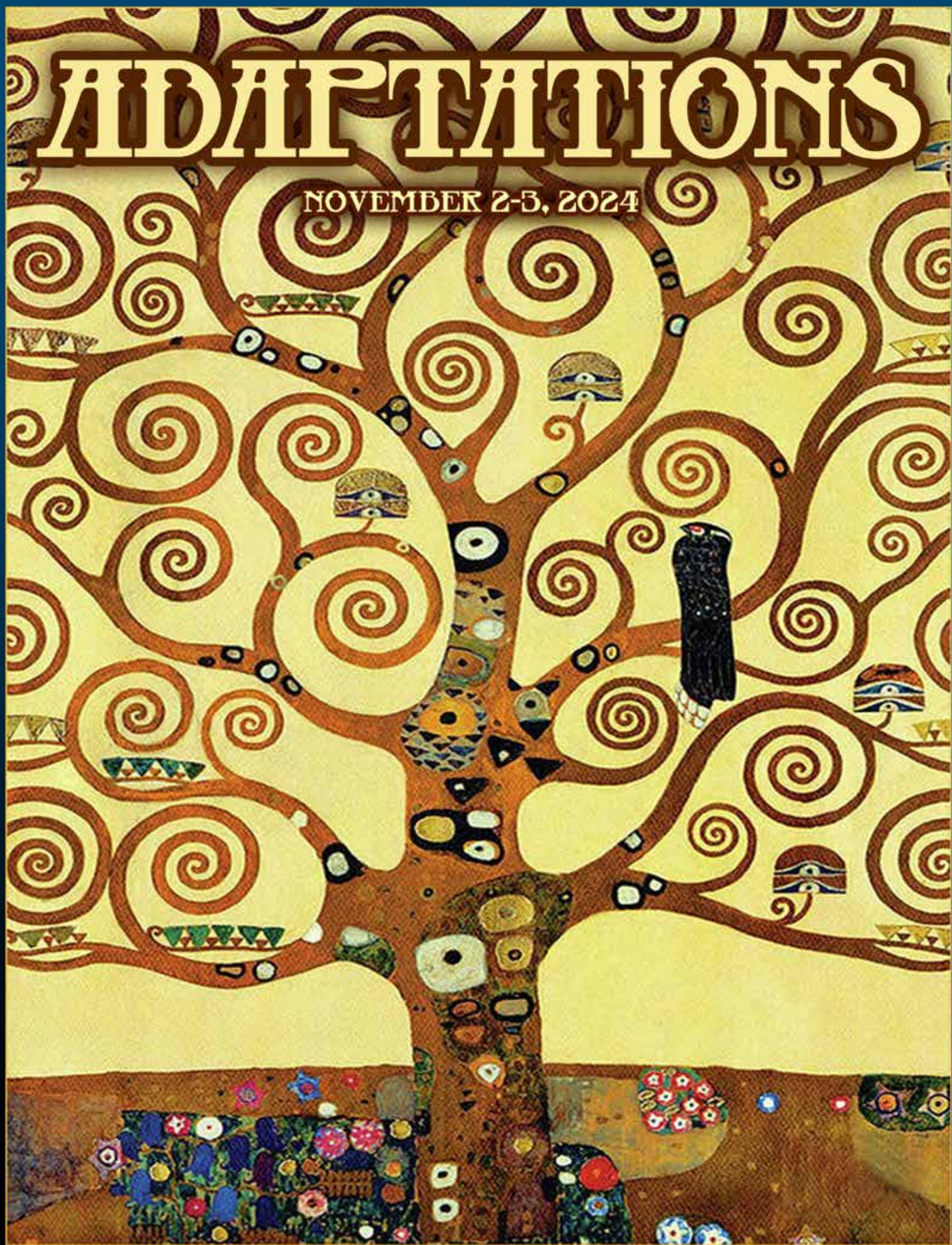
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# ADAPTATIONS

**Daniel Stewart**, Music Director and Conductor

**Nancy Zhou**, Soloist

## PROGRAM

**Josef Sekon**

*Spin*

**Erich Wolfgang Korngold**

*Violin Concerto*

Intermission

**Antonin Dvořák**

*Symphony no. 8*



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# PROGRAM NOTES

Provided by Don Adkins

## **Violin Concerto in D Major, Op. 35 Erich Wolfgang Korngold (1897-1957)**

In general, most music written in the first half of the 20th century can be split into two approaches. These include a continuation and expansion of the Romantic style of the late 1800s or a search for entirely different approaches to musical style which was, at the time, referred to as modern music. Erich Korngold was an Austrian composer who led the way in expanding the Romantic style. His innate musical talent was often compared with Mozart's. Both Gustav Mahler and Richard Strauss proclaimed him a musical genius at an early age. Strauss declared, "One's first reactions to the knowledge that these compositions are by an adolescent are feelings of awe and fear."

By 1921, many major orchestras and opera houses in Europe and the United States were performing Korngold's operas and instrumental music. It was seen as a logical progression from the compositions of Richard Wagner, Mahler, and Richard Strauss.

Director Max Reinhardt brought Korngold to Hollywood in 1934 to adapt Mendelssohn's music for Reinhardt's famous film version of *A Midsummer Night's Dream*. The project was extremely successful, and Korngold divided his time between Hollywood and Vienna. Korngold's work on the 1938 swashbuckler *The Adventures of Robin Hood* provided an escape route to the United States for his Jewish family just before the Nazis annexed Austria and confiscated his home. Korngold composed only film music until Hitler was removed from power. His wife Luzi later recalled, "It was as if he had taken a vow not to compose a single note outside the genre of film music for as long as the horror was raging throughout the world."

Korngold quickly became a highly respected film composer in Hollywood. He completed 16 film scores and won Oscars for *Anthony Adverse* (1936) and *The Adventures of Robin Hood* (1938).

His lush, operatic scores changed film music for many years. Director George Lucas wanted the musical approach found in Korngold's score for *King's Row* (1942) when he asked composer John Williams to work on the *Star Wars* (1977) project.

Polish violinist Bronisław Huberman and Korngold were family friends from their time in Vienna. Every time they would get together, Huberman would ask Korngold, "So, Erich, where's my violin concerto?" After 30 years of this, Korngold sat down at the piano in 1945 and played a soaring violin concerto theme for Huberman who exclaimed, "That's it! That will be my concerto—promise me that you'll write it."

Korngold had written sketches for the concerto while he was working on the 1937 film *Another Dawn*. The melody Huberman heard is in the film score, but we don't know if it was first created for the film or for the concerto. Huberman later insisted that the concerto melodies found in the film scores were first written for the concerto. Korngold soon completed the sketches for the concerto in 1938 and had them played by a violinist who was not up to the task. So, the project was set aside until the end of World War II.

With the end of the war, Korngold retired from movie music and resumed composing for the concert and opera stage. His first completed composition was the *Violin Concerto*, which became his most popular work. Huberman had scheduling and health issues and was unable to commit to the premiere performance. Jascha Heifetz, the most famous violinist of his time, was brought in to rehearse the new concerto. He was extremely enthusiastic about the piece and asked Korngold to make the solo part even more difficult. Heifetz played the premiere with the St. Louis Symphony in February 1947.

"The reception of the *Violin Concerto* in St. Louis was triumphal,"

Korngold wrote. "A success just as in my best times in Vienna." One critic thought that the concerto would rival the *Mendelssohn Violin Concerto* in concert halls, an observation that thrilled Korngold.

The second performance, also played by Heifetz, took place the next month with the New York Philharmonic in Carnegie Hall. Korngold later wrote about Heifetz's playing, "In spite of the demand for virtuosity in the finale, the work with its many melodic and lyric episodes was contemplated more for a Caruso than for a Paganini. It is needless to say how delighted I am to have my concerto performed by Caruso and Paganini in one person: Jascha Heifetz."

New York critic Olin Downes was not moved by the audience's enthusiastic reception and labelled it the "Hollywood Concerto." Critic Raymond Kendall was particularly harsh: "Yet here we have music almost totally lacking in any real inventiveness or development." Another critic stated that it was "more corn than gold."

By the later 1940s, Korngold's lush, post-Romantic style had fallen out of favor except in the movies. He tried to return to Vienna and re-establish his musical connections but was met with indifference. Other types of modern music were now considered standard on the concert stage. Korngold's reputation was built solely on his movie scores. His "serious" compositions were considered to be out of touch with the rest of contemporary music, and he never regained the respect that he had received in the first part of the 20th century.

Heifetz was one of the few violinists to continue playing Korngold's concerto. A high point in Heifetz's performances was a 1953 recording made with the Los Angeles Philharmonic, which is still considered one of the best

recordings of the concerto. It wasn't until the 1980s that Korngold's music, including his opera *Die tote Stadt* and the *Violin Concerto*, experienced a revival. He is now considered the last great Romantic composer.

The *Violin Concerto* is a standard work in several ways. It is in D-major, which is the favorite key of violinists, it has three distinct movements, and it is around 25 minutes long. Heifetz made sure that it was technically difficult so he could show off his skills. Korngold's Romantic style is extremely colorful and features many orchestration effects that were new in the first half of the 20th century but familiar to audiences who went to the movies. Several of the melodies also appear in Korngold's movie scores:

I. Moderato nobile: The opening violin melody is a theme from *Another Dawn* (1937). The orchestra is mainly responsible for the second theme, which is known as the "Maximilian and Carlotta" theme in the movie *Juarez* (1939).

II. Romance: The violin begins with the main theme, which is also found in the Oscar-winning score of *Anthony Adverse* (1936). The contrasting middle section was newly composed for the concerto and is followed by a return to the main theme.

III. Allegro assai vivace: The solo fireworks are heightened in the last movement. The main melody from *The Prince and the Pauper* (1937) is used for a set of variations.

## **Symphony No. 8 in G Major, Op. 88 (1889)**

### **Antonin Dvořák (1841-1904)**

Bohemia has produced a large number of quality musicians throughout the course of Western civilization. Composers' family lines would often carry the same name, such as Benda or Stamitz, over the course of several generations. Although these musicians are not well known today, their contributions

were obvious to their contemporaries throughout the splendid palaces of Europe.

Even American musical culture benefited from the skills of Bohemian musicians. The Boston Symphony, from its inception until the early 20th century, depended upon the Central Europeans, especially the Bohemians. John Phillip Sousa, an American musician through and through, called upon virtuoso wind players from the Slavic regions to elevate his famous marching band to world prominence. The American-Bohemian connection reached its pinnacle with the New York arrival in 1892 of the most famous of Bohemian musicians, Antonin Dvořák.

A discussion of Dvořák's music is almost certain to include comparisons with other composers. These include the Classical sensibilities of Beethoven and Schubert, Romantic instrumental mastery of Brahms, and early fascination with Wagner and Liszt. True as these observations may be, they tend to veil the unique and truly original talent Dvořák possessed. Even in his own Czechoslovakia, his nationalistic traits were compared, often unfavorably, with those of Smetana.

A group of random statements might help clarify Dvořák the individual. His village upbringing imprinted a desire throughout his life to lead a simple life in the country. He was a family man who would work unaware that his children were playing pranks on him and that his wife was using his old sketch sheets to start the bread ovens. Like Beethoven, he preferred a solitary walk in the country as a technique for coming up with new musical ideas. He enjoyed the companionship found in the beer hall rather than that of the salon. Czech folk music occupied an important niche in his musical arsenal once he had outgrown his early fascination with Wagner. His American students found him to be initially abrupt and uncompromising in his teaching techniques, although

he would occasionally soften his position. Proud of his nationality, he constantly fought publishers' attempts to make him appear more German by calling him Anton instead of Antonin. He was a Czech patriot who suffered from homesickness during his stay in the United States.

The bulk of Dvořák's compositional output clearly reveals several strengths. He was a master at orchestration, deserving to be placed on the same level as Berlioz, Rimsky-Korsakov, and Ravel. He developed concepts of melody, harmony, and rhythm that, while maintaining their Czech roots, spoke clearly in a more international language than many other "nationalistic" composers. Light-hearted spontaneity always reigned, as opposed to the more somber, intellectual use of Austrian folk materials by Brahms.

His *Symphony No. 8* is a good example of Dvořák at his most spontaneous. He developed the general structure of the entire symphony in about ten days. It took only 17 days to sketch out all the music, and one more month to finish all the orchestration details. This short compositional time does not mean that the symphony is not full of interesting ideas. The last movement is a complex exploration of form involving several variations interspersed with other melodic twists and turns. Themes are often presented, then not developed as would be expected in a Germanic symphony. Dvořák made an interesting statement about this work: he wanted to create "a symphony different from my other symphonies with individual thought worked out in a new way." Although the new ideas are abundant, they are still contained within the Classical framework that was always part of the composer's music.



The work was premiered in Prague on February 2, 1890, with the composer, a capable conductor, at the head of the orchestra. Hans Richter, the musical czar of Vienna until Mahler's arrival in 1897, conducted the symphony in London and later in Vienna. Afterwards, Richter wrote Dvořák: "You would most certainly have enjoyed the performance. We all have felt that we were to interpret a superb work and for this reason we all were in it with enthusiasm. Brahms dined with me at my place after the performance and we toasted the well-being of the unfortunately absent father of No. 4." [This was really No. 8 in order of composition.]

Dvořák received an honorary doctorate from Cambridge University in June 1891. He offered Symphony No. 8 as the customary exercise for this event, and he provided a four-hand piano version, of which he was quite proud. Because of this connection, the symphony was briefly known as the "English" symphony.



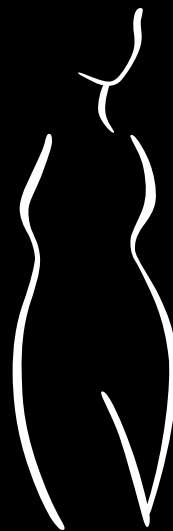
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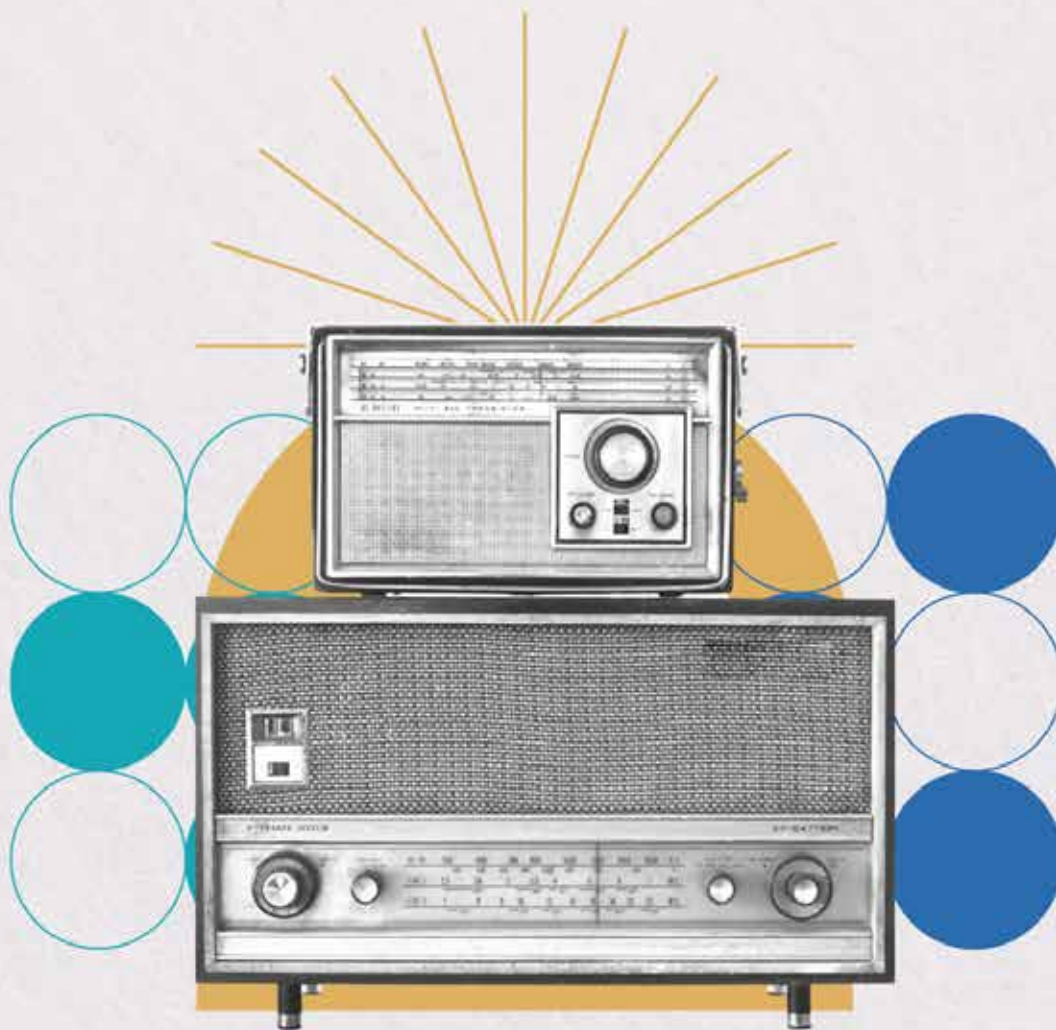
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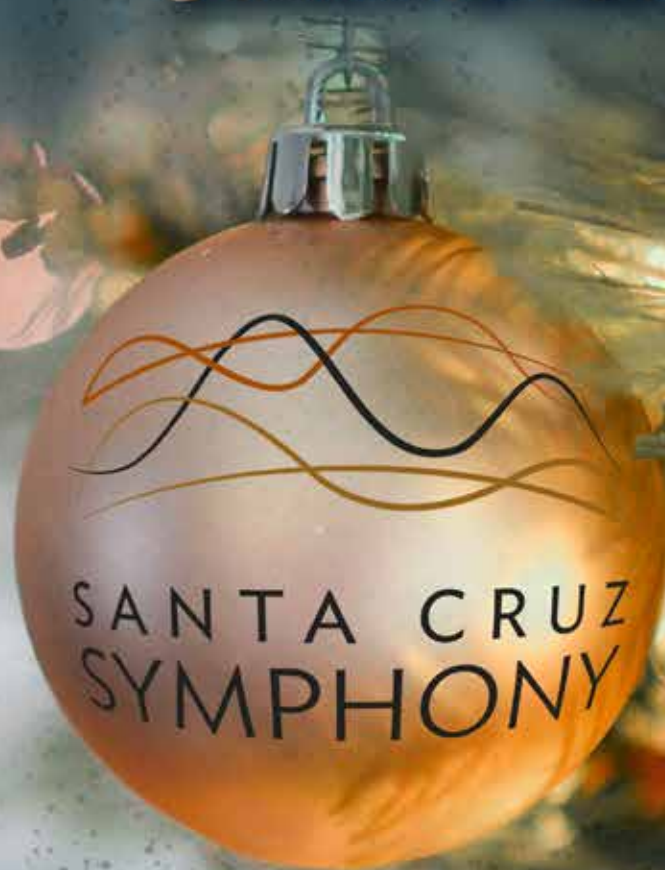


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# *Holiday Concert*

*December 14-15, 2024*



# HOLIDAY CONCERT

**Daniel Stewart**, Music Director and Conductor

## PROGRAM

**Leroy Anderson**

*Christmas Festival*

**Nikolai Rimsky-Korsakov**

*Polonaise from Christmas Eve*

**Ralph Vaughan Williams**

*Fantasia on Greensleeves*

**Daniel Bartholomew-Poyser**

*Hlohonolofatsa*

**Pyotr Ilyich Tchaikovsky**

*Nutcracker Suite*

*March*

*Dance of the Reed Flutes*

*Chinese Dance*

*Dance of the Sugar Plum Fairy*

*Pas de deux*

*Russian Trepak Dance*

**Leroy Anderson**

*Sleigh Ride*



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# What's a Concerto, Anyway?

## We explain it all for you...



***We do enjoy our Santa Cruz Symphony concerts. But what do all those pieces mean? What's a concerto? What's a symphony? What's a suite? Never fear! We can answer all of that.***

**Concerto** – a piece of music in three movements (sections) written for a soloist on a particular instrument, such as a piano, cello, or violin. It's accompanied by a full orchestra rather than by only one or two other instruments. Concertos are typically very demanding of the soloist and require great expertise.

**Overture** – an instrumental introduction to a ballet, opera, or other larger performance. They typically introduce some of the main musical themes of that performance. Some composers created stand-alone overtures that were not part of a larger piece.

**Requiem** – a composition meant to honor a deceased person, typically played during a funeral service. It may have chorale accompaniments.

**Sonata** – a piece of music written for specific instruments and usually having three or four movements in different styles and keys. The main instrument may be accompanied by one or two other instruments, but not by a full orchestra.

**Suite** – pronounced "sweet," this is a collection of short musical pieces often played one after another. The pieces are usually dance movements, such as The Nutcracker Suite.

**Symphony** – an elaborate instrumental composition in three or four movements written for a large orchestra and with a variety of elements. Each movement has a different mood and tempo. Symphonies typically start with a fast first movement, a slow second movement, then a mid-tempo dance, and finally a fast closing movement.





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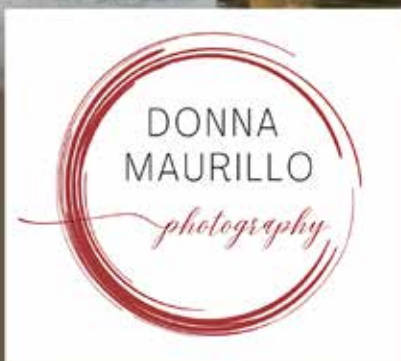
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# Our Education Program:

It's how Your Symphony helps to develop the minds of our young people.

*For most children, their first exposure to music is through lullabies and short nursery songs. What child hasn't loved "The Itsy Bitsy Spider" or "The Wheels on the Bus"? They always want to sing it again! Young people are naturally attracted to music because of the rhythms, the pleasant sounds, and the way it makes them feel.*

## But music has far more benefits...

It helps with brain development, verbal learning, math skills, and coordination. For children who have difficulty focusing, music can help them concentrate more easily. That's because music helps increase dopamine in the brain. That's the chemical that gives you feelings of happiness, satisfaction, and motivation.

Rather than being an "extra subject" in school, music is actually essential because it helps with cognitive skills, emotional development, imagination, and even working within a group.

For all these reasons, the Santa Cruz Symphony is a major proponent of music education in our local schools. In fact, we believe it's our responsibility to ensure that our children have the best chances to succeed in their adult lives. This is why we bring hands-on music lessons and insights right to the classroom.

## Musicians visit the classrooms...

Under the leadership of Maestro Daniel Stewart, students in fourth and fifth grades receive visits from our professional musicians who teach about orchestral instruments, composers, classical music, rhythm, cultural traditions, and even how to play ukuleles and recorders.

Some of these musical selections have included "The Anvil Chorus" and "Ode to Joy," along with more modern compositions. Of course, we always do our best to reflect the cultural diversity of our region. Often, these lessons have inspired young people to move on to studying the violin, drums, cello, piano, and other instruments.

## We partner with Carnegie Hall...

Through Carnegie Hall's Link Up, 4th and 5th grade students learn to read music, sing, clap to rhythms, and play recorders. The music they learn is the same music that will be performed at our Youth Concerts, so when they come, they participate in the concert program. This year we will be presenting The Orchestra Rocks.

## We create Classical Music Classrooms...

The Symphony's Classical Music Classrooms helps elementary school teachers introduce classical music to their students each day in second through fifth grades. The Santa Cruz County Office of Education works with

the Symphony to maximize the number of participants in our county. Today, thousands of students enjoy daily classical music in our public and private elementary schools. To learn more about this, teachers may contact the Symphony office at [education@santacruzsymphony.org](mailto:education@santacruzsymphony.org)

## We offer free curricula to teachers...

We also have partnerships with the Santa Cruz County Office of Education and with local private schools to provide workbooks and other educational materials so teachers can guide their students through musical themes. When teaching supplies cost so much, teachers appreciate that these are provided at no cost.

## We even have "petting zoos"...

Our "petting zoos" invite children to come up and touch the orchestral instruments – tapping the drums, plucking violin strings, blowing into horns. Their faces are full of joy and wonder as they make new discoveries. Often, this is the first time any of them have been this close to a musical instrument or even to a professional musician. We hope that some of them may be so inspired that they end up as members of our own orchestra!

## Our student concerts are a highlight...

Then each February, we present concerts specially created for this age group. These student concerts are held at the Mello Center in Watsonville and at the Civic Auditorium in Santa Cruz on a pre-scheduled school day. Our popular emcee, Omari Tau, is an expert at engaging the students and leaving them inspired. The kids are always enthusiastic and intrigued by the variety of performances – chorale, orchestral, multicultural dance, ballet, jazz, traditional music from other cultures, and more. They even get to participate from their seats, clapping in rhythm, singing refrains, or engaging in body percussion.

You can join the fun by offering to chaperone at these concerts. Contact your child's school for information.



# Enhancing Your Enjoyment:

## We help you learn more about every facet of the concerts

*Young people aren't the only ones who want to learn more about the programs, the composers, and the musicians. We know that education doesn't stop when you reach a certain age. Everyone benefits from learning more...and we're happy to provide that. These are just a few ways you can take advantage.*

### The Musician Series...

Listening to an entire orchestra in a large hall is one thing. But attending a more intimate recital-style performance featuring a single musician or a small group is something else. Not only do the performers engage more with the audience, but they often provide insights about their style, their chosen compositions, and even details about their instruments.

In a smaller venue, you're up close and personal, and you can even purchase CDs recorded by the featured artist. Maybe you'll even get it autographed and take a photo. These concerts, formerly called Recitals, are offered on selected Sunday afternoons at Samper Recital Hall on the Cabrillo College campus.

### Symphony League Previews...

When you want an up-close-and-personal interaction with the featured soloists, you must attend a Symphony League Preview. These are held for League members and season subscribers at lunchtime on the Friday before the concert.

Maestro Danny gives personal insights about how he created the concert and how he will interpret the music. He also brings the soloists, who may give a mini-performance – just a taste of what to expect at the full program. These are open to anyone who purchases an event ticket, available online.

### Pre-Concert Discussions...

An hour before each concert, we present a free discussion about the composers and the selections. Dr. Don Adkins, an engaging musical expert, makes the music so much more accessible with his insights. These can include personal details about the composer, the challenges in composing the piece, the historical settings that influenced the music, and even about any specialized or featured instruments. These discussions are open to any ticket holder for that performance. They begin 1 hour before each performance.

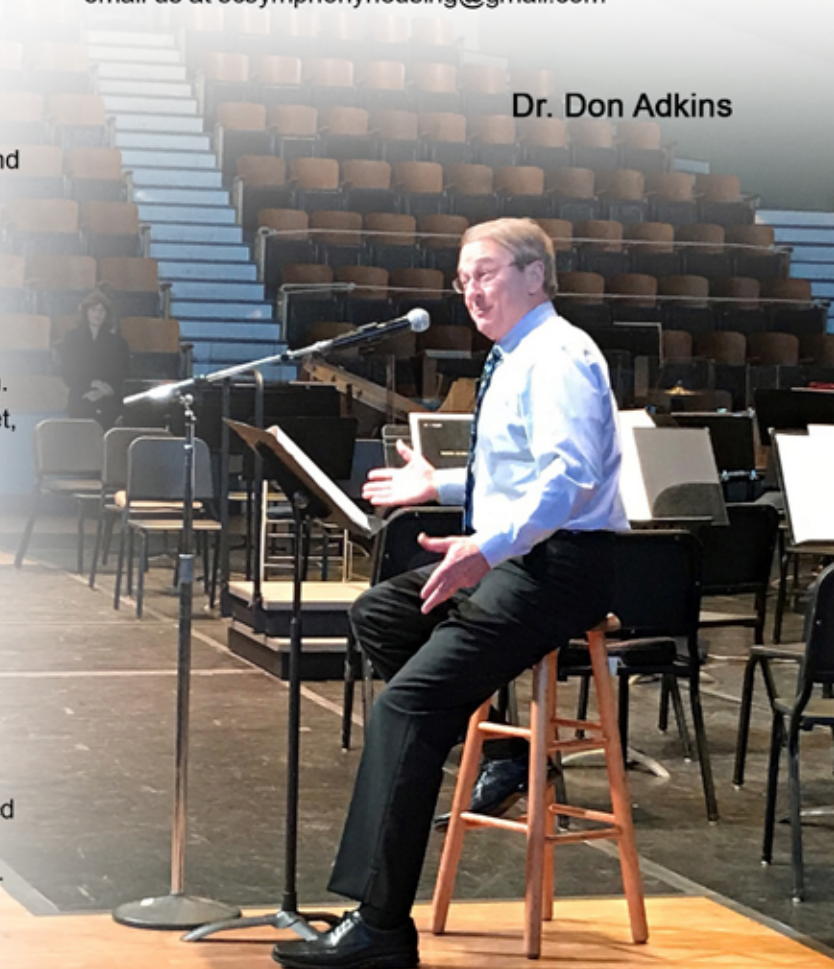
### Musician Home Stays...

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**Dr. Don Adkins**





# Presenting Our 2024-2025

# MUELLER SCHOLARS

*The Santa Cruz Symphony is proud to support aspiring young musicians learning their craft. Established through the foresight of a local music teacher, the Ruth G. 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 and music camps. For more information on the Mueller Scholarship program, please contact: [office@santacruzsymphony.org](mailto:office@santacruzsymphony.org) or (831) 462-0553 X 10.*

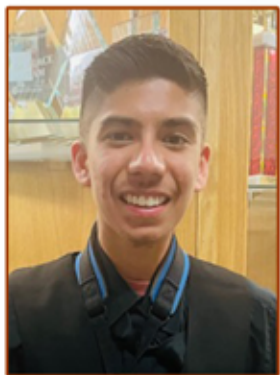
**Adler Blackmun** – As a musician and student, I fill my schedule with as many activities as possible. The financial responsibilities of participating in each activity adds up and scholarships like this one alleviate some of that cost.



**Hannah Ehrhardt** – The Mueller Scholarship helps me to have more time to learn and gives me motivation and pride.



**Sebastian Cervantes** – The Mueller Scholarship has significantly supported my musical aspirations, giving me a better understanding of musical notes and valuable insight into musical concepts. The scholarship helped me receive in-person lessons and guidance, which I can apply both in my personal music endeavors in band and jazz class.



**Yeva Ziniak** – The Mueller Scholarship has been pivotal in helping me restore and enhance my piano skills after being forced to leave my home country due to the war between Ukraine and Russia. I began playing the piano at seven, and the scholarship reignited my passion. With its continued support, I hope to grow as a pianist and pursue my musical dreams.



**Jovanni Miranda Montgomery** – Being able to expand my musicianship with my string instruments through this scholarship is such a gift. Music is a passion of mine and being able to have an opportunity to keep learning as long as I possibly can is my goal.



**Macrina Young** – The Mueller scholarship enabled me to extend my lesson time by committing more time to learning theory and technique. I was able to start playing the clarinet, an instrument I have always loved. Joining the Santa Cruz County Youth Symphony is now closer to being achieved. Thank you very much.



**Stephen Young** – Thank you for the scholarship, which will enable me to pursue a more advanced musical education. Receiving longer lessons through this scholarship will help me move toward my goal to join the Santa Cruz Symphony.









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**Omari Tau**, Master of Ceremonies

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*The Orchestra Rocks*

Intermission

**Sergei Prokofiev**

*Peter and the Wolf*



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# SYMPHONIC SHAKESPEARE

MARCH 29-30, 2025



# SYMPHONIC SHAKESPEARE

Daniel Stewart, Music Director and Conductor

## PROGRAM

Felix Mendelssohn

*A Midsummer Night's Dream*  
Overture  
Scherzo  
Intermezzo  
Notturmo  
Wedding March

Anna Clyne

*Sound and Fury*

Intermission

Pyotr Ilitch Tchaikovsky

*Romeo and Juliet Fantasy Overture*

**CHARLES PASTERNAK**, Guest Artist



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# PROGRAM NOTES

Provided by Don Adkins

## **Incidental Music from *A Midsummer Night's Dream* (1826, 1842) Felix Mendelssohn (1809-1847)**

Mendelssohn's family owned a mansion in the countryside outside of Berlin that was built on ten acres, which included a beautiful garden. It was in this garden that young Felix loved to read and dream. He later told a friend, "It was in that garden one night that I encountered Shakespeare." Both he and his sister Fanny, also an extremely talented musician, were enamored with the works of Shakespeare, which had appeared in German translations in the early 1800s.

In July 1826, at age 17, he wrote to Fanny, "I have grown accustomed to composing in our garden. Today or tomorrow I am going dream there *A Midsummer Night's Dream*. This is an enormous audacity!" He completed a version for piano four hands by the first week of August. Following the suggestions of his friend Adolph Marx, he then made corrections to the score. Felix and Fanny played this version in November for one of the family's regular Sunday musicales in their private theater. He then orchestrated the overture which was performed privately the next month and then publicly premiered in February 1827. Along with his masterpiece *Octet for Strings*, written in 1825, the overture quickly established the young Mendelssohn as one of the brightest stars in the musical world.

As both composer and conductor, Mendelssohn quickly established a devoted following in Germany and England, where Queen Victoria and Prince Albert were two of his greatest fans. He eventually moved to Leipzig where he, as music director, quickly elevated the Gewandhaus Orchestra to

world-class status and established a conservatory of music that soon surpassed every other including the famous Paris Conservatoire. It was at the height of this success that the Prussian court approached Mendelssohn to move back to Berlin. Mendelssohn was not excited about the prospect, but it would place him closer to his ailing mother and his sister Fanny. Encouraged by various promises, Mendelssohn made the move. However, he did not sever his ties with Leipzig where he kept his position and appointed a deputy in his place for a year.

Mendelssohn's tenure in Berlin was not happy. His church music was being performed in a town that was, at best, tolerant of religion; he was not given the position of director of the public concerts that was promised to him by King Frederick William IV; and his compositional talents were being wasted as he waited for commissions. Richard Wagner visited Berlin at this time and wrote to a friend, "In order to orient myself, I asked Mendelssohn, who received me with the utmost friendliness, to tell me about everything I should know. His report made sad hearing....It is all fine words, he says, and in reality nothing is happening, nothing at all."

Knowing of his unhappiness, the king released Mendelssohn but requested that he write the incidental music to several plays, including *A Midsummer Night's Dream*. Mendelssohn returned to his previous position in Leipzig as music director of the Gewandhaus Orchestra and immediately wrote his violin concerto for his good friend and concertmaster of the orchestra, Ferdinand David. He soon began work on the incidental music to *A Midsummer Night's*

*Dream* and finished it in time for the opening of the play in the New Palace in Potsdam.

When the *Wedding March* was played, the audience rose to its feet and did not sit down again until the end of the play. Mendelssohn's sister Fanny wrote to a friend, "Isn't it still another remarkable piece of good fortune on the part of this remarkable man that the youthful work which first established his reputation is now being glorified anew, and in this new form will certainly make its way through-out Germany?"

Although audiences were delighted with the production, Mendelssohn was not so happy. The director chose to change the act divisions so that some music intended to be played in between acts was now performed with the curtain up. He did not like the costuming, and when Richard Wagner came up to him to offer his congratulations, Mendelssohn murmured his thanks and then immediately changed the subject to his dissatisfaction with the actor playing Bottom. King Frederick was so delighted with the production that he immediately commissioned Mendelssohn to write the incidental music to *The Tempest*. Mendelssohn never wrote a note.

In using his youthful overture as the starting point for the rest of the incidental music, Mendelssohn accomplished an amazing feat by matching his youthful vitality 17 years later in the orchestral and vocal music of *A Midsummer Night's Dream*. The light-hearted quality of the later music springs directly from the overture as the fairies, mixed-up lovers, and somewhat dim tradesmen wander throughout the magical woods of Shakespeare's story and Mendelssohn's music. *The Overture* immediately sets the

magical mood of the story and includes references to many of the play's elements, including the royal court of the humans, the bumbling tradesmen, and the braying of Bottom in his half human, half donkey form. Sir George Grove thought that the Scherzo "brought the fairies into the orchestra and fixed them there." *The Nocturne* depicts the slumber of the exhausted lovers in the enchanted woods. The famous *Wedding March* accompanies the festivities not only for the two pairs of lovers but also for the reconciliation of the king and queen of the fairies.

The famous conductor Max Reinhardt loved *A Midsummer Night's Dream* so much that he gave more than 1000 performances of it in various formats between 1904 and 1934, up to the time the Nazis banished both Reinhardt and Mendelssohn's music from Germany.

Franz Liszt wrote, "Mendelssohn had a real capacity for depicting these enchanted elves, for interpolating in their caressing, chirping song the bray of the donkey without rubbing us the wrong way.... No musician was so equipped to translate into music the delicate yet, in certain externals, embarrassing sentimentality of the lovers; ... no one could paint as he did the rainbow dust, the mother-of-pearl shimmering of these sprites, could capture the brilliant ascent of a royal wedding feast."

### **Sound and Fury (2019) Anna Clyne (1980)**

Anna Clyne is an English composer who now resides in New York City. The first public performance of one of her compositions was at age 11. She has served as composer-in-residence for several orchestras including the Chicago Symphony Orchestra (2009-2015),

Orchestre National d'Île-de-France (2014–2016), Berkeley Symphony Orchestra (2017–2019), Philharmonia Orchestra (London, 2022–2023) and Helsinki Philharmonic Orchestra (2023–2024). Clyne has written works for many groups around the world including the Los Angeles Philharmonic, Philharmonie de Paris, Royal Concertgebouw Orchestra, Sydney Opera House and the San Francisco Ballet. Many of her compositions have included electronic sources blended with traditional instruments.

*Sound and Fury* is a 15-minute work that was premiered in Edinburgh by the Scottish Chamber Orchestra. Clyne wrote the following program note for the premiere:

"*Sound and Fury* draws upon two great works of art for its inspiration: Haydn's *Symphony No. 60 (Il Distratto)* and Shakespeare's *Macbeth*. The piece was premiered by the Scottish Chamber Orchestra on a program that included this Haydn symphony. *Il Distratto* incorporates Haydn's music for *Le Distrain*, a play by Jean-François Regnard, so it seemed fitting to draw inspiration from both musical and literary sources for *Sound and Fury*. To begin, I listened to *Il Distratto* many times and on a single sheet of paper, I wrote down the key elements that caught my ear, which ranged from rhythmic gestures to melodic ideas, harmonic progressions, and even a musical joke (Haydn brings the feverish final prestissimo to a grinding halt for the violins to re-tune). I chose between one and four elements from each of the six movements and developed them through my own lens - layering, stretching, fragmenting and looping. Whilst experienced as one complete movement, *Sound and Fury* is also structured in six sub-sections that follow the same trajectory of *Il Distratto*. "In the fifth section of *Sound and Fury* I looped a harmonic progression from Haydn's Adagio in *Il Distratto*, and this provides a bed of sound to support the delivery of "Tomorrow, and tomorrow, and tomorrow..." the last soliloquy

delivered by Macbeth upon learning of his wife's death, and from which this work takes its title.

"Tomorrow, and tomorrow, and tomorrow,

Creeps in this petty pace from day to day,

To the last syllable of recorded time;  
And all our yesterdays have lighted fools

The way to dusty death. Out, out, brief candle!

Life's but a walking shadow, a poor player,

That struts and frets his hour upon the stage,

And then is heard no more. It is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing.

"The connection to Shakespeare's play emerged gradually during the writing process, but especially after watching a recording of a 1979 masterclass with Sir Ian McKellen analyzing this soliloquy's imagery and rhythmic use of language. Time lies at the heart of it - "hereafter ... time ... tomorrow ... to day ... yesterday ..." and music provides us with this framework. The last line of this soliloquy ("Signifying nothing.") is incomplete; McKellen explains 'the beats of the rest of that pentameter are not there - because the end of the speech is total silence - total oblivion - total emptiness.' So rich in imagery and metaphor, I also found inspiration in Shakespeare's rhythmic use of language. For example, before delivering this soliloquy, and after learning of his wife's death, Macbeth says, 'She should have died hereafter; There would have been a time for such a word.'

"McKellen says, 'There's something about that line which trips - in Hamlet's words - tick tocks like a clock.' This is something that I play with also - layering rhythmic fragments that repeat and mark the passage of time.



**Romeo and Juliet Overture-Fantasy  
(1869-70, revised 1872 and 1880)  
Pyotr Ilyich Tchaikovsky (1840-93)**

Tchaikovsky's early years in Moscow were incredibly productive. He completed about 30 compositions in the five years from 1866-71. These included two operas, one symphony, two symphonic fantasies, an overture, a string quartet, 12 pieces for piano, a collection of 50 Russian folk song arrangements, and a variety of music to be played at dramatic productions. His compositions not only demonstrated his mastery of Western music composition but also his willingness to pursue his Russian folk roots.

The three pieces from this time that highlighted his future as a master composer were the *Symphony No. 1*, *String Quartet No. 1*, and the *Romeo and Juliet Fantasy-Overture*. Audiences loved much of Tchaikovsky's earlier music, but the critics were less enthusiastic. The group of Russian composers dedicated to Russian folk music, known as the Russian Five (*Kuchka*), were a bit distrustful of this polished, conservatory-trained composer in spite of his willingness to include Russian folk music in his compositions. These five included Mily Balakirev, César Cui, Modest Mussorgsky, Nikolai Rimsky-Korsakov, and Alexander Borodin. Their unofficial leader, Balakirev, became friends with Tchaikovsky and was able to exert considerable influence on the young composer for a few years. Balakirev suggested that Tchaikovsky compose a piece inspired by *Romeo and Juliet* just after he had finished an overture based on *King Lear*.

Many major composers were usually capable of separating the circumstances of their personal life from the emotional impact of their compositions. Although Tchaikovsky could also achieve this separation, his instrumental music sometimes demonstrated a direct relationship to his often-turbulent life. Tchaikovsky was both a hopeless romantic and a homosexual in a Russia

severely restricted the second.

It is probable that the composition of the *Romeo and Juliet Overture-Fantasy* in 1869 was animated by his infatuation with a young man named Eduard Zak who was 14 years younger than Tchaikovsky. He later wrote several letters 1871-73 recommending Zak to friends and asking for assistance in finding better circumstances for him in Moscow. Zak's suicide in 1873 shocked Tchaikovsky who, three days later, wrote to his publisher Vasily Bessel, "I now find myself under the impress of a tragic catastrophe that has occurred to someone close to me, and my nerves are terribly shaken. I am unable to do anything." Tchaikovsky continued to include Zak in diary entries 14 years after his death, saying, "How amazingly clear I remember him. His death is beyond my comprehension. It seems to me that I have never loved anyone so strongly as him."

Balakirev gave Tchaikovsky extensive advice on how to write *Romeo and Juliet*, much of it based on the structure of his *King Lear*. Tchaikovsky used many of his suggestions and even sent his melodies to Balakirev for approval. Balakirev was not impressed with the first theme, but he found the love theme to be "simply delightful." The March 1870 premiere and following performances were not successful. Tchaikovsky made major revisions that adhered more closely to Balakirev's advice and sent this version to Balakirev who, along with his friends, thought that the work was much improved.

This version, performed in 1872, was almost the same as the later, final version. Balakirev's influence diminished over the next few years as Tchaikovsky's fame grew and his music began to receive international recognition. In 1880 Tchaikovsky, now a mature composer, revised the ending of *Romeo and Juliet* to create the final version of what is now considered his first masterpiece. The overture was published in Berlin in 1881 but did not receive its first performance until 1886.

In spite of fact that *Romeo and Juliet*

is set in Italy, there is no doubt that Tchaikovsky considered his *Overture-Fantasy* to be a fully Russian story. The beginning Friar Laurence theme makes it clear that the good father has been transformed from Franciscan to Russian Orthodox. The second theme group depicts the feud between the Montagues and the Capulets with a Slavic violence that would make any Italian want to close their borders to foreign influences from the north. The famous love theme (perhaps the best love theme ever written) is a good example of Tchaikovsky's instrumental melodies that stretch far beyond the capacity of the human voice to sing without running out of air. (However, Frank Sinatra took many breaths while singing the tune to the lyrics "Our Love.")

All three themes are used in different ways that demonstrate their close relationship with each other. The overture ends with the love theme transformed into a funeral march which, like the story of *Romeo and Juliet*, brings the overture to its tragic and dramatic conclusion. The final stern chords seem to echo the play's final words spoken by the Prince: "Some shall be pardon'd and some punished; For never was a story of more woe than this of Juliet and her Romeo."



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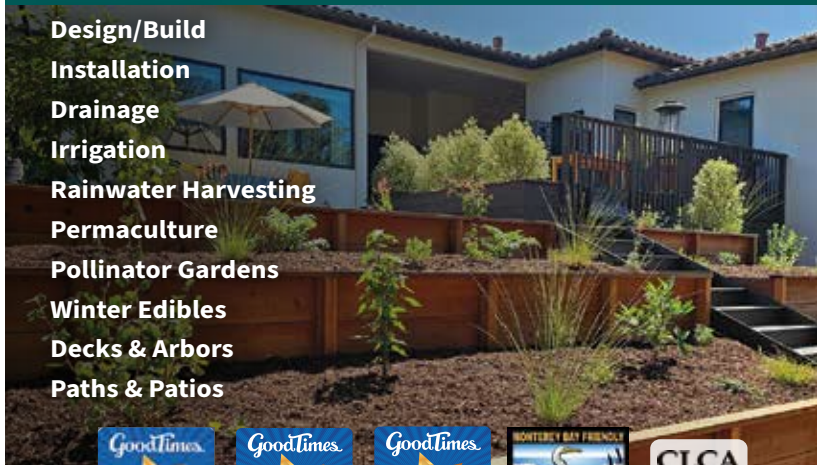


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# MOZART'S REQUIEM

MAY 3-4, 2025



# MOZART'S REQUIEM

**Daniel Stewart**, Music Director and Conductor

**Cheryl Anderson**, Director of Cabrillo Symphonic Chorus

## PROGRAM

**Wolfgang Amadé Mozart**

*Requiem in D Minor*

*I. Introitus*

*II. Requiem Aeternam*

*III. Kyrie*

*IV. Sequentia*

*IV. Offertorium*

*V. Sanctus*

*VI. Benedictus*

*VII. Agnus Dei*

*VIII. Communio*

Cheryl Anderson, Director – Cabrillo Symphonic Chorus



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# PROGRAM NOTES

Provided by Don Adkins

## Requiem (1791)

### Wolfgang Amadè Mozart (1756-1791)

Austrians were extremely unhappy with the war that was fought against Turkey 1787-1791. Many aristocratic families left Vienna to keep their sons from being conscripted. Citizens were disillusioned with Emperor Joseph and his apparent betrayal of promises for enlightened reform. The economy went into a severe depression, food prices almost doubled, and for the first time, Vienna's bakeries were looted. The musical life of Vienna almost came to a complete halt with the closure of two opera companies and the severe decline of instrumental performances. Musicians, Mozart included, found themselves out of work in a totally demoralized social climate. The death of the emperor in 1790 gave the population hope that the end of the war was coming. The economy began to slowly turn around, and the war's end in August 1791 provided the final boost to the recovery.

July 1791 was a happy and busy time for Mozart. He was preparing for the premiere of *Die Zauberflöte* in September. He had just received a commission for a new opera *La Clemenza di Tito* to be performed in Prague, a city that, even more than Vienna, loved his music. His financial situation was improving as he began to receive commissions and pay off his debts. His wife Constanze gave birth to their son Franz. In the middle of all this came the commission for the *Requiem* from Count Franz Walsegg zu Stuppach in memory of his wife, who had died several months earlier. Stuppach kept his identity from the Mozarts as one of the conditions of the commission. Mozart immediately sketched 40 pages and then set the

project aside to continue work on his two operas.

The work through August and September exhausted Mozart, and his health began to fail. He wrote his last instrumental work, the *Concerto for Clarinet*, which was premiered to great acclaim by his friend Anton Stadler in Prague in October. *Die Zauberflöte* was enjoying tremendous success, and Mozart spent almost every evening with friends at the performances in spite of his increasing bad health.

He completed a Masonic cantata and then resumed work on the Requiem until he became bed ridden, dying two weeks later on December 5. His death was attributed to "severe military fever," a vague term that has led to numerous articles and continuing speculation—from poisoning to bad pork chops. The most likely cause is severe edema brought on by a minor epidemic of kidney failure among young men in Vienna caused by a fever coming from the military hospital. Rheumatic fever is often cited as another likely culprit. No autopsy was conducted, and the circumstances of his burial, as prescribed by law, made the location of his remains for further study impossible to determine.

Mozart finished only the *Requiem* and the *Kyrie* and sketched eight sections from the *Dies irae* through the *Hostias*. These sketches included all of the voice parts, the bass line—which probably included figures for the harmony—and hints for the instrumentation. He wrote nothing for the last three movements. Mozart considered the possibility that he would not recover from his illness and referred to the *Requiem* as his "swan song." However, he continued to look ahead and begin new works as if he

expected to recover.

After Mozart's death, his widow was afraid that not only would she not receive the full sum for the work, but also that Stuppach would insist that all the up-front money be returned. She appealed to several musicians to finish the project until Franz Xaver Süssmayr agreed to help. He had worked with Mozart as a copyist on *La Clemenza di Tito* and *Die Zauberflöte* and probably wrote the secco recitatives for *La Clemenza di Tito*. He completed the instrumentation of the sketches as he saw best and wrote music for the close of the *Lacrimosa*, the *Sanctus*, *Benedictus*, and *Agnus Dei*. He repeated the music of the *Kyrie* to the words, "Cum sanctis."

Mozart's friends performed the completed *Requiem* in January 1793 to benefit Constanze even though it was Stuppach's property, and he wished to claim it as his own composition. He performed it as his own work on December 14, 1793, in memory of his wife at the Cisterian monastery of Neukloster in the Wiener Neustadt. Constanze Mozart then went through a series of deceptions and legal maneuverings concerning publication until Stuppach wrote a letter on February 8, 1800, to the publisher Brietkopf and Härtel explaining the truth of the matter. Because of this ten-year deception, he has not been forgiven by many writers. One recently labeled him the "no-account count." Stuppach is often talked about in discussions of the Requiem as much as the other circumstances surrounding its creation and relationship to Mozart's death.

Mozart, heavily involved in writing music closely tied to Masonic concepts, wrote a requiem that does

not demonstrate a purely ecclesiastic attitude. Elements of Masonry as well as dramatic operatic approaches can be found next to sections in the more typical conservative church style. For example, the opening begins with the strings accompanying basset horns (larger clarinet-like instruments) and bassoons. These woodwind instruments are usually featured in music written for the Masonic Lodge by Mozart and other Masonic composers. A sense of rebellion rather than prayer can often be heard, which is a typical Masonic attitude toward organized religion. Many points have been made about the inadequacies of Süssmayr's contributions to the *Requiem*. However, without his effort, Mozart's last creation probably would have been set aside and maybe even lost.

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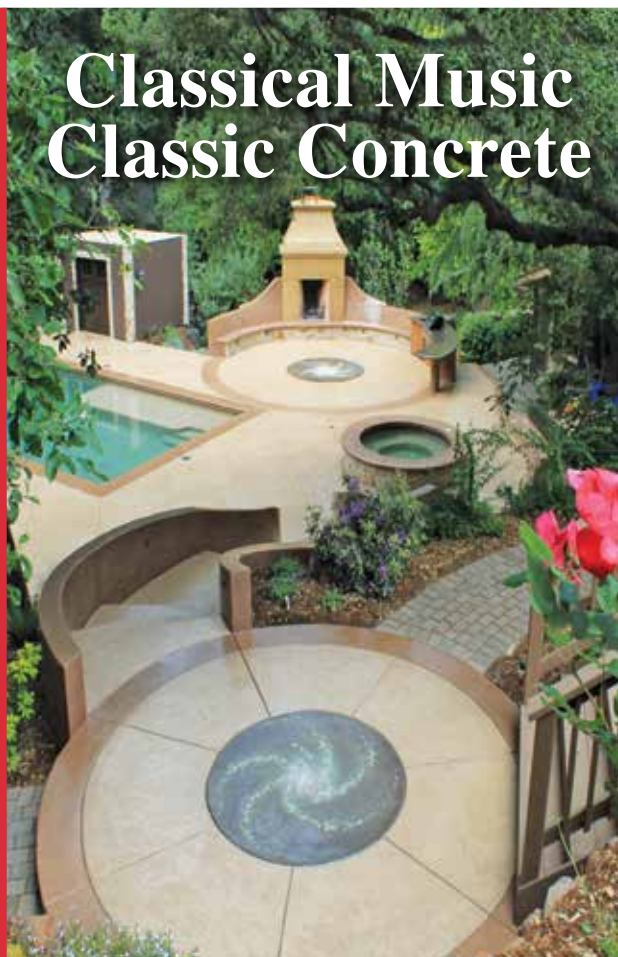


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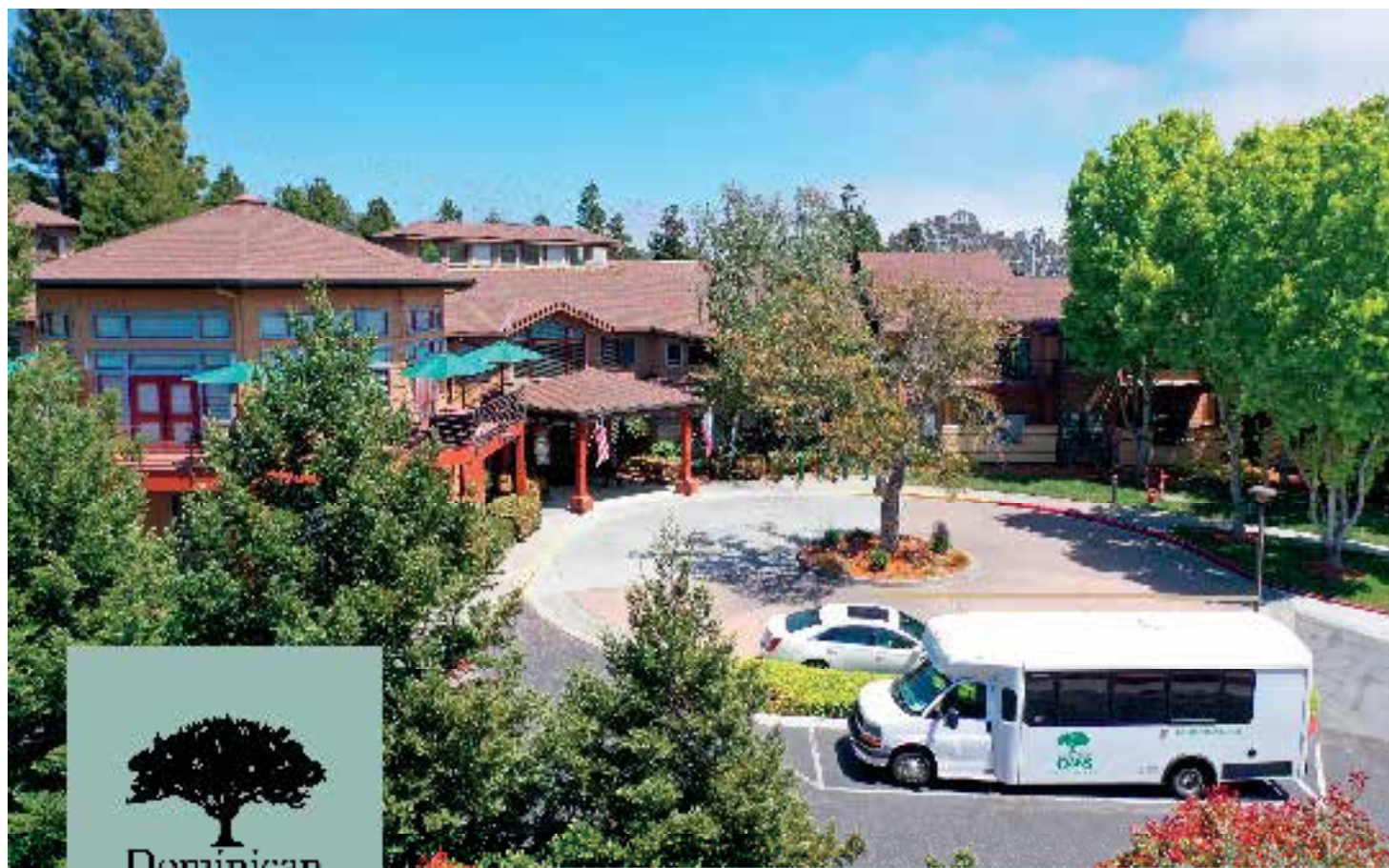


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