

A Celebration!

2024/25 CONCERT SEASON



From the Board President

Dear Friends of The Symphonia,

On behalf of the entire Board of Directors, it is my great pleasure to welcome you to The Symphonia's 20th Anniversary Season. This milestone is a testament to the unwavering support of our audiences, the exceptional talents of our musicians, and the dedication of our artistic

leadership. We are incredibly proud to celebrate two decades of bringing outstanding musical performances to this vibrant community.

This 20th season is truly special, as we reflect on our past and look forward to an exciting future. Our programming showcases a rich blend of classical masterpieces and contemporary works, and we are honored to collaborate with some of today's most distinguished conductors and soloists. From the soaring melodies of Vieuxtemps' Violin Concerto No. 5 to Beethoven's exhilarating Symphony No. 7, and the timeless beauty of Tchaikovsky's Serenade for Strings, there is something for everyone to enjoy.



In addition to our concert series, The Symphonia is proud to have been selected by the City of Boca Raton to perform twice in 2024. This past July, we partnered with Crazy Fingers for Symphonia JAMS, a unique collaboration that brought classical and jam band fans together at Mizner Amphitheater. We look forward to returning to the Amphitheater on December 7th for our muchanticipated Holiday Pops concert, a festive celebration to kick off the holiday season.

We are also excited to introduce Harmony & Vines, a delightful series of curated evenings of music, wine, and food. Held at Sixty Vines, and sponsored by Drowos Private Wealth, these dinners provide a unique opportunity to enjoy the symphony experience in a more intimate and relaxed setting.

Finally, our educational initiatives continue to grow. Through Strings & Self-Esteem, we are reaching underserved students, ages 5 to 18, at Paul's Place and the Fuller Center, fostering a love for music while building confidence and self-expression.

As we embark on this landmark season, we invite you to join us in celebrating the power of music to inspire, uplift, and unite. Thank you for being a part of The Symphonia family. Your continued support ensures that we can share the beauty and joy of music with future generations. Here's to an unforgettable 20th Anniversary Season!

With warmest regards,

Sheldon Kwiat

President, Board of Directors

Man Lasta

The Symphonia





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PROGRAM

Sunday, January 12, 2025 – 3 pm

Saint Gregory's Episcopal Church

James Judd, Conductor Jason Vieaux, Guitar

Principal Conductor's Chair sponsored by The Kimmel Family

Souvenirs

Richard Danielpour

- I. New York
- II. Kyoto
- III. New Orleans
- IV. Paris
- V. Vienna

Concerto for Guitar and String Orchestra

Samuel Zyman

- I. Allegro
- II. Andante
- III. Agitato

Jason Vieaux, Guitar

INTERMISSION

Symphony No. 7 in A major, Op. 92

Ludwig van Beethoven

- I. Poco sostenuto Vivace
- II. Allegretto
- III. Presto Assai meno presto
- IV. Allegro con brio

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PROGRAM NOTES

Souvenirs Overture by Richard Danielpour Born January 28, 1956, in New York, New York

This work received its first performance on June 6, 2009, at Mozart-Saal des Wiener Konzerthauses in Vienna, Austria, by the Vienna Chamber Orchestra conducted by Phillipe Entremont. It is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, bassoon, two horn, two trumpets, trombone, bass trombone, timpani, and strings.

Richard Danielpour is one of the most important composers of our time. His musical training is enviable, having earned degrees from Oberlin and the New England Conservatory. Doctoral work at Juilliard included studies with Peter Mennin and Vincent Persichetti, both eminent composers in the second half of the last century. Danielpour's early works adopted the serial idiom of Schoenberg but, for the past three decades, he has written in a more accessible neo-Romantic style. His numerous works have been performed by all the major musical ensembles of the United States and Europe.

Danielpour's scores are symphonic in scope and it is his large works (symphonies, concerti, and several works for the stage) that have been most successful. In 2005 his opera *Margaret Garner*, written to a libretto by Toni Morrison and based on her novel Beloved, garnered accolades at its dual premieres in Cincinnati, Detroit, and Philadelphia. On September 11, 2007, the work received its first performance by the New York City Opera to rave reviews.

Also active as a teacher of composition, Danielpour was based at the Manhattan School of Music from 1993 to 2017. In 1997 he began his tenure with the Curtis School of Music in Philadelphia. Since 2017 he has been a professor at The UCLA Herb Alpert School of Music.

Danielpour's *Souvenirs* was commissioned by the Kravis Center in West Palm Beach, FL, for the Vienna Chamber Orchestra to honor Phillipe Entremont on his 75th birthday.

The composer stated,

"The sense that I got from Philippe, even though he's originally from Paris and makes his home there, he is really one of those truly international citizens. His home is the world. I thought that I could create these musical postcards, if you will, of a number of different cities that had meant the most to him in his working life, and also these are cities that have been of interest to me.

The piece contains five short movements depicting Paris, New York, Vienna, New Orleans and Kyoto, in "musical paintings. I tried not to do it so it becomes a parody or a caricature of the place. [Each movement] just speaks for the spirit of each place, rather than a cliché about it."

"The New Orleans movement is like a march, and I thought of it not as When the Saints Go Marching In but as a kind of parade, because they're very big on parades down there," he said. "It's kind of like there's something parade-like about that movement, celebratory, and it's only at the very end that you get this kind of stride piano sound."

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Concerto for Guitar and String Orchestra by Samuel Zyman Born in 1956 in Mexico City, Mexico

The one-movement version of this work was premiered in 1990 in Westfield, New Jersey, by the Westfield Symphony Orchestra conducted by Brad Keimach with soloist Dennis Koster. The three-movement version on this program was commissioned in 1999 by Craig and Judi Gladen for guitar soloist Dennis Koster and the Music in the Mountains Festival at Nevada City, California. It is scored for solo guitar and strings.

Composer Samuel Zyman was born in Mexico City, Mexico. In 1992, he was a recipient of a diploma from the Mexican Society of Critics of Theater and Music. He received a Mozart Medal in 1998. His compositions have been performed in the U.S., Mexico, Canada, Europe, and South America. They include two symphonies and other orchestral works, five concertos, song cycles, a guitar sonata, and chamber music. He composed the original symphonic score for the film *The Other Conquest* (Salvador Carrasco, director; Alvaro Domingo, producer), which was performed by Plácido Domingo and the Academy of Saint Martin in the Fields. Recordings of his music are available on the on Island, IMP Masters, and Urtext Digital Classics labels. His music is published by Theodore Presser.

Zyman received his M.D. from National Autonomous University of Mexico and his master's and doctoral degrees in composition from Juilliard. He studied composition with Humberto Hernández Medrano, Stanley Wolfe, Roger Sessions, and David Diamond. He studied conducting with Francisco Savín and Eduardo Díaz-Muñoz and piano with María Teresa Castrillón at the National Conservatory of Mexico. Zyman has been a faculty member since 1987 and an Evening Division faculty member since 1986.

The composer provided the following description of his Concerto for Guitar and String Orchestra:

"My Concerto for Guitar and String Orchestra was written in two phases. The initial version of the piece, which consisted of a single ~11-minute movement, was commissioned in 1990 by the Westfield Symphony Orchestra of New Jersey, under its music director Brad Keimach, for guitar soloist Dennis Koster, all of whom premiered it that year in Westfield. The final version of the concerto is in three movements, with a total duration of ~23 minutes. This version was commissioned in 1999 by Craig and Judi Gladen, again for guitar soloist Dennis Koster, and for the Music in the Mountains Festival at Nevada City, California, where it was premiered. This final version was commercially recorded in Mexico City on the Urtext label by guitarist Juan Carlos Laguna and the Mexico City Chamber Orchestra, conducted by Benjamín Juárez Echenique, and the CD was released in 2004 (all three movements of this recording are available on Youtube).

"The first movement (Allegro), which mostly comes from the original single-movement version of the work, opens with a slow and introspective introduction by the orchestra, which announces the main theme. This is followed by a highly rhythmic and energetic section (Allegro appassionato) that eventually leads to the entrance of the solo guitar, which features assertive "rasgueado" sections that alternate with scalar passages and numerous versions of the main theme that was previously heard in the orchestral opening. After an extended solo cadenza, the movement continues and concludes with a dance-like section in 6/8 that foreshadows the last movement.

"The second movement (Andante) is slow, intimate, and expressive. It uses a modal harmonic language with a subdued character, but it takes a very dramatic turn towards the middle. After an extended section featuring cascades of arpeggiated, we reach the cadenza. The movement concludes with a reminiscence of the opening theme.

"The final movement (Agitato) picks up where the first movement left off. It is lively, extroverted, and dance-like, and has the distinction of featuring not one but two fugato passages, a flashy cadenza, and clear references to the first theme of the first movement."

Biography and program notes generously provided by the composer.

Symphony No. 7 in A Major, Op. 92 by Ludwig van Beethoven Born December 16, 1770, in Bonn, Germany, Died March 26, 1827, in Vienna, Austria

This work was first performed on December 8, 1813, in the Hall of the University of Vienna. It is scored for pairs of woodwinds, horns, and trumpets, with timpani and strings.

Ludwig van Beethoven's works are grouped into three periods. The Early Period ends about 1802 and includes the works from his hometown of Bonn, where Beethoven lived until 1792, and all of his music from his first decade in Vienna (1792-1802). Music from the Early Period is largely classical in structure – much like the later works of Haydn and Mozart. The Heroic Period (1802-1812) includes most of his symphonies, all of the concerti, and his opera *Fidelio*. This music features bold contrasts and often deals with revolutionary subjects. Largely coinciding with his thirties, this is the period that saw Beethoven's reputation grow and his hearing almost completely disappear. The Late Period (1812-1827) produced fewer works, but the ones Beethoven did compose were of the most profound nature and were often misunderstood by his public. Perhaps most notable of these were the *Missa Solemnis* and the *Ninth Symphony*. Beethoven faced many personal demons in the Late Period, especially his long battle to gain guardianship of his nephew and his increasingly reclusive lifestyle.

The nine symphonies of Beethoven are for many the cornerstone of the Western symphonic tradition. Written three full years after the *Pastoral* Symphony, the Symphony No. 7, composed in 1811-12, is one of the last major works of the Heroic Period. Its premiere took place on December 8, 1813, at a benefit concert for Austrian and Bavarian soldiers wounded in the Battle of Hanau while fighting against Napoleon. Interestingly, the Symphony No. 7 received a less enthusiastic ovation at its premiere than did another work on the program – Beethoven's Battle Symphony *Wellington's Victory*, a work revived only occasionally today as a historical curiosity. The Seventh Symphony is now universally regarded as one of Beethoven's most significant works.

This symphony is in four movements, beginning with a slow introduction. The opening is quite extensive, with a famous oboe solo and an extended transition to the quicker main section of the movement. Beethoven, showing one of his trademark gestures, sets up anticipation for the fast section ten measures before it actually occurs. When it finally arrives, the lively theme, featuring sprightly dotted rhythms, is presented by the flute and oboe. The slow dirge-like beginning of the second movement, set in variation form, begins with one of Beethoven's most skillful gestures. The listener struggles to find the melody, but it is elusive. The repeated monotone acts as a kind of anti-melody. The result is one of the most electrifying moments in Beethoven's output. The Scherzo, marked *Presto*, is an example of the composer's fondness for unsophisticated humor, with its lumbering opening theme contrasting with the response in the high woodwinds. There are abrupt shifts in the harmony that add an almost boorish effect. An elegant trio interrupts the festivities, only to be overpowered by a return of the main theme of the Scherzo. The finale uses a traditional sonata form with a coda, but is progressive in its shifting of emphasis to the second beat of the measure to end the symphony with an overwhelming burst of energy.

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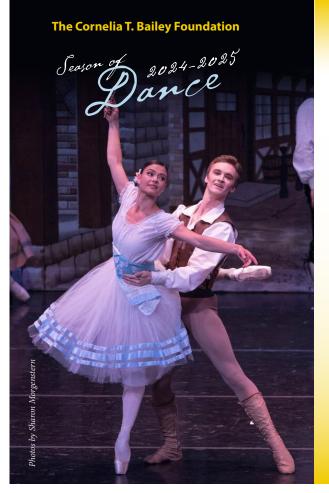
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Principal Conductor



James Judd

British-born conductor **James Judd** is sought after for both his passionate musicianship and his charismatic presence on and off the podium. Known for his extraordinarily communicative style and bold, imaginative programming, repeat engagements in concert halls around the world attest to his rapport with audiences and musicians alike. In addition to leading established, large musical groups, Judd has excelled as a youth and chamber orchestra conductor.

In the US, Judd was an assistant

conductor of The Cleveland Orchestra, and served as associate music director of the European Union Youth Orchestra. Judd made his U.S. Opera debut in 1988 conducting Don Giovanni for the Florida Grand Opera. Judd was the last full-time Music Director of the Florida Philharmonic, from 1987 to 2001. In 2013, Judd was appointed Music Director of The Little Orchestra Society.

Judd served as music director of the New Zealand Symphony Orchestra (NZSO), the first NZSO conductor with that title, from 1999 to 2007. He conducted several recordings with the NZSO for the Naxos label, and led the NZSO in its first-ever appearance at The Proms in August 2005. Judd now holds the title of Music Director Emeritus of the NZSO.

In 2014, Judd became Music Director of the Israel Symphony Orchestra Rishon LeZion. He offered to waive his salary in 2015, in the wake of financial difficulties at the orchestra. In September 2016, Judd was appointed Artistic Director and Principal Conductor of the Daejeon Philharmonic Orchestra in Korea. He became chief conductor of the Slovak Philharmonic Orchestra as of the 2017-2018 season

Guitar Soloist

Grammy-winner **Jason Vieaux**, "among the elite of today's classical guitarists" (Gramophone), is described by NPR as "perhaps the most precise and soulful classical guitarist of his generation". Among his extensive discography is the 2015 Grammy-winning album for Best Classical Instrumental Solo, *Play*.

Recent performance highlights include debuts at the Domaine-Forget Festival, Carmel Bach Festival, as well as returns to San Francisco Performances (part of an annual Artist Residency), Caramoor Festival (as Artist-in-Residence), Ravinia, and Philadelphia Chamber Music Society. Other recent venues include the National Gallery of Art, Buenos Aires' Teatro Colon, Amsterdam's Concertgebouw, the 92Y, Wolf Trap, Curtis Presents, Seoul Arts Center, and Shanghai Concert Hall. Jason Vieaux has performed as concerto soloist with over 100 orchestras, including Cleveland, Toronto, Houston, Nashville, San Diego, and Orchestra of St. Luke's.

Vieaux's multiple appearances over the years with Chamber Music Society of Lincoln Center, Music@Menlo, Strings Music Festival, Eastern Music Festival, Caramoor Festival, etc., have forged his reputation as a top-drawer chamber musician. Regular collaborators include the Escher String Quartet, Grammywinning mezzo-soprano Sasha Cooke, violinist Anne Akiko Meyers, harpist Yolanda Kondonassis, and accordion/bandoneon virtuoso Julien Labro.



Jason Vieaux

In March 2021, Jason Vieaux performed the premiere recording of a new solo guitar suite, "Four Points of Light" composed for Jason by jazz legend (and 20-time Grammy-winner) Pat Metheny for his new album *Road To The Sun* (BMG Modern). Also released on Naxos is the 2019 recording of Jonathan Leshnoff's Guitar Concerto with Nashville Symphony. Jason's passion for new music has also fostered recent premieres from Jeff Beal (House of Cards Symphony, BIS, 2017), Avner Dorman, Vivian Fung, Mark Mancina, Dan Visconti, and many more.

Slated for Spring 2022 release is a new solo Bach recording on Azica. Of his Grammy-winning 2014 solo album *Play*, *The Huffington Post* declared that *Play* is "part of the revitalized interest in the classical guitar." Albums with Escher String Quartet and Yolanda Kondonassis are also in Vieaux's recent Discography. Jason's Aughts-era solo CDs of music by Bach, Albeniz and Metheny are influential records in music circles. Vieaux was the first classical musician guest on NPR's popular "Tiny Desk" series in 2009, and he made a rare repeat performance in 2015 with Kondonassis.

Since its launch in 2012, The Jason Vieaux School of Classical Guitar at ArtistWorks Inc., has provided tutorials and one-on-one study with Vieaux for hundreds of guitarists around the world. In 2011, Vieaux co-founded the guitar department at the Curtis Institute of Music, inaugurated the guitar program at the Eastern Music Festival in 2015, and has taught at the Cleveland Institute of Music since 1997. Vieaux's primary teachers were Jeremy Sparks and John Holmquist, and he plays a guitar by Gernot Wagner (2013).





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