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2022-2023 SCHEDULE



SYMPHONIC DANCES

7:30 Sept 17, 2022 at the Civic
2:00 Sept 18, 2022 at the Mello



TESTAMENT

7:30 Oct 29, 2022 at the Civic
2:00 Oct 30, 2022 at the Mello



TRANSLATIONS

7:30 Jan 28, 2023 at the Civic
2:00 Jan 29, 2023 at the Mello



SYMPHONY LEAGUE EVENTS

See all events on page 33



FAMILY CONCERT

2:00 Feb 26, 2023 at the Civic



HERO'S JOURNEY

7:30 Apr 1, 2023 at the Civic
2:00 Apr 2, 2023 at the Mello



GRAND FINALE

7:30 Apr 29, 2023 at the Civic
2:00 Apr 30, 2023 at the Mello



NIGHT AT THE MOVIES

7:30 June 10, 2023 at the Civic

CLASSICAL CONCERTS

- 37 Symphonic Dances
- 45 Testament
- 57 Translations
- 73 Hero's Journey
- 79 Grand Finale

SPECIAL CONCERTS

- 69 Family Concert - Peter & the Wolf
- 89 Pops: Night at the Movies

SYMPHONY LEAGUE

- 33 League Events



MUSIC THAT ILLUMINATES

the indescribable
the breathtaking
the unforgettable

celebrating sixty-five years of the Santa Cruz Symphony
Daniel Stewart/Music Director

Welcome to the sixty-fifth year of Your Santa Cruz Symphony!

Our celebratory season begins in September with thrillingly grand symphonic treatments of folkloric dances from across the world including Slavonic, Chinese, Rumanian, Hungarian, South African, and Mexican traditions, featuring a special collaboration with Watsonville's own Esperanza del Valle Baile Folclórico.

Our October program is dedicated to testaments to courage, resolve, and the endurance of the human spirit told through music. Featuring the final works of Tchaikovsky and Bartok, a prayer for Ukraine, and viola soloist Yuchen Lu.

In January, we will present the world premiere of a new piano concerto by Turkish composer and pianist Hakan Ali Toker, commissioned specifically for the Santa Cruz Symphony, in a program also featuring vivid translations of Point Reyes wildlife by Northern California native Gabriella Smith, and Ravel's homage to the Parisian Baroque à la François Couperin.

Juxtapositions of heroic journeys by Gandhi and Beethoven will be presented in our April program, with works symbolizing their singular evolutions and triumphs of will. The program will feature the west coast premiere of Seven Decisions of Gandhi by composer, violin soloist, and Cultures in Harmony founder William Harvey.

Our season will conclude with ecstasies and explorations of the human psyche, featuring the posthumous world premiere of The Elemental Prayer Suite by Carl St. Jacques, dazzling contemporary textures by Caroline Shaw, and the radiant grandeur of choral highlights from the operas of Richard Wagner in collaboration with the Cabrillo Symphonic Chorus.

We look forward to sharing music that illuminates the indescribable, the breathtaking, and the unforgettable, together with you.



Daniel Stewart

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

Recent highlights have included his acclaimed debut with the San Francisco Symphony in a program featuring Beethoven’s 9th Symphony, and a 10 year extension of his music directorship of the Santa Cruz Symphony. The recipient of the 2010 Aspen Music Festival’s James Conlon Conducting Prize, he has conducted orchestras including the Metropolitan Opera Orchestra, Boston Symphony Orchestra, Los Angeles Philharmonic, Houston Symphony, St. Louis Symphony Orchestra, Hessischer Rundfunk Orchester, Frankfurt Opern Orchestra, Boston Ballet, New World Symphony, Fort Worth Symphony, Bohuslav Martin Philharmonic Orchestra, Midsummer Mozart Festival, Orlando Philharmonic, and the opera companies of the Juilliard School, Curtis Institute, and Aspen Festival.

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

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

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

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

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



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MUSIC - THE UNIVERSAL LANGUAGE

Welcome to the 65th season of the Santa Cruz Symphony. Sixty-five years is a long time to survive in this fragile world of symphonic music, and we are proud to be celebrating another year with you. Because of your support we are strong and looking forward to another incredible year.

We hope we have made it through the bulk of the pandemic and things will start looking a bit more normal, whatever that turns out to be. Our hopes are that you, our wonderful patrons, will feel safe in attending our live musical performances and will continue to support us with your generosity. Maestro Stewart has an outstanding season planned for you, and we hope you will be able to attend every one of our concerts. And invite your friends to enjoy our performances, too. Help spread the word that Santa Cruz has a world class symphony!

We have an outstanding support team that helps to make our concerts happen. Of course, we are incredibly fortunate to have Danny Stewart as our Maestro, and I couldn't be more happy knowing that he will be with us for at least 10 more years. Our small staff does an amazing job keeping things organized, creative and moving seamlessly forward. Our Board of Directors is dedicated, hard-working and committed to making sure that Your Symphony remains vital and an important part of our community.

Our mission is to "inspire, educate and engage through artistic excellence, distinctive musical performances and varied activities that celebrate and enhance the cultural vibrancy of our community." We keep that mission in mind with every decision that we make. We have a strong educational influence in our county with our varied youth and adult education programs. We believe



in the power of music, in particular live performances.

If you want to be part of our dynamic team, feel free to contact me or the Symphony office. We always need help in some capacity. Here are some ways you can help: invite your friends to our concerts, join our board, join the League, volunteer to be a docent at one of our Youth Concerts or school visits, become a sponsor or donor, contribute to our Endowment, or join our Legacy Society.

Music is transformative and is a universal language for humans and animals. Whenever I played my piano, my previous cats and dogs were drawn to the music and would lay down calmly close to the piano. When we attend outside performances it's apparent the impact of music when birds suddenly start flying around or sitting peacefully on a nearby tree. Music affects us all, and we're happy to be part of providing this beautiful music for your enjoyment.

A handwritten signature in cursive script that reads "Linda Burroughs". The ink is dark and the signature is fluid.

Linda Burroughs
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 Quale
1982-87	Rowland Rebele
1987-89	Ernestine Anderson
1989-91	Wanda Raffetto
1991-93	Nancy Hendee
1993-94	F. McCauley Small, Jr.
1994-95	Jan Derecho
1995-96	Dorothy Wise
1996-97	Linda Burroughs
1997-98	Les Kadis M.D., Suzanne Mann, Chris Schofield, F. McCauley Small, Jr.
1998-00	F. McCauley Small, Jr.
2000-02	Kate Chen
2002-04	Mary James
2004-08	Linda Burroughs
2008-14	Owen Brown
2014-15	Dorothy Wise
2016-17	Owen Brown
2017-	Linda Burroughs

TICKETS

Symphony Office

Hours: Tuesday-Friday 9am-5pm
307 Church Street, Santa Cruz, CA 95060
(831) 462-0553 Ext. 10

Season Subscriptions

SantaCruzSymphony.org

Single Tickets

Civic and Mello tickets available at the Civic Box Office.
Samper Hall tickets available at the Cabrillo Box Office.

Civic Box Office

307 Church Street, Santa Cruz, CA 95060
Purchase tickets 24/7 at SantaCruzTickets.com
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Box Office opens 90 minutes before concerts.

Mello Center for the Performing Arts, Watsonville

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Cabrillo Box Office, Crocker Theater

6500 Lower Perimeter Rd, Aptos CA, 95003
(831) 479-6154
Cabrillo.edu/vapa
Hours: Thursday - Saturday 12-6pm
Box Office opens 60 minutes before concerts.

FREE PRE-CONCERT TALKS

Santa Cruz Civic

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.

PROGRAM GUIDE PRODUCTION

Season Program Design: James de Leon
Marketing Director: James de Leon
Editor: Donna Maurillo
Program Notes: Don Adkins
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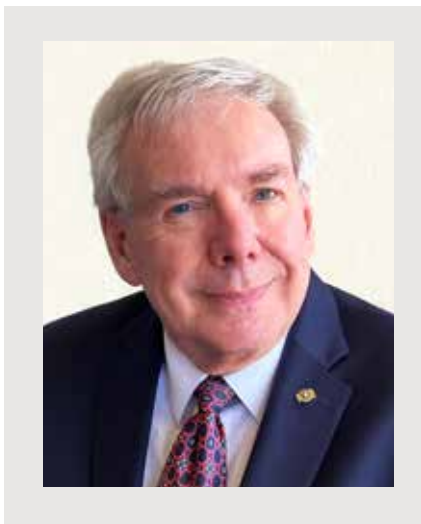


WE MET OUR CHALLENGES

Welcome. This past year has been one for the record books. We faced many challenges – Covid, masking requirements, proof-of-vaccination protocols, restricted venues, and constant concern that our musicians would be unable to perform.

But we proved that Your Symphony can meet and overcome nearly any roadblock. Here's proof:

- We are one of the very few symphonies in the greater Bay Area that performed each concert on schedule without any cancellations or postponements.
- We knew that many of our patrons did not wish to attend concerts in person. So, with the permission of our union partners, we rapidly put together a video streaming program so all ticket holders could enjoy a great musical experience at home. We acknowledge the incredible contribution of Kevin Monahan, James de Leon, and Doug Mueller for ensuring that the videos were of the highest quality.
- To provide the safest environment for our musicians and audience, we established strict Covid protocols for our musicians before every rehearsal and performance.
- We celebrated the end of the season staging a performance of LIFE, with a larger street fair, and a science panel to explain the evolutionary process shown in the concert. These renowned scientists were arranged by Franz Lanting, whose marvelous photos were a star of the show.
- Our production crew, led by Patrick Fitzsimmons, ensured that each program ran smoothly despite the many new issues they faced at each concert.
- When individual musicians did contract Covid, our longtime Personnel Manager, Norman Peck, reached into his list of quality musicians to find replacements, usually on short notice.
- Our new Librarian, Krisha Montmorency, stepped into her role as if she had been with the Symphony for many years.
- Our Marketing Director, James de Leon, continued to produce the highest quality imagery and promotional vehicles.



- We are grateful to our Symphony League for financial and people resources and for the countless other volunteers who help whenever they are asked.
- Each member of our hard-working Board of Directors provided exceptional guidance and financial support to pull us through the crisis.
- Even through tough times, our sponsors and donors continued their support, allowing us to present the gift of live classical music to our community.
- I am impressed by the fortitude and resourcefulness of our entire organization. Of special note, our staff performed admirably under almost constant stress, including Amanda Kritzberg, Rebecca Barnes, Jody Heckenbach, Esther Barnes, Kate Chornomaz, and Lynn Brisson. Their professionalism helped ensure our success.

It takes many dedicated people to provide 12 live performances, four Youth Concerts, and several recitals each year. But it required extra dedication to present last season's concerts, conceived and directed by Maestro Daniel Stewart. We came out as a more unified and cohesive organization -- a great advantage going into our 65th season.

Best regards,

A handwritten signature in dark ink that reads "Gary Reece".

Gary A. Reece
Executive Director

Santa Cruz Symphony Board of Directors

Linda Burroughs
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Ron Sekkel
Nancy Van Natta
Matt Wetstein
Directors

Past Music Directors

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

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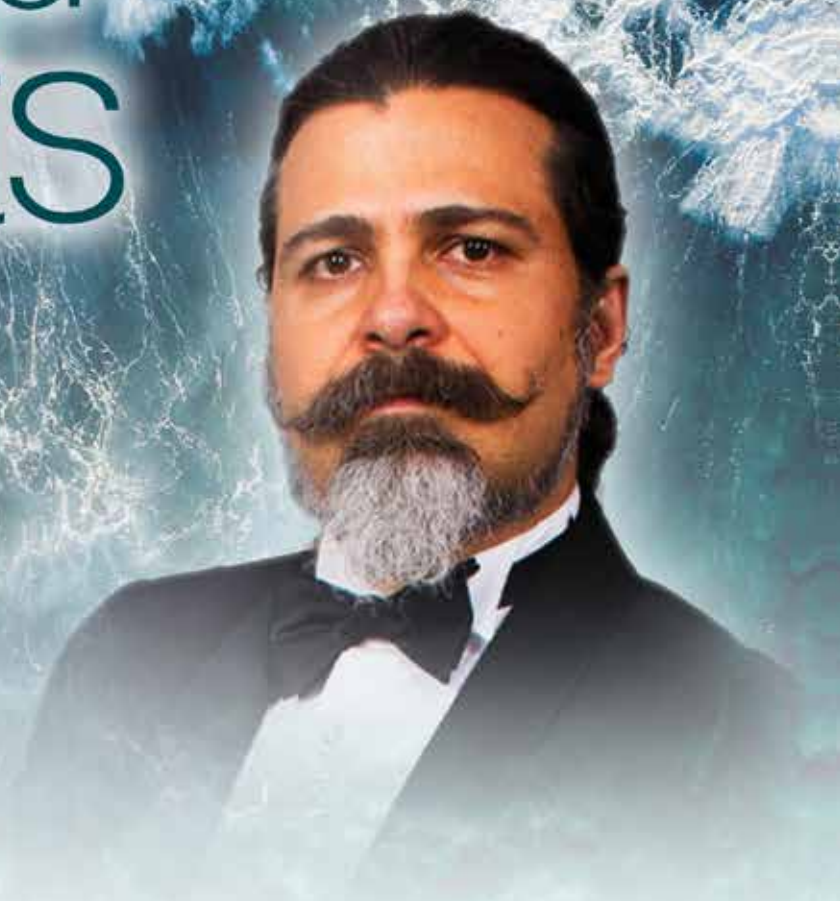


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Featured Artists



Hakan Ali Toker

Born in 1976, Southern Turkey, Hakan

A. Toker studied partly at Bilkent University School

of Music and Performing Arts, Ankara. He completed his

education in the USA at Indiana University School of Music, double

majoring in piano and composition. He also took courses in jazz and electronic music there.

Along with his formal education, he taught himself how to improvise and play Turkish music; learned to play the kanun and accordion, after the piano.

Throughout the 9 years he lived in the USA, he gave many concerts. He broadened his spectrum by adding on ethnic world music genres while continuing his work in the classical field. He concertized, recorded albums and took part in many presentations in schools and colleges with the bands Salaam (Middle Eastern), Silk Road (Central Asian) and Orquesta Son (Latin American music). During the same period he began to play for silent movies; and worked in creative projects with multi-media artists, dancers, poets, jugglers and acrobats.

As a performer, so far he has played in 28 countries, including international festivals such as the Istanbul, Ankara, Mersin, Side, Lvov (Ukraine) and Indianapolis Jazz (USA) festivals.

Yuchen Lu



The first prize of the 36th Irving M. Klein International String Competition, carrying a purse of \$13,000, has been awarded to 22-year-old violist Yuchen Lu. Thousands worldwide watched nine semifinalists via livestream June 5 – 6 compete for cash prizes and performance contracts. A jury of seven determined the winners, which were announced June 6th.

He is currently studying for his Masters of Music at the Juilliard School with Carol Rodland. Previously, he studied at the New England Conservatory with Kim Kashkashian. Now 22, Yuchen went to a high school affiliated to Shanghai Conservatory of Music from 2010-2016, where he studied with Li Sheng.

He won second prize at the Lionel Tertis viola competition. Yuchen has attended the Morningside Music Bridge summer festival, and was a member of the Seiji Ozawa Orchestra Academy. Yuchen will attend the Marlboro Music Festival in Summer 2022.

Willam Harvey



The Concertmaster of Mexico's premier orchestra, the Orquesta Sinfónica Nacional, and violin faculty at the Universidad Panamericana, violinist, conductor, and composer William Harvey has appeared as violin soloist at Carnegie Hall with the New York Youth Symphony and has performed concerti with orchestras in Argentina, the Philippines, Mexico, and USA. His recording of the violin concerto by Hector Infanzón received two nominations to the Latin Grammys in 2021.

For 4 years, he served as the Violin and Viola Teacher at Afghanistan National Institute of Music (ANIM). At the request of ANIM founder, Dr. Ahmad Sarmast, he founded the Afghan Youth Orchestra, which he conducted 8 times for President Hamid Karzai and led on a historic tour of the USA that he also coordinated and for which he raised the funding. On that tour, he conducted AYO in his own arrangements at sold-out concerts at Carnegie Hall and the Kennedy Center. The tour was featured extensively in major media including the New York Times, CNN, ABC, and NBC.

Cheryl Anderson

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

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

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



Cabrillo Symphonic Chorus



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

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

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

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

A portrait of Omari Tau, a Black man with short dreadlocks, smiling. He is wearing a patterned shirt. The background of the portrait is a soft, ethereal blue and white mist. The overall background of the page features a large, dynamic image of ocean waves at the top, transitioning into a white space with flowing, wavy lines in shades of blue and green at the bottom.

Omari Tau

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

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

Nigel Armstrong

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

As soloist Nigel has performed with orchestras such as the Dusseldorf Symphony, the Los Angeles Chamber Orchestra, the St. Petersburg Philharmonic, YOA Orchestra of the Americas, and the Boston Pops, and with conductors including Sir Neville Marriner and Carlos Miguel Prieto. As a chamber musician his concerts have taken him across the US and abroad.

Nigel feels fortunate to have had the chance to explore great orchestral literature throughout his career. Since 2009 he's appeared as concertmaster with the Colburn Orchestra, LA's American Youth Symphony, the Curtis Symphony Orchestra, YOA Orchestra of the Americas, and the New York String Orchestra in their annual Carnegie hall performances. Beginning in the 2016/17 season he serves as concertmaster of the Santa Cruz Symphony.



Esperanza del Valle

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



Daniel Bartholomew-Poyser



A passionate communicator, Daniel Bartholomew-Poyser brings clarity and meaning to the concert hall, fostering deep connections between audiences and performers. He is concurrently the Principal Education Conductor and Community Ambassador of the Toronto Symphony Orchestra, Artist-in-Residence and Community Ambassador of Symphony Nova Scotia, and Resident Conductor of Engagement and Education of the San Francisco Symphony.

Daniel served as Assistant Conductor of the Kitchener-Waterloo Symphony and Associate Conductor of the Thunder Bay Symphony Orchestra. He has performed with the Vancouver Symphony Orchestra, Edmonton Symphony Orchestra, Calgary Philharmonic, and was Cover Conductor with the Washington National Opera in 2020.

In the 2021/22 season, Daniel makes debuts with the Carnegie Hall Link-Up Orchestra, the Detroit Symphony Orchestra, the Regina Symphony Orchestra, and the Prince Edward Island Symphony Orchestra.

Valentin Silvestrov



Alfred Schnittke and Arvo Pärt have both called the Ukrainian Valentin Silvestrov "one of the greatest composers of our time". He is also one of its true originals; though a leading figure in the former Soviet Union's avant-garde in the 1960s, he subsequently came to realise that "the most important lesson of the avant-garde was to be free of all preconceived ideas — particularly those of the avant-garde."

Silvestrov was born in Kiev in 1937 and studied the piano at Kiev Evening Music School, then composition, harmony and counterpoint at the Tchaikovsky Conservatory. His early experimental orientation meant that his work received official criticism in the Soviet Union and, despite prizes and some prominent champions, recognition in his homeland and beyond was hard won.

Gabriella Smith

Gabriella Smith is a composer and environmentalist. She grew up in the San Francisco Bay Area playing and writing music, hiking, backpacking, and volunteering on a songbird research project. Whether for orchestras, chamber ensembles, voices, or electronics, Gabriella's music comes from a love of play, exploring new sounds on instruments, building compelling musical arcs, and connecting listeners with the natural world.

Recent highlights include the premiere of her organ concerto, *Breathing Forests*, written for James McVinnie and LA Phil, conducted by Esa-Pekka Salonen; and the release of her first full-length album, *Lost Coast*, with cellist Gabriel Cabezas, named one of NPR Music's "26 Favorite Albums Of 2021 (So Far)" and a "Classical Album to Hear Right Now" by The New York Times.

Described as "high-voltage and wildly imaginative" (Philadelphia Inquirer), "the coolest, most exciting, most inventive new voice I've heard in ages" (Musical America), and an "outright sensation" (LA Times), Gabriella's music has been performed all over the world by the Aizuri Quartet, Attacca Quartet, Eighth Blackbird, Bang on a Can All-Stars, Roomful of Teeth, Dover Quartet, PRISM Quartet, LA Phil, San Francisco Symphony, Nashville Symphony, Oregon Symphony, and the Cabrillo Festival Orchestra, among others.

Currently she is working on a version of *Lost Coast* for cello and orchestra, to be premiered by Gabriel Cabezas and LA Phil in May 2023, conducted by Gustavo Dudamel.



Caroline Shaw

Caroline Shaw is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She is the recipient of the 2013 Pulitzer Prize in Music, several Grammy awards, an honorary doctorate from Yale, and a Thomas J. Watson Fellowship.

She has worked with a range of artists including Rosalía, Renée Fleming, Yo Yo Ma, and Kanye West, and she has contributed music to films and tv series including *Bombshell*, *Yellowjackets*, *Maid*, *Dark*, and Beyoncé's *Homecoming*. Her favorite color is yellow, and her favorite smell is rosemary.



Carl St. Jacques



Carl St. Jacques is a talented and dedicated violist from Miami Florida, who has performed in over 20 countries and most of the USA as an orchestral and chamber musician. As a student of Atar Arad while attending Indiana University, Carl worked regularly with regional orchestras including the Evansville Philharmonic, Owensboro Symphony, and Orchestra Nashville as well as major music festivals such as the Lake Lucerne Music Festival, Manchester Music Festival and the Miyazaki Festival in Japan. He is also a laureate in the internationally-acclaimed Sphinx Competition (1999, 2002).

During the summers of 2002 to 2006, Carl was a member of the Verbier Music Festival in Switzerland where he worked intensely with Maestro's including Levine, Dohnanyi, Dutoit, Gergiev, Jarvi (Neeme and Paavo), Mazur, Rostropovich, Temirkanov and Tilson Thomas. He has also worked with classical solo artists such as Kissin, Repin, Bell, Agerich, Maistky, Rostropovich, Kramer, Harrell, Bashmet and Thiboudet, and popular music artists including Bobby McFerrin, Chick Corea, Amy Grant and Vince Gill.

While residing in Miami Florida, Carl held positions in orchestras including the Miami Symphony, Florida Grand Opera, Miami City Ballet and Southwest Florida Symphony.

Daniel Stewart



Our beloved Maestro will be joining the list of Featured Artists, playing viola, in the Grand Finale concert on April 29th and 30th. His complete biography can be seen on page 8.

YOU ARE THE KEY TO OUR SUCCESS

SANTA CRUZ SYMPHONY DONOR BENEFITS

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

We are starting our 65th year, and with your help, we will be able to continue in perpetuity. As a thank you for being a valued member of the Symphony family, we offer you the following benefits.

Please choose the donation/sponsorship level that inspires you!

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THE MAESTRO CIRCLE

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

Bronze \$2000

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Benefits of Champion level plus

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Emerald \$10,000

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Diamond \$25,000

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SPONSORSHIP OPPORTUNITIES

As a Sponsor at the Maestro Circle level, you will receive additional benefits:

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

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

Santa Cruz County Symphony Association / Endowment, 501(c)(3) tax-exempt organization



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Donors Continued on pg 50

GIVING TO THE ENDOWMENT

Endowment Giving: Funding the Future

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

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

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

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

Edy and Joe Henderson Memorial Endowment



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

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

A GRATEFUL THANK YOU TO OUR ENDOWMENT CONTRIBUTORS

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* = contributed to the Endowment
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MAKING A LEGACY GIFT

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

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

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

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

Legacy Society Members

Intended Bequests

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How can I support the Symphony with a Legacy Gift?

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

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

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

MEET THE NEW LEAGUE CO-PRESIDENTS

The Santa Cruz Symphony League is an organization of volunteers who support the Symphony through service, education, and fundraising activities. The League was formed in 1966 and today is the largest single donor to the orchestra. Members of the League are passionate ambassadors of the Symphony, volunteering and encouraging community interest through a wide range of activities.

Last season we were able slowly to emerge from the pandemic with some in-person and virtual events. In November, we held a virtual Home Tour showcasing ten beautiful homes complemented with an in-person Holiday Boutique. In the Spring, we hosted a Kentucky Derby Day of watching the race while enjoying fine food and shopping opportunities. We were pleased to be able to bring back our Preview events where Maestro Stewart and featured soloists discussed the Symphony program in a wonderful social setting. At the end of the season the League proudly presented \$62,000 to the Symphony.

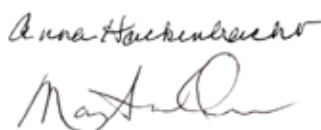
This season we are planning many exciting events. Here are some highlights:

- A Twilight Picnic at Paradise Park – our kick-off for the season, Friday, September 9 welcoming new and old members
- Tea and Fashion Show with the Daisy at Holy Cross Parish Hall on Wednesday, October 5
- Holiday Home Tour and Boutique – Saturday and Sunday, Dec. 3 & 4
- 1940 “Wings of Glory” World War II Era Ball – March 2023



- May ‘Spring Event’, TBA
- Round Robin Bridge
- Previews – on the Friday before each concert weekend, the League hosts a luncheon or a reception. This gives our members an introduction to the music directly from our Maestro as well as an introduction to the soloists.

Please consider becoming a part of the Santa Cruz Symphony League. Not only is the League crucial to the success of our symphony, but it also provides an engaging way to expand your community involvement. Be a part of something fun and spectacular. We look forward to seeing you at our next Symphony League event.



Anna Hackenbracht & Mary Ann Orr
Co-Presidents
santacruzsymphonyleague.org

Santa Cruz Symphony League Board, 2022-23

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Past League Presidents

1966-1967	Marion Mee
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1968-1969	Sheila Stuart/ Marilyn Liddicoat
1969-1971	Betty Schneider
1971-1972	Bernice Anderson
1972-1973	Marion Mee
1973-1974	Evelyn Smart
1974-1975	Carol Black
1975-1976	Evelyn Craig
1976-1977	Thelma Marston
1977-1979	Mildred Buhler
1979-1980	Virginia Smith
1980-1982	Celia Denues
1982-1983	Maxine Aiken/ Freda Brick
1983-1985	Ruth Baughman
1985-1987	Dolores Jackson
1987-1988	David Gilmore
1988-1990	Marjorie Christmann
1990-1992	Madeline Fjellstad
1992-1993	Lorrain Kolp
1993-1995	Sunny Simons
1995-1996	Madelyn Rice
1996-1997	Peggy Minier
1997-1998	Joey Bear
1998-1999	Angela Clark
1999-2000	Carolyn Gillio
2000-2002	Peggy Minier
2002-2003	Marie Tomasi
2003-2004	Jenny Odryna
2004-2005	Beth Bates
2005-2007	Gene Wright
2007-2009	Frank & Kate Miller
2009-2010	Frank Miller
2010-2011	Gene Wright
2011-2013	Clyde Vaughn
2013-2015	Roger Knacke
2015-2017	Helen Jones
2017-2018	Clyde Vaughn
2018-2020	Nancy Van Natta
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SANTA CRUZ SYMPHONY LEAGUE

UPCOMING EVENTS



Twilight Picnic

SEPT 9

Kick off the 2022-23 symphony season with an enchanting evening picnic under the redwoods.



Tea & Fashion Show

OCT 5

A fabulous afternoon of high tea with complimentary wine and champagne, fashions from The Daisy, live music, exciting auction items, and a variety of vendors.



Home Tour & Boutique

DEC 3-4

Experience an architectural journey of some of the region's finest homes and a unique shopping experience at our boutique.



Wings of Glory Gala

MARCH 2023

A 1940s era party with swing dance performers, live music, thrilling auction items, and eye catching attire.



Concert Previews

FRIDAYS BEFORE CONCERTS

Featuring Maestro Daniel Stewart, our preview events offer the unique opportunity to experience concerts on a deeper level with stories behind the music and performances by guest soloists up close in an intimate setting.



BECOME A MEMBER

We welcome new members to our friendly community of music lovers.
Join today to experience the symphony in an exciting way!

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

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

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

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





SANTA CRUZ SYMPHONY ORCHESTRA ROSTER

2022-2023 SEASON

Violin 1

Nigel Armstrong
Concertmaster
★ ★ ★ Myrna Britton & Roger
Anderson
Kiri Murakami-Loehmann
Assoc. Concertmaster
★ ★ Locatelli Moving & Storage

Xander Abbe
★ Bob & Sharon Bailey
Brian Johnston
★ Joyce and Campbell Scott
Judy Kmetko
★ Joyce and Campbell Scott
Emily Lanzone
★ Marlene Henderson
Junghee Lee
★ Ron & Cindy Sekkel
Terre Lee
Jessica Poll

Violin 2

Rick Shinozaki
Principal
★ ★ Patty Lockett
Luke Santonastaso
Asst. Principal
★ Galen Hilgard

Valerie Bengal
★ Richard & Diane Klein
Priscilla Whitcomb
★ Dan & Vickie Ruten
Josephine Gray
★ Catherine and James Gill
Nancy Kvam
★ Joyce Osborn
Krisha Montmorency
Toshiya Nishi
★ Dr. Yoshio & Miwako Nishi
Becky Smith
(L) Susan Worland
★ Dr. Roger Knacke

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

Viola

Chad Kaltinger
Principal
★ ★ Tom and Peggy Ard
(L) Jill Van Gee
Asst. Principal

Elyse Ader
★ Alan & Gweneth Brown
Sarah Lee
Eleanor Angel
Polly Malan
Irving Santana

Violoncello

Jonah Kim
Principal
★ ★ Marilyn Manning Lonergan
& Richard Lonergan
Saul Richmond-Rakerd
Asst. Principal
★ Ron & Cindy Sekkel

Stephanie Blandino
Shain Carrasco
★ Donald & Diana Henrichsen
Aria Di Salvio
Kristin Garbeff
(L) Nancy Kim
(L) Isaac Pastor-Chermak
Robin Snyder
Erin Wang

Contrabass

Alden F. Cohen
Principal
★ ★ Dr. Roger Knacke
Aleksey Klyushnik
Asst. Principal

Kelly Beecher
★ George & Elizabeth Bunch
James Schulz
Plamen Velikov

Flute

Laurie Seibold
Principal

Sarah Benton

Piccolo

Marian Concus
★ Ron & Cindy Sekkel

Oboe

Bennie Cottone
Principal

TBA

★ Bob Kaswen

English Horn

Diane Machado-Wyant
★ ★ Alice Weigel

Clarinet

Karen Sremac
Principal
★ ★ John Dickinson & Nancy
Van Natta

Sarah Bonomo

Bassoon

Erin Irvine
Principal

Kris King
(L) Alex Zdanis

Horn

Caitlyn Smith Franklin
Principal

Margarite Waddell
Scott Hartman
Jackie Orzel
★ Robert & Cathy Zimel
Jeffrey Fowler
Asst.

Trumpet

(L) Matthew Ebisuzaki
Principal
★ ★ Bob Edmund
Owen Miyoshi
Principal

Alan Matteri
★ Cheryl Hammond

Trombone

Esther Armendariz
Principal
★ ★ Earleen Overend & Wayne
Palmer
★ ★ Frank Verprauskus

Michael Cushing

Bass Trombone

Douglas Thorley

Tuba

Forrest Byram
Principal

Timpani

John Weeks
Principal
★ ★ Mary James & George Cook

Percussion

Norman Peck
Principal
★ ★ Brett Taylor on Behalf of
Marjorie Taylor

Tim Dent
★ Anne & David Scott
Kristen Lou
★ Kent & Marie Imai
★ Ron & Cindy Sekkel

Harp

TBA
Principal
★ ★ Sandra & Charles Eldridge

SYMPHONIC DANCES

SEPTEMBER 17-18, 2022

Dvořák *Slavonic Dances*
Li Huanzhi *Spring Festival Overture*
Gardel/Williams *Por una cabeza - with Nigel Armstrong*
Enescu *Rumanian Rhapsody no. 1*
Bizet *Aragonaise from "Carmen"*
Brahms *Hungarian Dances*
Grieg *Anitra's Dance from "Peer Gynt"*
Bartholomew-Poyser *Hlonolofatsa*
Moncayo *Huapango with Esperanza Del Valle Baile Folclorico*



SANTA CRUZ
SYMPHONY
DANIEL STEWART MUSIC DIRECTOR

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SYMPHONIC DANCES

Concerts

Saturday, September 17, 2022, 7:30 pm at the Santa Cruz Civic Auditorium

Sunday, September 18, 2022, 2:00 pm at the Henry J. Mello Center for the Performing Arts

Daniel Stewart, Music Director and Conductor

Dancers, Esperanza Del Valle Baile Folclorico

PROGRAM

Antonin Dvorák

Slavonic Dances

Li Huanzhi

Spring Festival Overture

Carlos Gardel arr: John Williams

Por una cabeza - *with Nigel Armstrong*

George Enescu

Rumanian Rhapsody no. 1

Intermission

Georges Bizet

Aragonaise from "Carmen"

Johannes Brahms

Hungarian Dances

Edvard Grieg

Anitra's Dance from "Peer Gynt"

Daniel Bartholomew-Poyser

Hlonolofatsa

José Pablo Moncayo

Huapango
with Esperanza Del Valle Baile Folclorico

Related Events

Pre-Concert Talks

Saturday, September 17, 2022, 6:30 pm, Santa Cruz Civic Auditorium

Sunday, September 18, 2022, 1:00 pm, Mello Center for the Performing Arts

Rebroadcast

Sunday, October 2, 2022, 4:00 pm, KAZU 90.3 FM

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Thank You!

Slavonic Dances in C Major
"Furiant" Op. 46, No. 1 (1878)
and in E Minor "Starodávny" Op.
72, No. 2 (1886)

Antonin Dvorák (1841-1904)

Dvorák was born in what is now the Czech Republic but at that time was known as Bohemia. Bohemia was under the administration of the Austrian Empire which required that German be the official language for institutions such as government and schools. The Austrian Empire also suppressed Czech culture and other nationalistic activities to keep the Bohemians in line with the Empire. The Austrians soon realized that their oppression of Czech language and culture could lead to more serious political turmoil and chose the arts as a safety valve to calm the opposition. The Provisional Theater was built in 1861 where Czech language plays and operas could be performed. This modest building was soon replaced by the National Theater complex which is still used in Prague.

Bedřich Smetana was the first major composer to take advantage of the now-official acceptance of Czech language, folk costumes, music and dancing. His operas and instrumental music quickly established him as one of the heroes of Czech nationalists. Young Dvorák moved to Prague to play viola and compose music in this new, exciting musical climate and follow in the footsteps of Smetana. He quickly became another favorite of the Czech nationalistic movement and eventually surpassed Smetana in popularity.

In 1875 Dvorák was awarded the Austrian State Prize for composition and attracted the attention of one of the judges, Johannes Brahms. Brahms suggested that his publisher, Simrock, take a look at the music of this young Czechoslovakian composer. Simrock accepted Dvorák's prize-winning Moravian Duets for publication and Dvorák's international career began. Simrock then suggested that he write some dances to follow Brahms' highly

successful Hungarian Dances. Dvorák wrote Brahms: "As I did not know how to set about these, I have tried to obtain your famous Hungarian Dances and I shall take the liberty of making these serve as my model in adapting the Slavonic Dances." He was able to draw upon his childhood experiences in his home village to recreate the folk music that permeated his early musical life.

Dvorák produced his first set of Slavonic Dances for piano four-hands. This format was extremely popular because many households had pianos which created a lucrative market for popular music. It also helped that the social activity of two people sitting on the same piano bench (especially a male and female) was understandably attractive. The huge success of the dances earned a fortune for Simrock and encouraged Dvorák to quickly finish the orchestral version which he had actually started before finishing the piano version. Although Dvorák did not use any existing folk tunes for his dances, the style of each dance is firmly rooted in the traditional forms of his homeland. Eight years later Dvorák released another set of piano four-hands dances quickly followed by the full-orchestra version.

The first dance that will be played in this concert is a furiant which is an aggressive group dance. The characteristic rhythms feature a frequent alternation between the beat being grouped in threes and twos, and strong accents falling in places where they don't normally occur. The constant changes between major and minor modes also help to give this dance its strong Slavic character. The second dance is a starodávny which is a flowing and graceful couples dance with flirtatious overtones.

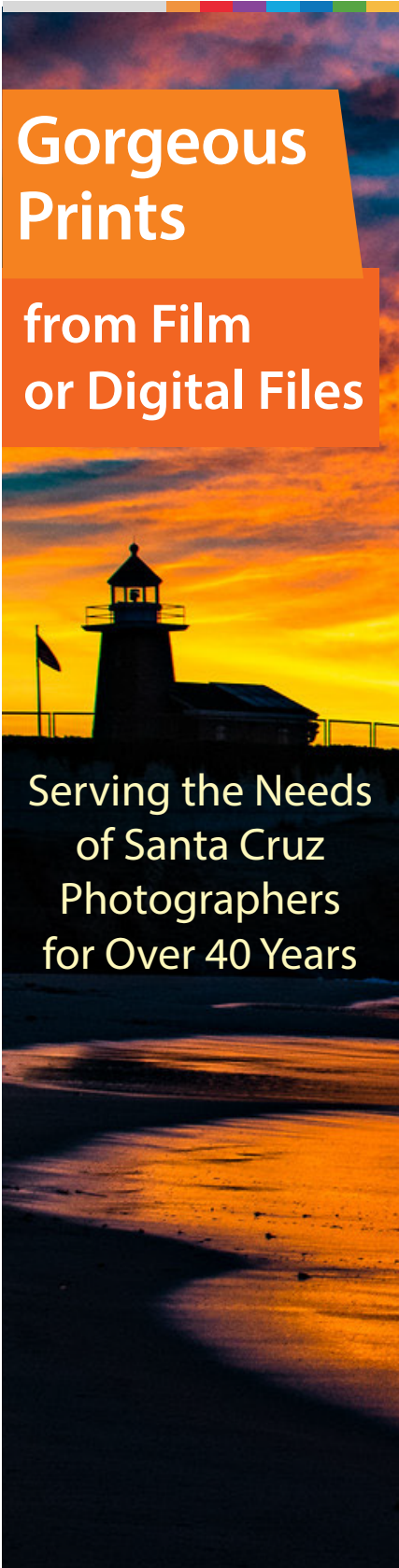
Spring Festival Overture (1956) **Li Huanzhi** (1919 – 2000)

Li Huanzhi studied composition at the Shanghai School of Music beginning in 1936. At this time, it was normal for Chinese composers to study the

theory and composition of Western music as well as Chinese classical music. When the Japanese invaded China, he became involved in the composition of propaganda music to support the Chinese resistance. This soon led to his immersion in the new Chinese communist party. Li spent the rest of his life working with various arts organizations in the People's Republic of China such as the Musical Troupe of the China Central Conservatory, the China Central Song and Dance Ensemble and the China Central National Music Ensemble. He taught music composition in several conservatories and served as the chairman of the powerful China Musicians' Association for many years beginning 1985. The titles of many of his compositions such as March of the Foundation of a New Democratic Country and Socialism is Good demonstrate his dedication to the government of mainland China.

Li's music often appears in several different arrangements involving either classical Chinese instruments or more Western-style instruments. As an educator he wrote several music-theory books and numerous articles on music that appeared in Chinese publications such as the periodical National Music. Because of his tendencies to use Western musical techniques in some of his compositions Li, a fervent believer in the Chinese communist party from the very beginning, was later denounced for his Western tendencies. His work was interrupted by several years in a re-education camp during the Cultural Revolution which took place 1966 to Mao's death in 1976.

Li spent many years in the city of Yanan in the Shanbei region of the northwestern Shaanxi Province which is considered the birthplace of the Communist Revolution. The Spring Festival was first held in Yanan in 1943 as a revolutionary morale-building festival for Communist Party and government officials, soldiers and civilians. Artists in Yanan



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joined with the people in singing and dancing. Li composed the Spring Festival Suite in 1955-56 based on his own experiences with this yearly festival. The four movements of the suite celebrate the centrality of the people to the revolution and their strong bonds to each other. The beginning of the Overture depicts the energetic Da Yang Ge dance which features gongs and the pounding of drums in celebrations involving parades and fireworks. Two folk tunes for suona (a Chinese reed instrument) from North Shaanxi are featured in the first section. The middle section also uses a tune from North Shaanxi which is identified as a "seedling dance tune with leading singing." This gentle, lyrical tune comes from a centuries-old melody which expresses New Year greetings and prayers for good luck and peace. The orchestra then returns to the first section to finish the overture.

Li wrote several versions of Spring Festival Overture for both traditional Chinese and Western instruments. This overture is well-known throughout mainland China and, even though it is composed by Li, is considered to be popular folk music. It was chosen as one of thirty selections to be launched into space on China's first lunar probe satellite in 2007 to be transmitted back to earth from orbit.

Pour una cabeza (arranged by
John Williams)

Carlos Gardel (1890 – 1935)

Gardel started his musical career as a bar singer and entertainer in Argentina. His reputation as the most important performer and composer of tangos in his time began in 1917 with the international success of his song *Mi noche triste* which sold over 100,000 copies in printed sheet music. When the recording industry began to blossom, he soon became a recording star. He also appeared in movies which allowed audiences to not only hear his sultry voice but also to see his virile and charming approach to singing. Gardel sang *Por una cabeza* in his last film *Tango Bar* (1935). Gardel was killed in a plane crash in 1935 along with his friend Alfredo Le Pera who wrote the lyrics to *Por una cabeza*. His passing

was mourned internationally and he was celebrated from Columbia to New York to his final resting place in Buenos Aires.

The lyrics to this tango compare a gambler's failed attempts at the horse races ("By only a head [did my horse lose] to his addictive love for numerous women whose appearances ("By only a head") strike him with love at first sight over and over. He has given up gambling but he is hopeless in his thousands of failures to give up women.

**Romanian Rhapsody in A
Major Op. 11 No. 1 (1901)
George Enescu (1881-1955)**

Enescu was the most talented musician to be born in Romania. He considered composition to be his most important talent but was also known as an excellent conductor, a virtuoso violinist, a decent pianist and a good teacher. He is not as well-known as he should be because of his tendency toward modesty and a lack of self-promotion skills. The quality of his compositions was extremely high but he did not write as many pieces as composers who focused almost exclusively on composition. The two pieces that are still often played today are his two Romanian Rhapsodies, completed in 1901 at the age of 19 and first conducted by Enescu in Paris in 1903.

Enescu studied violin in Moldavia and immediately was recognized as a prodigy. He was sent to the Conservatory in Vienna at age 7 to continue his violin studies. At age 12 he moved to Paris to continue his work on the violin and begin composition studies with Massenet and Fauré. His music first appeared in a public concert in Paris when he was 16. By age 19 he was well-known in Paris for both his violin-playing and his compositions. He spent the rest of his life living in Paris and travelling frequently to Bucharest to further the classical music education of Romanian students at several conservatories. Enescu founded the George Enescu Symphony Orchestra at the conservatory in Iasi in 1917 giving young Romanian

musicians the opportunity for more quality musical experiences. The Romanian Philharmonic in Bucharest was renamed as the George Enescu Philharmonic Orchestra following his death in 1955.

Rhapsody No. 1 is the most-played piece by Enescu. It is most closely related to the rhapsodies of Franz Liszt: single-movement orchestral pieces; loosely constructed; energetic; and featuring several tunes that are, or sound like, folk music. Enescu said, in his self-deprecating manner, that this rhapsody was “just a few tunes thrown together without thinking about it.” His sketches, however, indicated that he carefully planned out the sequence and orchestration of each of the tunes he used. He dedicated this rhapsody to Bernard Crocé-Spinelli, a fellow student at the Paris Conservatory.

Enescu commented on the nature of the Romanian folk music that he used in several of his pieces: “Contrary to the general idea, Romania is not a Slavic country, but Latin. Settled 2000 years ago, it has maintained its completely Latin character...Our music, curiously enough, is influenced not by the neighboring Slav, but by members of these remote races, now classed as Gypsies, brought to Romania as servants of the Roman conquerors. The deeply oriental character of our own folk music derives from these sources and possesses a flavor as singular as it is beautiful.”

Romanian Rhapsody No. 1 is a series of rustic dance melodies in this old Gypsy style (known as *lăutărească* music) with little of the development or elaboration usually found in western European art music. The title of the first tune in literal translation comes out “I Have a Coin and I Want to Drink It.” This tavern tune is followed by a series of unidentified melodies. The final, delirious dance features the popular Romanian folk effect imitating chirping birds which is known as *ciocirlia*, a type of lark.

Hungarian Dances Nos. 1 & 5 Johannes Brahms (1833-1897)

As a young pianist, Brahms

accompanied the Hungarian violinist Remenyi on a concert tour in 1853. Remenyi was the typical Romantic personality: eccentric, brilliant and full of fire. He loved to play the wild and soulful music, often known as *csardas*, of urban gypsy bands which was, during this time, considered to be a part of Hungarian folk music. It wasn't until years later that folk music research by Bartok and Kodaly revealed that these gypsy tunes were not connected to the Hungarian village tradition. Brahms' love for “Hungarian” music was strongly influenced by his experiences with Remenyi: “He played the airs and dances of his native country with a fire and abandon that excited his hearers to wild enthusiasm. He played the classical masters well, if somewhat extravagantly.”

Brahms could often be found in cafes where these small gypsy bands would play. He enjoyed improvising at the piano on these tunes for friends. He was reluctant to write down any of these improvisations for several years. When he finally agreed to put some of the dances to paper, he told his publisher: “[These are] genuine gypsy children, which I did not beget, but merely brought up with bread and milk.”

Brahms wrote four sets of Hungarian dances for piano four-hands which was a popular format for the amateur home market. They were a big hit and financially successful. Two sets were published in 1869 and the other two in 1880. Brahms indicated on the title page that these were arrangements of existing tunes for piano. The composers of almost all of the tunes included the Hungarian composers Pecsényi, Sarkozy, Windt, Rizner, Merty, Keler-Bela, Travnik and others. Brahms was later accused of plagiarism by Remenyi but was protected by his acknowledgement that the dances were arrangements and by the legal maneuvering of his publisher, Simrock. An article in the *Allgemeine Musikalische Zeitung* of 1874 listed the names of the composers of the first ten dances.

Orchestral versions of most of the first set were made by Brahms (Nos. 1, 3 and 10) and Albert Parlow (Nos.

5-10), conductor of the Hamburg Orchestra. Anton Dvorak, who was inspired by Brahms' Hungarian Dances to write his Slavonic Dances, orchestrated the last 5 Hungarian Dances.

Peer Gynt Suite No. 1, Op. 46 Anitra's Dance (incidental music for play 1874 - 1875, Suite No. 1 published 1888) Edvard Grieg (1843 – 1907)

Norway's most celebrated composer, Edvard Grieg, started on the path to Norwegian nationalism at an early age. His mother, Gesine Hagerup, was a gifted pianist and his first music teacher. She was advised to include Norwegian folk music in Grieg's education by Ole Bull, a radical Norwegian composer and violinist. Grieg left Norway at age 15 for Germany where he studied at the Leipzig Conservatory. It was not a happy experience but he stayed for four years. He then began his way back to Norway with a stop in Copenhagen which was the most musically cosmopolitan of the Scandinavian cities. He studied briefly with the Danish composer Niels Gade and became friends with Rikard Nordraak who was writing music based on Norwegian folk tunes. Grieg became committed to the cause of Norwegian nationalism and the important role music could play in establishing a national identity. Soon after Nordraak's sudden death, Grieg returned to Norway which was his home for the rest of his life.

In 1874 Grieg was contacted by the famous Norwegian playwright Henrik Ibsen. Ibsen was Norway's most significant literary figure although his countrymen were slow to recognize that fact. He could not achieve success in Norway so he moved to Italy where he stayed for 27 years. In Italy he wrote *Brand*, *Peer Gynt*, *A Doll's House*, *An Enemy of the People*, *Ghosts*, *The Wild Duck* and *Hedda Gabler*. Ibsen asked Grieg to write incidental music for the stage adaptation of his epic poem *Peer Gynt* for a performance in Christiania (now Oslo). Grieg was happy to take on the project but soon found it to be a burden. He spent 18

laborious months on the music: "It is a terribly difficult play for which to write music. Peer Gynt hangs over me like a nightmare. It is the most unmusical of subjects." Even Ibsen considered his five-act dramatic poem to be "reckless and formless."

Ibsen's Peer Gynt is a massive work based on a Norwegian fairy tale. Peer Gynt is a reckless and irresponsible peasant who swaggers his way through a wide variety of exotic and fantastic adventures. His travels take him from Norway to North Africa and back. Everything he does is tainted by his inability to consider anyone's needs but his own. Grieg wrote 26 separate pieces for the play which amounted to about 90 minutes worth of music. The premiere in 1876 was praised for both the play and the music. One critic thought that Grieg's music expressed "bold originality." Grieg later realized that this music might never be heard again unless he published it in a different form. He created two suites of music that are designed to work together musically rather than follow the chronology of the play.

Anitra's Dance: tempo di mazurka

Anitra, a voluptuous Bedouin princess, has mistaken Peer for the Prophet. Eager to please him, she dances a seductive belly dance while Peer, dressed in Oriental robes, rests in the tent of an Arab chief, drinking and smoking a hookah. Although the dancer is seductive, the music is a mazurka which is not that sensuous and is certainly not Arabic. The touch of triangle adds a bit of exotic color (for the 1800s) to the strings.

Hlonolofatsa Bacchanale

Daniel Bartholomew-Poyser

Daniel earned his Bachelors in Music Performance and Education from the University of Calgary, and received his Master of Philosophy in Performance from the Royal Northern College of Music in Manchester, England. He's been awarded the Canada Council for the Arts Jean-Marie Beaudet Prize for Orchestral Conducting and has served as Assistant Conductor of the Kitchener-

Waterloo Symphony and Associate Conductor of the Thunder Bay Symphony Orchestra. Daniel has performed with the San Francisco Symphony, the Toronto Symphony, Vancouver Symphony, Calgary Philharmonic, Hamilton Philharmonic, Edmonton Symphony Orchestra, Chicago Philharmonic and Eastern Sierra Symphony and others. He performs regularly with Canada's National Arts Centre Orchestra and was cover conductor with the Washington National Opera at the Kennedy Centre in 2020.

Daniel is currently the San Francisco Symphony Resident Conductor of Engagement and Education, the Artist in Residence and Community Ambassador at Symphony Nova Scotia, and the Barrett Principal Education Conductor and Community Ambassador of the Toronto Symphony Orchestra. He is the host of the weekly, national Canadian Broadcasting Corporation radio show "'CentreStage' - with Daniel Bartholomew-Poyser."

Daniel was encouraged by both his music teachers and his family to pursue his desire to be a conductor. He describes himself as a "Caribbean/Canadian of African descent who also loves classical music." Daniel demonstrates his African roots in his composition Hlonolofatsa Bacchanale. The Hlonolofatsa is a traditional African blessing song which is enthusiastically performed in south African villages with voices, drums and dancing. The Soweto Gospel Choir recorded a choral version of Hlonolofatsa in the Sesotho language in 2005 which led to numerous arrangements and performances by choirs around the world. The translation of the simple lyrics is "Bless in the name of the father." Daniel describes his Hlonolofatsa Bacchanale as a "big, fun dance piece."

Huapango (1941)

José Pablo Moncayo (1912-1958)

The three most important 20th century Mexican nationalistic composers are Silvestre Revueltas, Carlos Chávez and José Pablo Moncayo. Moncayo studied composition under Chávez at the National Conservatory in Mexico City at age 16. The class included older, established composers such as Revueltas and four young students. Each student was chosen because of a particular talent. Moncayo was chosen because of his sight-reading ability at the piano. Several other students were later admitted but Moncayo was one of only four who satisfactorily completed the course. A few years later, due to political infighting, these four young composers found themselves, along with Chávez, blacklisted by the Conservatory establishment. The students formed an avant-garde group labeled Chavitas and promoted the nationalistic spirit of Mexican music. The press called them the Group of Four, a label which they used for their various activities.

Moncayo also played piano and percussion in the Symphony Orchestra of Mexico which was conducted by Chávez and was sometimes given opportunities to conduct the orchestra. He eventually became artistic director of the orchestra. Moncayo wrote several pieces for the group before he was approached by Chávez to write a piece based on popular music of the Mexican southeast coast. This work, Huapango, was to appear in a concert called *Traditional Mexican Music* which was often performed as a part of the orchestra's touring repertoire. Moncayo is now best known for this composition. Before writing the piece, Moncayo traveled to the area to research the music:

"Blas Galindo and I went to Alvarado, one of the places where folkloric music is preserved in its most pure form; we were collecting melodies, rhythms and instrumentations during several days. The transcription of it was very difficult because the huapangueros [musicians] never sang

the same melody twice in the same way. When I came back to Mexico, I showed the collected matter to Candelario Huízar who gave me a piece of advice that I will always be grateful for: 'Expose the material first in the same way you heard it and develop it later according to your own thought.' And I did it, and the result is almost satisfactory for me."

The popular fiestas of the coastal region of Vera Cruz are called huapango, a word that may be a combination of the local ancient tribal name and the old name of a local river. The huapango is danced on special wood platforms erected for the fiesta. Some huapangos are for couples and others are for women only. When a single couple dances, they demonstrate a high level of energy in this heel-stamping dance. Three different huapangos are used by Moncayo. They come from the port of Alvarado where the traditional style is best preserved. Ziqui Ziri and Balaju are the energetic dances. The quieter middle section uses the dance El Gavilan.

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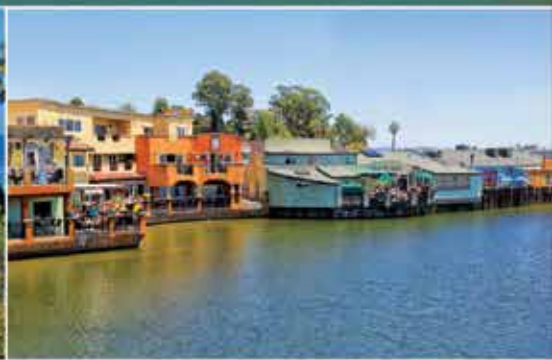
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Silvestrov *Prayer for Ukraine*

Bartok *Viola Concerto*

Featuring: Yuchen Lu, viola

Tchaikovsky *Symphony no. 6 Pathetique*



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Daniel Stewart, Music Director and Conductor

Viola, Luchen Lu

PROGRAM

Valentin Silvestrov

Prayer for Ukraine

Béla Bartók

Viola Concerto

Featuring: Yuchen Lu, viola

intermission

Pyotr Tchaikovsky

Symphony no. 6 Pathétique

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Pre-Concert Talks

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Prayer for Ukraine (2014, arr. for orchestra by Andreas Gies 2022)

Valentin Silvestrov (b. 1937)

Silvestrov started his career as a composer in Kiev in the 1960s as a part of the avant-garde movement. The ruling Soviet authorities were highly critical of his aggressive music and he received few performances. He was finally expelled by the Ukrainian Union of Composers in 1970. He then shifted musical styles and began writing music that was softer and more intimate and was reinstated to the Union three years later. He kept a low profile by avoiding public politics until the Soviet Union dissolved in the 1980s. When Ukraine declared independence in 1991, Silvestrov began writing numerous vocal pieces on both political and sacred topics which greatly increased his popularity as a Ukrainian nationalist. He soon became the best-known internationally of all Ukrainian composers.

Silvestrov wrote *Prayer for Ukraine* in 2014 in response to the Euromaidan Uprising which was a series of demonstrations and civil unrest in Ukraine beginning in 2013. The protests were against the Ukrainian government's decision to not sign the European Union-Ukraine Association Agreement and to align itself closer to Russia. The Ukrainian Parliament had voted overwhelmingly to align with the European Union but the president and other corrupt government officials were influenced by the Russians to reject the agreement. Silvestrov frequently visited the peaceful protest in Maidan Nezalezhnosti (Independence Square) and wrote numerous compositions in support of their goals. *Prayer for Ukraine* was one of these pieces. All of the music was then collected into the *Maiden Cycle of Cycles*. The

protests soon erupted in violence which resulted in the deaths of as many as 80 civilians. The protests ended when the parliament dissolved the government and established new elections. The president and other corrupt government officials fled the country for Russia. Russia then annexed Crimea, beginning the series of events that led to today's war. Silvestrov fled Ukraine with his family at the beginning of the Russian invasion of Ukraine in March 2022 and is presently living in Berlin.

Prayer for Ukraine was composed for a cappella choir. The translation of the text is "Lord, protect the Ukraine. Give us power, faith and hope. Our Father." The *Prayer* was arranged for large and chamber orchestras at the beginning of the Russian invasion. All three versions are now performed regularly throughout the world as a sign of solidarity with the people and government of Ukraine.

Silvestrov did a video interview from Berlin earlier this year. He said that he feels strange, even irritated "that this misfortune needed to happen for them to begin playing my music. Does music not have any value in and of itself without any kind war?" He ended the interview: "It's very obvious that this is not a problem of Ukraine and Russia. It is a problem of civilization."

Concerto for Viola and Orchestra (1945, completed by Tibor Serly 1949)

Béla Bartók (1881-1945)

Bartók fled to the United States from his native Hungary in 1940 because his outspoken opposition to fascism had placed his family in danger. He settled in New York City where he endured hardships including illness and unsatisfying work projects. His music was not really appreciated

by the general public and he was forced to live on a meager income from whatever work he could find. As musicians in the United States realized that Bartók was in dire straits and was available to compose, commissions for new works began to be arranged. By 1944 he finally began to receive the popular recognition that had eluded him his entire life. The premiere of his *Concerto for Orchestra* by the Boston Symphony introduced the public to a Bartók that was more understandable. Requests for compositions and appearances began to pour in. Unfortunately, his health was precarious and he lived only two years with this new lease on his career. Ralph Hawkes, publisher of Bartók, prompted Primrose to ask him for a viola concerto. Primrose wrote:

"He showed no great enthusiasm; rather he seemed doubtful as to the success of such an undertaking on his part. As he was anxious to get some idea of the technical capacity of the viola, we arranged that he should attend a performance of the Walton Viola Concerto which I was to give the following week.... Unfortunately he was too ill to attend this performance, but he listened to it over the air."

Primrose later described the situation in an interview in 1970:

"When I commissioned it, Bartók – if you can believe it – was an obscure composer. He was generally known to musicians, and he was reviled by the public. Aside from performances of the *Concerto for Orchestra* given by the Boston Symphony Orchestra under Koussevitsky, I don't recall many other performances of Bartók's works. When I commissioned the concerto, most people thought I had made a big mistake, including people in my manager's office. Who on earth was going to ask me

to play a concerto by Béla Bartók? I paid him what he asked, \$1,000, and I played the concerto well over a hundred times for fairly respectable fees. So it was almost like getting in on the ground floor in investing in Xerox or the Polaroid camera.”

Bartók decided to undertake Primrose’s offer but at the same time began work on his Piano Concerto No. 3. He reported to Primrose in September 1945 that the draft copy was finished and that it was now just a matter of doing the final orchestration in score form. Bartók then set aside the viola concerto to finish the piano concerto. He also gave Primrose a hint of the sound of the concerto: “Many interesting problems arose in composing this work. The orchestration will be rather transparent, more transparent than in the Violin Concerto. Also the somber, more masculine character of your instrument executed some influence on the general character of the work.” Several days later Primrose drove by Bartók’s apartment on a trip that took him through Manhattan. When he couldn’t find a place to park, he continued on, intending to stop on his way back. Two weeks later Bartók died of leukemia with the piano concerto completed and the viola concerto still in draft form.

Two years later Tibor Serly, composer and friend of Bartók, was given the draft and asked to complete it. The task was not easy. Not only were the pages out of order and the progression of sections unclear, but the manuscript itself was sometimes illegible. Bartók used shorthand notations for harmonies and other figures. His desire expressed to Primrose that “the orchestration will be rather transparent” is supported by just a few clues on how to create such a score. Primrose, having given up on the work ever being completed, heard in 1949 that it was going to be finished as a cello concerto and immediately contacted Hawkes who agreed that Primrose had first rights to the work. In spite of Serly’s

diligence, it is still debatable if he truly brought Bartók’s project to a satisfactory conclusion. Another version by Nelson Dellamaggiore and the composer’s son Peter Bartok was published in 1995 but even they admit that they had to take some creative liberties as did Serly just to make things fit together. Serly’s version now appears to be as good an effort as possible and, no matter what doubts may creep in about the authenticity of certain sections, violists are delighted to have a concerto written by one of the greatest composers of the 20th century.

**Symphony No. 6 in B minor,
Op. 74 “Pathétique” (1893)
Pyotr Ilyich Tchaikovsky (1840-1893)**

Most of Tchaikovsky’s life was full of success and adoration both internationally and at home in Russia. The difficulties in his life were often caused by his apparent inability to stay focused on anything that was good for him, except composition, for any length of time. The result was a life of constant contrast: numerous close, long-time friendships versus stressful love relationships; supreme confidence in his skills as a composer versus the doubt brought on by depression; acceptance of his homosexuality by friends and the artistic community versus the official condemnation by the government and most of the general public; a love of travel versus a strong longing to be home. Reading his life story is often like driving through the mountains with too many tight turns and a bunch of speed bumps. You want to tell Tchaikovsky to pull over and enjoy the scenery, but he seems to have his foot glued to the gas pedal.

Composing was the activity that Tchaikovsky always turned to as he negotiated the ups and downs of his life. He wrote his good friend Grand Duke Konstantin: “I literally cannot live without working, even if this new labor is not always provoked by true

creative necessity.” Tchaikovsky wrote music often under true inspiration but sometimes as a busy-work, mental-health activity. A good example of this is the symphony he worked on and then discarded before beginning Symphony No. 6. He wrote this symphony on a particularly exhausting tour full of the usual ups and downs and wrote his beloved nephew Bob Davydov (to whom Symphony No. 6 is dedicated) in December of 1892 that it was finished except for the orchestration: “I carefully glanced through my new symphony. My impression of it was most unflattering; that is, the symphony has been written simply in order to write something – there is nothing particularly interesting or symphonic in it. I decided to throw it away and forget about it.” Bob cautioned Tchaikovsky to not be so hard on himself which resulted in the composer using parts of it for a third piano concerto which he never finished. It is quite possible that the work on this failed symphony was not wasted effort but soon led to the inspiration that produced his Symphony No. 6.

A month later Tchaikovsky finished his tour in Odessa where he received a hero’s welcome followed by several days of adulation. He returned home to Klin in February in good spirits where he immediately began work on Symphony No. 6. He completed the first part of the symphony in four days and had the outline for the rest in his head. He wrote Bob: “You cannot imagine what bliss I feel assured that my time has not yet passed and that I can still work.” Tchaikovsky had earlier revealed that he had a secret program in mind for this symphony: “The program will remain a mystery to everyone – let them guess. The program itself, whatever it may be, is imbued with subjectivity, and quite often during my wanderings, composing it in my mind, I wept terribly...The new work will simply be called “Program

Symphony'." He completed the symphony a few months later. Tchaikovsky's brother Modest was questioned several years later about the meaning of Symphony No. 6: "I cannot tell you anything, since my brother kept it secret in his thoughts. He carried this secret with him to the grave."

Tchaikovsky gave a textbook description of the difference between what is sometimes called "absolute music" and "program music" in an earlier letter to his financial supporter Madame von Meck: "The inspiration of a symphonic composer can be either subjective or objective. In the first instance, he uses his music to express his own feelings, joys, sufferings; in short, like a lyric poet he pours out, so to speak, his own soul. In this instance, a program is not only not necessary but even impossible. But it is another matter when a musician, reading a poetic work or struck by a scene in nature, wishes to express in musical form that subject that has kindled his inspiration. Here a program [a written description of the inspiration] is essential." Tchaikovsky, who stated that "the program [of Symphony No. 6]...is imbued with subjectivity" appeared to be contradicting himself when he first decided to include "Program Symphony" in its title.

The first performance of the symphony left the audience more puzzled than thrilled. Tchaikovsky wrote his publisher Jurgenson: "Something strange is going on with this symphony! It is not that it wasn't liked, but it caused some bewilderment." It was not the sound of the symphony which left audiences unsatisfied as much as the fact that its unusual structure included a last movement that is not in the typical upbeat mood. A few days later Tchaikovsky was ready to send the score to the publisher

but he was not happy with the title's inclusion of "Program Modest first suggested "Tragic" which was quickly followed by "Pathétique" which is the French translation of a Russian word which means "emotional, passionate, full of pathos." Tchaikovsky immediately agreed and sent the corrected score for publication.

Many of Tchaikovsky's close friends and relatives believed that Symphony No. 6 was an autobiographical statement of his feelings. The tragic tone, however, appears to be in conflict with Tchaikovsky's actual life at this time which was full of good times both professionally and personally. The key may be in his over-active fear of death. At this time, several of Tchaikovsky's long-time friends died. One of his oldest and closest friends, the poet Aleksey Apukhtin, died soon after Symphony No. 6 was completed. When it was suggested that Tchaikovsky write a requiem based on the poem "Requiem" by Apukhtin, he wrote: "I am concerned that my latest symphony is imbued with a mood very close to that which fills 'Requiem.' I fear to repeat myself by undertaking at once a composition akin in spirit and character to its predecessor." Some people suggest that Symphony No. 6 may be Tchaikovsky's own requiem. He died of cholera a few months after the completion of the symphony but, at this time, there was no indication that he wasn't going to be around for at least a few more years. As Tchaikovsky said about the meaning of Symphony No. 6: "Let them guess!"



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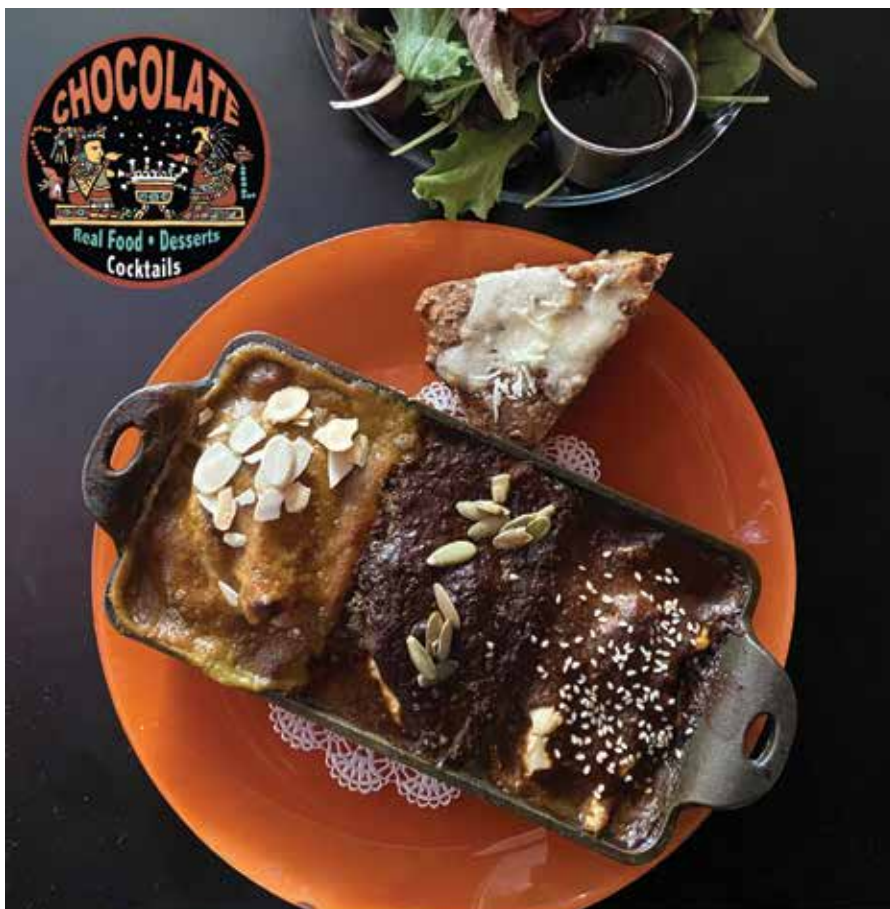
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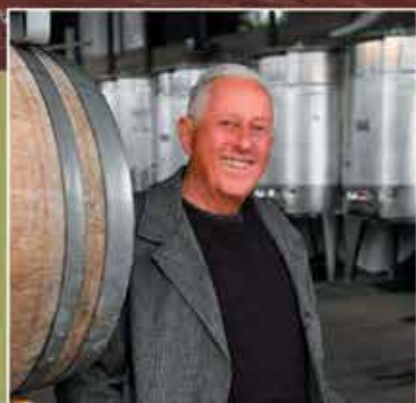
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JANUARY 28-29, 2023

TRANSLATIONS

Smith Tumblebird Contrails
Ravel Le Tombeau de Couperin
Toker Piano Concerto - World Premiere
Featuring: Hakan Ali Toker, piano



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TRANSLATIONS

Concerts

Saturday, January 28, 2023, 7:30 pm at the Santa Cruz Civic Auditorium

Sunday, January 29, 2023, 2:00 pm at the Henry J. Mello Center for the Performing Arts

Daniel Stewart, Music Director and Conductor

Hakan Ali Toker, Composer/Pianist

PROGRAM

Gabriella Smith

Tumblebird Contrails

Maurice Ravel

Le Tombeau de Couperin

— intermission —

Hakan Ali Toker

Piano Concerto - World Premiere
Featuring: Hakan Ali Toker, piano

Related Events

Pre-Concert Talks

Saturday, January 28, 2023, 6:30 pm, Santa Cruz Civic Auditorium

Sunday, January 29, 2023, 1:00 pm, Mello Center for the Performing Arts

Rebroadcast

Sunday, February 12, 2023, 4:00 pm, KAZU 90.3 FM

TRANSLATIONS

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Thank You!

Tumblebird Contrails (2014) **Gabriella Smith (b. 1991)**

Smith grew up in the San Francisco Bay area with a love for the environment and composing. Some of her favorite times include extended solo backpack treks in the California Sierras and exploring different, often remote parts of the world. When asked where she will be in the next 5 to 10 years, Smith replied: "Honestly, I have no idea, and I kind of like that, actually. I'm inspired by not really knowing where I'll be. Literally, I have no idea what continent I'll even be living on!" She can currently be found in Seattle when she is not somewhere else backpacking (with a ukulele strapped to the pack), birding, recording underwater sounds with her hydrophone ("you can hear parrot fish chomping on coral") or working on ecosystem restorations.

She began composing at age 8 and, by age 15, was meeting with composer John Adams in Berkley on a monthly basis. She continued her composition studies at the Curtis Institute of Music followed by graduate work at Princeton University. Smith's music has been performed around the world by groups such as Bang on a Can All-Stars, Roomful of Teeth, Dover Quartet Los Angeles Philharmonic, San Francisco Symphony, Nashville Symphony, Oregon Symphony and the Cabrillo Music Festival.

Many of Smith's works deal with the climate crisis as she calls for action through music which attaches the listener emotionally to the natural world. For example, the text of her Requiem, written for Roomful of Teeth and the Dover Quartet, is a scientific list of all the species that have become extinct in the last 100 years. She has written many works inspired by her field recordings of

trees, cacti, tide pools and coral reefs. Her more recent Lost Coast deals with the anguish caused by climate change as well as the wonder she has felt in the world's wild places and the hope brought by working on climate solutions. Lost Coast features solo cello and has been performed in several different instrumental combinations. It will be played as a cello concerto with the Los Angeles Philharmonic in May 2023.

Smith wrote the following about her piece on today's concert:

"Tumblebird Contrails is inspired by a single moment I experienced while backpacking in Point Reyes, sitting in the sand at the edge of the ocean, listening to the hallucinatory sounds of the Pacific (the keening gulls, pounding surf, rush of approaching waves, sizzle of sand and sea foam in receding tides), the constant ebb and flow of pitch to pitchless, tune to texture, grooving to free-flowing, watching a pair of ravens playing in the wind, rolling, swooping, diving, soaring — imagining the ecstasy of wind in the wings—jet trails painting never-ending streaks across the sky. The title, Tumblebird Contrails, is a Kerouac-inspired, nonsense phrase I invented to evoke the sound and feeling of the piece."

Tumblebird Contrails was commissioned by the Pacific Harmony Foundation for the Cabrillo Festival

Le Tombeau de Couperin **(1917, orchestrated 1919)** **Maurice Ravel (1875-1937)**

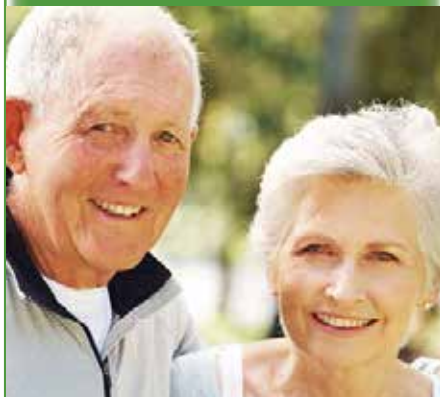
The horrors of World War I and the death of his mother left Ravel in an extremely depressed state. He had come home from the war just before his mother died and returned to the front thereafter — only to contract frostbite and be

hospitalized. Ravel's experiences at the front were truly horrible. "I saw a hallucinating thing: a nightmarish city, horribly deserted and mute. It isn't the fracas from above, or the small balloons of white smoke which line the very pure sky; it's not this formidable and invisible struggle which is anguishing, but rather to feel alone in the center of this city which rests in a sinister sleep, under the brilliant light of a beautiful summer day. Undoubtedly I will see things which will be more frightful and repugnant; I don't believe I will ever experience a more profound and stranger emotion than this sort of mute terror."

He was unable to complete any music for three years until *Le Tombeau de Couperin*, written in 1917 for solo piano as it had been conceived before the outbreak of the war. The tragedy of his life is barely disguised by the upbeat Baroque forms used in this suite. He continued to work under the spell of his wartime experiences for another year, completing *La Valse* and *L'Enfant et les sortilèges*.

The term *tombeau* links Ravel to an earlier French custom established by the 17th-century lutenist Denis Gaultier. one of whose compositions, *Le Tombeau*, was a dirge composed in memory of a friend. Many Baroque composers wrote *tombeaux* dedicated to friends or famous people. Couperin extended this concept by writing the most famous of these suites in honor of Corelli and Lully. Ravel conceived of his composition as a tribute "less, in reality, to Couperin himself than to 18th-century French music," the period when harpsichord music flourished. Another of Ravel's earlier works, *Pavane pour une infante défunte*, is even more closely tied to the tradition in that the serious *tombeaux* were pavaues.

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Ravel dedicated each movement to a friend who died in the war. The *prélude* was for Jacques Charlot, cousin of Jaques Durand. (Durand had worked with Ravel's music in transcriptions.) The *menuet* was for the son of Ravel's godmother. The *rigaudon* was in memory of two of the composer's childhood friends. The *toccata* (not a part of the orchestral version) was for the husband of pianist Marguerite Long, who premiered the piano work. Performing a work dedicated to her dead husband was difficult and she stopped playing for the next two years. Ravel respected her feelings by refusing to give the score to any other pianist until Long was able to perform in public again.

The Swedish Ballet, under the direction of Rolf de Maré, soon approached Ravel about using his *Tombeau* to accompany a dance production. Ravel selected four of the six piano movements for orchestration, omitting the fugue and the *toccata*. The premiere of the 1919 orchestration was given in Paris in February 1920, followed by the ballet premiere in November of the same year.

The orchestral version, now a staple of the concert repertoire, consists of four movements which can be described briefly as follows:

Prélude: Constantly moving sixteenth-notes suggest a typical Baroque keyboard prelude.

Forlane: An ancient dance form much like a Baroque gigue, originating in the Friuli, the land between the southern slopes of the Alps and the Venetian plains.

Menuet: A standard movement of the Baroque suite, in a moderate triple meter.

Rigaudon: An ancient Provençal dance in a lively duple meter, which moved from the peasantry to the aristocratic courts.

Piano Concerto (World premiere)

Hakan A. Toker (b. 1976)

Toker was born in southern Turkey

and soon displayed a talent in music. He entered the prestigious Bilkent University School of Music and Performing Arts in Ankara at age 13 where he studied piano and composition. Toker began playing in public at age 15 and was soon known for the performance of the music of Turkish composers. He moved to the United States in 1997 to continue his studies in piano and composition at the Indiana University School of Music as well as take courses in jazz and electronic music. A few years later he met and became good friends with Danny Stewart, music director of the Santa Cruz Symphony. This friendship eventually led to the commissioning of this piano concerto. Toker remained in Bloomington, Indiana after completing his studies 2000-2006 where he worked as a classical accompanist, played for silent movies, participated in a wide range of creative projects and helped found an avant-garde band. He also continued to explore the music of the Middle East, Central Asia and South America through performances and workshops with the USA-based bands Salaam, Silk Road and Orquesta Son.

Toker returned to Turkey and founded the trio Tanini with piano and two Turkish instruments: kanun and ney. Tanini frequently performed in Turkey and abroad and recorded albums in 2008 and 2011. The group still receives frequent requests to perform including cultural concerts held in Turkish embassies around the world. Toker was in the Turkish military in 2008 where he composed several pieces for military band which are still played by the different bands of the Turkish Armed Forces. His 2011 solo album *Alla Turca Alla* Toker was followed by projects involving pianos tuned to the pitches used in Turkish music.

Toker expanded his musical activities to include composing for orchestra, playing jazz with the Toker Trio, participating in several groups involving poetry and singing, and founding his own recording

company. At this point he has travelled to over 27 countries as a performer, teacher and composer. His appearances include a wide variety of music such as Western classical, traditional Turkish, jazz, pop and electronic. Toker has composed and arranged over 200 pieces in a wide variety of genre including Western classical, jazz, traditional Turkish, wind ensemble, popular and electronic. He presently lives in Istanbul.

Toker talked about his new piano concerto in January 2022 in a video to promote its premiere with the Santa Cruz Symphony. He had the first movement completed, the second movement almost finished and was ready to begin the third movement. He has always been interested in the role of improvisation in Western classical music and decided to begin the concerto with a Turkish improvisation called taksim: improvisation on a scale, in this case a Turkish scale called hicazkar. The improvisation will come straight out of the tuning of the orchestra.

The first movement is a Turkish saz samaisi. It uses a distinct Turkish rhythm in 10/8 time with eight-notes grouped 3+2+2+3. The form of the piece is distinguished by the constant reappearance of the second theme refrain. Another Turkish element features Turkish embellishments improvised on the piano or written out for the orchestra. Toker points out that instruments such as timpani and cymbals were originally Turkish instruments used in military bands before they were "discovered" by Western music. The timpani plays the signature rhythm of the saz samaisi. The repeated second theme has a Turkish rhythm which is also closely related to a rhythm that is associated with Spanish music. Another theme in the first movement features microtones (pitches that fall between those found on the piano) which are found in traditional Turkish music. Several of the orchestra players will be asked to play these pitches. Toker will also be able to participate in the

microtonal sections by switching to a second keyboard which has been specially tuned.

The second movement is a Siciliano which is a type of piece frequently written by composers such a Mozart. The one of the differences in the sound is the use of melodic elements from Hungarian folk music. Toker wrote the first theme while he was ill with Covid. His thoughts were on all of the suffering that is found in the world. The second theme represents how all suffering could be fixed if only everyone was more loving. The third movement, not yet begun at this time, will be a festive and happy celebration as if all of the suffering of the world has been overcome.

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Music in Our Schools – Link Up

Starting in 2018, Your Santa Cruz Symphony (SCS) became a partner orchestra with Carnegie Hall for its Link Up program. This program introduces students in third through fifth grades to the orchestra by helping them to become part of it. Students meet with their local orchestras to learn about, listen to, and perform great music. In addition, we provide a free music curriculum created primarily for our county's older elementary students. This includes traditional classical literature, such as "The Anvil Chorus" or "Ode to Joy", as well as contemporary selections.

We partner with the County Office of Education and local private schools to furnish workbooks and teaching materials that the teachers use to explore a musical theme. In this, our sixth year, we present The Orchestra Sings, focusing on melody. SCS has worked with Carnegie to widen our offerings and reflect the cultural diversity in our community. With Maestro Daniel Stewart's leadership, we will delve into works from traditions of Europe, the U.S., Mexico, South Africa, and India. Classroom and music instructors teach about composers, themes, history, and geography. Students learn interactively by playing recorders and ukuleles, singing, and using body percussion. The Symphony provides recorders to these students each year.



Musician Visits to Classrooms

Starting in February, the Symphony underwrites musician visits to classrooms, and then these students attend our Youth Concerts the same month. Our musicians come from around the Bay Area to demonstrate their instruments and preview samples of the music that the students will hear at the concerts. In 2022, some classes still restricted in-person visits, so we again offered “virtual visits.” However, most classes returned to in-classroom presentations. Our dedicated docents returned to introduce our musicians to the students and to help organize the visits. This year we arranged approximately 30 musician visits, and we expect to expand back to pre-pandemic numbers in 2023.

We are extremely grateful to Leola Lapides and Bob Katz and to Kent and Marie Imai for generously sponsoring our Musician Visits for the 2022-23 season. If you're interested in sponsoring a musician visit, you can learn more at:

<https://santacruzsymphony.org/sponsor#visit>.

Would you like to participate as a docent? It's a great way to interact with young people and inspire them to enjoy quality music. For information, contact us at: education@santacruzsymphony.org or phone **831-462-0553 x10** by Friday, January 13, 2023.



Adult Education - Online Classes

In 2021-22, we launched an experiment to learn if our adult community has an appetite to learn more about the music we listen to in concert. We heard a resounding “yes” from our attendees! The Zoom format allows interactive learning from the comfort of our homes. We are assembling the course content, presenters, and schedules, and we will announce our classes throughout the season. The classes will help us learn more about the concert repertoire, with fascinating side trips into the history of instruments, musical styles and traditions, social factors during the time period when the music was composed, and other works by the composer. The discussions feature sound clips, video clips, and slides. If you have ideas, requests, or suggestions for additional content or presenters, please contact the Symphony office by email at office@santacruzsymphony.org or by phone at **831-462-0553 x10**.

The Recital Series

These smaller, more intimate concerts generally feature one to six musicians who play pieces that we don't hear in a symphony concert, such as chamber music. These talented musicians describe their instruments and the repertoire for the instrument that they play. They often demonstrate interesting aspects of their instruments, such as how they produce certain tones or effects. The audience learns more about chamber repertoire and how instruments evolved and are used. They especially become more engaged with the musicians who create their magic for us.

Musician Home Stays

Providing housing for a musician who has travelled to Santa Cruz to play in our concerts becomes an education for the host family. This is an informal and informative opportunity to engage in the life of a professional musician. It's likely you will hear “your” musician practicing in your home, possibly some of the music you'll hear in the concert. This is a more personal way to listen to the music – listening for the parts that your guest musician has been working on. Ask your musician about the pieces and where to listen for places where he or she has an important musical moment. If you are interested in hosting a musician – up to seven times a year or whenever you can – please contact scsymphonyhousing@gmail.com



The Symphony League Previews

The Santa Cruz Symphony League has a long tradition of hosting a preview program for its members and season subscribers on the Friday before each concert weekend. This is a great opportunity to hear the engaging Maestro Stewart discuss the pieces that he will conduct and his insight and deep understanding of each piece. Danny also brings the soloists, who may sing, play instruments, or discuss the music. They provide a whole bonus round of musical fun! For more information, contact the League at: SantaCruzSymphonyLeague.org

Our mission to educate encompasses a wide selection of activities. Youth Education remains a vibrant connection to our schools and community, and we have plenty of ways for life-long learners to dig in and deepen engagement!



Youth Concerts

In February, we produce our annual Youth Concerts, with two concerts each at the Civic Auditorium and at the Mello Center. After producing a "virtual concert" in 2021, we returned to the concert hall in 2022 with the captivating Omari Tau as Master of Ceremonies for The Orchestra Swings, a program highlighting jazz.

This year we present "The Orchestra Sings". As is our tradition, we invite a wide variety of community partners to collaborate. While the pandemic prevented some groups from participating in 2022, this year's participants will join our professional orchestra, including community groups such as the Santa Cruz County Youth Symphony, the Santa Cruz Ballet, Estrellas de Esperanza, El Sistema musicians, and the Kuumbwa Jazz Honors Band.

At the annual Family Concert, you will hear and see these groups and then enjoy the timeless classic "Peter and the Wolf". If you have children or grandchildren in our local schools, ask their teachers if they plan to attend the Youth Concerts. Then come as a chaperone to share the excitement as children experience live orchestral music – many for the first time.

Classical Music Classrooms

The Symphony's in-class listening program provides a free, curated program of classical music excerpts that teachers play for their classes in daily five-minute "bites". The program has a short, written description of the music that the teacher reads to the students. The curriculum is created for students in first through fifth grades. Teachers report that playing these musical pieces allows students to transition more easily from recess energy to more focused classroom behavior. Over the years, as many as 2500 students have been exposed to a daily dose of classical music.

To learn how your child's classroom might also participate, contact education@santacruzsymphony.org or phone 831-462-0553 x10.



Open Rehearsals

Because of Covid, we could not return to open rehearsals in our 2021-22 season. However, we look forward to resuming them in 2022-23. Ticket holders may observe how each performance is shaped and crafted by Maestro Stewart.

They also learn how an orchestra finds its path to offer the exquisite music we experience in concert. Stay tuned for announcements that open rehearsals have resumed!

Pre-Concert Talks

Before every regular classical concert, patrons are invited to attend a free pre-concert presentation. Dr. Don Adkins shares his impressive musical knowledge before both the Civic and Mello concerts. He provides a deeper understanding of the concert music with his enjoyable guidance through musical excerpts, composer insights, historical context, and musical spotlights.

Pre-concert talks start an hour before each concert – 6:30 pm at the Civic and 1:00 pm at the Mello – and are free for all ticket holders.

Schools that have participated in the Youth Concerts in the past 3 years:

Alianza Charter School
Amesti Elementary
The Bay School
Baymonte Christian School
Bonny Doon School
Boulder Creek Elementary
Bradley Elementary
Brook Knoll Elementary
Calabasas Elementary
Del Mar Elementary
DeLaveaga Elementary
Gateway School
Green Acres School
HA Hyde School
Hall District Elementary
Happy Valley Elementary
Holy Cross School
Landmark Elementary
Live Oak Elementary
MacQuiddy Elementary
Mar Vista Elementary
Monarch Community Elementary
Mount Madonna School
Mintie White Elementary

Mountain Elementary
Orchard School
Quail Hollow Elementary
Radcliff Elementary
Rolling Hills Elementary
Salesian Elementary
Soquel Elementary
Spring Hill School
Watsonville Charter School of the Arts
Westlake Elementary



Mueller Scholarship

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“During the pandemic and a moratorium on in-person lessons, the scholarships were used by students for on-line lessons.”

The Mueller Scholarship Program

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, or camperships at music camps. Interested students apply in March for scholarships to be used from July through the following June. For more information on the Mueller Scholarship program, contact the symphony office at office@santacruzsymphony.org or (831) 462-0553 X 10.

Mary Ghigliazza

"This scholarship will help me continue to learn more/multiple instruments. I have been taking piano lessons for years but recently found a new love for flute about a year ago. I am so excited to continue both instruments. Music makes me feel happy, excited, exuberant, and curious. When I practice I try to straighten things out and work on the rough parts. Sometimes I'll get confused and I'll say, "why did the composer do this?". But when I play, I feel free...75% of me is music, curiosity, and excitement."



Sebastian Cervantes

"I am very appreciative of this scholarship. This will help me achieve my music and school goals to become a better musician and student. Having the opportunity to receive lessons will benefit me by improving my skills as a saxophone player. It has always been a dream of mine to go to college so I can expand my knowledge as well as have great job opportunities. This scholarship will help me become a better saxophone player by understanding articulation and timing, and one day continue my knowledge in college."



Jovanni Miranda Montgomery

I have been able to explore musically and now added viola [as well as violin] in my repertoire. Being a Mueller Scholar will help me reach my goals as a young musician in training and give back to my community through music. I have been able to experience the Santa Cruz Symphony perform and this is something that I aspire to one day be a part of. I am grateful to have a community that has been so supportive of me and my future musical endeavors"



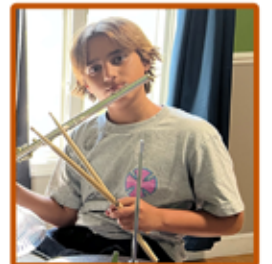
Antonio Plaza

"The Mueller Scholarship will give me the resources to join the Santa Cruz County Youth Symphony for 2022-2023. The Youth Symphony gives me experience playing in a professional setting, where I am expected to prepare much of the music independently, with only weekly group rehearsals. I get to play with people I do not know, from many different backgrounds and of many different ages, and I am led by a professional conductor. I get to experience playing with stringed instruments and being part of a true orchestra playing more traditional classical music. Our performances are in genuine music halls in front of large audiences. All of these aspects of the Youth Symphony give me new perspectives that will better prepare me for my future musical endeavors, in college and beyond, and I would not be able to have these experiences without the Mueller Scholarship."



Adee Avital

"I am so grateful for the scholarship and I am using it to go to Cazadero music camp and pay for the youth symphony. I play the flute, piccolo, drums and percussion. Thank you so much for helping me get better at playing music."



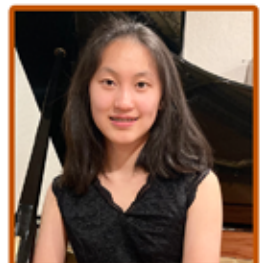
Roe Avital

"My name is Roe and I play the saxophone. I was so excited to get the scholarship that you have amazingly gifted to me. I have used it to go to Cazadero music camp where I got a thousand times better at playing. I had so much fun and I learned a lot. Thank you so much!"



Ziyue Zeng

"I am using this scholarship to pay for my private piano lessons. It will relieve my mom's financial burden. Thank you for your recognition of my artistic ability."



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PETER & THE WOLF

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WITH CARNEGIE HALL'S
LINK UP PROGRAM
THE ORCHESTRA SINGS



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FAMILY CONCERT: PETER AND THE WOLF

Sunday, February 26, 2023 at 2:00 pm at the Santa Cruz Civic Auditorium
Link Up concert presented in collaboration with the Weill Institute and Carnegie Hall

Daniel Stewart, Music Director and Conductor

Omari Tau, Narrator

El Sistema, directed by Isabelle Tuncer and Amalia Diaz

Kuumbwa Jazz Honor Band, directed by David McGillicuddy

Santa Cruz Ballet Theatre, Artistic Director, Diane Cypher - Music Director, Pamela Martin

Santa Cruz County Youth Symphony, directed by Nathaniel Berman

PROGRAM

Ludwig von Beethoven
(1770 -1827)

"Ode to Joy" from Symphony No. 9

Giuseppe Verdi
(1813-1901)

"Anvil Chorus" from Il Trovatore

Daniel Bartholomew-Poyser

Hlonolofatsa Baccanale

Louis Prima arranged by Benny Goodman
(1910-1978)

Sing Sing Sing

Reena Esmail
(b. 1983)

Ram Tori Maya

José Pablo Moncayo

Huapango

— intermission —

Sergei Prokofieff
(1891 –1953)

Peter and the Wolf
featuring: Omari Tau

Youth & Family Sponsors:

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APRIL 1-2, 2023

HERO'S JOURNEY

Harvey *Seven Decisions of Gandhi*
Featuring: William Harvey, violin
Beethoven *Symphony no. 3 Eroica*



SANTA CRUZ
SYMPHONY

DANIEL STEWART MUSIC DIRECTOR

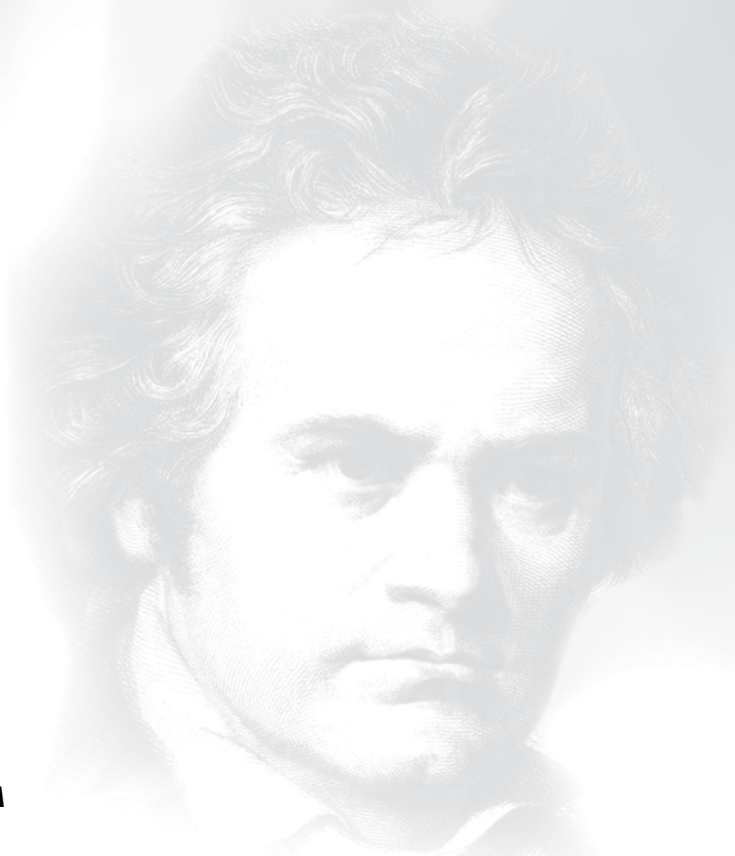
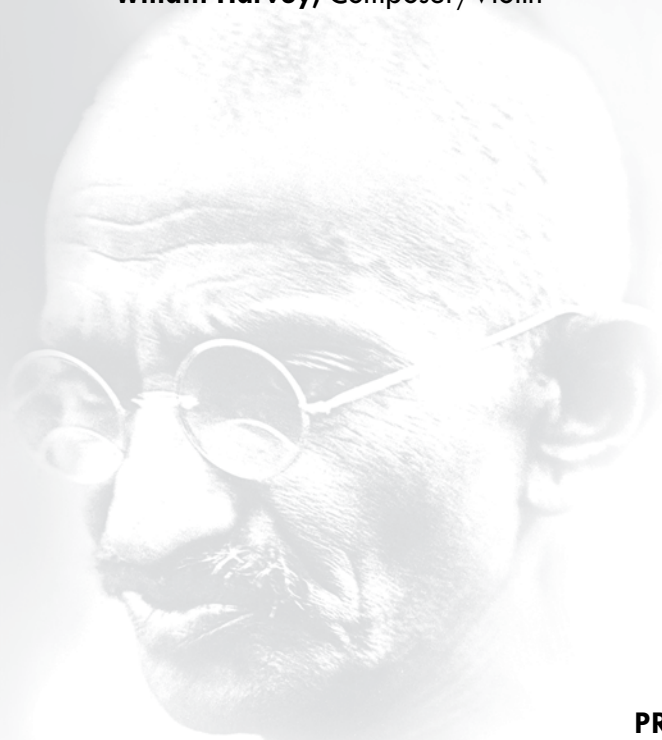
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Artist Sponsor: Dorothy Wise

HERO'S JOURNEY

Concerts

Saturday, April 1, 2023, 7:30 pm at the Santa Cruz Civic Auditorium
Sunday, April 2, 2023, 2:00 pm at the Henry J. Mello Center for the Performing Arts

Daniel Stewart, Music Director and Conductor
Willam Harvey, Composer/Violin



PROGRAM

William Harvey

Seven Decisions of Gandhi
Featuring: William Harvey, violin

————— intermission —————

Ludwig van Beethoven

Symphony no. 3 Eroica

Related Events

Pre-Concert Talks Saturday, April 1, 2023, 6:30 pm, Santa Cruz Civic Auditorium
Sunday, April 2, 2023, 1:00 pm, Mello Center for the Performing Arts

Rebroadcast Sunday, April 16, 2023, 4:00 pm, KAZU 90.3 FM

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————— ♦ ♦ ♦ —————
Thank You!

Seven Decisions of Gandhi (2020) (West coast premiere) **William Harvey** (b. 1982)

Harvey is the first American concertmaster of the National Symphony Orchestra of Mexico where he currently lives. He received his Bachelor's degree from Indiana University and a Master's degree from Julliard. His playing, conducting and teaching have taken him to many countries including Afghanistan, Argentina, India, Philippines, Zimbabwe, Qatar, Pakistan, Cameroon, Myanmar and the jungles of Papua New Guinea. His compositions have been performed worldwide and are distinguished by his use of the musical styles from several of the cultures he has studied, especially South Asian. He founded the non-profit Cultures in Harmony in 2005 to advance and promote international and cultural understanding through music and interaction between American and foreign musicians. This organization is one of the top priorities in Harvey's activities. One project with Cultures in Harmony, "What is American culture?", resulted in his participation in a series of workshops and concerts in every state in the United States.

The writer Ramachandra Guha has been labeled "Indian democracy's preeminent chronicler." Harvey read his two books on Gandhi's life and was inspired to compose *Seven Decisions of Gandhi*. The seven decisions are:

I. I.S.S. Clyde to London: Young Gandhi makes an arduous boat trip to London to begin his studies as a lawyer in spite of his caste's strong disapproval.

II. Selling the Violin: Gandhi loved music. During his student days in London, he took dancing and violin lessons. He soon gave up dancing, the violin and his other attempts to become an English gentleman.

III. Phoenix: The Phoenix Settlement, a 100-acre farm outside of Durban South Africa, was purchased by

Gandhi in 1904. It was here that he transformed himself from a lawyer to simple peasant and began to develop his concepts of liberation, nonviolence, spirituality and the ashram lifestyle.

IV. Hartal: Gandhi calls upon Indians in South Africa in 1906 to resist the South African government through hartal, noncooperation, by refusing to re-register, an action that could have resulted in jail-time.

V. Khadi: Khadi is a hand-spun and woven natural fiber cloth. Gandhi promoted its production in India to demonstrate self-sufficiency from British-manufactured cloth as well as from other British influences. He eventually went shirtless because the cloth is difficult to produce.

VI. Chauri Chaura: A large group of Non-cooperation Movement protestors clashed with police in Chauri Chaura in 1922 resulting in the horrific deaths of 23 policemen. Gandhi halted the Non-cooperation Movement in the name of nonviolence.

VII. Salt March: Gandhi defied the British Salt Act in 1930 by walking 240 miles to make salt. This act of civil disobedience was taken up in many parts of India. Many were violently beaten by police in front of reporters and 60,000, including Gandhi, were arrested.

Harvey wrote on June 28, 2020: "After a month of very hard work, I am thrilled to present to the world the concerto I just composed for violin and orchestra! Entitled *Seven Decisions of Gandhi*, it takes as its premise that we are defined by our decisions. The work musically explores seven decisions that made Gandhi into the global nonviolence icon beloved by billions today. The concerto is dedicated to Ms. Ela Gandhi [Mahatma Gandhi's granddaughter] on the occasion of her 80th birthday on July 1, 2020." Harvey's inspiration to write the concerto partly came from a meeting he had with Ela several years earlier in South Africa.

Danny Stewart, music director of the Santa Cruz Symphony and good

friend of Harvey from their college days in Bloomington, examined the completed concerto and decided it would be a good choice for performances in Santa Cruz. Due to scheduling issues, *Seven Decisions of Gandhi* will first be premiered by the Princeton Symphony Orchestra in March 2023 and then performed by the Santa Cruz Symphony just one month later. Harvey will be the solo violinist for both performances.

Symphony No. 3 in E-flat, Op. 55, "Eroica" (1803) **Ludwig van Beethoven** (1770-1827)

In June of 1817, Beethoven was dining with the poet Christoph Kuffner in the tavern "zur Rose" in Nussdorf. Beethoven was in especially good humor, giving Kuffner the opportunity to question him concerning his eight symphonies (the ninth had not yet been written). Kuffner asked the composer which was his favorite among his symphonies. Beethoven's immediate response, "The Eroica," surprised the poet, who expected to hear Symphony No. 5 - - but Beethoven insisted it was the third.

History has agreed, along with Beethoven, that Symphony No. 3 was perhaps his greatest symphony, even more significant in many ways than Symphony No. 9. Beethoven's deep feelings for this work were rooted in many sources. The finale features a theme which he used in four different compositions. The first time it appeared was in a set of contradances. The ballet *The Creatures of Prometheus* uses the theme for the second time in its finale. The ballet is about a mythological figure who stole fire from heaven to bring warmth, light and enlightenment to mankind. The third appearance of the theme

is in a set of piano variations now known as the Eroica Variations. The symphony then marks the fourth and final setting of this theme.

This symphony was originally entitled “Bonaparte” in tribute to the young hero of revolutionary France who was almost exactly Beethoven’s age. Beethoven undoubtedly saw much of himself in Napoleon, making this symphony an expression of his own convictions as well as what he considered to be Napoleon’s. Napoleon’s early career revealed a self-made man who brought peace to post-revolutionary France by fighting for freedom, justice, and equality: concepts that were the hallmarks of the age of enlightenment.

However, Beethoven’s ambivalence toward Napoleon and his wars of conquest were also apparent in his anti-Napoleonic patriotic songs and his refusal to write a sonata in praise of Napoleon: “Has the devil got hold of you all, gentlemen, that you suggest that I should compose such a sonata?....You will get nothing from me!” Perhaps the major reason for Beethoven’s great anger when the First Consul later declared himself Emperor is that he felt betrayed by a person whom he thought to be of like mind: “Is he then, too, nothing more than an ordinary human being? Now he, too, will trample on all the rights of man and indulge only his ambition. He will exalt himself above all others and become a tyrant!” Beethoven erased Napoleon’s name from the title page so forcefully that he put a hole in the paper. He then wrote in the subtitle Heroic Symphony (Eroica). Beethoven’s conflicting feelings towards Napoleon continued. He gave serious thought to accepting a post at the Westphalia court ruled by Napoleon’s brother, conducted a performance of the Eroica which he hoped would be attended by Napoleon, and even considered dedicating his Mass in C to the Emperor.

1803 was a crucial year in Beethoven’s life, beginning what

is known as his “heroic” phase of composition. In October of 1802, he wrote his brothers a tortured, almost suicidal letter, now known as the “Heiligenstadt Testament.” In it he recognizes the hopelessness of his increasing deafness and declares that he is ready for death whenever it may come. Hard work, however, quickly rescued him from this lowest point in his life. In 1803 he began work on an opera which eventually resulted in *Fidelio*; composed and performed *Christ On the Mount of Olives*; and wrote the Kreutzer violin sonata, Symphony No. 3, and the Waldstein and Appassionata piano sonatas.

The Eroica is considered a turning-point in the history of Western music. Its length, radical ideas and forcefulness appeared to demonstrate a complete break with 18th-century symphonic ideals. After this symphony, all 19th-century symphonies had a new ideal to approach. Even more remarkable than its technical innovation was the sense of psychological progression which ties all four movements together. This mode of continuity was a hallmark of Beethoven’s compositional style throughout the rest of his life.

In spite of the many departures from previous symphonic ideals, several important large-scale concepts remained. Not only is the typical scheme of four movements maintained, but, in spite of greater length, the proportions of the movements to each other are similar to the mature symphonies of Haydn and Mozart and Beethoven’s earlier two symphonies. The formal structures of each movement are also typical and in the same proportions as earlier symphonies. Beethoven appeared to have more revolutionary things to say than normal, but was unable, or unwilling, to leave behind the large structures upon which his entire symphonic heritage was constructed.

Beethoven never did resolve

his feelings towards Napoleon. Maynard Solomon wrote: “It is a pity that we have only the insufficient word ‘ambivalence’ to describe such total reversals of emotional attitude - surely too tame a word for so turbulent a set of feelings. What is involved, actually, is not merely a series of reversals but an insoluble conflict which can be resolved only through a change in the balance of forces. This was to come later, with Napoleon’s defeat at Waterloo, his exile to St. Helena, and his death. On hearing of Napoleon’s death on May 5, 1821, Beethoven remarked, ‘I have already composed the proper music for that catastrophe.’” That piece was the Funeral March from the Eroica symphony.



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GRAND FINALE

APRIL 29-30, 2023

Shaw - *Music in Common Time*

St. Jacques - *The Elemental Prayer Suite*

Wagner - *Selections from Lohengrin, Tannhäuser, & Die Meistersinger*

Featuring Cabrillo Symphonic Chorus



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GRAND FINALE

Concerts

Saturday, April 29, 2023, 7:30 pm at the Santa Cruz Civic Auditorium

Sunday, April 30, 2023, 2:00 pm at the Henry J. Mello Center for the Performing Arts

Daniel Stewart, Music Director and Conductor

Cabrillo Symphonic Chorus, directed by **Cheryl Anderson**

PROGRAM

Richard Wagner

Vorspiel from Lohengrin, Act I

Carl St. Jacques

The Elemental Prayer Suite [World Premiere]
featuring Daniel Stewart / Viola

— intermission —

Caroline Shaw

Music in Common Time

Richard Wagner

Entrance of the Guests from Tannhäuser, Act II
Pilgrim's Chorus from Tannhäuser, Act III
Final Chorus from Die Meistersinger von
Nürnberg, Act III
Featuring Cabrillo Symphonic Chorus

Related Events

Pre-Concert Talks

Saturday, April 29, 2023, 6:30 pm, Santa Cruz Civic Auditorium

Sunday, April 30, 2023, 1:00 pm, Mello Center for the Performing Arts

Rebroadcast

Sunday, May 14, 2023, 4:00 pm, KAZU 90.3 FM

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Music in Common Time (2014) Carolyn Shaw (b. 1982)

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

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

Music in Common Time was commissioned by the chamber orchestra *A Far Cry* and was written to be performed by both them and

A Roomful of Teeth. This was Shaw's first formal commission and was premiered at the Isabella Stewart Gardner Museum in Boston. Miki-Sophia Cloud, a violinist in *A Far Cry*, was in a string quartet a few years earlier with Shaw at the Yale School of Music: "We were great friends, and near the end of her time in school she started composing. I was so taken by what she wrote, I really specifically remember having this really involuntary emotional reaction to the piece she wrote. When I moved back to New York, we got together for coffee one day and Carolyn was telling me about this group *Roomful of Teeth* she was singing with." They decided that Shaw should write a piece for *A Far Cry* and *Roomful of Teeth*. "We [*A Far Cry*] were all excited about it and then, a few months later, she won the Pulitzer Prize. We were kind of laughing that we were lucky we got a place on the list before she got famous. So she wrote this beautiful work for our two groups."

Shaw wrote about her piece in an email interview: "This one — *Music in Common Time* — is a really important one to me. I dove deep into the sound of strings and voices, into the world of *A Far Cry* (many of them are friends of mine, from my violin life) and *Teeth*. I'm not really ready to talk about this piece yet. Maybe in a few years." Cloud commented on the piece after a few rehearsals: "As we've been living with this program, we've realized that it has a very special thematic tie, which is that all of the pieces on the program are really about the relationships that the musicians have with each other."

Music in Common Time spends the first 45 seconds on a D major chord (which reminds me of the beginning E-flat chord of Wagner's *Prelude to Das Rheingold* which lasts over four minutes) before moving into the

vocal world that is often associated with *Roomful of Teeth*. The rest of the piece is a mix of traditional harmonies, repetitive patterns in the minimalist style and sections of contemporary orchestra and wordless vocal techniques. About two-thirds of the way through the piece, the choir sings a cappella to a text ("Years ago, I forget; years to come, just let them."), is joined by the orchestra, and then returns to wordless vocalizations to end the piece.

Prelude to Act I of Lohengrin (1848)

Richard Wagner (1813-1883)

Wagner was unable to attend the first performance of *Lohengrin* in 1850 because he had been convicted of revolutionary activities in Germany and had fled to Switzerland to avoid capture. Almost all aspects of the production, under the supervision of Franz Liszt, were not up to his standards and the premiere was a failure. Subsequent productions of the opera were much better received. Ten years later Wagner complained to Berlioz that he was probably the only German who had not seen the opera. He finally attended a performance in Vienna in 1861.

Lohengrin was his fourth opera following *Rienzi*, *Der Fliegende Holländer* and *Tannhäuser*. His compositional style developed many of the characteristics that would be found in his later operas: fewer stops between the different sections, a chorus with more dramatic responsibility, a richer orchestral sound and the appearance of what would become known as "leitmotifs" (melodies associated with different characters and situations). Liszt recognized the significance of this new approach: "With *Lohengrin* the

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old world of opera has come to an end. The spirit moves upon the face of the waters, and there will be light." Lohengrin later became the favorite opera in Germany in part due to its undercurrent of German nationalism. Wagner's most important fan, the future Ludwig II, King of Bavaria, was captured by Lohengrin at age 15. His later generous support was crucial to the success of the rest of Wagner's career, including the construction of his own opera house in Bayreuth.

Lohengrin takes place in the area of Antwerp sometime between 925 and 933. The people of Brabant are suffering from political infighting as the defeated pagans attempt to overthrow the new monotheistic government. A mysterious knight with tremendous strength and will has been sent by God in a swan boat to defend the innocent Elsa from the false accusation of murder and deliver her people from the pagans. The pagans attempt to defeat him by sowing doubt with Elsa as she prepares to marry the mysterious knight whose name and origins are still unknown by everyone, including Elsa. The pagans fail and the two are married. The knight eventually reveals himself as Lohengrin, Knight of the Holy Grail and son of king Parsifal. This revelation forces Lohengrin to return home and leave Elsa behind. Before he goes, Elsa's young brother Gottfried appears as a swan, is magically returned to life through the prayers of Lohengrin and becomes the ruler of Brabant. Lohengrin then ascends to the castle of the Holy Grail and the grief-stricken Elsa falls dead.

Pilgrim's Chorus and
Entrance of the Guests from
Tannhäuser (1845)

Richard Wagner (1813-
1883)

The first ten years of Wagner's

career were busy but fairly unsuccessful. The turning point came when his two operas *Rienzi* and *Der fliegende Holländer* were produced by the Dresden Opera in 1842. At this point, Wagner was writing in the tradition of French grand opera: lengthy historical plots, grandiose settings, big casts and prominent choruses. Wagner's next opera *Tannhäuser* followed in this same tradition but also included the stylistic changes that would gradually develop into his later, unique style.

Tannhäuser received many performances before Wagner took it to Paris, the place where he had lived in poverty for several years before his Dresden success. The 1861 Paris premier of *Tannhäuser* was a disaster. A political catfight between the French aristocrat who helped finance the production and a group called the Jockey Club led to the opera being shut down by Wagner after just three performances. Members of the Jockey Club showed up at all three performances and constantly jeered and blew whistles. Wagner wrote that he was withdrawing the remaining seven performances because: "Members of the Jockey Club will not allow the Paris public to hear my opera, for lack in it of a ballet at the hour when they are accustomed to enter the theatre." In spite of numerous revisions and four different versions (later with ballet scenes for the French Jockey Club), *Tannhäuser* was never successful during Wagner's life. Just before his death, his wife Cosima wrote in her diary: "He felt he still owed *Tannhäuser* to the world."

Tannhäuser is based on German medieval legends of the conflict between sacred and profane love. The character of *Tannhäuser* wavers between the earthly, virginal love of Elizabeth and the sensual, celestial love of Venus. He eventually embraces Elizabeth as if he were embracing the Virgin Mary, a choice that many audience members in Protestant

Dresden vehemently protested. Soon after the premiere of *Tannhäuser*, Wagner made a special trip to a Catholic church to view an especially beautiful painting of the Madonna: "Had Tannhäuser seen it, I could well understand how he came to turn from Venus to Mary without being too much carried away by piety."

The opera begins with the depiction of Venusberg and all of its sensual pleasures. The minnesinger Tannhäuser asks Venus to let him leave her realm and return to the human world. Venus is furious at his rejection of her and curses his desire for earthly salvation. He declares his faith in the Virgin Mary and suddenly finds himself transported to a valley near the castle of Wartburg. A procession of pilgrims on their way to Rome passes by. Their singing (Pilgrim's Chorus) deeply moves him and he praises the wonders of God. The Landgrave of Wartenburg and his hunting party then discovers their long-lost friend and Tannhäuser is dragged back into a life full of unexpected plot twists including the past love of Elisabeth, the niece of the Landgrave.

The next act takes place in the singing hall of castle Wartburg. Elisabeth and Tannhäuser are briefly reunited. The Landgrave is pleased to see that she appears to be back to her happy self. The guests arrive for the singing competition (Entrance of the Guests) which will be on the subject "Can You Explain the Nature of Love?". Wolfram, a former competitor for Elisabeth's love, sings and is admonished by Tannhäuser for his lack of passion which leads to an accusation of blasphemy. Tannhäuser then makes the mistake of singing a song of ecstatic love to Venus and is exiled. Time passes and Elisabeth dies of grief just as Tannhäuser covertly returns from his exile. Tannhäuser is tempted to return to Venusberg but is restrained by the funeral procession of Elisabeth. He prays over her body and dies. The opera ends with the pilgrims singing that all who repent receive the grace that all who repent receive the grace of God and the joy of heaven.

Wach' auf from *Die Meistersinger von Nürnberg* (1862)

Richard Wagner (1813 – 1883)

Wagner first considered writing an opera about medieval German mastersingers and their singing competitions in 1845. He was taking the cure at the spa town of Marienbad after finishing *Tannhäuser* and was enjoying a book on the history of German literature which included the Meistersingers and their poetry. Wagner considered that a light-hearted follow-up to *Tannhäuser* would be a good idea. Circumstances, however, put this project on the back burner. He had already started *Lohengrin* and eventually was appointed Royal Saxon Court Conductor. The May 1848 German Revolution was publicly supported by Wagner who also participated in the fighting. When the revolution failed he fled Germany to avoid arrest and spent the next years in Switzerland, Venice and Paris. Wagner was visiting his friend Otto Wesendonck in Venice in 1861 when he decided to finally start work on *Die Meistersinger*: "Wesendonck, who always went about armed with huge field-glasses, and was ever ready for sight-seeing, only once took me with him to see the Academy of Arts, a building which on my former visit to Venice I had only known from the outside. In spite of all my indifference, I must confess that the Assumption of the Virgin by Titian exercised a most sublime influence over me, so that, as soon as I realized its conception, my old powers revived within me, as though by a sudden flash of inspiration. I determined at once on the composition of *Die Meistersinger*."

It wasn't until he was granted amnesty and returned to Germany in 1862 that Wagner started work on *Die Meistersinger*.

He began preliminary work on the libretto and wrote the Prelude during a train trip in March 1862. Wagner conducted the Prelude about 6 months later but was unable to make further progress on the opera. Although he continued to work on and complete several operas during this time, Wagner's life was a mess during the exile. His first years after amnesty including marital problems and, even more threatening to his freedom, financial difficulties. The financial difficulties suddenly came to an end when the new king of Bavaria, the teenager Ludwig II who worshiped Wagner and his music, summoned Wagner to Munich in 1864 and offered his patronage. One of the results of this complete turn-about in fortunes was the completion and premiere of *Die Meistersinger*.

The medieval story of *Die Meistersinger* was received by the Germans through the contemporary filter of the political movement which eventually resulted in a unified Germany. By establishing a historical basis for the excellence of German culture through the medieval trade guild of mastersingers, Wagner demonstrated to his fellow Germans that they had every moral right to be on an equal footing with the other countries, such as France and Italy, who had always claimed the cultural high ground over the Germans. *Die Meistersinger* is about the triumph of progressive over conservative thought or, specifically, the superiority of creative new songs over established traditional songs. This is, of course, a simplification of a Wagner plot which is always filled with both heroes and villains, numerous side stories, love interests and lofty outcomes. However, unlike almost all other Wagnerian operas, nobody takes drugs, marries their sister, or dies by riding into fire or jumping into the ocean. Wagner even manages to get revenge on a critic of his, Eduard Hanslick, through the inclusion of the character Beckmesser who exhibits all of Hanslick's worst traits. Because of

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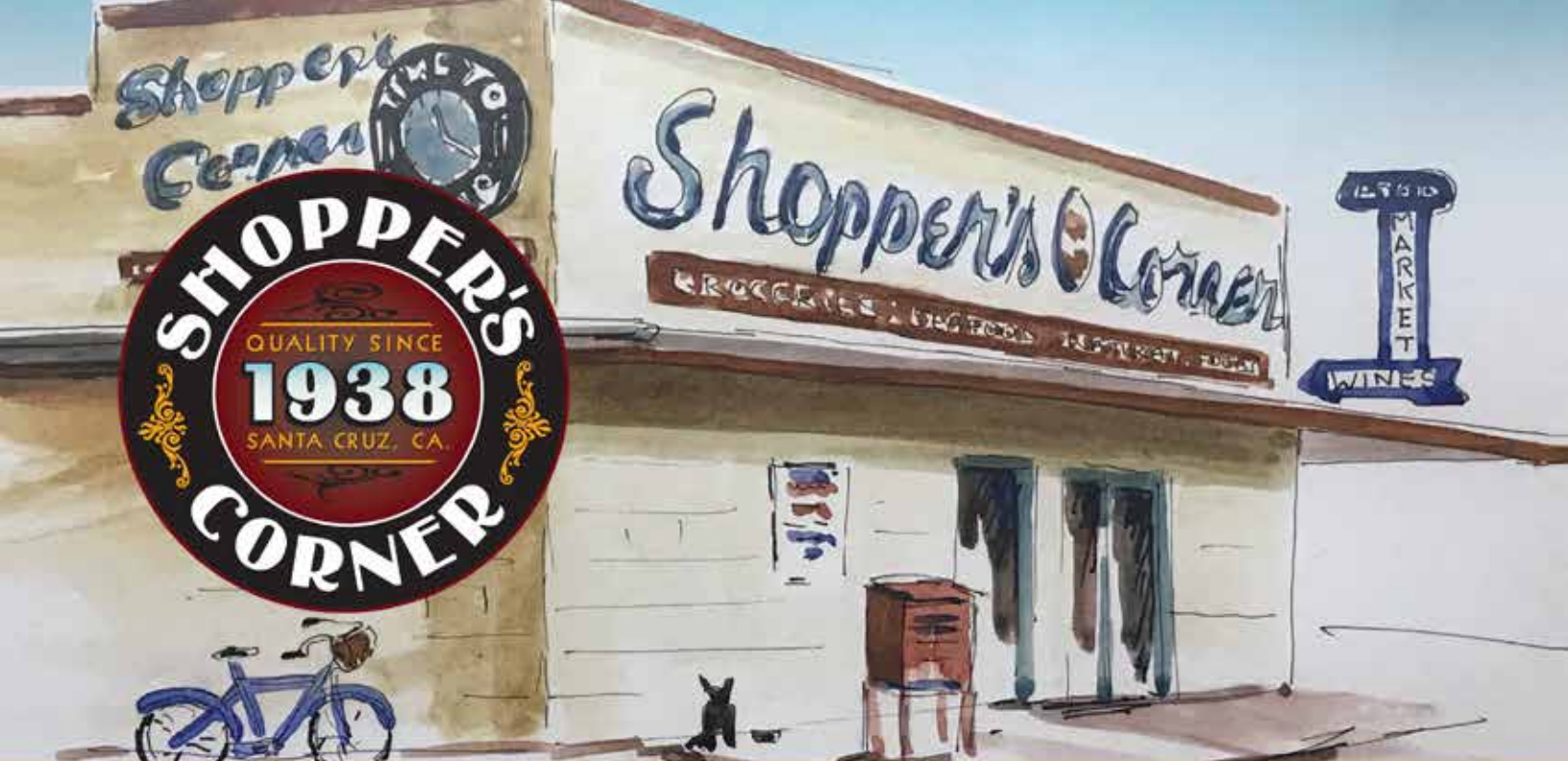
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all of this, the label of “comedy” is sometimes applied to this opera although there really is nothing funny about it.

The chorus *Wach' auf* is sung in the third act. The act opens with several guilds proclaiming the importance of their contributions to Nürnberg's prosperity. The apprentices dance and then the main event begins as the mastersingers arrive to begin the singing competition. The crowd praises Hans Sachs, the most famous of the mastersingers, in the chorus *Wach' auf, es nahet gen den Tag*. The lyrics were written by the historical Sachs in the 16th century.

The chorus is in the style of a four-part chorale like those of Martin Luther whose church reformations took place in the 16th century. This style of music would have resonated deeply with the nationalistic tendencies of Wagner's German audiences. The singing competition then takes place and, after several plot twists, the winner is the favorite, Walther, who is counseled by Hans Sachs about the correct path of music. Eva is engaged to Walther and the crowd sings the praises of Hans Sachs, the adored mastersinger of Nürnberg in the final chorus.



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Tannhäuser: Entrance of the Guests

Freudig begrüßen wir die edle Halle,
wo Kunst und Frieden immer nur verweil,
wo lange noch der Ruf erschalle,
Thüringens Fürsten, Landgraf Hermann, Heil!

Tannhäuser: Pilgrims' Chorus

Beglückt darf nun dich, o Heimat, ich schauen,
Und grüßen froh deine lieblichen Auen;
Nun lass' ich ruhn den Wanderstab,
Weil Gott getreu ich gepilgert hab'.

Durch Sühn' und Buß' hab' ich versöhnt
Den Herren, dem mein Herze frönt,
Der meine Reu' mit Segen krönt,
Den Herren, dem mein Lied ertönt.

Den Herren, dem mein Lied ertönt.

Der Gnade Heil ist dem Büsser beschieden,
Er geht einst ein in der Seligen Frieden.

Vor Höll' und Tod ist ihm nicht bang,
Drum preis' ich Gott mein Lebelang.

Halleluja,
Halleluja,
In Ewigkeit, in Ewigkeit.

Die Meistersinger von Nürnberg: "Wach auf, es nahet gen den Tag!"

Wach auf, es nahet gen den Tag;
ich hör' singen im grünen Hag
ein wonnigliche Nachtigall,
ihr' Stimm' durchdringet Berg und Tal:
die Nacht neigt sich zum Occident,
der Tag geht auf von Orient,
die rotbrünstige Morgenröt'
her durch die trüben Wolken geht.
Heil! Nürnbergs teurem Sachs!
Heil dir, Sachs!

Ehrt eure deutschen Meister!
Dann bannt ihr gute Geister;
und gebt ihr ihrem Wirken Gunst,
zerging' in Dunst
das heil'ge röm'sche Reich,
uns bliebe gleich
die heil'ge deutsche Kunst!

Heil Sachs!

Joyfully we greet the noble hall,
where may art and peace alone linger ever,
and the joyous cry long ring out:
To the Prince of Thuringia, Count Hermann, hail!

Blest, I may now look on thee, oh, my native land,
And gladly greet thy pleasant pastures;
Now, I lay my pilgrim's staff aside to rest,
For, faithful to God, I have completed my pilgrimage.

Through penance and repentance I have propitiated
The Lord, whom my heart serves,
Who crowns my repentance with blessing,
The Lord to whom my song goes up.

The Lord to whom my song goes up.

The salvation of pardon is granted the penitent,
He will one day walk in the peace of the blessed.

Hell and death do not appall him,
Therefore, I will praise God my whole life long.

Hallelujah,
Hallelujah,
Eternally, eternally.

Awake! the dawn is drawing near;
I hear a blissful nightingale
singing in the green grove,
its voice rings through hill and valley;
night is sinking in the west,
the day arises in the east,
the ardent red glow of morning
approaches through the gloomy clouds.
Hail to Nürnberg's dear Sachs!
Hail to you, Sachs!

Therefore I say to you:
honor your German Masters,
then you will conjure up good spirits!
And if you favor their endeavors,
even if the Holy Roman Empire
should dissolve in mist,
for us there would yet remain holy German Art!
Hail to you, Sachs!

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