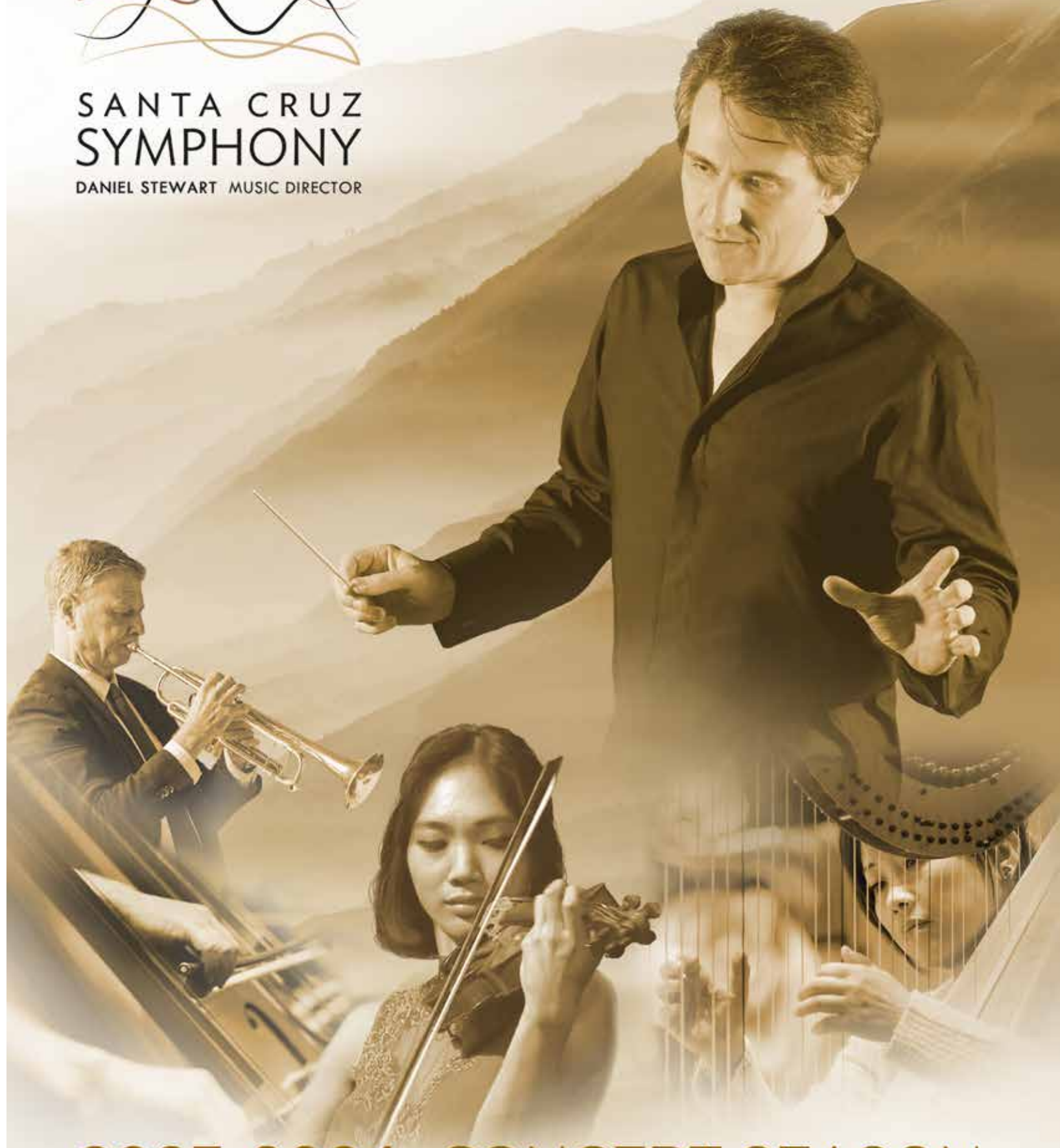


# SANTA CRUZ SYMPHONY

DANIEL STEWART MUSIC DIRECTOR



## 2023-2024 CONCERT SEASON





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# 2023-24 SCHEDULE



## ECHOS OF EMPIRE

7:30 Sept 23, 2023 at the Civic  
2:00 Sept 24, 2023 at the Mello



## OPERAS OF SEVILLE

7:30 Oct 21, 2023 at the Civic  
2:00 Oct 22, 2023 at the Mello



## DAPHNIS & CHLOE

7:30 Jan 20, 2024 at the Civic  
2:00 Jan 21, 2024 at the Mello



## FAMILY CONCERT

2:00 Feb 25, 2024 at the Civic



## FESTIVALS

7:30 March 23, 2024 at the Civic  
2:00 March 24, 2024 at the Mello



## BACH B MINOR MASS

7:30 May 4, 2024 at the Civic  
2:00 May 5, 2024 at the Mello



## JOHN WILLIAMS SPECTACULAR

7:30 June 8, 2024 at the Civic



## RECITAL SERIES

All recitals listed on page 80



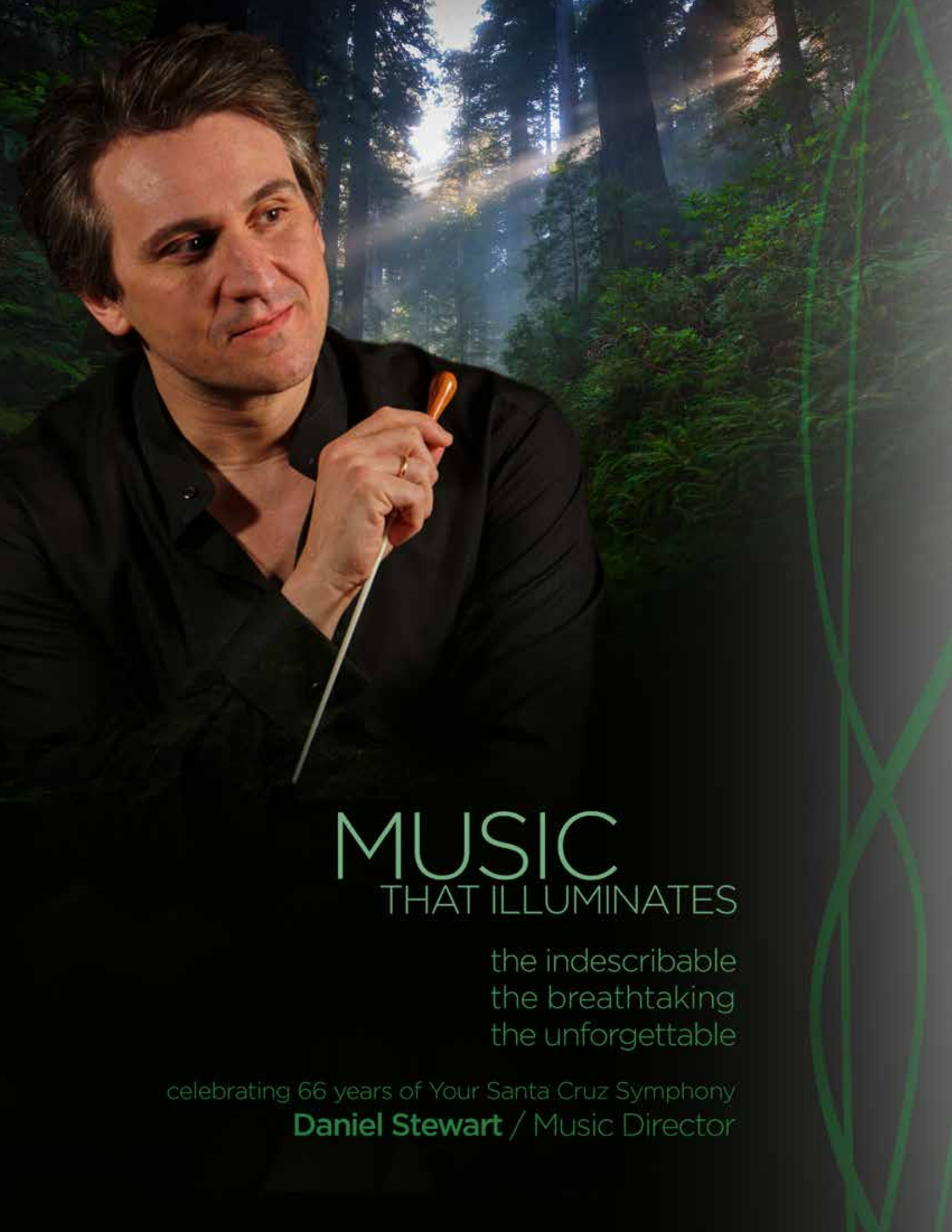
## LEAGUE EVENTS

All events listed on page 31



Your Santa Cruz Symphony won the  
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# MUSIC

THAT ILLUMINATES

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**Daniel Stewart** / Music Director



**We have been incredibly pleased to have Maestro Daniel Stewart as Music Director of the Santa Cruz Symphony** for the past several years – and to have him sign with us for another ten years. In addition to working with us, he is the Wattis Foundation Music Director of the San Francisco Symphony Youth Orchestra. His tenure with us has brought unprecedented praise, including:

*“(T)he Santa Cruz Symphony Orchestra under Daniel Stewart has now developed into the finest musical ensemble South of San Francisco and North of Los Angeles.”*  
– Peninsula Review

*“Nothing short of miraculous. The sheer excitement of witnessing such extraordinary music making was an experience to be remembered.”* – San Francisco Classical Voice describing Yuja Wang’s performance with the Santa Cruz Symphony

**He has conducted many orchestras** including the Metropolitan Opera Orchestra, Boston Symphony, Los Angeles Philharmonic, Houston Symphony, St. Louis Symphony, Hessischer Rundfunk Orchestra, Frankfurt Opern Orchestra, Boston Ballet, New World Symphony, Bohuslav Martin Philharmonic, and more. He also has conducted the opera companies of the Juilliard School, Curtis Institute, and Aspen Festival, and he won the 2010 Aspen Music Festival’s James Conlon Conducting Prize.

In 2012, the Metropolitan Opera appointed Maestro Stewart as first conductor of its Lindemann Young Artist Development

Program. A year later he made his Lincoln Center debut in a concert of comic operas for the Met.

**Maestro Stewart has earned the Santa Cruz Symphony international recognition** and a reputation for attracting top talent, including the incomparable pianist Yuja Wang and 20 principal singers from the Metropolitan Opera. He also established a popular chamber music series, expanded our educational programs, and increased local performing partnerships.

Notable collaborations have included the late Karlheinz Stockhausen, Mason Bates, HK Gruber, Destiny Muhammad, John Wineglass, Esa-Pekka Salonen, and Thomas Adès. The Maestro’s own compositions have been featured at the Aspen Music Festival, Tribeca New Music Festival, and Verbier Festival, among others.

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

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



# We Acknowledge This Land...

The land upon which the Santa Cruz Symphony performs, both in Santa Cruz and in Watsonville, once belonged to the indigenous people of this area. For millennia, they celebrated their own traditions while respecting the soil and the water, which provided life to vegetation, wildlife, and the people themselves.

On the other hand, United States history began only 250 years ago, thousands of years after the original people had been living their own history on this continent. That history and the people who created it subsequently were destroyed and even obliterated as the descendants of Europeans replaced them with their own.

Let's remember that, in the indigenous people's tradition, this Earth is given to us as a gift and that we must respect that gift as the basis of our very existence. We are not the first people to occupy this place, but unless we keep with indigenous traditions that respected the natural world, we may be the last.







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# MUSIC - THE UNIVERSAL LANGUAGE

It is my pleasure to welcome you to the 66th season of the Santa Cruz Symphony. Maestro Danny Stewart has created a season filled with classics, new works and diversity of styles and composers. We are so fortunate to benefit from his connections and expertise in the world of music. I hope you have all purchased your season tickets as you have a year of spectacular musical performances to look forward to.

And while you are enjoying these incredible concerts think about how much more meaningful it would be to share your experiences with others. I have a favor to ask of each of you. Please share your passions with your friends, family, neighbors, co-workers... everyone. They will thank you.

The board and staff are doing everything possible to ensure the success of our beloved Symphony but the pandemic took its toll on audiences returning to live performances. We need your help to fill the empty seats. Help us spread the word that the Santa Cruz Symphony performances are world class experiences and they shouldn't be missed. It seems a shame to have even one empty seat. Help us fill them up...one seat at a time.

I want you to understand what goes on behind the scenes. We have a Board of Directors consisting of 23 community members who represent geographic diversity throughout our county. We come from a variety of professions, ethnic backgrounds, and cultural preferences. We range in age from our mid 40's to mid 80's and we all have a passion and dedication to your Symphony. We care about each other and have fun working together toward our goal of ensuring the success of your Symphony. We have monthly



committee and board meetings to effectively communicate and provide guidance and support where needed. It has been my pleasure to be part of this board for over 30 years and to be starting my 12th year as Board President.

I invite you to join us if you have time to become involved. We need docents to help in a variety of ways including supporting our Youth and Education programs which includes free concerts that we provide annually for all 4th and 5th grade students throughout the County. Call me or the Symphony Office if you're interested in learning more.

I know you will love our 66th Season and I look forward to seeing you at your Symphony performances. And remember to tell your friends that they too can have a world class live musical experience at the Santa Cruz Symphony Family Concert, Pops Concert, five Classic Concerts and of course our Recitals at Samper Hall. Enjoy the Season!

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,<br>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<br>Mann, Chris Schofield, F.<br>McCauley Small, Jr. |
| 1998-00 | F. McCauley Small, Jr.                                                      |
| 2000-02 | Kate Chen                                                                   |
| 2002-04 | Mary James                                                                  |
| 2004-08 | Linda Burroughs                                                             |
| 2008-14 | Owen Brown                                                                  |
| 2014-15 | Dorothy Wise                                                                |
| 2016-17 | Owen Brown                                                                  |
| 2017-   | Linda Burroughs                                                             |



## TICKETS

### Symphony Office

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

### Season Subscriptions

[SantaCruzSymphony.org](http://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](http://SantaCruzTickets.com)  
Box Office Hours: Tuesday-Friday 12-4:00pm to order in person or by phone (831) 420-5260  
Box Office opens 90 minutes before concerts.

### Mello Center for the Performing Arts, Watsonville

250 E Beach St, Watsonville, CA 95076  
Box Office opens 90 minutes before concerts.  
Advance sales through the Civic Box Office.

### Cabrillo Box Office, Crocker Theater

6500 Lower Perimeter Rd, Aptos CA, 95003  
(831) 479-6154  
[Cabrillo.edu/vapa](http://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  
Director of Ad Sales: Kate Kauffman  
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# IT TAKES A VILLAGE TO MAKE MUSIC

Time flies when you're having fun. I can honestly say that my second year as executive director has gone by in a flash. That is a good indication that the staff and I are having a good time while working hard to bring quality classical music to our community.

This has been a terrific year working with Danny Stewart, a maestro I truly respect. We've collaborated in many positive ways that benefit our organization.

The Symphony staff is the best I could ask for. Amanda Kritzberg, our Director of Administration and Outreach, has been an amazing "right hand." Rebecca Barnes has been doing a remarkable job with the Symphony's digital communication efforts and updating our office procedures manuals. Jody Rene and Esther Barnes have also provided valuable contributions to our team in so many essential ways. James de Leon just gets better every year as our Marketing Director. And none of this would be possible without our great production people and the wonderful work of the Civic and Mello personnel.

Of course, I can't shower enough compliments on our highly professional Board of Directors, who offer valuable guidance and generous financial support. And our Symphony League outdid themselves with an impressive \$95,000 donation generated from their popular fundraising events. Sponsors and donors underpin our financial stability. Bravo to them!

What would we do without our incomparable musicians? They



truly are the centerpiece of this organization, performing a remarkable number of our classical favorites and even some new compositions.

But our audiences are the best. I've sat among you during performances, soaking up your enthusiasm for the Symphony and the pleasure it brings you. Many of you have brought family and friends, and I've loved meeting them all.

I'm looking forward to another successful year – and all the fun it brings. If you haven't shared this experience with others, I encourage you to do that. We shouldn't keep this much enjoyment all to ourselves.

Best regards,

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

Gary A. Reece  
Executive Director

## Santa Cruz Symphony Board of Directors

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Catharine Gill  
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Vance Landis-Carey  
Valerie Macken  
Ron Sekkel  
Dr. Dennis St. Peter  
Nancy Van Natta  
Dr. Matthew 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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# FEATURED ARTISTS



## DRUMMER SHUN LOPEZ

At only four years old, Shun Kodaira Lopez began his musical career with keyboard lessons in his home city of Tokyo. Two years later, he began additional lessons in percussion and drums. Then at age eight, he met his mentor, a graduate of the New England Conservatory and an accomplished pianist, composer, and conductor known for his work in Japanese television. With his new mentor, Shun embarked on intensive musical training for the next two years, including the keyboard, drums, piano, and digital music.

When he was nine, Shun won the Grand Prize in the V-Drums World Championship Japan Final 2012, a national competition. To pursue his interest in jazz fusion, he began taking lessons from the famed and accomplished master drummer and educator, Tommy Igoe, from age nine until he completed high school.

Shun performed in the San Francisco Youth Orchestra from 2018 to 2021, where he joined the orchestra's Europe Tour in summer 2019. They performed in multiple cities, including, Copenhagen, Hamburg, Berlin, Vienna, and Budapest. Shun says that this was his best memory as an orchestra member.



## GAYAGEUM HWAYOUNG SHON

The gayageum is a Korean string instrument similar to a zither. South Korean native Hwayoung Shon became a master and composer of the gayageum, actively exploring musical links. Based in the San Francisco Bay Area, she is passionate about blending Korean instruments into other cultures and musical genres with her impeccable technique and in-depth musical interpretation.

Hwayoung made her public debut at age ten with the Korea Broadcasting System in 1986. Since then, she has developed extensive experience working with jazz musicians, K-pop stars, world musicians, and classical orchestras. This has given her a rare perspective on how to blend traditional Korean music with contemporary styles.

Graduating with distinction in performance, Hwayoung received a full government scholarship from the National Gugak High School and Seoul National University. She also has won numerous prominent Korean music competition grand prizes, such as the Goryung National Gayageum Competition, Dalgubeol National Gugak Competition, National Student Gugak Competition, Daegu National Gugak Competition, and more.





# FEATURED ARTISTS



## CELLIST **GAEUN KIM**

A 20-year-old cellist based in New York City, Gaeun Kim began her public career at age four, when she started on her path to become an outstanding virtuoso performer. Since that time, she has won numerous competitions, including a first prize and a special award in the Antonio Janigro Competition in Zagreb, Croatia. Gaeun was also listed as one of the “30 Representative Stars in the Culture & Arts Industry of the Republic of Korea.”

She also was named a “Samsung Foundation Rising Star” and was one of six musicians who won the “Classe d’Excellence de Violoncelle” led by Gautier Capuçon, performing as the Louis Vuitton Foundation Artist until 2021. Then earlier this year, she was invited to be on the special jury at the “World’s Biggest Stage International Competition.”

Gaeun’s recent honors include the first prize and the Pablo Casals Special Award at the 2022 Irving M Klein International Competition and first prize at the 2023 New York Young Artist Awards. She is scheduled for several more concerts in the United States this season.



## MASTER OF CEREMONIES **OMARI TAU**

Well-known at the Symphony's Youth Concerts, Omari Tau received his Bachelor of Music Education degree at Michigan State University and his Master of Music in Vocal Performance degree at the University of Houston, Moores School of Music. There, he studied with mezzo-soprano Katherine Ciesinski. Continuing his career, 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 vocalist of styles ranging from classical, jazz, and musical theater to pop and R&B, his proficiency as an artist intersects across broad spectrums, including composition, performance, conducting, and both musical and stage direction. Omari 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 with which he toured for nearly nine years.





# FEATURED ARTISTS



DIRECTOR AND CONDUCTOR

## CHERYL ANDERSON

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

She also served as Bay Area Representative, California, ACDA Executive Board and Chair of the Composition Competition. Most recently, Cheryl was president of the Western Division of the American Choral Directors Association.

Cheryl has been a professional soloist and chorister her entire career, and she professionally conducted choirs and orchestras throughout the world. She was a vocalist for several years with Robert Shaw and was a Conducting Fellow and vocalist with Helmuth Rilling and the Oregon Bach Festival.

A photograph of a white lighthouse with a black top, situated on a rocky island. The sky is a vibrant mix of orange and pink, suggesting a sunset or sunrise. The lighthouse is the central focus, with the rocky shore in the foreground and the ocean in the background.

## CABRILLO SYMPHONIC CHORUS

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

Then in December 1988, Mr. Antolini led the chorus on a tour of the Soviet Union, performing Sergei Rachmaninoff's Liturgy of St. John Chrysostom. San Jose Public Television Station KTEH accompanied them and produced "Rediscovering Rachmaninoff, a one-hour documentary that has been shown worldwide. In autumn 1991, Cheryl Anderson stepped up to the podium, bringing her bright personality, brilliant musicianship, and a vast choral repertoire.





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Because of your generosity, Your Symphony is now in its 66th year. With your continued support, we can carry this cultural tradition well into the future.

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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](mailto:ExecutiveDirector@santacruzsymphony.org)

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

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## You can join our exclusive Legacy Society by:

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

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# SANTA CRUZ SYMPHONY LEAGUE

## *Message from Our Presidents*



### **The Santa Cruz Symphony League Provides Valuable Support**

On behalf of the Santa Cruz Symphony League, we welcome you to the 2023-2024 Season! The League is an organization of more than 200 volunteers who love good music and our Symphony. Our activities focus on fundraising, education, and service. In fact, we are the largest single donor to the orchestra. This year we proudly presented a check to the Symphony for \$95,000 – all raised by our members.

This season we are happy to feature a number of special events, including:

- A Twilight Picnic under towering redwoods at beautiful Paradise Park on Friday, October 13, to celebrate the League and welcome new members.
- Two popular fundraising events: an elegant Gala in on February 10, 2024 (more details to come) and the Home and Garden Tour during the weekend of June 1-2.
- A series of special Preview Luncheons on the Friday before each concert weekend. Maestro Daniel Stewart always imparts his special insights into the upcoming concert program.
- Providing meals for the musicians at rehearsals as well as offering housing and transportation.

Please join us! As an honored member, you can help us provide valuable support for our Symphony. For information about membership and our activities, go to our website at [santacruzsymphonyleague.org](http://santacruzsymphonyleague.org)

*Anna Hackenbracht*

Anna Hackenbracht, Co-President

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







# SANTA CRUZ SYMPHONY LEAGUE

*We are a community of music-loving friends dedicated to supporting Santa Cruz Symphony through fundraising, educational and social events. Become a member or attend one of our events to experience the symphony in an exciting way!*

## UPCOMING EVENTS



### Concert Previews

#### FRIDAYS BEFORE CONCERTS

Featuring Maestro Daniel Stewart, our previews 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.



### Twilight Picnic

OCT 13, 2023

Kick off the symphony concert season with an enchanting evening picnic under the redwoods in a historic landmark. Enjoy a gourmet dinner, mingle with fellow music enthusiasts, and discover what's to come for 2024.



### Annual Gala

FEB 10, 2024

A lively party with dance worthy music performances, thrilling auction items, and eye catching attire.



### Home & Garden Tour

JUNE 1-2, 2024

Experience an architectural journey through some of the region's finest homes and gardens featuring cutting edge design, historic provenance, and stunning landscapes in bloom.



Visit our website today for details on membership & events.

[www.SantaCruzSymphonyLeague.org](http://www.SantaCruzSymphonyLeague.org)





# NANCY ZHOU

Maestro Daniel Stewart is delighted to announce that internationally acclaimed soloist Nancy Zhou will be joining the Santa Cruz Symphony as our new Concertmaster, and Artist in Residence! This special new title reflects both her stature as one of the world's foremost violin virtuosos, and also looks forward to her additional creative contributions to chamber music programming and development of other special engagement projects. You can see Nancy in her first season in the following three programs:

## OCTOBER 21-22, 2023

**Mozart:** Overture to *Le nozze di Figaro*  
**Rossini:** Overture to *Il Barbiere di Siviglia*  
**Beethoven:** *Leonore* Overture no. 3  
**Verdi:** Overture to *La forza del destino*  
**Bizet:** *Carmen* suites 1 & 2  
**Waxman:** *Carmen* Fantasie

## JANUARY 20-21, 2024

**Mahler:** Adagio from Symphony no. 10  
**Jean Ahn:** Concerto for Gayageum and Orchestra  
*feat. Hwayoung Shon*  
**Ravel:** *Daphnis et Chloé* 2nd suite

## JUNE 8, 2024

**John Williams** Spectacular

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

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

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

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

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





# ECHOS OF EMPIRE

SEPTEMBER 23 & 24, 2023



# ECHOS OF EMPIRE

**Daniel Stewart**, Music Director and Conductor  
**Shun Lopez**, Drum Soloist

## PROGRAM

**RICHARD STRAUSS**

Till Eulenspiegels lustige Streiche, op.28

**HRISTO YOTSOV**

Concerto for Drum Set & Orchestra  
Soloist: *Shun Lopez*

Intermission

**OTTORINO RESPIGHI**

Pines of Rome

Concert Soloist: **Shun Lopez**



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# PROGRAM NOTES

Provided by Don Adkins

## **Till Eulenspiegel's Merry Pranks, After Old-Time Roguish Fashion, In Rondeau Form, Op. 28 (1895) Richard Strauss (1864-1949)**

Till Eulenspiegel appears to have been a historical figure from the first half of the 1300s. He was born into the lower class but led a free lifestyle that had no respect for class boundaries. He would assume the guises of various tradesmen and play pranks on anyone available, from kings to peasants. This form of rebellion, a serious social disruption, made him an outlaw. Only his quick wit kept him one step ahead of the law and execution. He was never captured and eventually died of the plague. The earliest printing of his adventures was made in 1515, in which his cause of death was transformed into a more entertaining hanging. It was reprinted in 1519 in eight languages and continued to be reprinted in French up to the 1800s. A Belgian writer, Charles de Coster, transformed Till into a Renaissance Flemish hero, the version with which Strauss was probably familiar.

Strauss considered himself a prankster and identified with Till's character. In 1893, he began work on the libretto for a one-act Eulenspiegel opera. However, his first opera, *Guntram*, was a failure in 1894, which may have discouraged Strauss from pursuing the Eulenspiegel opera. He wrote a tone poem on the story instead and completed it in about six months. Strauss chose rondo form for the structure. Rondo's basic concept is that the opening theme—or, in this case, the two opening themes associated with Till—reappear throughout the work. Strauss not only brings back these themes but also transforms them to fit the dramatic situation.

Strauss was reluctant to give

any programmatic details about Eulenspiegel, but Franz Wüllner, conductor for the Cologne premiere, requested a concrete story to help the audience understand this revolutionary score. Strauss gave an extremely general response:

"It is impossible for me to furnish a program to Eulenspiegel; were I to put into words the thoughts which its several incidents suggested to me, they would often make a quite strange impression and might even give rise to offense. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two Eulenspiegel motives: [he writes out the two basic ideas] which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet after the motive: [he writes out the two note motive with the words "the Death"] has been pronounced upon him. For the rest, let the merry citizens of Cologne guess at the musical prank which a Rogue has played on them."

Wilhelm Mauke, one of many analysts of Strauss's music, persuaded Strauss to write in his orchestral score the programmatic details over the corresponding musical passages, giving us a much more detailed picture of the story:

"Once upon a time there was a clowning rogue [lyric opening theme]; Whose name was Till Eulenspiegel [horn theme]; That was an awful hobgoblin [high clarinet]; Off for New Pranks [galloping theme]; Just wait, you hypocrites [tremolo, low strings]! Hop! On horseback into the midst of the marketwomen [loud cymbals]; With seven-league boots he lights out; Hidden in a Mouse-hole [brief

pause]; Disguised as a Pastor, he drips with unction and morals [lyric theme]; Yet out of his big toe peeps the Rogue; But before he gets through he nevertheless has qualms because of his having mocked religion [descending solo violin]; Till as cavalier pays court to a pretty girl [opening theme romanticized]; She has really made an impression on him; He courts her; A kind refusal is still a refusal; Till departs furious; He swears vengeance on all mankind; Philistine Motive [jerky theme in bass clarinet and bassoon]; After he has propounded to the Philistines a few amazing theses he leaves them in astonishment to their fate [complex music with Till theme revealed]; Great grimaces from afar [held note with trills]; Till's street tune [simple whistling tune]; The court of Justice [snare drum roll]; He still whistles to himself indifferently; Up the Ladder [ascending whistling tune]! There he swings; he gasps for air, a last convulsion; the mortal part of Till is no more [return to the "once upon a time music]."

Young Strauss was a revolutionary composer championed by many as the cutting-edge of the avant garde. His tone poems—*Don Juan*, *Tod und Verklärung*, *Till Eulenspiegel*, *Also sprach Zarathustra*, *Don Quixote*, and *Ein Heldenleben*—are an astonishing body of music all written within ten years. Even though Strauss continued to produce masterpieces throughout his lifetime—including his great operas *Salome*, *Elektra*, and *Der Rosenkavalier*—many consider his tone poems to be the bedrock of his output. Till Eulenspiegel is the most explicitly programmatic work of all his tone poems and aptly demonstrates Strauss' ability to depict practically anything through music and his love of the practical joke

## **Pines of Rome (1924)** **Ottorino Respighi (1879-1936)**

Respighi wrote the following, in third person, to the New York Philharmonic's program annotator before the 1926 American premiere of *Pines of Rome*: "While in his preceding work, *Fountains of Rome*, the composer sought to reproduce by means of tone an impression of Nature, in *Pines of Rome* he uses Nature as a point of departure, in order to recall memories and vision. The centuries-old trees which so characteristically dominate the Roman landscape become witnesses to the principal events in Roman life."

After receiving his initial musical training in his hometown of Bologna, Respighi went to Russia at age 21 to play viola in the Russian Imperial Theater in St. Petersburg. While there, he began to develop his extremely colorful orchestration skills through lessons with Rimsky-Korsakov, a master of orchestration. He then spent several years travelling mainly to Germany, where he had success as a young composer and chamber music player. He accepted a teaching position at the Accademia di Santa Cecilia in Rome, where he lived from 1913 to his death. Respighi is credited with reviving Italian instrumental music, which had long been abandoned in favor of opera. He wrote three large orchestral works that describe different aspects of his new hometown: *Fountains of Rome* (1916), *Pines of Rome* (1924), and *Roman Festivals* (1928). These three works are sometimes performed together as a "Roman Triptych."

A colleague in Rome exposed Respighi to modern French music, which he enthusiastically embraced. This fascination did not last long, and Respighi soon returned to his more conservative musical tastes. He gave an interview for Musical

America in 1925: "Atonality, thank heaven, that's done for! The future course of music? Who can say? I believe that every composer should first of all be individual. The Italian genius is for melody and clarity." This conservatism culminated when he signed a 1932 manifesto that condemned the music of contemporary composers such as Schoenberg and Stravinsky and called for a return to established Italian traditions.

Much has been written about Respighi and his connection to the fascist dictator Benito Mussolini. Respighi was not a political creature, but his music, like the "Roman Triptych," seemed to embody the culture that Mussolini promoted. Mussolini co-authored the entry "Fascism" in a 1932 Italian encyclopedia: "the doctrine best adapted to represent the tendencies and aspirations of a people, like the people of Italy, who are rising again after many centuries of abasement and foreign servitude." The cultural atmosphere in Italy during the 1920s and 1930s venerated the past Roman Empire to the point that it became a state-sponsored cult. It is not surprising that Mussolini was a big fan of Respighi's music, especially *Pines of Rome*, which premiered the same year he took power. After the fall of Mussolini's government in 1943, the Italian government wrongly ostracized Respighi as a fascist composer. An attempt to celebrate the centenary of his birth in 1979 was blocked by Italian political opposition. It wasn't until 1986, the 50th anniversary of his death, that political opposition to his music in Italy fell away.

Respighi wrote the following description of his *Pines of Rome*:

"The Pines of the Villa Borghese: Children are at play in the pine groves of the Villa Borghese,

dancing the Italian equivalent of 'Ring around a Rosy.' They mimic marching soldiers and battles. They twitter and shriek like swallows at evening, coming and going in swarms. Suddenly the scene changes. (Respighi quotes a traditional children's game song.)

"The Pines Near a Catacomb: We see the shadows of the pines, which overhang the entrance of a catacomb. From the depths rises a chant, which echoes solemnly, like a hymn, and is then mysteriously silenced. (Ancient plainsong chants are quoted.)

"The Pines of the Janiculum: There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings. (This movement is one of the first orchestral pieces to include electronics—the recording of the nightingale.)

"The Pines of the Appian Way: Misty dawn on the Appian Way. Pine trees guard the magic landscape. Indistinctly, incessantly, the rhythm of muffled, unending steps. The poet has a fantastic vision of past glories. Trumpets blare, and the army of the Consul bursts forth in the grandeur of a newly risen sun toward the Sacred Way, mounting in triumph the Capitoline Hill."

Respighi's widow recalled her husband's reaction to one of the last rehearsals of *Pines of Rome*: "The day before the final rehearsal Respighi confessed to me that the crescendo of *The Pines of the Appian Way* had impressed him in such a way that he felt 'an I-don't-know-what' in the pit of his stomach. This was the first time that I heard him say that a work of his had turned out as he planned it." She then writes about the performance, "The last measures of the poem were drowned by frenetic applause as had never been heard in this concert hall."



# DISTINGUISHED BOARD ALUMNI AWARD

It is with great pride that the Santa Cruz Symphony announces the inaugural recipients of The Distinguished Board Alumni Award. This honor is awarded to extraordinary past Board Members who have devoted their time and resources to help support our Symphony through the years.



Lt. Col. Ernest T. "Bud" Kretschmer passed in 2009, he served as Board President 1975-76, and donated the Steinway Concert Grand Piano to the Mello Center. An avid supporter of the Symphony, Cabrillo Music Festival and the UCSC Music Department, Mr. Music will always be remembered and cherished.



Rowland "Reb" Rebele served as President from 1982-87. He personifies the Symphony with his extraordinary dedication, monetary support, and passion for everything that he does in life. Due to his commitment and vision through the years, the Symphony has survived. Reb, you are our friend, devoted fan and we owe our existence to you.



Ernestine Anderson served as Board President from 1987-89. A strong leader and dedicated volunteer, she was instrumental in helping the Symphony grow from an amateur "pay to play" orchestra to an orchestra comprised of professional musicians. Thank you for your vision.



Jan Derecho joined the Board in 1984, served as President 1994-95 and Executive Director 1995-2001 and 2009-15. She worked with three different Maestros and encouraged community members to support the Symphony with their time and financial support. Her love of music and our Symphony is contagious and inspirational.



Dorothy Wise first joined the Board in 1991, served as President 1995-96 and 2014-15, was Executive Director 2015-2020 and served on the Search Committee that hired Maestro Stewart. She created The Symphony High Notes Magazine, and been extraordinarily generous with her time and financial resources.



Vicki Wasson joined the Board in 2002. She helped to create the Mello Music Makers and the Symphony Endowment, developed capital campaigns and encouraged supporters to understand the vision of a sustainable Symphony through the growth of our Endowment. She served on the Board and as the Endowment Chair.

## Concerto for Drum Set & Orchestra Hristo Yotsov (b. 1960)

First and foremost, Hristo Yotsov is a Bulgarian musician committed to making music in his country. “I have always been a moderate optimist,” he says, “because in Bulgaria the conditions for making culture are not at all bad. And I don’t agree with the people who complain that culture in Bulgaria is good for nothing, that there is no money, that vulgarity rules. I disagree because I live among people who are constantly creating. And when they decide to do something, they do it well. And there are always people to support them. And there is money.”

Yotsov was born into a family of professional musicians in Sofia, the Bulgarian capital. He studied music, including the clarinet, at the National Music School and completed his percussion studies at the State Academy of Music in Sofia. His professional career as a drummer with small jazz groups started in 1982. He was also the drummer and arranger for the Big Band of Bulgarian National Radio from 1982 to 1989. Yotsov began teaching percussion in 1989 in the jazz department of the Pancho Vladigerov National Academy of Music, where he still holds a professorship.

He started his classical composition career in 1999 with a work for clarinet, drums, and chamber orchestra. Thereafter, Yotsov continued to write works for different solo instruments and orchestra, including the Drumset Concerto in 2017. He stated his basic attitude toward composition in an interview before a 2023 Pleven Philharmonic concert, which featured three of his compositions. “I wrote the concerto for trumpet and

trombone 2-3 years ago for Mihail Yossifov (trumpet) and Velislav Stopyanov (trombone). The idea was to place these musicians of enormous talent, experience, and instrumental potential in jazz in a different environment, the environment of symphony music with a tinge of jazz.”

The Drumset Concerto is a three-movement work that leaves the listener believing that they have personally met Yotsov. After a beginning of floating woodwinds, Yotsov turns the orchestra into a big band playing fairly conservative, easy-listening jazz. Hints of potential movie-music are mixed in with the suggestion of wilder Bulgarian folk rhythms. The soloist plays other percussion instruments as well as drumset. The second movement begins with mysterious sounds in the chimes accompanied by drumset. There appear to be—in my biased ears—hints of Gershwin’s Rhapsody in Blue. The third movement includes some rock-and-roll in a big band style, as well as some scrambly unison fast passages similar to Don Ellis’ Bulgarian Bulge (1971). If you know Bulgarian Bulge, let me know after the concert. There is a big solo cadenza near the end and a big silence with plenty of action. Yotsov has a great sense of humor.

He says, “I don’t believe that one won’t succeed when one has an attitude towards music, has talent, and is dedicated to what is one’s inner drive—provided that they make the effort it takes, of course.”

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# Operas of Seville

OCTOBER 21 & 22, 2023





# OPERAS OF SEVILLE

**Daniel Stewart**, Music Director and Conductor

## PROGRAM

**WOLFGANG AMADEUS MOZART**

**GIOACCHINO ROSSINI**

**LUDWIG VAN BEETHOVEN**

**GIUSEPPE VERDI**

Overture to Le Nozze di Figaro

Overture to Il Barbiere di Siviglia

Leonore Overture No.3, Op.72a

Overture to La forza del Destino

Intermission

**GEORGES BIZET, arr. Guiraid**

Carmen Suite No. 1: Les Toréadors. Allegro giocoso (Introduction to Act I)

Carmen Suite No. 1: Prélude. Andante moderato (Prelude to Act I)

Carmen Suite No. 2: La Garde montante. Allegro (Act I)

Carmen Suite No. 1: Les dragons d'Alcala. Allegro moderato (Prelude to Act II)

Carmen Suite No. 1: Intermezzo. Andantino quasi Allegretto (Prelude to Act III)

Carmen Suite No. 1: Aragonaise. Allegro vivo (Prelude to Act IV)

**FRANZ WAXMAN**

Carmen Fantasie for Violin and Orchestra

*Soloist: Nancy Zhou*

Concert Soloist: **Nancy Zhou**



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# PROGRAM NOTES

Provided by Don Adkins

## **Overture to The Marriage of Figaro, K 492 (1786) Wolfgang Amadeus Mozart (1756-1791)**

November 1785 to April 1786 were the busiest and most productive months of Mozart's life. Mozart not only wrote his best opera, *The Marriage of Figaro*, but produced several of his greatest piano concertos and numerous other works for a wide variety of uses. This compositional effort required that he fill an average of 6 pages of manuscript per day, twice that of his next most productive period. Along with this compositional outburst, his life was a non-stop kaleidoscope of rehearsing, playing, conducting, Masonic Lodge activities and houseguests. Mozart was the ultimate Viennese celebrity.

The political scene in Austria was also experiencing radical and often unwelcome changes under Emperor Joseph II. Mozart was keenly interested in politics so it is no surprise that he chose *The Marriage of Figaro* as the vehicle to explore many of the hot-button topics of his time. His opera received very few performances during his lifetime due, not to the music, but to the extremely controversial political statements made through *Figaro*. It only received nine initial performances in Vienna due to a boycott by the Viennese nobility who utilized paid hecklers to voice their disapproval. The general public loved it. It had a better reception in Prague, removed from the center of the turmoil, than in Vienna. It was not until years later, when the political climate was completely different, that *Figaro* became as accepted in Vienna as it had been by the rest of the opera world.

Although the French play *The Marriage of Figaro* (1784) by Pierre-Augustin Caron de Beaumarchais was banned from performance in

Austria for its political and sexual content, Mozart's librettist Lorenzo da Ponte managed to rework the story: "I have cut out whole scenes, shortened others, and been careful everywhere to omit anything that might shock." This brought it more in line with the policies and morals of the Emperor and they received permission to proceed with the opera. Mozart had the full support of the Emperor for the project even to the point that the ballet scene which was initially cut because of court intrigue was reinstated at the insistence of the Emperor. The opera was entirely unprecedented musically and especially in its subject matter which focused on the everyday social conflicts of contemporary life. The ideals of the middle class were contrasted favorably to those of the aristocracy.

The opera was completed two days before opening night. Da Ponte wrote: "As fast as I wrote the words, Mozart wrote the music, and it was all finished in six weeks." The overture was written the day before the premiere of the opera and the players probably observed that the ink on their parts was barely dry. Unlike many overtures, none of the tunes from the opera are used. Instead, Mozart captures the non-stop energy of the opera with a busy opening theme that is contrasted with more majestic, aristocratic statements. The music lasts for only about four minutes which is plenty long for this roller-coaster of an overture. There is no hint of the controversial and sometimes dangerous topics that will appear in the opera.

## **Overture to The Barber of Seville (1816) Gioacchino Rossini (1792-1868)**

Rossini burst upon the European entertainment scene soon after the government of Napoleon I collapsed. Laughter at the light-hearted antics

in *L'Italiana in Algeri* (1813) soon replaced the horrors of war. Rossini's operas became extremely popular in Germany and France, even more so than in many regions of Italy. Indeed, Beethoven suffered extreme jealousy at the reception they received in Vienna. It was a welcome that would overshadow any adulation he received for his opera *Fidelio* (1805) and place Rossini's name above Beethoven's even in his home town.

Soon after Rossini's return to Rome in January 1816, the impresario of the Teatro Argentine was busy trying to find him a libretto for a new opera that the police would not censor. He finally circumvented the police and presented the Governor of Rome with a libretto by Sterbini based on Beaumarchais' play *Le Barbier de Seville*. Paisiello had used the libretto to create a highly successful opera. The governor, tired of hearing about morals and decency from the Papal police, authorized the libretto. Rossini was especially anxious about the choice of libretto because Paisiello was still alive and influential in musical circles. Rossini immediately wrote a letter to the aging maestro requesting his permission to use the libretto. Paisiello gave his consent, fully expecting the opera to be a tremendous flop. Rossini wrote a brief introduction to the libretto explaining Paisiello's consent and settled down to work. The opera was finished in thirteen days!

Opening night was the disaster Paisiello had hoped for. As the second act began, the audience, full of Paisiello supporters, raised such a commotion involving noise, vegetables, and a cat on stage that the management was forced to draw the curtain and suspend the performance. It appeared that Rossini had completely failed in writing for the Roman audience.

However, the second night's performance received an enthusiastic reception, demonstrating the Italian opera audience's mercurial nature. Audiences in Paris were perhaps the most sympathetic to Rossini's opera. Their unqualified reception of *The Barber of Seville* cemented Rossini's role as the leader in European opera through his last opera production, *William Tell*, in 1829.

The overture was quite comical to the Romans. They imagined they heard dialogue between the elderly guardian and his beautiful ward—threats and bluster answered by plaintive sighs. So much for the power of music to communicate specific ideas! The overture was actually composed for an earlier serious, tragic opera, *Aureliano in Palmira*, first performed in 1813. Two seasons later, Rossini adapted this overture to introduce his new serious opera, *Elizabeth, Queen of England*. A few weeks later, he used the same overture for *Almaviva, or The Useless Precaution*, later retitled *The Barber of Seville*. Before the opera appeared with the current title, the overture was lost, and Rossini returned to the original version composed for *Aureliano*. This overture remains identified with the opera today.

Rossini was known not only for his composing but also for his cooking. He often used the same ingredients in many of his operas, allowing him to compose as fast as he could write. Audiences accepted hearing the same material in different contexts in the same way that a good sauce could be enjoyed in different meals. Rossini was nicknamed *Monsieur Crescendo* because of his trademark—beginning sections softly and slowly building to a dramatic and flashy outburst. These brief tempests on stage were more than enough conflict for an audience that had just survived years of tumult that Napoleon and his political lightning storm had created.

## **Leonore Overture No. 3, Op. 72B (1806)**

**Ludwig van Beethoven (1770-1827)**

From the 1789 French Revolution to the early 19th century, the “rescue opera” was one of the most popular opera genres. The story for Beethoven's only opera *Fidelio* (which he originally called *Leonore*) was said to be taken from the true story of a last-minute rescue of an innocent man during the Revolution's Reign of Terror. The original French libretto's author claimed to have shifted the story to Madrid to protect the people involved in the actual events. Beethoven, always a champion of the radical political concepts of Liberty, Equality and Fraternity, was naturally drawn to this tale of the human spirit's confrontation with tyranny.

Florestan, a naive champion of truth, has been unjustly imprisoned by Pizarro, his enemy and the prison governor. Don Fernando, minister of state, is scheduled to inspect the prison, forcing Pizarro to plan Florestan's death. Meanwhile Leonore, Florestan's wife, is working in the prison in disguise. She is in the right place to prevent Pizarro from shooting her husband. The trumpet call from the prison ramparts announces Don Fernando's arrival and Florestan's ultimate release.

Beethoven went through numerous revisions and great difficulties to produce the final version of *Fidelio*. Napoleon's occupation of Vienna kept supportive audiences away from his first productions, and Beethoven's inexperience with opera led to numerous revisions. Years later he told his friend Anton Schindler, “Of all my children, this is the one that cost me the worst birth-pangs and brought me the most sorrow; and, for that reason, it is the one most dear to me.” He wrote four different overtures and even used a fifth

overture, *The Ruins of Athens*, for one performance. The first overture's composition date, *Leonore* No. 1, has been debated, with some placing it as the first overture and others placing it after *Leonore* No. 3. Whatever the order, there is no doubt that *Leonore* Nos. 2 and 3 are so dramatic as individual compositions that they almost overshadow the opera's effect. Beethoven finally wrote a lighter-weight overture, the *Fidelio* Overture, for what was to be the first successful production in 1814.

Of all the versions, the third overture is by far the most satisfying. Beethoven manipulates themes from the opera, including the distant trumpet call, to create a single-movement work in sonata form, the standard first-movement structure for almost all classical instrumental works. The opening passage of solemn, descending octaves suggests the depths of Florestan's dungeon. The following theme is Florestan's second act lament, “In the Springtime of Life.” The fast main section eventually leads to the development section's sudden halt by the distant trumpet call. The trumpet calls again as the doors of the prison are thrown open and Beethoven releases a triumphant celebration of liberty. By the end of the overture, the music has transcended the characters' joy as Beethoven allows it to express his hopes for equality and freedom for all people



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### **Overture to *La forza del destino* (1862, rev. 1869) Giuseppe Verdi (1813 – 1901)**

Verdi wrote 21 operas and did major revisions on four of them from 1839 to 1859. This prodigious output included many of his best-known operas, including *Rigoletto* and *La traviata*. Verdi's operas were produced while different regions of Italy were resisting French and Austrian occupation. His operas were often seen as political statements for the *Risorgimento*, a unified and independent Italy. The Italians favoring unification considered him a hero to the cause. In 1859, the northern Italian states voted to join the powerful Kingdom of Piedmont-Sardinia, which united all of northern Italy. Garibaldi then assembled an army that liberated almost all of the rest of modern Italy—except Rome

northern Italian states voted to join the powerful Kingdom of Piedmont-Sardinia, which united all of northern Italy. Garibaldi then assembled an army that liberated almost all of the rest of modern Italy—except Rome and Venice, both of which joined a few years later. They were then united with northern Italy under King Victor Emmanuel II. During these final years of unification, the king's supporters would speak and print "Viva Verdi," which used the acronym Vittorio Emanuele Re d'Italia. Verdi took a well-deserved break from composition for a couple of years and was briefly brought into Italian politics with his election to the first Italian Parliament in 1861. He was lured back to the opera world with a commission for *La forza del destino* from the St. Petersburg Opera in December 1860.

Verdi's original overture was a short work that would not stand on its own outside of the opera. After the first performances in St. Petersburg, Verdi made quite a few revisions and additions to the opera, including the overture that is now used. The reworked opera was first performed on Verdi's home turf, Teatro la Scala in Milan in 1869. The expanded overture was now suitable as a stand-alone orchestral piece that could be played in concerts.

The opening of three Es, played twice by an ominous-sounding combination of instruments, depicts fate and also tells rowdy opera audiences to be quiet and pay attention. It is followed by a quick, rising four-note scale associated with the main love interest, Leonora, who dies at the opera's end. In case we did not recognize the rising scale's fateful implications, the opening three-note theme is played again before the rest of the overture unfolds. The rising figure continuously reappears throughout the overture, often as an accompaniment to other themes associated with different characters in the opera. One section in the middle

of the overture quotes Leonora's prayer from Act 2. The variety of melodies readies the audience for an opera full of Verdi's favorite topics: ethnic violence, sudden duels, doomed love, catastrophic war, escapes to a monastery, and the main character's death at the end. The overture's powerful ending prepares the audience for the chaos that follows.

### **Carmen Suites Nos. 1 and 2 Georges Bizet (1838–75).**

German philosopher Frederick Nietzsche loved opera. His bitter attitudes toward the extreme emotionality of Richard Wagner's operas, however, had robbed him of all joy in music. His sister wrote several times that he longed for music full of happiness, pride, high spirits, and power while held within bounds by the highest laws of style. He longed for an opera composer who would take revenge on "that Wagnerian music which is all the rage nowadays." Five years after abandoning opera, Nietzsche saw Bizet's *Carmen* in Italy and declared that he had finally found his ideal opera. "I heard *Carmen* and I was thunderstruck! Bizet, who is he?" Five days later, he attended *Carmen* again and learned that the composer had died six years earlier: "What a great blow it is to me to hear that Bizet, from whom I had hoped so much, is dead!"

Bizet was a child prodigy. He learned from his musician parents and earned a place at the Paris Conservatory at the astonishing age of nine. He was a brilliant student and won many prizes for his musical activities, especially piano playing. As a young man, he was in constant company with Europe's best musicians, including Gounod and Rossini. Franz Liszt admired Bizet and was impressed with his sight-reading of a difficult Liszt piano piece.

His conservative in-laws considered him "penniless, left-

wing, anti-religious and Bohemian.” He served in the National Guard during the Franco-Prussian War of 1870-71. (France suffered a humiliating defeat.) Bizet was a heavy cigarette smoker and died just three months after the premiere of *Carmen*, at age 36, from a heart attack brought on by severe throat disease. During his last months, *Carmen* played to small audiences and received extreme criticism from the French press. Even the director of the Opéra Comique had trouble promoting this new opera. Bizet was convinced that it was a failure, and he died in a state of depression. He never saw any great success from his other compositions except for his incidental music for Alphonse Daudet's play *L'Arlésienne* in 1872.

Many musicians initially admired *Carmen*, including Brahms and Tchaikovsky, who predicted it would become the world's most popular opera. However, the musical style puzzled the normal opera-goer, and the subject matter, starring an “amoral seductress,” was extremely scandalous. The plot twist where Don Jose deserts the military to join the smugglers was difficult for the French to accept following the war. Nietzsche, who saw about 25 productions of *Carmen*, thought it was the greatest opera ever written.

Bizet's friend Ernest Guiraud compiled the two *Carmen* suites after his death. This performance will combine some of the movements of both suites in the following order:

I. *Les Toréadors*: The brilliant parade of bullfighters through the Seville streets.

II. *Prélude*: We first hear the threatening “fate motive” that appears throughout the opera.

III. *La Garde montante*: Soldiers

arrive to take over guard duty outside the cigarette factory.

IV. *Les dragons d'Alcala*: The marching song of Don Jose's regiment, played in a “toy” style.

V. *Intermezzo*: An expression of Don Jose's deep love for *Carmen*.

VI. *Aragonaise*: The lively Seville street scene before the bullfight.

### ***Carmen Fantasie for Violin and Orchestra (1946)* Franz Waxman (1906-67)**

The two best-known compositions using tunes from Georges Bizet's opera *Carmen* are both works for virtuoso violin: *Carmen Fantasy* (1883) by violin virtuoso Pablo de Sarasate and *Carmen Fantasie* (1946) by Franz Waxman. Although they use basically the same melodic materials, Waxman produced a work that stands alone from the Sarasate. A major reason is the 63 years and numerous musical style changes that separate the two works. Another reason is that Waxman wrote the first version for Isaac Stern and the final version for his friend Jascha Heifetz. He was careful to exploit the unique skills of both great violinists. The bad news for violinists undertaking this work today is that they must elevate their playing to that of Stern and Heifetz—no easy task.

Waxman, a highly successful movie music composer (*Philadelphia Story*, *Sunset Boulevard*, *Rear Window*), wrote the first version of this *Fantasie* and a *Tristan and Isolde Fantasie* for the 1946 film *Humoresque* with Joan Crawford. A young Stern was hired to play for the soundtrack as the actor John Garfield appeared to play the violin. But for some of the footage, professional violinists actually stood on either side of Garfield. One bowed and the other fingered for the camera. Other footage showed Stern's hands playing the violin.

Heifetz saw the movie and

asked Waxman to expand the *Carmen Fantasie* so he could play it on the popular radio program “The Bell Telephone Hour.” This premiere was a huge success, and Heifetz toured the world playing the *Fantasie*. He recorded it in November 1946, and it has never been out of print. In fact, it is Waxman's most requested concert work. It has also been subjected to arrangements that allow instruments such as trumpet and viola to participate in the fun.

The orchestra opens with same 16 measures as Bizet's opera. After a short cadenza, we hear the *Habenera*. In the opera, this is where *Carmen* first attracts Don Jose's attention outside the cigarette factory during a smoke break. Another short cadenza precedes a melancholy tune found in a trio later in the opera, when *Carmen*'s death is revealed in a fortuneteller's cards. A cadenza leads into the *Aragonaise*, which is musically describes the lively Seville street scene before the bullfight. Fragments of familiar tunes lead into the *Seguedille*, where *Carmen* seduces Don Jose to release her from prison. Another cadenza leads into the *Danse bohème*, where *Carmen* and her friends entertain the officers at the local inn with a Gypsy dance. The *Fantasie* ends with a brilliant, virtuosic flourish.





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# DAPHNIS & CHLOE

JANUARY 20 & 21, 2024



# DAPHNIS & CHLOE

**Daniel Stewart**, Music Director and Conductor  
**Hwayoung Shon**, Gayageum

## PROGRAM

**GUSTAV MAHLER**

Adagio from Symphony No. 10

**JEAN AHN**

Ja-jang, Ja-jang (자장, 자장)  
*for Gayageum and Orchestra*  
*Soloist Hwayoung Shon*  
(US Premiere Performances)

Intermission

**MAURICE RAVEL**

Daphnis et Chloé: Suite No.2

Concert Soloist: **HWAYOUNG SHON**



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# PROGRAM NOTES

Provided by Don Adkins

## **Adagio from Symphony No. 10 (1910)**

**Gustav Mahler (1860-1911)**

Five days after Mahler's death, an obituary appeared in the *Leibacher Newspaper* published in Ljubljana, Austria. The obituary immediately identifies him as the highly respected director of the Vienna State Opera and goes on to list many of the organizations he served as music director. He is praised for his excellent musicianship, his appearances as a pianist and his importance in championing the music of Schumann and Chopin. There is no mention of his activities as a composer. Several memorial performances of his music were organized in the year after his death including the world premieres of *Das Lied von der Erde* and *Symphony No. 9* conducted by his friend Bruno Walther.

During a 1907 visit to Finland, Mahler had a discussion with Sibelius on the nature of the symphony: "The symphony must be like the world. It must embrace everything." The complexity of Mahler's personality permeates his symphonies. These traits included his Jewish heritage, obsessions with his mortality, diet, exercise, superstition, mysticism and the influence of numerology on his life. Because Beethoven had died before writing a tenth symphony, many composers (including Mahler) considered the attempt at a tenth symphony a death sentence. Arnold Schoenberg wrote in 1912: "It seems that the Ninth is a limit. He who wants to go beyond it must die. It seems as if something might be imparted to us in the Tenth which we ought not yet to know, for we are not yet ready. Those who have written a Ninth stood too near the hereafter. Perhaps the riddles of this world would be solved if one of those who knew them were to write a Tenth. And that is probably not going to happen." In Mahler's last years, it was common knowledge that

the list of composers who never made it past their ninth symphony included Beethoven, Schubert, Bruckner and Dvorak. After Mahler completed his *Symphony No. 8*, he wrote *Das Lied von der Erde* which he called a "symphony without a number." He then wrote *Symphony No. 9* (No. 10 in disguise) and immediately started on *Symphony No. 10* in the mistaken belief that he had somehow avoided the fate of previous composers.

Mahler did most of the work on *Symphony No. 10* during the summer of 1910. This was an extremely difficult time for him because he knew that his wife Alma was interested in another man and he was afraid that their marriage was ending. He talked with Sigmund Freud who wrote: "The necessity for the visit arose, for him, from his wife's resentment of the withdrawal of his libido from her. In highly interesting expeditions through his life history, we discovered his personal conditions for love, especially his Holy Mary complex (mother fixation). I had plenty of opportunity to admire the capability for psychological understanding of this man of genius."

Mahler also felt, more than usual, that he was dying. The manuscript of the symphony contains several margin notes where Mahler expressed his despair: "Madness, seize me, the accursed! Negate me, so I forget that I exist, that I may cease to be!... To live for you! To die for you! Almschi." Alma ultimately decided to stay with him. Mahler later told her: "I would simply have gone out, like a torch deprived of air." He completed the full score of the first movement *Adagio* and also much of the brief third movement *Purgatorio*. The other three movements were partially sketched. Upon Mahler's death, rumors of his tenth symphony included the possibility that Alma, following Mahler's instructions, had burned the entire manuscript. No one saw the manuscript until 1924 when Alma gave it to her son-in-law (for a brief time) Ernst Křenek who

prepared a performance edition of the first and third movements. They were then performed by the Vienna Philharmonic. Alma then allowed the sketches to be published, making them available to anyone who was interested. After that, many attempts, most notably by Deryck Cooke published in 1964, were made to turn the sketches into the full five-movement symphony. Some of these ultimately resulted in performances that received either praise or scorn from well-known conductors. The one movement that everyone could agree on was the completed first-movement *Adagio*.

It is now impossible for us to imagine a musical landscape without Mahler's large works for orchestra. During his lifetime, however, his new works often were not performed more than a few times, if at all. Mahler's music was rarely heard after his death for over 50 years. One of the main reasons for this was because of the Nazi ban against this Jewish composer's music which pushed his name into obscurity. The revival of Mahler's symphonies was due, in large part, to the advocacy of conductor Leonard Bernstein beginning with *Symphony No. 5* and the development of the recording industry and the 33 1/3 rpm long play record. Bernstein, along with Bruno Walther and Pierre Boulez, was one of the conductors who refused to perform Cooke's edition of *Symphony No. 10*. He was the first to record all nine symphonies as a cycle from 1960 to 1967 and recorded the *Adagio* in 1974. Mahler's music quickly became a staple in every classical music record collection and his complicated life's story the subject of many scholarly articles and books.

Lew Smoley wrote for the Mahler Foundation website: "No other composer has more profoundly and uncompromisingly represented in his music, the dualistic forces of the human spirit, the humane and the demonic, the positive and

the negative, the creative and the destructive, life and death.”

## **Daphnis and Chloe Suite No. 2 (1913) Maurice Ravel (1875-1937)**

Ravel was first drawn to Greek folk song in 1904 when he was asked to compose accompaniments for four songs on a 36-hour deadline. He found the music fascinating and continued to write settings to Greek folk songs for the next few years. His interest in Greek culture culminated in 1909 when the director of the Ballet Russes, Sergei Diaghilev, commissioned Ravel to compose the score for *Daphnis and Chloe*.

Ravel wrote only one small paragraph about his working relationship with Diaghilev, which began with this commission and continued variably for the next 20 years. It concerned *Daphnis*:

“*Daphnis and Chloe*, a choreographic symphony in 3 movements, was commissioned from me by Mr. Sergei Diaghilev, the director of the Ballet Russes. The story is by Michael Fokine, then the choreographer of the famous troupe. It was my intention, when I wrote it, to compose a large fresco painting, less in keeping with antiquity than with the Greece of my dreams, which was more closely related to a Greece such as French artists had portrayed at the end of the 18th century. The work is constructed symphonically, on a very strict tonal plan, based on a small number of motifs, the full development of which is assured by the symphonic unity of the whole.”

Ravel’s concepts of the Greece of *Daphnis and Chloe* did not mesh with those of his closest coworkers. Fokine’s modern choreography and scene designer Bakst’s barbaric bright colors were far removed from Ravel’s Hellenistic musical vision. It was a miracle that the ballet took place. There were tremendous arguments between the solo dancer Nijinsky and Fokine, plus other conflicts within the company. The orchestra was the only aspect fully prepared for the premiere. They had ample rehearsal time under

Pierre Monteux’s direction. The Ballet Russes, however, was widely known to suffer scandalous internal problems and then rise above them on opening night. *Daphnis and Chloe* was no exception.

Two reviews following the full ballet’s premiere in June 1912 typify the confusion caused by Ravel’s most ambitious orchestral work. M. Robert Brussel wrote in the June 9, 1912, edition of *Figaro*, “... the most accomplished and poetic work which we owe to the artistic enterprise of Diaghilev...In the ordinary way we are dazzled by M. Ravel; but this time we are stirred; stirred, not only because his manner is aggressive or haughty, but because it is infinitely gentle, fresh and tender, as it should be for such a subject.”

On the other hand, Gaston Carraud declared in *La Liberte* on June 11, 1912, “(The rhythmic element is) extremely feeble in M. Ravel’s poetic and picturesque score, and, as the development always relies on repetition, it gives an impression of marking time, instead of true movement...”

The scenario is based on a pastoral romance attributed to Longus, a Greek poet in the time when Christianity was spreading. *Daphnis and Chloe* portrays a bucolic Hellas when its serenity is disturbed by a band of pirates. They subdue maidens who have sought shelter in Pan’s sanctuary. *Chloe*, the beloved of *Daphnis*, is among them. At the invaders’ victory celebration, while *Chloe* is dancing at the request of the pirate chief, the great god Pan sends satyrs and consuming flames into the pirate lair’s ravine. The pirates flee, leaving *Chloe* behind. She returns home to her beloved *Daphnis*.

The ballet is divided into three scenes. The last two correspond roughly to the two orchestral suites. The second suite comes from the final scene, which begins with what is the most gorgeous sunrise ever represented by music. The score describes the beginning of this scene:

“No sound but the murmur of rivulets of dew trickling from the

rocks. *Daphnis* is still lying before the grotto of the nymphs. Little by little day breaks. Bird songs are heard. In the distance a shepherd passes with his flock. Another shepherd crosses the back of the stage. Herdsmen arrive searching for *Daphnis* and *Chloe*.

“(The Pantomime accompanies) *Daphnis* and *Chloe* as they mime the adventure of Pan and *Syrinx*. *Chloe* impersonates the young nymph, wandering in the meadow. *Daphnis* appears in the role of Pan and declares his love. The nymph repulses him. The god grows more insistent. She disappears among the reeds. In despair he makes a flute from some reeds and plays a melancholy tune. *Chloe* returns and dances until she falls into his arms. He swears fidelity to her before the altar of the nymphs. A group of young men and women invade the stage and join in a joyous General Dance.”



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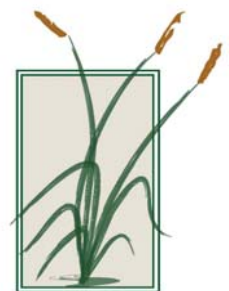
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# Music Education

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"The Santa Cruz Symphony's mission is to *inspire, engage* and **educate** through artistic excellence, distinctive musical performances, and varied activities that celebrate and enhance the cultural vibrancy of our community."





## We Provide Music Education for Youth and Adults

Children and teens naturally love music. Just watch them. They love to beat out rhythms, sing together, play “air guitar,” and listen to popular songs. Adults continue that practice by playing music in their cars, streaming relaxing music while they work, and playing instruments.

Imagine our lives without music education – learning about the instruments, understanding how musicians work together, appreciating various sounds, or listening for the “story” in each composition. This is exactly what the Santa Cruz Symphony brings into our classrooms and community. We help everyone understand the foundations of our musical traditions. Here’s how we do it.

### Music in Our Schools / Link Up

In 2018, Your Santa Cruz Symphony became a partner orchestra with the esteemed Carnegie Hall for its Link Up program. This introduces students in fourth to fifth grades to the orchestra by helping them participate. These young people meet the musicians to learn about, listen to, and perform great music. We also provide a free music curriculum for the participating teachers. It includes traditional classical literature such as “The Anvil Chorus” or “Ode to Joy,” along with contemporary selections.

We also partner with the Santa Cruz County Office of Education and with local private schools to furnish workbooks and educational materials so teachers can explore a musical theme. Now in our seventh year, we are presenting The Orchestra Moves, focusing on body movement inspired by music. The Symphony has worked closely with Carnegie Hall to widen our offerings and to reflect the cultural diversity in our community.

With Maestro Daniel Stewart’s leadership, we will explore the musical traditions of different cultures. Classroom and music instructors teach the students about composers, themes, history, and geography. Students enjoy hands-on learning by playing recorders and ukuleles, by singing, and by using body percussion.





## Musician Visits to Classrooms

Starting in February, the Symphony underwrites musician visits to classrooms, and then the students attend our Youth Concerts. The musicians come from around the Bay Area to demonstrate their instruments and to preview samples of the Youth Concert pieces. Our dedicated docents help organize the visits and introduce musicians to the students. This year, we expect 15 musicians to participate.

We greatly appreciate Kent & Marie Imai, Downing Family Fund and Bob Katz & Leola Lapides for sponsoring our Musician Visits for this season. If you would like to sponsor a Musician Visit, learn more at [santacruzsymphony.org/sponsor#visit](https://santacruzsymphony.org/sponsor#visit)

Become a volunteer? It's fun and rewarding, and the kids love the program. For information, contact us by phone at 831-462-0553 X10 or email [education@santacruzsymphony.org](mailto:education@santacruzsymphony.org)



## Classical Music Classrooms

The Symphony's free in-class listening curriculum provides a curated program of classical music excerpts. Teachers in first through fifth grades play the excerpts for their classes in daily five-minute "bites." The program features a short description of the music that the teacher reads to the students. Teachers report that playing these musical pieces allows students to transition more easily from recess energy to more focused classroom attention. As many as 2500 students each year are exposed to a daily dose of classical music.

To learn how your child's classroom might also participate, phone 831-462-0553 X10, or email [education@santacruzsymphony.org](mailto:education@santacruzsymphony.org)

## Youth and Family Concerts

Each February, we produce our Youth Concerts, with two performances each at the Civic Auditorium and the Mello Center for fourth and fifth grade students. The ever-engaging Omari Tau once again will be Master of Ceremonies for The Orchestra Moves, a program highlighting the music that makes us move our bodies.

If you have children or grandchildren in our local schools, ask their teachers if they plan to attend the Youth Concerts. Then offer yourself as a chaperone, so you can enjoy the children's excitement as they experience live orchestral music – many of them for the first time.

We invite a variety of community partners to take part in the performances. These have included the Santa Cruz County Youth Symphony, Santa Cruz Ballet Theatre Estrellas de Esperanza, El Sistema musicians, the Kuumbwa Jazz Honors Band, and others.

Then at our annual Family Concert on Sunday, February 25, 2024, we will present these groups performing the enjoyable "Carnival of the Animals," a real pleaser for young people. This is always a popular program, with family-friendly ticket prices.







## Recital Series

These smaller, more intimate concerts feature one to six musicians who perform pieces we don't hear in a Symphony concert, such as solos and chamber music.

Our talented musicians describe their instruments and the typical repertoire for them. Often they will demonstrate the interesting aspects, such as how they produce certain tones or effects. In this smaller setting, we learn more about the chamber repertoire, how instruments evolved, and how they are used. It's a much more personal way to enjoy and appreciate the music.

## Musician Home Stays

Hosting a visiting musician for a one- or two-night stay in your home is a fun and rewarding thing to do. They don't need much more than a place to sleep because they'll be in rehearsals or performances for most of the time. This is a great opportunity to get to know the talented people in the orchestra, and you may even hear them practicing in your home. Then you can listen for those parts during the performance. They may even provide insights about their careers, instruments, and personal history. You can host just once or up to seven times per year.

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## Symphony League Previews

On the Friday afternoon before each concert weekend, the Santa Cruz Symphony League presents a preview program for its members and for season subscribers.

Maestro Danny Stewart provides informative insights about the pieces he will conduct. And he brings the soloists, who may sing, play their instruments, or discuss the music. This is a bonus round of musical fun! For more information, go to [SantaCruzSymphonyLeague.org](http://SantaCruzSymphonyLeague.org)

## Pre-Concert Discussions

One hour before each classical concert at the Civic Auditorium and the Mello Center, the Symphony presents a free pre-concert discussion for the audience. Classical music expert Dr. Don Adkins provides a deeper understanding of the concert pieces. He presents an accessible and enjoyable program that includes musical excerpts, composer insights, historical context, and musical spotlights.

Pre-concert discussions begin at 6:30pm at the Civic Auditorium and at 1:00pm at the Mello Center. The program is free for all ticket holders.





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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](mailto:office@santacruzsymphony.org) or (831) 462-0553 X 10.



## Yeva Ziniak

I am just a regular girl from Ukraine but I have a big dream to play great music. I was always fascinated by great American pianists such as Hazel Scott and I want to make our world a better place for everyone.



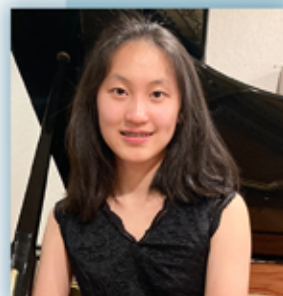
## Sebastian Cervantes

The Mueller Scholarship will help me achieve my music and school goals to become a better musician and student. This past school year the Santa Cruz High School Band was invited to perform at Carnegie Hall. This was a great opportunity for me to showcase the skills I've learned during my private lessons that were possible after receiving the Mueller Scholarship. This scholarship will help me become a better saxophone player with understanding articulation and timing and one day continue my knowledge in college.



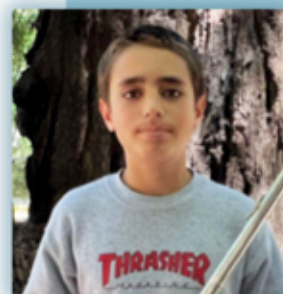
## Ziyue Zeng

The Santa Cruz Symphony Mueller Scholarship makes me feel that I have been supported by our community, not only financially but also musically. My heart is filled with warmth and appreciation to people who generously offered the donations to our symphony. With this Mueller Scholarship, I gain more confidence to pursue my music career because I know that I am not alone on this long path and that there are so many musical people standing by my side. Meanwhile, I sense the strong mission to give back. I am committed to help to build a stronger community artistically as well as in any other form.



## Adee Avital

This year the mueller scholarship has helped me go to Cazadero Music Camp, where I am spending two weeks of my summer improving my musical skills and playing both with an orchestra and a band. Thank you so much for helping me achieve my goals and learn so much about myself.



## Antonio Plaza

Thank you very much for providing me with the Mueller Scholarship. The scholarship helps me to pay for my participation in the Santa Cruz Youth Symphony (SCYS), which has allowed me to become a more well-rounded trombone player, expanding the types of music that I play. I play trombone in the Jazz and Concert bands at Soquel High School, but the Symphony offers an orchestral experience I would not otherwise have. Playing with string instruments in the Symphony makes me more aware of my sound and volume.

If it wasn't for the Mueller Scholarship it wouldn't have been possible for me to experience these once-in-a-lifetime opportunities such as performing a concerto on stage in front of an audience with a full orchestra behind me, so for that alone I can't be more grateful to be granted such a great award.



## Jovanni Miranda Montgomery

Being a Mueller Scholar has helped me soar as a young musician, music is one of my passions, I want to pursue my string instruments as a life career, and the community has been such an amazing support, I know I wouldn't be here if it wasn't for the help of everyone's support. Especially my mother always helping pushing me to keep going at what I love.





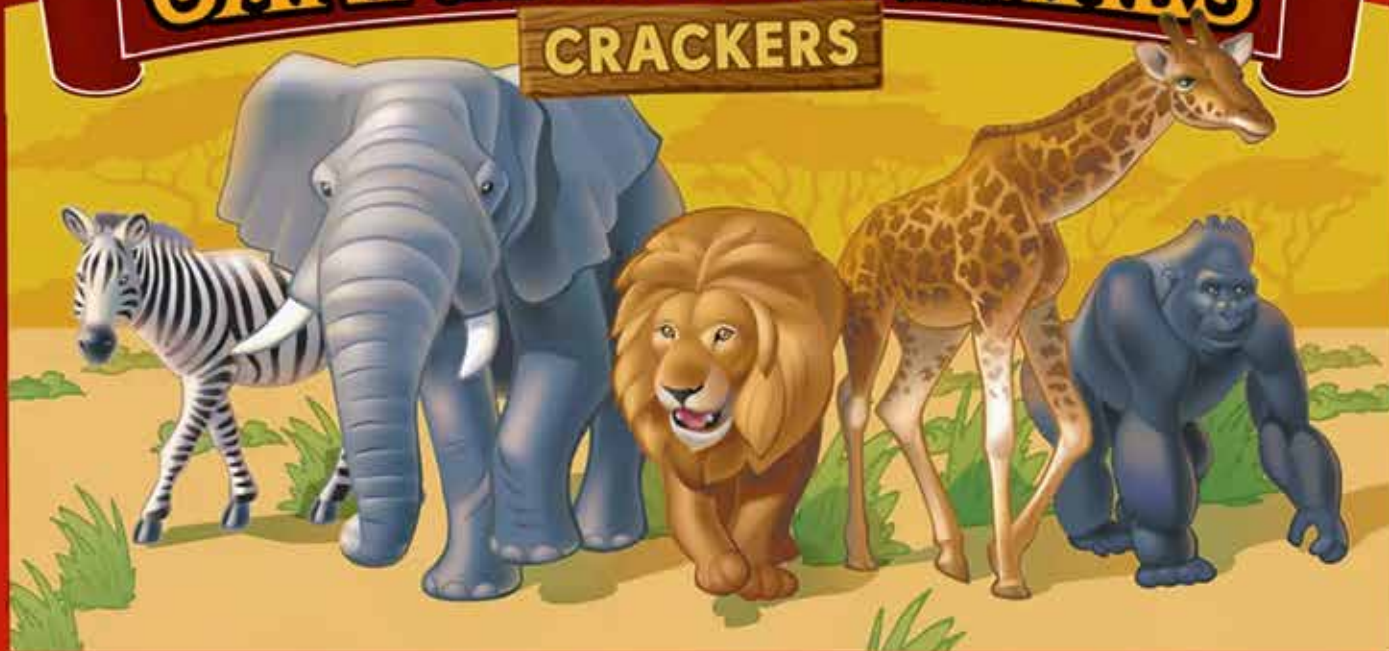
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**Daniel Stewart**, Music Director and Conductor  
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# FESTIVALS

MARCH 23 & 24, 2024



# FESTIVALS

**Daniel Stewart**, Music Director and Conductor  
**Gaeun Kim**, Cello Soloist

## PROGRAM

**JOSÉ GONZÁLEZ GRANERO**

Matsuri Overture

**ROBERT SCHUMANN**

Cello Concerto in A minor, op. 129  
*Soloist: Gaeun Kim*

Intermission

**IGOR STRAVINSKY**

Petrushka (1947)

Concert Soloist: **GAEUN KIM**



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# PROGRAM NOTES

Provided by Don Adkins

## **Matsuri Overture (2017)** **José González Granero (b. 1985)**

José González Granero describes himself as a Spanish-American composer and clarinetist. In fact, he has been the principal clarinetist for the San Francisco Opera since 2010. His compositions, published by Universal Edition in Vienna, have been performed in Europe, the United States, and Japan. In 2020, his String Quartet No. 2 won honorable mention at the Bartók World Composition Competition in Hungary. It will be premiered in 2024 at Madrid's Royal Opera House. Granero's wife is Japanese, and they often travel to Japan to visit her relatives. He said, "I love the culture. I wrote this overture after my first trip to Kyoto during the New Year, where I experienced the Ebisu festival and the lively streets and celebrations during this time of the year."

Granero wrote the following program notes for an earlier performance of the Matsuri Overture:

"Matsuri means festival in Japanese. Etymologically, matsuri refers to the comfort, prayer, and gratitude shown to the ritual of nature. The Matsuri Overture was written after a trip I made to Kyoto (Japan) before the pandemic during the New Year celebrations. At the beginning of January, Kyoto holds the city's first major festival, the Ebisu Festival. Ebisu is the god of good fortune and prosperity. During the festival, thousands of visitors crowd into the shrine, to pray for success in work and business. People usually buy branches of lucky bamboo grass which have been blessed in a special ritual. They also buy special talismans and lucky charms to attach to the branches. After praying at the shrine, people walk in a row near a wooden board and knock on it, to wake up Ebisu and ask him to pay attention to their prayers. With this piece, I tried to

express my experience as well as the ambiance of the traditional Japanese festival as well as the beauty of this vibrant city where ancient traditions and modern life coexist."

Matsuri applies to a wide variety of ceremonies in Japan, especially the Shinto shrine festivals. Shinto is an exclusively Japanese religion that began in the 8th century and was the state religion of Japan until 1945. The faith believes in the fundamental goodness of humans and seeks to keep away evil spirits through purification and prayers. The temporal aspects of Shinto include physical cleanliness and maintaining family traditions. Shinto supernatural beliefs are love of nature and belief in the sacred power (kami) found in animate and inanimate things. Numerous gods, also called kami, are worshipped through prayers and offerings. The Seven Lucky Gods are not the most important of the Shinto pantheon but are extremely popular in Shintoism. Pilgrims often visit the shrines or temples of all seven in specific areas such as Kyoto or Tokyo. Only one of the Seven Gods, Ebisu, originated in Japan. The rest are from China or India.

Ebisu is considered the patron god of fishermen and tradesmen. He is depicted as a fat, bearded, smiling fisherman often carrying a rod in one hand and a red bream, a symbol of good luck and celebration, in the other. Thus, his image is frequently seen in commercial establishments. His story is especially inspiring because he was not born lucky but had to overcome hardship to become one of Japan's most popular gods.

The first major Japanese festival of the New Year is the Toka Ebisu, held from January 8-12 at the Kyoto Ebisu Shrine. Visitors attend the festival to pray for business success. One tradition is to toss coins at a rake. If the coin goes into the basket underneath, business luck will follow. Shrine maidens perform a simple ritual

dance – kagura – to the sound of flute and drum. The dance is performed to purify and bless the lucky branches of bamboo grass. Sometimes the closest spectators become fairly wet from water used in the blessing, giving extreme good luck. The dances often take place every 15 minutes but can be almost continuous when the shrine grows busier and bamboo sales skyrocket.

## **Concerto for Cello and Orchestra in A Minor, Op. 129 (1850)** **Robert Schumann (1810-1856)**

Despite the efforts of musicians of discretion and good taste such as Mendelssohn and Schumann, European piano music in the 1830s had fallen upon bad times, especially in Germany. The market was glutted with mindless fantasies on opera themes and popular tunes, and virtuosity was worshipped for its own sake. A writer of the time, Karl Weitzmann, reported, "The pianoforte works published by Hüntten and Rosellen...fellow pupils of Herz...sank to the merest factory work, although when issued they went off so rapidly that the publishers paid higher prices for single sheets...than the complete larger works of Beethoven had brought."

A man of letters as well as music, Schumann took up arms in his journal *Neue Zeitschrift*. Arguably, this publication was a major factor in developing Romantic music. In Schumann's eyes, virtuosity was the plague of his time. Years later he wrote, "Herz and Hüntten were the sole lords of the piano. And yet but a few years had elapsed since Beethoven, von Weber, and Franz Schubert were with us. To be sure, Mendelssohn's star was in the ascendant; and wonderful things were reported of a Pole, Chopin by name; but they exercised no real influence till later." Schumann's piano concerto (1845) was a model for many composers of how to write a concerto

with no empty virtuosic effects. Fifteen years later, his cello concerto again demonstrated the same style of honest, heartfelt musical expression instead of crowd-pleasing technique.

As Düsseldorf's municipal music director, Schumann worked mainly as a conductor. After a brief and unsuccessful beginning in 1850, he was asked to relinquish the position. He and his family enjoyed the town so much, however, that they remained for the next few years. He composed the cello concerto one month after their arrival in Düsseldorf. He and his wife Clara were ecstatic over their new surroundings, and Robert quickly composed both the concerto and the Rhenish Symphony. These were his last major compositions before mental illness curtailed the pace of his activities. Although it was written in just 15 days, Schumann continued to tinker with the concerto for several years until he was hospitalized in the asylum at Endich, where he remained until his death. He never heard a performance of his concerto.

This lyric concerto is devoid of showmanship, although it has several difficult passages. All three movements flow almost seamlessly into each other, giving the quality of a one-movement concerto, a form Liszt and his supporters favored. The first movement opens with one of the most beautiful melodies Schumann wrote. The slow second movement, due to the transition passage, feels more like a slow middle section than a separate movement. At the end of the second movement, the opening melody returns, followed by a quasi-recitative section that leads into the final quick movement.

Like many of Schumann's longer compositions, the cello concerto demonstrates the composer's difficulties working with larger forms. As a miniature writer, his peers held him in great esteem. His larger works demonstrate all his lyric gifts, but they tend toward loose construction. The

Cello Concerto is no exception. Even his choice to write the concerto as one uninterrupted musical expanse runs against his aesthetic principle that multiple movements are essential to clearly understand extended works. The beauty of his Cello Concerto is found by examining each detail and enjoying the moment.

### **Petrushka (1911, Revised 1947) Igor Stravinsky (1882-1971)**

The puppet character the Russians call Petrouchka is familiar to the English as Punch, the Italians as Pinocchio, and the French as Pierrot. This character so enduring because of the passions that he strives for and endures but cannot embrace because he is not human. Viewers identify with the puppet, projecting their own feelings of insecurity and fear on Petrouchka, scorning and deriding the same characteristics they harbor in their collective souls. The stage that Petrouchka strides is simple, but the heroes he attempts to emulate enable him to briefly soar beyond his meager existence. We soar with him and then walk away from the final disaster because we are human and he is but a puppet.

The three ballets written by Stravinsky—The Firebird (1910), Petrouchka (1911), and The Rite of Spring (1913)—are among music history's marvels. In just a few years, the young Stravinsky created three masterpieces that are entirely different yet together defined a musical style that caught the world by surprise. The romantic orchestral coloring of The Firebird, the grotesque harshness of Petrouchka, and the primitive power of The Rite of Spring revealed a compositional breadth that appeared to have unlimited possibilities. Following a rehearsal of The Firebird, Sergei Diaghilev—the producer responsible for the success

of Stravinsky's ballets—told his prima ballerina, "Mark him well. He is a man on the eve of celebrity." Diaghilev wanted Stravinsky to start immediately on *Sacre du Printemps* (The Rite of Spring), but circumstances presented the opportunity for Petrouchka to come to life.

Stravinsky describes its creation in his autobiography:

"Before tackling The Rite of Spring, which would be a long and difficult task, I wanted to refresh myself by composing an orchestral piece in which the piano would play the most important part—a sort of *Konzertstück*. In composing the music, I had in my mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios. The orchestra in turn retaliates with menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet. Having finished this bizarre piece, I struggled for hours... to find a title which would express in a word the character of my music and, consequently, the personality of this creature.

"One day I leaped for joy, I had indeed found my title—Petrouchka, the immortal and unhappy hero of every fair in all countries. Soon afterwards, Diaghilev came to visit me at Clarens, where I was staying. He was much astonished when, instead of sketches of the *Sacre*, I played him the piece I had just composed and which later became the second scene of Petrouchka. He was so much pleased with it that he would not leave it alone and began persuading me to develop the theme of the puppet's sufferings and make it into a whole ballet. (W) e worked out together the general lines of the subject and the plot in accordance with ideas which I



composed and which later became the second scene of *Petrouchka*. He was so much pleased with it that he would not leave it alone and began persuading me to develop the theme of the puppet's sufferings and make it into a whole ballet. While he remained in Switzerland, we worked out together the general lines of the subject and the plot in accordance with ideas which I suggested. We settled the scene of action: the fair, with its crowd, its booths, the little traditional theater, the character of the magician, with all his tricks; and the coming to life of the dolls -- *Petrouchka*, his rival and the dancer -- and their love tragedy, which ends with *Petrouchka's* death. I began at once to compose the first scene of the ballet, which I finished at Beaulieu, where I spent the winter (1910-1911) with my family."

Diaghilev chose Alexandre Benois to collaborate with Stravinsky on the stage action and scenario of the ballet. Although Benois had fallen from Diaghilev's favor because of a misunderstanding over a production of *Scheherazade*, Diaghilev recognized him as the perfect match for this project and hence was determined to smooth over their differences. Benois was enthusiastic: "I immediately had the feeling that it was a duty I owed to my old friend *Petrouchka* to immortalize him on the real stage." Stravinsky met with Benois in December 1910 with the music that had been composed so far. Benois was delighted with all of it: "As for *Petrouchka's Cry* [the music composed first], having listened to it about three times I began to discern in it grief, and rage, and love, as well as the helpless despair that dominated it." The two worked together on the ballet and then joined Diaghilev's *Ballets Russes* in Rome to continue work on the score with the great choreographer Fokine. Diaghilev's *Ballets Russes* in Rome to continue work on the score with the great choreographer Fokine. The entire production staff worked so closely together that many critics later thought the overall production demonstrated a unity possible only through the genius of one mind. After a difficult, hot, frustrating development and rehearsal period, the company began to come together with a

sense that they were creating a significant event in the history of ballet.

The *Ballets Russes* moved to Paris to begin rehearsals on the stage of the Paris Opera. Fokine discovered that the dancers still had difficulty remembering the irregular beat patterns of Stravinsky's music. The complicated stage scenery contributed to the problems by restricting the dancers' movements. Fortunately, the lead roles were taken by the greatest dancers of the time, including the most legendary dancer of the early 20th century, Vaslav Nijinsky. Nijinsky was known for the athleticism of his dancing but not especially for his acting talents. His performance of the role of *Petrouchka* changed those perceptions. He took the character completely to heart and astonished his supporters as well as his critics. The great actress Sarah Bernhardt reportedly said: "I am afraid, I am afraid -- because I have just seen the greatest actor in the world!" The first performance in Paris on June 13, 1911 was conducted by Pierre Monteux to an enthusiastic audience.

Despite its success in Paris, Diaghilev was afraid to take the ballet on the road. He felt that the more controversial aspects of the show would hinder its success outside of the more accepting environment of France. The music contained many difficulties for both audience and performers, including constantly shifting rhythms and strong dissonances, such as the dissonant "*Petrouchka chord*" that represents the puppet's insults to his audience. The most appealing element of the score is the wealth of singable melodies. Stravinsky included Austrian waltzes, a French music hall tune and at least five Russian folk melodies in the score. Although today's audiences would not recognize these tunes, they were familiar to the Parisian audiences of the time. The initial rehearsal for the Viennese premiere in 1913, which was to be the first performance outside of France, began with the Vienna Philharmonic branding the music as "dirty." The musicians refused to play it within the hallowed spaces of the Vienna Opera. Although the performance eventually took place, the negative publicity generated by this incident resulted in only two performances that were barely adequate. London and New York, however, gave the

ballet a tumultuous reception.

The story takes place in St. Petersburg during the last three days of Carnival. The first scene depicts the bustling crowds, mingled with drunken revelers, an organ grinder and young girls from a nearby convent school. Drummers bring the crowd to silence as a Magician reveals three puppets and brings them to life with a flourish of his flute. *Petrouchka*, the Ballerina and the Blackamoor do a wild Russian dance. The drums roll again and the scene changes. The second scene is in *Petrouchka's* prison-like room, which he tries to escape, screaming out in rage and frustration. The Ballerina, the one love of *Petrouchka's* sorry existence, visits his room but rejects his advances. The third scene is in the Blackamoor's room, luxurious by contrast. The Ballerina enters and is attracted to the handsome, cruel Blackamoor. They enjoy each other's company until interrupted by *Petrouchka's* entrance, when the jealous Blackamoor chases him away. In the final scene we return to the crowd outside. As the festivities reach their peak, *Petrouchka* appears, pursued by the Blackamoor. *Petrouchka* is struck a vicious blow and dies before a stunned crowd. When a policeman arrives, the Magician demonstrates that the puppet is only made of straw and the crowd eventually disperses. As the Magician drags the puppet off, *Petrouchka's* spirit appears, frightening the Magician into dropping the straw puppet and running offstage. The orchestra fades as the lights dim, ending on the unresolved dissonance of the "*Petrouchka chord*."

Diaghilev tried to persuade Stravinsky to change the ending: "You end your ballet on a question?" "Well," Stravinsky remarked in later years, "at least he understood that much!" The 1947 revision of *Petrouchka* includes a concert ending which closes with a brilliant flourish, eliminating the unresolved finish that Diaghilev, and many audience members, found so disturbing.

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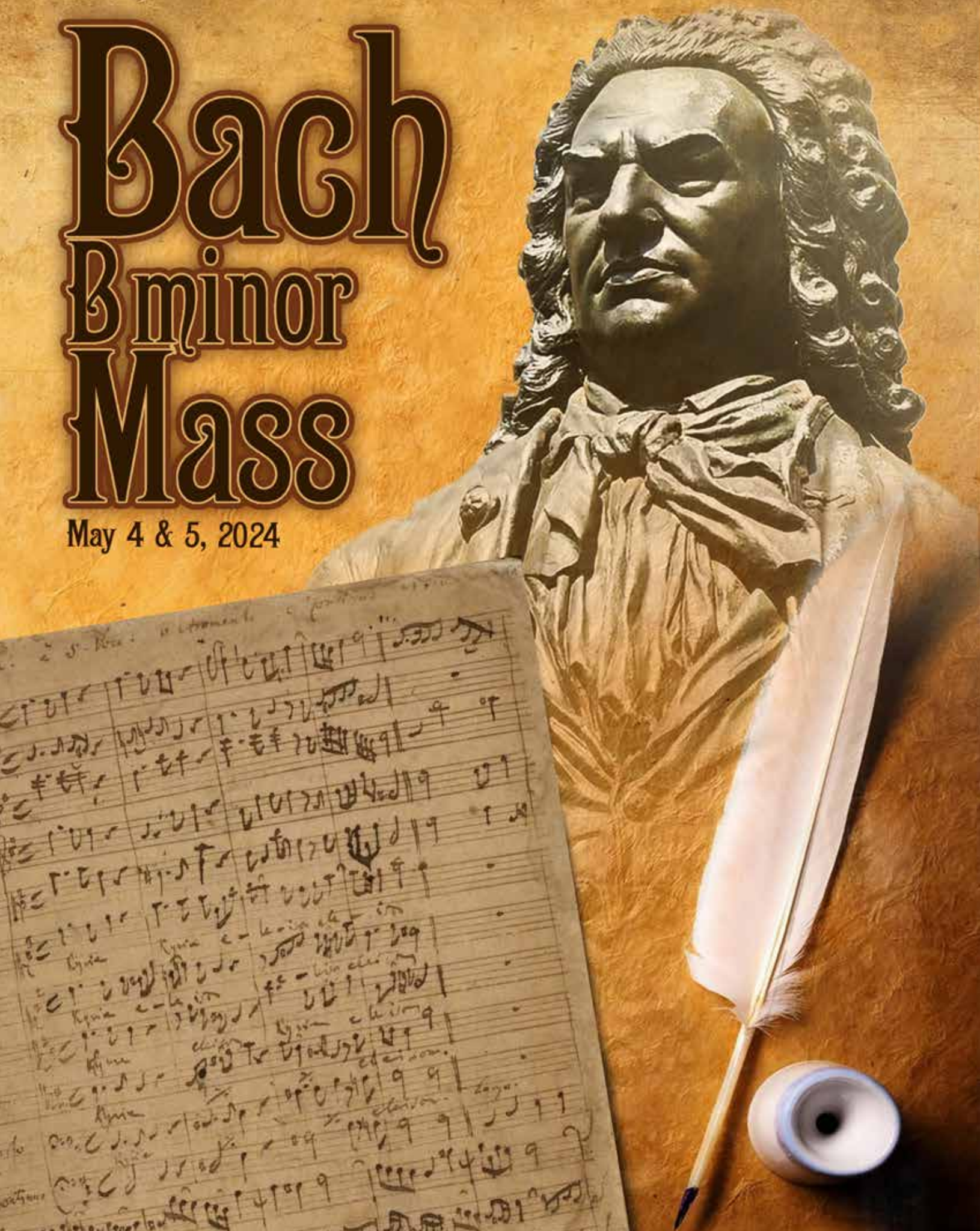
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# Bach B minor Mass

May 4 & 5, 2024





# BACH B MINOR MASS

**Daniel Stewart**, Music Director and Conductor

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

## PROGRAM

**JOHANN SEBASTIAN BACH**

Mass in B Minor, BWV 232

### I. MISSA

1. Kyrie
2. Gloria

Intermission

### II. CREDO - SYMBOLUM NICENUM

1. Credo
2. Sanctus
3. Benedictus

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# PROGRAM NOTES

Provided by Don Adkins

## **B Minor Mass (1748-49)**

**Johann Sebastian Bach (1685–1750)**

Martin Luther had been an ordained Catholic priest and monk for 20 years before he was excommunicated and went on to found the Lutheran church. Despite his theological conflict with the Catholic church, Luther loved the Mass and its music, and he kept the same basic structure in his reformed church services. This meant retaining the order of the Mass, as well as using Latin in educated congregations. (German was used in country churches.) J.S. Bach, a church musician for the Lutherans, composed five Latin Lutheran Masses that used only the first two parts of the Catholic Mass Ordinary: the Kyrie and the Gloria. These brief Masses (Missa brevis) often contained material from previous Bach cantatas, reworked for the new settings. He used the fifth of these Masses (1733) in his B Minor Mass.

Like most working composers, Bach's compositions almost always had an immediate use – performances, gifts, or teaching aids. Church music dominated his output because he spent the majority of his career as a church music director. Many of his contemporaries did not consider Bach to be the greatest composer. (Telemann was almost a big favorite.) But they agreed that he was the best living organist and the master of counterpoint. Along with playing the organ for church services, he was expected to supply a steady stream of compositions that were quickly written, rehearsed, and performed. He often recycled older works that he usually adjusted for new performances.

The last ten years of Bach's life

became more difficult as he gradually lost his eyesight. Realizing his own mortality is probably what led him to write some of his most extensive compositions displaying counterpoint, his most famous art. Several of these works were not intended for immediate performance. A short list of these "legacy" works includes the Goldberg Variations (1740-42), Well-Tempered Klavier Part II (1744), Canonic Variations on "Von Himmel hoch" (1747), Musical Offering (1747), B Minor Mass (1748-49), and the Art of the Fugue (finished in 1750). Of these, the Musical Offering appears to be the last large work he composed without using materials from previous works. Bach wrote it after a performance at the court of Frederick the Great, where Bach's son, Philipp Emanuel Bach, was a harpsichordist. Frederick was a good flutist and enjoyed the new galante style, which favored melody over counterpoint. Bach probably saw this as an opportunity to show the young guys that his "old" contrapuntal style was more than a match for the galante style. J.S. astounded everyone. He later took the complicated theme that King Frederick gave him to improvise on and composed the Musical Offering. Bach had it engraved, dedicated it to Frederick, and sent it to him as a gift.

Bach's B Minor Mass, unlike the Musical Offering, appears to have been written with no motivation other than his own gratification. He referred to it as a Catholic Mass, but its sheer length, around two hours, would have made its use in the Mass impractical. Another impediment is the wide variety of instrumental and vocal forces needed for performance. The Baroque orchestra that Bach required would have been

considered a fairly large ensemble in his time. The vocal forces for the Mass utilize both solo voices and a variety of choir divisions, including 4, 5, and 6-part choir, as well as 8-part with the choir divided into two 4-part groups. The entire Mass was finally performed over 100 years after his death in a concert in Leipzig, Bach's home town. Bach's Mass is the only "legacy" vocal work from his last 10 years. It is his ultimate statement as a church musician – a masterful compilation and reworking of some of his greatest works and a grand, almost theatrical, display of his vocal counterpoint mastery.

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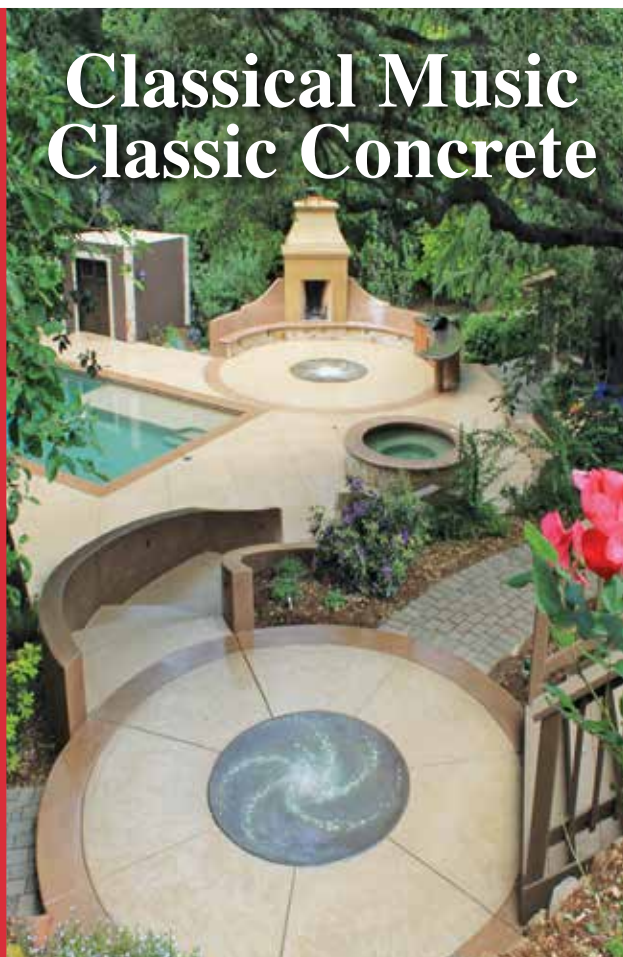
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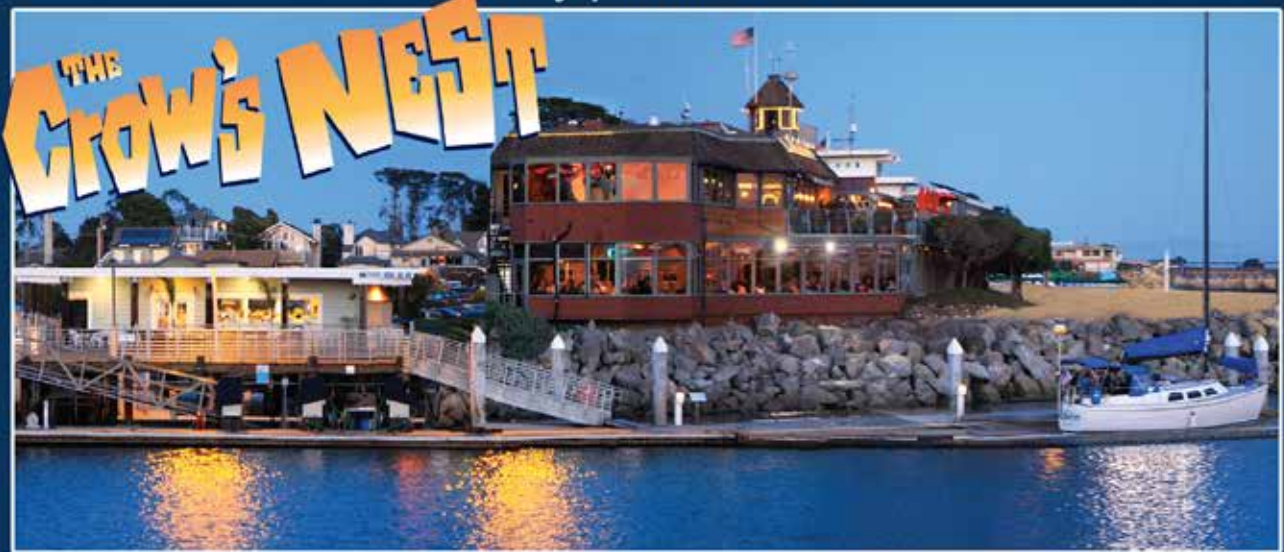
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OCTOBER 8, 2023

## MADS TOLLING

A renowned violinist and composer from Copenhagen, Mads now lives in San Francisco. As a former member of Stanley Clarke's band and the Turtle Island Quartet, he won two Grammy Awards and was nominated for a third. Mads performed with greats such as Chick Corea, Ramsey Lewis, Leo Kottke, and others. He leads his own Mads Tolling Quartet and Mads Tolling & The Mads Men. His latest release, *Playing the 60s*, reimagines classic songs from 1960s film, TV, and radio.



NOVEMBER 5, 2023

## HAKAN ALI TOKER

Hakan is back by popular demand following his Santa Cruz Symphony piano debut last season. From Turkey, he began his musical studies in Ankara, completing his education at Indiana University School of Music. He added ethnic world music while continuing his work in the classics. Hakan performed with the bands Salaam (Middle Eastern), Silk Road (Central Asian) and Orquesta Son (Latin American music).



DECEMBER 17, 2023

## DESTINY MUHAMMAD

A masterful jazz singer, composer, harpist, and band leader, Destiny returns after a rousing performance recently with the Symphony. She is known for work with Azar Lawrence, Marcus Shelby, Omar Sosa, and John Santos. Destiny has rightly been called "a sound sculptor" and has been compared with Alice Coltrane. She was awarded the ASCAP Songwriter Award, California Entertainers Music Awards Female Jazz Artist of the Year, SFJAZZ Teaching Artist, Bay Area Jazz and Blues Award, and a Raise Karma Virtual Residency position.



JANUARY 7, 2024

## DR. GWENDOLYN MOK

Born in New York City, Gwendolyn has appeared as pianist in many of the world's leading concert halls. She frequently plays and records with major international orchestras, such as the London Symphony and the Hong Kong Philharmonic. soloist with the Symphony Silicon Valley, she co-produced and appeared in four sold-out performances of The Gershwin Radio Hour. Gwendolyn studied at the Juilliard School of Music, Yale University, and State University of New York, where she earned her doctorate. She is Coordinator of Keyboard Studies at San Jose State University.





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# JOHN WILLIAMS **SPECTACULAR**

JUNE 8, 2024



# JOHN WILLIAMS SPECTACULAR

**Daniel Stewart**, Music Director and Conductor

## PROGRAM

March from *Raiders Of The Lost Ark*  
Adventures On Earth from *E.T. The Extraterrestrial*  
Theme from *Jurassic Park*  
Theme from *Schindler's List*  
Escapades: Closing In from *Catch Me if You Can*  
Hedwig's Theme from *Harry Potter and the Sorcerer's Stone*

-intermission-

Star Wars Main title theme from *A New Hope*  
Anakin's Theme from *The Phantom Menace*  
Across the Stars from *Attack of the Clones*  
The Imperial March from *The Empire Strikes Back*  
Here They Come! from *The Empire Strikes Back*  
The Cantina Band from *A New Hope*  
Yoda's Theme from *The Empire Strikes Back*  
Throne Room and Finale from *A New Hope*



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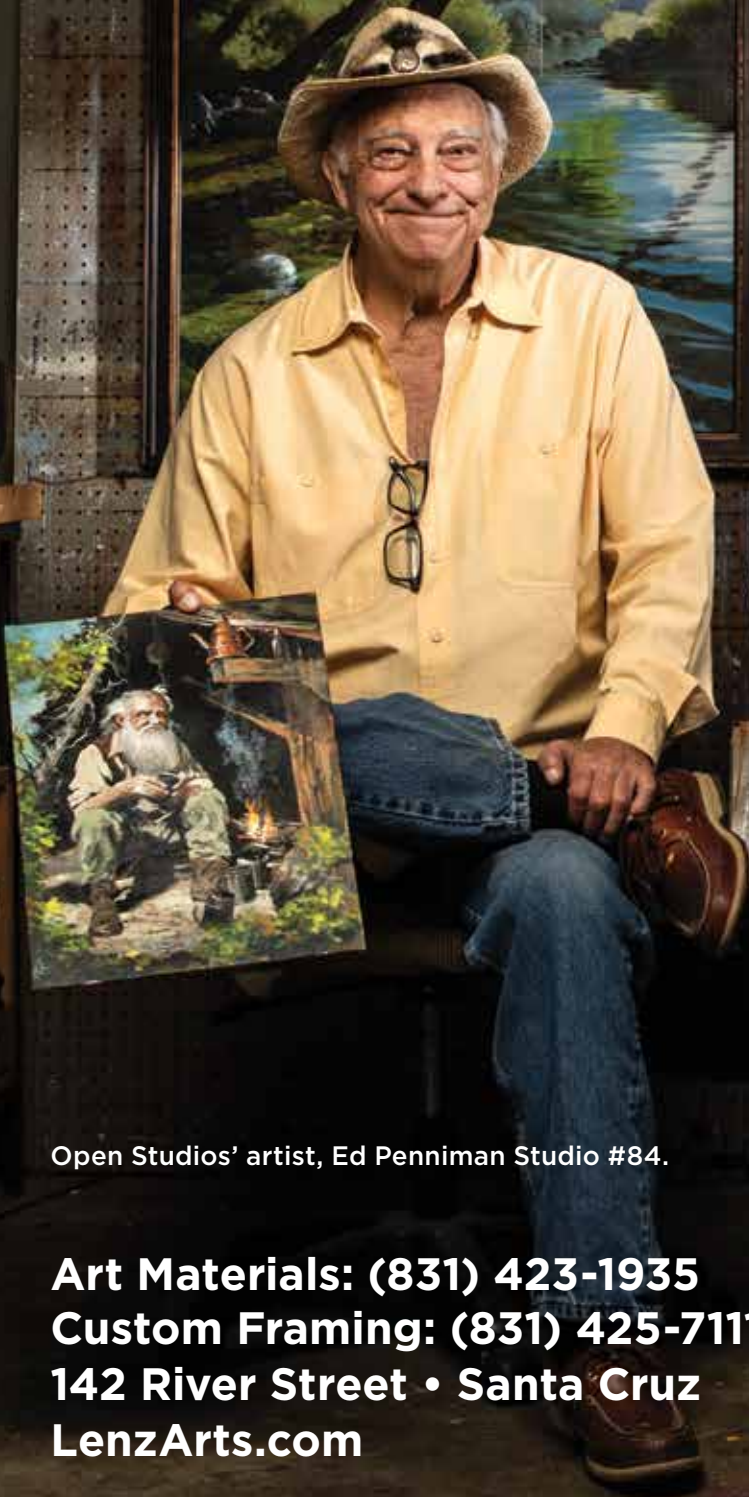
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