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Pictures

Gabriela Martinez, *piano*



Ray Charles Tribute

Victoria Bond, *guest conductor*

Billy Valentine, *vocalist*



Serenade

Isaac Pastor-Chermak, *cello*



Unsilenced Voices:

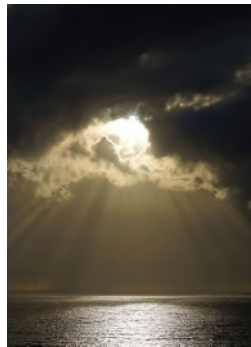
Resilience and Hope

Cedric Berry, *bass-baritone*

Imogen Cohen, *narrator*

Choral forces from

Stockton Chorale, Delta College, University of the Pacific, and Lincoln High School



Roots and Boots

Ralph Cato, *baritone*



Music for Your Soul

- 2 Message from the Maestro
- 2 Season at a Glance
- 3 About the Maestro
- 4 Message from the President
- 4 Our History
- 5 Message from the Chief Executive Officer
- 5 Concert Previews Two Ways
- 6 Stockton Symphony Covid-19 Protocols
- 6 Steppin' Out Educational Concerts
- 7 Stockton Symphony Musicians
- 8 Board of Directors, Advisory Board, and Staff
- 9 Venue Information
(See page 42 for Pass Holder Information.)
- 10 Pictures
 - Program Notes
 - Guest Artist
- 16 Ray Charles Tribute
 - Guest Artists
- 19 Serenade
 - Program Notes
 - Guest Artist
- 24 Unsilenced Voices: Resilience and Hope
 - Program Notes
 - Guest Artists
- 42 Common Forms in Music
- 42 Pass Holder Information
- 43 Roots and Boots
 - Guest Artist
- 45 Endowment Fund
- 47 Annual Fund
- 50 Stylistic Periods in Music
- 50 Leave a Legacy

Stockton Symphony Association

4629 Quail Lakes Drive

Stockton, CA 95207

Phone: (209) 951-0196

<https://stocktonsymphony.org> 1

Message from the Maestro

Music for Your Soul

How does music make you feel? Does it make you want to dance, laugh, cry? Depending on the piece, you might answer “all of the above”—in fact, music often evokes beautiful mixtures of emotions that can’t be put into words. You’ve probably heard music described as “the universal language,” that it can inspire and uplift you, stir your feelings, and provide solace and comfort during difficult times. Celebrate life! You know that when you enter the concert hall, the music will transport you.

Music has played a crucial role in the human experience since the dawn of our species. The art itself is indispensable and magnificent—for each of us personally, music becomes our friend for life. In addition, a fascinating group bond is created when we



Steve Pereira photo

gather and experience the thrill of live performance together—it takes the phrase “you’ve got a friend” to a whole new level.

All of us in the Stockton Symphony are so grateful for *you*, the most important part of the equation—our mission is completed when we can play for you! Your faithful support during the pandemic has kept us thriving and enabled us to present the fantastic music and fabulous guest artists for this exciting 2022–23 season. Please keep helping us grow as we approach

our centennial—spread the word and bring more family and friends to experience the magic! It’s music for your soul.

Yours ever,
Peter Jaffe, *Music Director and Conductor*

2022–23 Season at a Glance

All concerts conducted by Peter Jaffe except as noted

Dance Rhythms

Fri | Oct 7 | 7 pm • Hutchins Street Square, Lodi
Sun | Oct 9 | 2:30 pm • Grand Theatre, Tracy
Chili Ekman, *violin*

Fantastique

Sat | Oct 29 | 7 pm • Atherton Auditorium
Sun | Oct 30 | 2:30 pm • Atherton Auditorium
Terrence Wilson, *piano*

Made in America: Salute to American Composers

Sun | Nov 13 | 2:30 pm • Atherton Auditorium
Jonathan Hulting-Cohen, *saxophone*

'Tis the Season **Pops!**

Sun | Dec 4 | 2:30 pm • Atherton Auditorium
Monica Danilov, *mezzo-soprano*
Stockton Youth Chorale



Pictures

Sat | Jan 21 | 7 pm • Atherton Auditorium
Sun | Jan 22 | 2:30 pm • Atherton Auditorium
Gabriela Martinez, *piano*

Ray Charles Tribute **Pops!**

Sat | Feb 11 | 7 pm • Atherton Auditorium
Sun | Feb 12 | 2:30 pm • Atherton Auditorium
Victoria Bond, *guest conductor*
Billy Valentine, *vocalist*

Serenade

Sat | Mar 18 | 7 pm • Hutchins Street Square, Lodi
Sun | Mar 19 | 2:30 pm • Grand Theatre, Tracy
Isaac Pastor-Chermak, *cello*

Unsilenced Voices: Resilience and Hope

Sat | Apr 1 | 7 pm • Atherton Auditorium
Sun | Apr 2 | 2:30 pm • Atherton Auditorium
Cedric Barry, *bass-baritone*; Imogen Cohen, *reciter and narrator*; choral forces from the Stockton Chorale, Delta College, University of the Pacific, and Lincoln High School

Roots and Boots **Pops!**

Sun | May 7 | 2:30 pm • Atherton Auditorium
Ralph Cato, *baritone*

About the Maestro



Keith Sutter photo

Peter Jaffe has served as the Stockton Symphony's dynamic music director since 1995, combining a passion for outreach and education with top-notch musicianship, and fostering sustained artistic growth throughout his tenure. Organizations ranging from the Association of California Symphony Orchestras to the Brubeck Institute and Goodwill Industries have honored Mr. Jaffe with prestigious awards for his innovations in educational programming and for his distinguished cultural contributions throughout the county. His engaging and informative preview discussions include his own renditions of symphonic examples at the piano, and he frequently advocates for the Symphony and orchestral music in radio broadcasts, television appearances, and web videos.

With a zeal for introducing new vital repertoire along with established masterworks, Mr. Jaffe has spearheaded the commissions of many world premieres. Avner Dorman's *Uzu and Muzu from Kakaruzu* earned the Stockton Symphony national recognition for community engagement activities dealing with crucial social issues. An especially fruitful series of premieres by the Brubeck family has developed over decades—Chris Brubeck's recent *Time Out Suite* and his earlier *Mark Twain's World* were both broadcast nationally on NPR's *Performance Today*, and *Ansel Adams: America*, co-composed by Dave and Chris Brubeck, has since been performed nationally and abroad.

Mr. Jaffe also conducts the Folsom Lake Symphony and has appeared as guest conductor with the Louisiana Philharmonic Orchestra, New Mexico Symphony Orchestra, Long Beach Symphony Orchestra, Symphony San Jose (formerly Symphony Silicon Valley), and many other orchestras and music festivals across the country. He spent three seasons conducting at the Oberlin Conservatory and two as a visiting professor at Stanford University, highlighted by an Eastern European tour with the Stanford Symphony.

He teaches every summer at the Conductor's Institute of South Carolina, he conducted and taught at the Aspen Music Festival for fourteen years, and he served as music director for the Auburn Symphony for nine years and for Stockton Opera for eighteen years.

Many of Mr. Jaffe's own arrangements have been commissioned by and performed with orchestras in Aspen, Chicago, Long Beach, and Stockton, including his *Symphonic Birthday*, his recent *Symph-Hanukkah*, and his transcription of Haydn's *Arianna a Naxos* for Jan DeGaetani, which was also performed by the Chamber Music Society of Lincoln Center. A CD of his lullaby arrangements was released on the Chandos label, featuring mezzo-soprano Nadia Pelle with Yuli Turovsky directing I Musici de Montréal.

Mr. Jaffe appeared on NBC's *First Camera* in a show devoted to Tanglewood, where he was coached by Seiji Ozawa, Gunther Schuller, Gustav Meier, and Leonard Bernstein—a brief segment was later included in the *American Masters* special honoring Bernstein. Mr. Jaffe also studied conducting with Andor Toth, Paul Vermel, Charles Bruck, and Herbert Blomstedt. His instrumental background includes extensive performing on the violin, viola, and keyboard, and he often conducts from the harpsichord when performing Baroque or early Classic repertoire.

Message from the President

We have been through a challenging few years as we have battled the stress of the pandemic and the constant changes all around us. We have been forced to experience a wide range of emotions including fear, sorrow, despair, anger, hope, love, and joy. Our lives have been touched and changed forever. Yet, we have persevered through it all—and we have done it together. I am beyond grateful that we are thriving despite the challenges, and hope remains on the horizon as the Stockton Symphony continues its 2022–23 season—our 96th season.



Elizabeth Kim

Symphony is inspired to present to you a magnificent musical program that has been meaningfully selected for the 2022–23 season. May the Magic of Music embrace you, fill you, heal you, and bring you much peace and joy.

As the Stockton Symphony continues to present vibrant live performances, we set our eyes on the future. Music is not meant to just be enjoyed, but it is meant to be preserved and shared with future generations. It is for this reason that I implore you to continue your faithful and loving support of our wonderful Stockton Symphony. It is a beacon of community pride that is seen far and wide. This season I ask that you

From time immemorial, classical composers and musicians through the ages have bestowed on us beautiful masterpieces filled with themes that explore the many fragrant seasons of life and trumpet magnificent expressions of the human soul. Along this same tradition, our exceptionally gifted Stockton

make a special effort to share our Stockton Symphony with your friends and family. Bring a guest; share the magic.

Elizabeth Kim
President, Board of Directors

Our History



Manlio Silva

The Stockton Symphony is the third-oldest continuously operating professional orchestra in California, surpassed in longevity only by the San Francisco Symphony and the Los Angeles Philharmonic. May 1926 marked the first concert of the newly created Stockton Symphony, formed by brilliant Italian immigrant Manlio Silva, and the orchestra thrived for many years under his baton. Following Silva's demise in 1958, several conductors led the orchestra for short periods, including Horace Brown, Fritz Berens, and Ralph Matesky.

Under the twenty-seven-year tenure of conductor Kyung-Soo Won, the Symphony morphed from a community ensemble to a fully professional orchestra of "metropolitan" status as recognized by the American Symphony Orchestra League. Since 1995 the Stockton Symphony has been conducted by Maestro Peter Jaffe. During his tenure the orchestra has shown continual growth in artistic excellence, introduced and developed vibrant educational programs, and gained national recognition through composer residencies and acclaimed world premieres.

For a more detailed history please visit <https://stocktonsymphony.org>.

Message from the Chief Executive Officer

Our 96th season is in full swing with a series of concerts designed by our Maestro Peter Jaffe that will bring us joy. Reflecting on our plans for this season and thinking about the future, there is much we know from our collective experience. Nonetheless I ask myself, what have we learned these past couple of years? In many ways, the last two years have been game changing. We have all been confronted with a different type of decision making, a reset regarding our personal and professional priorities. It is important to us that the direction we take remains consistent with the community we serve.



Philip D. West

None of us has the perfect answer for how to do this, nor can any of us be expected to make it happen alone. It takes all of us working together. Surveys are one way we gather information. Still, we need more people to be comfortable making the most important donation to the Symphony possible—taking the time to share your thoughts and hopes. Yes, financial donations

are crucial; however, the feeling of genuine connection, of embracing that connection with heart and soul, of sharing that magical joy with others—for me, this concept is what keeps me coming back to work each day.

For myself, it is the recognition that we need more opportunities to *experience joy and community*, or maybe that should be *joy shared in the community*. This is not a change in our mission, rather it's a way to implement the direction of our mission to "inspire joy and build community"—the magic that brings us together is still there. Now more than ever we need to find more ways to open our doors wider and make new people feel welcome in our midst; we must welcome more people into our community to share our joy in the magic of music.

As we gather, sharing space and enjoying the experience of the live performance, please take a moment to share your thoughts with any of us at the Symphony and with your friends on how the joy we get from the magic of music is the foundation of our experience of community.

Warm personal regards,

Philip D. West
Chief Executive Officer

Concert previews two ways!

ONLINE

At your convenience, you can watch an engaging **video preview** with Maestro Jaffe playing the piano and discussing the music with featured guests before each Classics concert. Just visit <https://stocktonsymphony.org> for links to the videos.



LIVE

For Classics concerts in Atherton Auditorium, you can arrive at the concert hall one hour before the performance for Maestro Jaffe's **live preconcert talk**. He will demonstrate aspects of the music at the piano and often interviews the guest artist. Seating is open for all ticket holders, and patrons will have time to move to their assigned seats for the concert.



Stockton Symphony Covid-19 Protocols

The Stockton Symphony will follow current local, state, and federal health guidelines; COVID-19 safety requirements for attending performances in our 2022–23 season are currently as follows:

All COVID-related masking and verification requirements have been lifted.

Policies are subject to change throughout the season as necessary.

Changes will be reflected on our [website](#) and communicated directly to affected patrons via email.

We are here to help. If you have a question or concern, please call us at (209) 951-0196 or email: boxoffice@stocktonsymphony.org.

Returning **LIVE** to Atherton Auditorium and Hutchin's Street Square!

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Stockton, California 95207

Steppin'
OUT
EDUCATIONAL CONCERTS



Stockton Symphony Musicians

PETER JAFFE, MUSIC DIRECTOR AND CONDUCTOR

The Stockton Symphony frequently employs additional musicians to meet the demands of the works performed. Section string seating may rotate.

VIOLINS I

Christina Mok

Concertmaster
Carmen M. Silva Chair

Iryna Klimashevskaya

Associate Concertmaster
David E. Zuckerman Chair

Ljubomir Velickovic

Assistant Concertmaster

Irina Samarina

Dagenais Smiley

Shoanie Young

Joseph Galamba

Shawyon Malek-Salehi

VIOLINS II

Lyly Li

Assistant Principal

Caitlin McSherry

David Collum

VIOLAS

Evan Buttemer

Principal

David Thorp

Assistant Principal
Forrest and Barbara Greenberg Chair

Eleanor Tatton-Nelson

David Calderon

Joanna L. Pinckney

CELLOS

Andrew Ford

Principal
Helen Kessel McCrary Chair

Isaac Pastor-Chermak

Associate Principal

Stephanie Chiao

Assistant Principal

Alison Sharkey

Onew Park

BASSES

Patrick McCarthy

Principal
Gene and Arlene Weston Chair

Aleksey Klyushnik

Assistant Principal

Rick Duncan

FLUTES

Bethanne Walker

Principal
John Linley McCarthy Chair

Alexandra Miller

Barbara Maters

PICCOLOS

Barbara Maters

Alexandra Miller

OBOES

Thomas Nugent

Principal

Kyle Bruckmann

ENGLISH HORN

Kyle Bruckmann

CLARINETS

Sara Marsh

Principal
Robert and Jeanne Person Chair

Elizabeth Sanders

R. John Charles, Jr., and Margaret Wennhold Charles Chair

Michael Hernandez

BASS CLARINET

Michael Hernandez

BASSOONS

Nicolasa Kuster

Principal
The Hobin Family Chair

Daniel Shifren

Lawrence Rhodes

CONTRABASSOON

Lawrence Rhodes

HORNS

Caitlyn Smith Franklin

Principal

Jeffrey Fowler

Melia Badalian

TRUMPETS

John Freeman

Principal
Margaret M. Zuckerman Chair

Rick Leder

Hal Willenborg

TROMBONES

Esther Armendariz

Principal

Samuel Wamhoff

BASS TROMBONE

C.L. Behrens

TUBA

Scott Choate

Principal

TIMPANI

Alex Orfaly

Principal

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Tennison Watts

Principal

Michael Downing

Graham Thompson

HARP

Amy Ahn

Principal
Beverly Fitch McCarthy Chair

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to find out how you can be a musician chair sponsor!

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Past Presidents of the Association

Robert M. Adams, M.D., 1959–61

Arthur J. Holton, Ed. D., 1961–62,
1969–70

Erwin H. Roeser, M.D., 1962–63

Edwin L. Mayall, 1963–64

Mike Rosenthal, 1964–65

Norman Silva, 1965–66

Darrell Glahn, 1966–67

Thomas T. Chen, M.D., 1967–69

Henry J. Zeiter, M.D., 1970–71

Gerald Cundiff, 1971–73

Beverly Fitch McCarthy, 1973–77

Dorothy Levy, 1977–79

David E. Zuckerman, 1979–81

Gene Weston, 1982–83

R. M. Lewis, 1983–87

William H. Lynch, 1987–90

Nancy Schneider, 1990–95

Pamela F. Lee, 1995–2000

Douglas B. Wied, 2000–03

Teresa Mandella, 2003–07

Leslie Sherman, 2007–09

Michael Whelan, 2009–11

Patrick N. Catania, 2011–12

Nancy Schneider, 2012–13

Pamela F. Lee, 2013–16

Daniel Terry, M.D., 2016–19

James M. Morris, 2016–20

Kathy Hart, Ph.D., 2020–22

Music Director Emeritus

Kyung-Soo Won

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*ex-officio

**Grand Theatre Center for the Arts
Information**

715 Central Avenue • Tracy, CA 95376

Facility Hours

Monday–Thursday: 8 am–6 pm

Friday: 8 am–5 pm

(Closed alternate Fridays)

We will also be open one (1) hour prior to any ticketed performance!

The Grand Theatre Center for the Arts is a non-smoking and drug-free facility. Large bags, balloons, large bouquets of flowers, and tripods will not be allowed into the theatre, but may be checked with front of house staff.

During most events video recording is NOT ALLOWED.

For most events the Don Cosé Arts Café is open, offering for purchase: Pepsi soft drinks, coffee, iced tea, water, popcorn and assorted candies.

Select wines and beers are available for purchase for individuals 21+ with a valid ID at many weekend events.

**Charlene Powers Lange Theatre
Hutchins Street Square
Information**

125 Hutchins St. • Lodi, CA 95240

- Everyone must have a ticket. This includes children and babies even if they are sitting on someone's lap.
- No food or drink is allowed except for bottled water.
- If concessions are scheduled, they will be available during intermission.
- Please silence all devices.
- No flash photography.
- No tripods or selfie sticks.
- No flowers or balloons.
- No pets. *Documented service animals are permitted.
- Please see an usher or House Manager on where to sit if you have a service animal attending with you.
- Smoking is prohibited on the premises.
- Please arrive on time. Latecomers will be seated at proper intervals.
- Wheelchair seating is available on the North side only, rows B, P, and CC.
- No strollers, infant carriers, walkers, or any other items that may obstruct the walkway. Please park these items just outside the theater doors.
- In case of fire, walk do NOT run to the nearest exit. Exit signs are lighted above doors.
- If you need assistance, have a medical emergency, or have a question, please ask an usher or the House Manager.

**Delta Center for the Arts (DCA)
Information**

Warren Atherton Auditorium

Box Office Hours

Tuesday –Friday, 11 am–4 pm

*Two hours before Saturday & Sunday performances until one hour after beginning of the performance

- On concert days Stockton Symphony tickets may be purchased at the DCA Box Office. The box office remains open through intermission.
- While entering the auditorium during preconcert talks, please refrain from talking. Seating is open for the preconcert talk. When the preconcert talk ends, patrons will be able to move to their assigned seats.
- Latecomers to the concert will be seated during suitable intervals.
- Wheelchair seats are available on the main floor of the auditorium only.
- Restrooms at the lobby level are wheelchair accessible.
- Restrooms are located on both levels of the hall in the lobby at house right.
- Water fountains are located on both levels near the restrooms.
- Smoking is not permitted on the Delta College campus.
- Listening devices for the hearing-impaired are available through the house manager in the main lobby.
- Unauthorized cameras, video recorders, and audio recorders are not permitted in the auditorium. Cell phone cameras may not be used in the auditorium. Management reserves the right to confiscate cameras or recorders if used during performances. Photography requires advance written permission from Symphony management.
- If you have a serious medical emergency, notify the nearest usher.
- Concessions are available during intermission. Only bottled water is allowed in the auditorium.
- Patrons with electronic devices of any kind (cellular phones, tablets, watches, etc.) are asked to silence them before the concert.
- FIRE EXITS—the exit indicated by the lighted “Exit” sign nearest your seat is the shortest route outside. In case of fire, walk—DO NOT run—through that exit.

Tickets for the Symphony may also be purchased by phone or online

(209) 951-0196

<https://stocktonsymphony.org>

Pictures

Saturday | January 21, 2023 | 7:00 pm

Sunday | January 22, 2023 | 2:30 pm

Atherton Auditorium

Stockton Symphony

Peter Jaffe, *conductor*

Gabriela Martinez, *piano*

Alex Orfaly **Sol Invictus (World Premiere)**

(b. 1974)

Sergei Rachmaninoff **Piano Concerto No. 2 in C minor, op. 18**

(1873–1943)

Moderato

Adagio sostenuto

Allegro scherzando

Gabriela Martinez, *piano*

Intermission

Modeste Musorgsky/ **Pictures at an Exhibition**

(1839–1881)/

Promenade

Maurice Ravel

Gnomus

(1875–1937)

Promenade

Il vecchio castello

Promenade

Tuileries

Bydlo

Promenade

Ballet of the Chicks in Their Shells

Samuel Goldenberg and Schmuyle

Limoges: The Marketplace—

Catacombs: Sepulchrum romanum

Promenade: Con mortuis in lingua mortua

The Hut on Fowl's Legs: Baba Yaga—

The Great Gate of Kyiv

Concert sponsors: Zeiter Eye Medical Group, Inc.

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Guest artist sponsors: Rita and Joe Sublett

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Commission sponsors: Dr. Jeffrey and Patricia Lindenberg

Piano tuning by Weiner Piano Service

Program Notes *by Jane Vial Jaffe*

Sol Invictus (World Premiere)

Alex Orfaly

Born in Boston, Massachusetts, March 15, 1974



Alex Orfaly

Alex Orfaly is principal timpanist of Symphony San Jose, the California Symphony, and the Stockton Symphony. A native of Boston, he has been an active musician from an early age. He served as acting principal timpani of the San Francisco Symphony from 2013 through 2015 and has been the Sun Valley

Music Festival's timpanist since 2007. His past positions include those with the Palau de Les Arts in Spain, the New World Symphony, and the Tucson Symphony.

Since graduating from the Cleveland Institute of Music, Orfaly has performed with orchestras worldwide, including the Cleveland Orchestra, Los Angeles Philharmonic, and Frankfurt Radio Orchestra. He has composed a number of works for percussion, including his Concerto for Brass and Percussion and Divertissement No. 2 for timpani soloist and large ensemble. His *The Mean Man's March* for solo xylophone and orchestra (2010), *Cowboy Bill* for narrator and orchestra (2012), and *Breaking Light* for five percussionists and orchestra (2015) were written for and premiered with the Sun Valley Music Festival.

The composer writes: "About fifteen years ago, I was walking around Balboa Park in sunny San Diego, where they have a wonderful outdoor bandshell with an organ. I happened to stumble in to the end of an organ concert where I heard a piece of music I had never heard before. I enjoyed this piece so much, I had to wait around to find the organist to ask him what it was. It turned out to be the Toccata from Widor's Organ Symphony No. 5. I've always enjoyed this piece, and it plays heavily into the introduction of *Sol Invictus*.

"The rest of this piece represents my first efforts at experimenting with an 'American sound'—such as that of the music of Aaron Copland for example—along with the flair of Hollywood. There is no program for this piece beyond that. Hopefully it is music of optimism and joy."

Commissioned by Peter Jaffe and the Stockton Symphony with the help of sponsors Jeffrey and Patricia Lindenberg, *Sol Invictus* (2011, 2020) was to have premiered in April 2020, but the pandemic intervened. We are thrilled that we can at last premiere *Sol Invictus*, a dazzling work by one of our own, that makes a wonderful addition to the orchestral repertoire.

—©Jane Vial Jaffe

Scored for 2 flutes, piccolo, 2 oboes, 2nd doubling English horn, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, glockenspiel, chimes, crotales, crash and suspended cymbals, 2 tam-tams (high and low), bass drum with cymbal attachment, field drum with snares, triangle, vibes, wind chimes, xylophone, wood block, whip, harp, keyboard, and strings

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Select Exhibitions of 2023

4-6 - 5-28	Making Your Mark
6-15 - 8-13	Handstitched Worlds
6-15 - 8-13	A Cast of Blues

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Piano Concerto No. 2 in C minor, op. 18

Sergei Rachmaninoff

Born in Semyonovo, April 1, 1873; died in Beverly Hills, March 28, 1943



Sergei Rachmaninoff

What more spectacular result of a psychiatrist's cure can be imagined than Rachmaninoff's Second Piano Concerto! Following the disastrous failure of his First Symphony in 1897 Rachmaninoff sank into depression. He began to doubt his ability to compose and the worth of making

music in any way. In the grip, not of mere malaise, but of a deep clinical depression, Rachmaninoff thought his First Piano Concerto not good enough to play with the London Philharmonic Orchestra who had engaged him, yet he was totally incapable of beginning work on a new piano concerto. An influential friend arranged for him to visit Tolstoy, but far from helping, that visit brought Rachmaninoff the realization that his "god" was "a very disagreeable man." Finally the Satins, Rachmaninoff's relations, convinced him to see Dr. Nicolai Dahl, who had been specializing for some years in a method that involved his patients learning a kind of self-hypnosis (which in the early 1930s became known as the Coué method).

Dahl had asked what kind of composition [my relations] desired and had received the answer, "a piano concerto," for this is what I had promised the people in London and had given it up in despair. Consequently, I heard the same hypnotic formula repeated day after day, while I lay half asleep in an armchair in Dahl's study. "You will begin to write your concerto. . . . You will work with great facility. . . . The concerto will be of excellent quality. . . ." It was always the same, without interruption.

Although it may sound incredible, this cure really helped me. Already at the beginning of the summer I began to compose. The material grew in bulk, and new musical ideas began to

stir in me—far more than I needed for my concerto. By the autumn I had finished two movements of the concerto: the Andante [his generic term for any slow movement, in this case the Adagio sostenuto] and the finale—and a sketch of a suite for two pianos.

Rachmaninoff saw Dr. Dahl daily from January to April 1900. Whether Dr. Dahl's method worked, or whether the fact that Dahl was also an amateur musician illuminated their conversations, or whether Rachmaninoff's trip to Italy that summer provided resolve, the composer completed the second and third movements of the Concerto by autumn and was persuaded to premiere them on December 2, 1900. Encouraged by their success, he added the first movement, performing the entire Concerto at a Moscow Philharmonic Society Concert on October 27, 1901. He dedicated the Concerto to Dr. Dahl, to whom he remained eternally grateful. Dr. Dahl was at least once acknowledged publicly for his contribution when in 1928 he was known to be playing viola in the orchestra of the American University of Beirut in Lebanon, and he was "forced" by the audience to take a bow after the performance of the Concerto.

The Concerto is a captivatingly beautiful piece, fully deserving the remarkable popularity it has achieved. Each movement opens with a passage that starts out in a key removed from the main tonality, attaining it in each case with the movement's principal theme. In the case of the first movement, it is the piano that begins with dark chords characteristic of Rachmaninoff, linked by several commentators to the age-old Russian love of the sound of enormous bells. In a favored technique of Romantic composers, the entry of the recapitulation is embellished, here by the piano's brilliant counterfigure.

The slow movement's introductory passage modulates from C minor, the key of the first movement's close, to the distant new key of E major for the main theme. The more rapid middle section of the movement might be seen as a foreshadowing of the Third Piano Concerto, in which the slow movement contains a scherzolike contrasting middle section. The exquisitely glowing close of the movement especially touched

Rachmaninoff's teacher Taneyev, who upon hearing it in rehearsal uttered the word "genius"—a word he did not use lightly.

The finale's introduction begins in the slow movement's key (E major), moving eventually to the home key (C minor). The composer hints at first movement materials both in the orchestral introduction and in the piano's entry—interesting in light of the order of composition of these movements. Several times in this movement the soloist erupts in cadential flourishes—evidence perhaps of the fact that Rachmaninoff's confidence had returned. Rachmaninoff's lyrical gift has caused his melodies to be appropriated by many songwriters. A case in point is the almost too familiar but still alluring second theme, first played by the oboe and viola. Like the first movement, the finale contains a concealed recapitulation. The movement ends in a blaze of pianistic glory and orchestral resolve.

—©Jane Vial Jaffe

Scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, and strings

Pictures at an Exhibition

Modest Musorgsky/Maurice Ravel

Born in Karevo, Pskov district, March 21, 1839; died in St. Petersburg, March 28, 1881/Born in Ciboure, Basses Pyrénées, March 7, 1875; died in Paris, December 28, 1937

Vladimir Stasov, who championed everything "progressive" and "truly Russian" in all forms of art, held gatherings of painters, sculptors, musicians, and writers at his home, and it was probably there in 1870 that Musorgsky met the lively architect, designer, and painter Victor Alexandrovich Hartmann.

The great friendship that sprang up was cut short, however, when three years later Hartmann died suddenly of an aneurism. It was the grief-stricken



Modest Musorgsky

Musorgsky who informed Stasov in Vienna by an almost incoherent letter that paraphrased *King Lear*: "What a terrible blow! 'Why should a dog, a horse, a rat have life,'—and creatures like Hartmann must die!"

In Hartmann's honor, Stasov organized a memorial exhibition for the spring of 1874 that featured not only watercolors and drawings, but architectural sketches and designs for jewelry, useful objects, stage sets, and costumes. The display inspired Musorgsky's famous *Pictures at an Exhibition*, a piano piece that depicts ten works in the exhibition, with an eleventh "picture," Promenade, which portrays the composer himself walking through the gallery.

Uncharacteristically enthusiastic about his progress, Musorgsky bubbled over to Stasov in a letter dated "Wednesday, some date or other in June '74":

Hartmann [*Pictures at an Exhibition*] is boiling as *Boris* [his opera *Boris Godunov*] boiled—the sounds and the idea hung in the air, and now I am gulping and overeating, I can hardly manage to scribble it down on paper. Am writing 4 numbers—with good transitions (on "promenade"). I want to do it as quickly and reliably as possible. My physiognomy [he was far from dainty] can be seen in the intermezzi. I consider it successful so far.

At this point the four he had worked on were Gnomus (The Gnome), Il vecchio castello (The Old Castle), Tuileries, and Bydlo (Cattle). He mentioned in a postscript that he wanted to add "Vitiushka's Jews" (Vitiushka was Hartmann's pet name), referring to two sketches, "A rich Jew wearing a fur hat" and "A poor Sandomierz Jew," that he had lent to the exhibition. Musorgsky completed the entire composition in a single burst of twenty days, dedicating it to Stasov, whose preface to the original edition follows:

The introduction bears the title "Promenade."

No. 1. Gnomus: Sketch [for a nutcracker as a Christmas tree ornament] depicting a little gnome, clumsily running on crooked legs.

No. 2. Il vecchio castello: A medieval castle before which stands a singing troubadour.

- No. 3. Tuileries. Disput d'enfants après jeux [Quarreling of children after play]: A walkway in the Tuileries gardens with a swarm of children and nurses.
- No. 4. Bydlo: A Polish cart on enormous wheels, drawn by oxen.
- No. 5. Ballet of Unhatched Chicks: Hartmann's sketch of costumes for a picturesque scene in the ballet *Trilby*. [The exhibition catalog describes them as "canary chicks, enclosed in eggs as in suits of armor" with "heads put on like helmets."]
- No. 6. Two Polish Jews, rich and poor. [Musorgsky's original title, "Samuel" Goldenberg und "Schmuyle" (Schmuyle is Yiddish for Samuel), represents his fusion of two Jewish stereotypes into one musical depiction. It has often been suppressed as derogatory in favor of Stasov's "cleansed" title.]
- No. 7. Limoges. Le marché: French women quarreling violently in the market. [Here in his manuscript Musorgsky scribbled two absurd dialogues of marketplace gossip in French.]
- No. 8. Catacombæ [Musorgsky included the subtitle "Sepulcrum romanum.": Hartmann depicted himself viewing the Paris catacombs by lantern light.
- No. 9. The Hut on Fowl's Legs (Baba Yaga): Hartmann's drawing depicted a clock in the form of Baba-Yaga's hut but on fowl's legs. Musorgsky added the witch's flight in a mortar.
- No. 10. The Heroes' Gate at Kyiv: Hartmann's sketch was his design for a city gate at Kyiv in the ancient Russian massive style with a cupola shaped like a Slavonic helmet.

The opening Promenade returns in various guises before Nos. 2, 3, and 5, and in a shrouded variant as the second part of No. 8, which Musorgsky inscribed: "N.B.: Latin text: *con mortuis in lingua mortua* [with the dead in a dead language]. A Latin text would be suitable: the creative soul of the dead Hartmann leads me to the skulls, invokes them, the skulls shine softly." (Musorgsky used "*con*" instead of the proper Latin "*cum*"; Ravel followed suit.)

Musorgsky quotes the Promenade again in the finale, The Great Gate of Kyiv, as if he himself has joined the grand procession in Hartmann's rendering. Hartmann had entered what he considered his finest work into a competition for a gateway design to commemorate Czar Alexander II's miraculous escape from assassination in 1866, but the competition was called off for lack of funds.

In its original piano version, Musorgsky's *Pictures at an Exhibition* had been somewhat overlooked, but it was immensely popularized by Ravel's orchestration, commissioned by Serge Koussevitzky and premiered in Paris on May 3, 1923. More than thirty others have tried their hand at orchestrating the work—among them Rimsky-Korsakov and Leopold Stokowski—yet it is still best known and beloved in Ravel's arrangement.



Maurice Ravel

—©Jane Vial Jaffe

Scored for 3 flutes, 2nd and 3rd flutes doubling piccolo, 3 oboes, 3rd oboe doubling English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, alto saxophone, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, chimes, cymbals, gong, glockenspiel, ratchet, snare drum, slapstick, triangle, xylophone, 2 harps, celesta, and strings

Guest Artist



Gabriela Martinez

Venezuelan pianist **Gabriela Martinez** has a reputation for the lyricism of her playing, her compelling interpretations, and her elegant stage presence. Her playing has been described as “magical . . . with a cool determination, a tone full of glowing color and a seemingly effortless technique” (*Los Angeles Times*) and “versatile, daring and insightful” (*New York Times*).

Gabriela made her orchestral debut at age six and since then has performed with over 100 orchestras including the San Francisco, Chicago, Houston, San Diego, Grand Rapids, New Jersey, Tucson, Pacific, and Fort Worth symphonies; the Buffalo Philharmonic; Germany’s Stuttgarter Philharmoniker, MDR Leipzig Radio Symphony Orchestra, and Nurnberger Philharmoniker; Canada’s Victoria Symphony Orchestra; the Costa Rica National Symphony; and the Simon Bolivar Symphony Orchestra in Venezuela. She has performed with Gustavo Dudamel, James Gaffigan, James Conlon, JoAnn Falletta, Michael Francis, Marcelo Lehninger and Guillermo Figueroa, among many others.

Passionate about new music, Gabriela has premiered works by many composers including Mason Bates, Sarah Kirkland Snider, Paola Prestini, Jessica Meyer, and Dan Visconti. Gabriela’s debut album, *Amplified Soul*, was released on the Delos label and was recognized with a Grammy Award for Producer of the Year, David Frost.

Gabriela has performed at such venues as Carnegie Hall, Avery Fisher Hall, Merkin Hall, and Alice Tully Hall in New York City and at San Diego’s Rady Shell, Canada’s Glenn Gould Studio, Salzburg’s Grosses Festspielhaus, Dresden’s Semperoper, Copenhagen’s Tivoli Gardens, and Paris’s Palace of Versailles. She has also appeared at festivals such as the Ravinia,

Mostly Mozart, Colorado, and Rockport festivals in the United States; Italy’s Festival dei Due Mondi (Spoleto); Switzerland’s Verbier Festival; the Festival de Radio France et Montpellier; and Japan’s Tokyo International Music Festival. Her performances have been featured on National Public Radio, CNN, PBS, *60 Minutes*, ABC, *From the Top*, Radio France, New York’s WQXR and WNYC and abroad on MDR Kultur and Deutsche Welle (Germany), NHK (Japan), RAI (Italy), and on numerous television and radio stations in Venezuela.

Gabriela won first prize at the Anton G. Rubinstein International Piano Competition in Dresden and was a semifinalist at the 12th Van Cliburn International Piano Competition, where she also received the Jury Discretionary Award. She is a fifth-generation female pianist, who began her piano studies in Caracas with her mother, Alicia Gaggioni. She then attended the Juilliard School, where she earned her Bachelor and Master of Music degrees as a full scholarship student of Yoheved Kaplinsky. A fellow of Carnegie Hall’s Academy and a member of Ensemble Connect, Gabriela concurrently earned her doctorate studying with Marco Antonio de Almeida in Halle, Germany.

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Saturday | February 11, 2023 | 7:00 pm
Sunday | February 12, 2023 | 2:30 pm
Atherton Auditorium

Pops!

Stockton Symphony
Victoria Bond, *guest conductor*
Billy Valentine, *vocalist*

Program to be selected from the following:

A Salute to Ray Charles arr. Lee Norris
Hit the Road Jack—Ain't That Love—I Can't Stop Lovin' You—
Georgia on My Mind—I Got a Woman

As performed by Ray Charles:

Let the Good Times Roll Sam Theard and Louis Jordan (Jordan's wife, Fleece
Moore credited), arr. Quincy Jones and John Clayton

How Long Has This Been Going On George Gershwin and Ira Gershwin
trans. and arr. Shelly Berg

What I'd Say Ray Charles, arr. Larry Ball

Georgia on My Mind Hoagy Carmichael and Stuart Gorrell
arr. Larry Ball

I Can't Stop Loving You Don Gibson, arr. Larry Ball

Your Cheating Heart Hank Williams

Intermission

Oh What a Beautiful Morning Richard Rodgers and Oscar Hammerstein II
arr. Tom Scott

You Don't Know Me Eddy Arnold and Cindy Walker
arr. Randy Waldman/Shelly Berg

Crying Time Buck Owens

Over the Rainbow Harold Arlen and Yip Harburg, arr. Larry Ball

America the Beautiful Samuel A. Ward and Katherine Lee Bates
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Guest Artists

Victoria Bond, *guest conductor*



Victoria Bond belongs to that elite category of musicians who have scaled the heights in not one but two notoriously selective fields—composing and conducting. The Stockton Symphony was thrilled to feature her as a composer last season in the premiere

of *In Tune with Justice: Ruth Bader Ginsburg*, and excited this season for her return as our Ray Charles Tribute guest conductor since she served as principal guest conductor for Ray Charles in concerts throughout the world, including performances and recording of Quincy Jones's *Black Requiem*.

Bond's conducting has been called "impassioned" by the *Wall Street Journal* and "full of energy and fervor" by the *New York Times*, and her compositions have won praise from the *New York Times* as "powerful, stylistically varied and technically demanding." And that's not all—she has also been in great demand as a lecturer and teacher, and she has served as artistic director of Cutting Edge Concerts in New York ever since founding the organization in 1998.

Among Bond's recent compositions, her opera *Clara*, based on the life of composer and pianist Clara Schumann, premiered in 2019 at the Berlin Philharmonic Easter Festival in Baden-Baden, Germany. Most recently her composition *Sorrow's Springs are the Same* with violinist Renee Jolles premiered in November 2022 at the Music and the

Holocaust event at the United Nations. Her vast and distinguished catalog of works has resulted from commissions by myriad other ensembles and organizations ranging from the Houston and Shanghai Symphony Orchestras to the American Ballet Theater and Los Angeles County Museum of Art.

Bond was born into a family of professional musicians—her grandfather was a composer and conductor, her grandmother a singer, her mother a concert pianist who had studied with Bartók in Hungary, and her father an operatic bass. Her early training included piano pieces by Bartók, and as a preschooler she loved to make up "pictures" on the piano, which she would memorize. Singing came naturally to her, and as an undergraduate at the University of Southern California she studied voice with William Vennard as well as composition with Ingolf Dahl.

After conducting studies at the Aspen Music Festival with Leonard Slatkin, she entered the Juilliard School's master's degree program as a composition student of Roger Sessions but with a desire to study conducting as well. Spurred on by being told she would never be accepted into the conducting program, she not only got in but became the first woman to be awarded a doctorate in orchestral conducting from Juilliard.

Appointed by André Previn as Exxon/Arts Endowment Conductor with the Pittsburgh Symphony in 1978, Bond went on to serve as music director of the New Amsterdam and Roanoke Symphony Orchestras; artistic director of Opera Roanoke, Harrisburg Opera, and Bel Canto Opera; music adviser of the Wuhan Symphony in China; principal guest conductor of Chamber Opera Chicago; and assistant conductor of New York City Opera under Beverly Sills. Bond conducted the Houston Symphony in the premiere of her work *Ringling* and has guest conducted orchestras across the U.S. and in Brazil, Ireland, and China.

Billy Valentine, *vocalist*

Multitalented vocalist Billy Valentine has led a varied career that has taken him across the United States, throughout the many countries of Europe as well as Oman and Egypt. Billy frequents local Los Angeles clubs, such as Herb Alpert's Vibrato



Grill Jazz (monthly for the past eight-plus years), The Baked Potato, Casa Del Mar Hotel, and Shutters Hotel, among others. Billy sang for every episode of the five-year run of the television series *Boston Legal* and can also be heard on many episodes of *Sons of Anarchy*.

Billy began his professional career as a solo artist opening for such luminaries as Donny Hathaway and Roberta Flack in the 1970s. He also was the lead singer for the group Young Holt Unltd. Billy and his brother John went on to form the duo The Valentine Brothers, touring and producing four albums from 1975 to 1989. The duo co-wrote the memorable hit single *Money's Too Tight (to Mention)*, which appeared on their album *First Take*. *Money's Too Tight* gained widespread popularity in 1986 when it was released as a single, and on video, performed by Simply Red.

Billy's singing career quickly expanded into theater and film. He toured with the first national touring company of *The Wiz* in 1977 as one of its main orchestra voices, staying with the show for over three years. In the mid 1980s, he sang lead vocals for the documentary *Champions Forever*, a film about Ali, Frazier and Foreman. In the early 1990s, Billy was the singing voice for the lead vocalist character in Robert Townsend's feature film, *The Five Heartbeats*. He joined the show *It Ain't Nothin' but the Blues*, performing at the Geffen Playhouse in Los Angeles and the San Diego Rep in the late '90s. Billy's singing

talents have also been in demand as a demo recording artist for high-profile producers and writers Gerry Goffin, Mark Isham, Burt Bacharach, and Hal David.

Keeping pace with his expansive singing career, Billy has written numerous songs, collaborating with such greats as Will Jennings and cowriting three songs on the Neville Bros. *Family Groove* album. He also cowrote the title track *My World* for the incomparable Ray Charles.

During the '70s and '80s, Billy tried his hand at producing with several projects, including *Crazy For You*, by Sly Stone and Jesse Johnson, two songs on the feature film soundtrack, *Soul Man*, and the album *Vesta* from Vesta Williams for A&M Records. As a musical artist, Billy feels he has been most profoundly influenced by the soulful talents of Otis Redding, Nat King Cole, and Carmen MacRae. His CDs are available on iTunes: *Travelin' Light* (American songbook), *Brit Eyed Soul* (a soulful spin on famous English songs), and *Timing Is Everything* (originals by Billy and Jeff Silbar).

An advertisement for Siegfried Engineering, Architecture, and Planning. The background is a photograph of a modern, multi-story building with large glass windows and a landscaped courtyard area with a winding path and trees. The text is overlaid on the image. On the left, a vertical list of services: CIVIL AND STRUCTURAL ENGINEERING, SURVEYING, PLANNING, LANDSCAPE ARCHITECTURE, ATHLETIC FACILITY DESIGN, and OUTREACH. In the center, large white text reads "BUILDING LEGACIES SINCE 1955". At the bottom right, the Siegfried logo (a stylized 'S' made of squares) is followed by the name "SIEGFRIED" and the website "siegfriedeng.com".

Serenade

Saturday | March 18, 2023 | 7:00 pm

Hutchins Street Square, Lodi

Sunday | March 19, 2023 | 2:30 pm

Grand Theatre, Tracy

Stockton Symphony

Peter Jaffe, *conductor*

Isaac Pastor-Chermak, *cello*

Caroline Shaw
(b. 1982)

Entr'acte: A Minuet and Trio

Joseph Haydn
(1732–1809)

Cello Concerto in D major, Hob. VIIb/2

Allegro moderato

Adagio

Rondo: Allegro

Isaac Pastor-Chermak, *cello*

Intermission

Antonín Dvořák
(1841–1904)

Serenade for Strings in E major, op. 22

Moderato

Tempo di Valse

Scherzo: Vivace

Larghetto

Finale: Allegro vivace

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Program Notes *by Jane Vial Jaffe*

Entr'acte: A Minuet and Trio

Caroline Shaw

Born in Greenville, North Carolina, August 1, 1982

Composer, producer, violinist, and vocalist Caroline Shaw is always “trying to imagine a world of sound that has never been heard before but has always existed.” She began learning violin at age two from her violinist mother, who was also a singer. At age ten she began writing pieces in the style of classical compositions, and she formed her own string quartet in high school, all the while singing in church choirs. She earned degrees in violin from Rice and Yale Universities and, without composition training, earned a fellowship to write string quartets in England. After moving to New York, she embraced the contemporary music scene that had evolved away from dissonant serialism. In 2009 she joined the experimental vocal group Roomful of Teeth, for which she began composing her *Partita for Eight Voices*, adding bits over several years. Meanwhile she began studying composition at Princeton, finding teachers who fostered her exploratory, collaborative ideas.



Caroline Shaw

In 2013 she became the youngest ever to win the Pulitzer Prize in Music—for *Partita*. Since then, commissions and opportunities have poured in. She has composed more than one hundred works—ranging from those for the Los Angeles Philharmonic, Yo-Yo-Ma, and Renée Fleming to works for television and film, such as *Mozart in the Jungle*, in which she also made her acting debut as herself. She has also collaborated as a producer and won several Grammy Awards.

Shaw's projects for this year alone—mind boggling in their scope and variety—include the scores to *Fleishman Is in Trouble* for FX/Hulu and Josephine Decker's *The Sky Is Everywhere* for A24/Apple, music for the National Theatre's production of *The Crucible*, Justin Peck's *Partita* with New York City Ballet, the premiere of *Microfictions Vol. 3* for the New York

Philharmonic and Roomful of Teeth, tours of the performance installation *Graveyards and Gardens* created with choreographer Vanessa Goodman, and tours with So Percussion featuring songs from *Let the Soil Play Its Simple Part* (Nonesuch). She also makes occasional chamber music appearances as violist for the Chamber Music Society of Minnesota and the La Jolla Music Society.

Entr'acte, originally for string quartet, was first performed in April 2011 by the Brentano Quartet during their inaugural season as the first quartet-in-residence at Princeton University, where Shaw was a doctoral student. In 2014 she arranged it for string orchestra for the Boston-based ensemble A Far Cry.

The composer writes that she composed the piece “after hearing the Brentano Quartet play Haydn's Opus 77, no. 2—with their spare and soulful shift to the D-flat major trio in the minuet. It is structured like a minuet and trio, riffing on that classical form but taking it a little further. I love the way some music (like the minuets of Opus 77) suddenly takes you to the other side of Alice's looking glass, in a kind of absurd, subtle, technicolor transition.”

In a traditional minuet-trio-minuet layout, the piece unfolds as a delightful mix of Classic string quartet sonorities infused with extended string techniques, some invented by Shaw specifically for this piece. It ends with whispered violin arpeggios fading away “like sandpaper wings” that give way to solo cello pizzicato meant to sound like “recalling fragments of an old tune or story.”

—©Jane Vial Jaffe

Scored for strings

Cello Concerto in D major, Hob. VIIb/2

Joseph Haydn

Born in Rohrau, Lower Austria, March 31, 1732; died in Vienna, May 31, 1809



Joseph Haydn

Haydn composed his D major Cello Concerto in 1783 for the great cello virtuoso Anton Kraft, principal cellist at the Esterházy court from 1778 until 1790 when the orchestra was disbanded. The piece was published in 1804 “after the original manuscript of the

author,” but this manuscript then disappeared. Three decades later Gustav Schilling, in his six-volume music encyclopedia, attributed the Concerto to Kraft, apparently based on something said to him by Kraft’s son Nicolaus. This misattribution persisted for well over a century, its supporters reasoning that it was hard to conceive of a non-cellist having composed all the brilliant technical effects for the cello—especially all the high-register and double-stop passages, which were unheard of in Haydn’s day.

Then in 1951 Haydn’s autograph manuscript resurfaced in Vienna, erasing doubts as to its authorship. Thus we can ascribe the special features of the solo writing to a collaboration between Haydn and Kraft, much like other historic concerto collaborations—Mendelssohn and Ferdinand David, Brahms and Joseph Joachim, Shostakovich and Mstislav Rostropovich, to name just a few. It is also possible—given that Kraft studied composition with Haydn—that the cellist may have even contributed some thematic material.

The history of Haydn’s D major Concerto was further muddled by a truncated and Romantically orchestrated performing edition made by François-Auguste Gevaert in 1890. This version remained in use until 1935, when the original edition was reissued. Though universally panned now, Gevaert’s version brought immense popularity to the D major Concerto, making it the earliest cello concerto to be heard in the concert hall with any regularity. Though that honor now goes to Haydn’s C major Cello Concerto, composed c. 1761–65 but not discovered until 1961, both of Haydn’s Cello Concertos raised the bar of solo cello playing to lofty heights.

The two main themes of the D major Concerto’s first movement, both lilting melodies accompanied in parallel thirds, are introduced first by the orchestra, then by the solo cello, which adds slight embellishments to engage the ear. Haydn offers the soloist brilliant passage work in the transition between the two themes and again in the development section. But perhaps the most amazing writing occurs at the end of the recapitulation when he takes the cello way up into the stratosphere (G more than *two octaves* above middle C), indicating several notes to be played in harmonics. He himself did not write out a cadenza;

several have been published over the years, but none is standard and many soloists create their own.

The brief slow movement features the cello right at the outset, its opening motive derived from the little “dip” in the first movement’s opening theme. The main theme returns twice, with slight variations, alternating with contrasting episodes. Again Haydn created a spot for a cadenza without writing out his own.

The cheerful closing rondo sports a refrain that is simple and tuneful enough to provide a wonderful foil for the bravura episodes of the solo cello in between. These episodes contain flashy double stops, great leaps in range, and lots of fast notes, all calculated to show off Kraft’s prodigious talents. Most spectacular perhaps is the episode before the final refrain in which the cello shows off double-stop octaves.

—©Jane Vial Jaffe

Scored for 2 oboes, 2 horns, and strings

Serenade for Strings in E major, op. 22

Antonín Dvořák

Born in Nelahozeves, near Kralupy, September 8, 1841; died in Prague, May 1, 1904

Dvořák’s beautiful String Serenade was the product of a time of great promise in his life: he had learned in February 1875 that he had been awarded the handsome sum of 400 gulden as an Austrian State Stipendium for “young, poor, and talented painters, sculptors, and musicians.” He had also recently married and



Antonín Dvořák

was not yet touched by the shadow of the death of his two young children, and he was composing at an amazing rate. In March he completed his G major String Quintet and his *Moravian Duets*, op. 20; between May and June alone he wrote the present E major Serenade, the B-flat major Piano Trio, and the D major Piano Quartet; and by July 23 his Fifth Symphony. It would be his next group of *Moravian Duets*, op. 32, that would catapult him into the international spotlight through the interest of Brahms, who sat on the Austrian State Stipendium jury.

On the first page of the manuscript score of his E major Serenade Dvořák wrote, "Begun on May 3, 1875," and on the last, "Finished on May 14, 1875, at 10:00 p.m., Antonín Dvořák." Thus we learn that this incredibly charming work was composed in the short space of twelve days. It is also possible, however, that it is a reworking of an octet for clarinet, bassoon, horn, two violins, viola, bass, and piano, once listed as Opus 22, and subtitled "Serenade," that the composer completed in September 1873. How similar the two may have been cannot be determined since Dvořák destroyed the octet.

The premiere of the String Serenade was to have taken place in Vienna under Hans Richter, but the performance never materialized. Instead, Adolf Čech conducted the piece with the combined strings of the Czech and German Theater orchestras in Prague, on December 10, 1876, thus launching what became one of the most beloved works in the string orchestra repertoire.

The Serenade unfolds in five movements, each following the simple idea of excursion and return—A-B-A—and the charm of the work comes through Dvořák's elegant developments or episodes and modified recapitulations. The composer's gift for melody also captivates—the opening lilting melody over pulsing thirds shows him at his best, as does the lovely tune of his Larghetto (fourth movement).

Dvořák's penchant for juxtaposing harmonic third relationships, a love he shared with his mentor Brahms, appears between all movements and often within movements. The lilting opening Moderato makes an excursion by third relationship for its dancing middle section, as does the third movement's scherzo for its haunting middle section. Dvořák also indulges in the harmonic contrast within sections—the waltz's second theme, in dotted rhythms, relates to the main theme by the interval of a third and the waltz's trio features a development section beginning a third away. Another unifying feature involves cyclic self-references: just before the end of the songful Larghetto a tail-end fragment of the theme from the first movement reappears. More obvious is the recall of the first movement near the end of the last movement, which brings a mood of repose before the brilliant presto coda.

—©Jane Vial Jaffe

Scored for strings

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Guest Artist

Isaac Pastor-Chermak leads a diverse and active musical life at home in Northern California and around the United States. A quintessential twenty-first-century artist, he engages deeply as a cellist, teacher, conductor, and administrator, motivated by an abiding love of sharing great music with friends and collaborators.



Isaac Pastor-Chermak

Though he is active in nearly every facet of today's classical music profession, Mr. Pastor-Chermak is a career orchestral player. Any given weekend of the season, he can be found performing as principal cellist of the Vallejo and Waterloo-Cedar Falls symphonies; assistant principal cellist of Opera San Jose, the Fresno Philharmonic, and the Stockton Symphony; and as a member of the Berkeley, Monterey, Santa Cruz, and Santa Barbara symphonies and the Reno Philharmonic. During the summer season, he is principal cellist at the Eisenstadt Classical Music Festival in Austria and was principal cellist of the now-defunct Lake Tahoe Music Festival.

In the world of chamber music, Mr. Pastor-Chermak partners regularly with pianists Alison Lee and Miles Graber in sonata programs, in addition to myriad one-off creative projects and recordings. His recent duo highlights include the complete sonatas of Beethoven (2020) and Brahms (2022) with Ms. Lee and an upcoming recording of Elliott Carter's Cello Sonata with Mr. Graber on Carter's piano. Pastor-Chermak's CD catalog includes *The Shadow Dancer* with the Auriga String Quartet, *Backlash Bach* with Red Cedar Chamber Music, and *Preludes and Prologues* with Ms. Lee. *Preludes and Prologues* was entirely crowdfunded and self-produced. A CD release of the complete Bach Cello Suites is planned for fall 2024.

During the pandemic Mr. Pastor-Chermak and Ms. Lee performed roughly twenty-five online concerts as a duo and with guests, reaching audiences from Alaska to Florida. They also got engaged, and they tied the knot in July 2022 in Glacier National Park, Montana.

A community leader in the arts, Mr. Pastor-Chermak sits on the board of directors of two worthwhile

organizations: the East Bay Music Foundation, which presents competitions and showcase concerts for young musicians, and Calliope East Bay Music and Arts, a performing-arts presenter. He also teaches an award-winning studio of cello students and is an adjunct professor of music history at the San Francisco Conservatory of Music. He is founder and music director emeritus of the Solano Youth Chamber Orchestra, a highly selective youth orchestra he founded in 2013 and conducted for five seasons.

Mr. Pastor-Chermak earned his Bachelor of Arts degree with honors from the University of California–Berkeley and his Master of Music degree with honors from the San Francisco Conservatory of Music. Isaac and Alison live in a 100-year-old house in the Berkeley Hills with their cat, Waffle.

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Stockton Chorale and Delta College Choir, *Bruce Southard, director*

University of the Pacific Chorus, *Yejee Choi, director*

Lincoln High School Choir, *Paul Kimball, director*

Viktor Ullmann *Overture to **Der zerbrochene Krug** (The Broken Jug)*
(1920–1998)

Erwin Schulhoff *from Suite for Chamber Orchestra, op. 37*
(1894–1942) IV. Shimmy

Erwin Schulhoff *from Symphony No. 6, op. 94, “Symphony of Freedom”*
I. Moderato maestoso

Gideon Klein *from Partita for Strings*
(1919–1945) II. Lento
arr. Vojtěch Saudek

Dmitri Shostakovich *from Symphony No. 13 in B-flat minor, op. 113, “Babi Yar”*
(1906–1975) I. Babi Yar: Adagio

Cedric Berry, *bass-baritone*

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Intermission

Ludwig van Beethoven *from Symphony No. 5 in C minor, op. 67*
(1770–1827) I. Allegro con brio

Hans Krása *Overture for Small Orchestra*
(1899–1944)

John Williams *Theme from **Schindler’s List***
(b. 1932)

Poetry Recitation

Pavel Friedmann **The Butterfly**

(1921–1944)

Imogen Cohen, *reciter*

Michael Tilson Thomas *from* **From the Diary of Anne Frank**

(b. 1944) Part Two

5. Dear Kitty. So much has happened . . .

6. Daddy began to tell us . . .

7. I feel wicked sleeping in a warm bed . . .

8. (Instrumental)

Imogen Cohen, *narrator*

Traditional **Hatikvah (Hope)**

arr. John Williams

(b. 1932)

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Program Notes *by Jane Vial Jaffe*



Viktor Ullmann

Overture to *Der zerbrochene Krug* (The Broken Jug)

Viktor Ullmann

*Born in Teschen [now Český
Těšín], Czech Republic, January 1,
1898; died in Auschwitz
[Oświęcim], October 18, 1944*

Son of an ennobled Austrian officer, Viktor Ullmann experienced first-rate musical instruction from theorist Josef Polnauer and celebrated pianist Eduard Steuermann. After serving voluntarily for a year in World War I, he enrolled in 1918 as a law student at the Vienna University and simultaneously in Arnold Schoenberg's composition class. Ullmann ultimately aimed at "filling the gap between Romantic and 'atonal' harmony" rather than following the twelve-tone system, but the structural rigors of Schoenberg's techniques and the influence of his circle left their imprint.

In May 1919 Ullmann left Vienna for Prague to work for Alexander Zemlinsky, Schoenberg's brother-in-law, at the Neues Deutsches Theater. His first public success as a composer came in 1923 with his Seven Lieder—which, like many of his pre-Terezín works, no longer survive. In 1927 he became director of the opera in Aussig for one successful season, but nevertheless returned to Prague, where a number of his compositions brought widespread recognition.

After serving for two years as Kapellmeister at the Zurich Schauspielhaus, Ullmann took a break from musical professions to buy and manage an anthroposophical* bookshop in Stuttgart. Back in Prague from 1933 he worked as a freelance musician—teaching composition, giving lectures, writing for periodicals, and working for the Czech Broadcasting Corporation. He also studied quarter-tone composition with Alois Hába at the Prague Conservatory.

*Relating to the spiritual philosophy based on the teachings of iim Rudolf Steiner.

Sonata No. 1, Sechs Lieder, op. 17, and String Quartet No. 2—and his Second Quartet was also well received in London in 1938. As a Jew married to a Jew, his works were soon banned by the Nazis. He was, however, able to preserve his works written after 1938—the Slawische Rhapsody, the Piano Concerto, and the opera *Der zerbrochene Krug*—by entrusting them to a friend. Following the Nazi invasion of Prague in 1939, Ullmann investigated immigration, but in 1942 he was deported to the Terezín concentration camp.

At Terezín he became one of the leaders in the music part of the Leisure Program, which, begun in secret, was later used as propaganda by the Nazis to show Jews "prospering" at the camp. He performed, composed prolifically, and directed the Studio für Neue Musik. Ullmann was persuaded by friends to leave his Terezín manuscripts behind for posterity when he was transported to Auschwitz on October 16, 1944. They were preserved by Professor Emil Utitz, who gave them to H. G. Adler after the War. On October 18 Ullmann died in an Auschwitz gas chamber.

Ullmann's finished his comedic one-act opera *Der zerbrochene Krug* in a rush while getting his affairs in order just before being sent to Terezín in 1942. The first performance did not take place until 1996 at the Dresden Music Festival, conducted by Israel Yinon. In 2008, as part of his dedication to reviving works labeled "degenerate" and banned by the Nazis, James Conlon revived the opera in 2008 with the Los Angeles Opera.

Based on Heinrich von Kleist's 1806 play of the same name, the story involves Adam, a buffoonish village judge, presiding at a trial over—you guessed it—a broken jug, which he himself has broken trying to pursue Eve, another man's fiancée. He finds that young man guilty to save his own reputation, but when the evidence points to the judge himself, Eve finally identifies him as the culprit and the lovers are reconciled. Though Adam has temporarily fled, the villagers demand justice, singing: "Fiat justitia, then as

now, no one should be a judge if his heart is not pure.” The subject matter has been viewed as a thinly veiled indictment of the Nazi system of justice as well as a comedy of manners and morals. The delightful Overture moves masterfully among ebullient prancing, swirling romantic gestures, dreamy lyrical yearning, and bustling accumulations. The work’s high-spirited humor is a wonderful testament to the human spirit in the face of dire life circumstances.

—©Jane Vial Jaffe

Scored for 2 flutes, 2nd doubling piccolo, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons contrabassoon, 3 horns, 2 trumpets, trombone, triangle, suspended and crash cymbals, snare, bass drum with cymbal attachment, sleigh bells, glockenspiel, harpsichord, and strings



Erwin Schulhoff

Shimmy from Suite for Chamber Orchestra, op. 37

Erwin Schulhoff

Born in Prague, June 8, 1894; died in Wülzburg, August 18, 1942

Erwin Schulhoff was a child prodigy who, in 1902 at the age of eight, so deeply impressed Antonín Dvořák with his playing and improvising on the piano that Dvořák advised him to begin composition studies immediately. Schulhoff studied first in Prague, then in Vienna, where he became a good friend of Alban Berg, and later in Leipzig, where he studied with Max Reger. He also took some lessons with Debussy in Paris shortly before World War I.

Schulhoff's musical interests varied widely. He collaborated with visual artists Däubler, Grosz, and Klee in Germany, where he had settled in 1923. A champion of modern music, he worked on the problems of quarter-tone music with Alois Hába after his return to Prague in 1929. His improvisatory skills naturally led to his dedication as a jazz pianist and to the incorporation of jazz in several of his own compositions. He also showed great interest in music of the distant past, unearthing and arranging medieval and Renaissance music of Bohemian composers.

Musik in Geschichte und Gegenwart, the great German music encyclopedia, characterizes Schulhoff as a “composer of extraordinary talent and creative power,” and Alfred Einstein appreciated his gift for creating comical and grotesque effects in music. Schulhoff’s desire for social revolution led to his socialist political views. In 1932 he composed a cantata setting of the original German text of the *Communist Manifesto* of 1848. He was granted Soviet citizenship to protect him from arrest during the Nazi occupation of Czechoslovakia in 1939, but when the Nazis invaded Russia in 1941 Schulhoff was sent to the Wülzburg Concentration Camp where he died on August 18, 1942.

In 1921, as the jazz craze was sweeping Europe, Schulhoff composed what he originally called “Suite in the New Style”—that is, made up of stylized dances in the manner of a Baroque instrumental suite but based on jazz and its stylistic cousins. The movement titles identify these styles: Ragtime, Valse Boston, Tango, Shimmy, Step, and Jazz. At that time Schulhoff was also interested in Dadaism, the movement espousing accidental and incongruous effects to challenge traditional views of beauty in art. Though his interest in the movement waned, he did preface this Suite with a Dada-style nonsense poem.

Schulhoff’s music may have a flippant or irreverent character at times, but it is masterfully constructed to sound that way. Shimmy, the fourth movement of the Suite, refers to the popular American dance of the 1910s and ’20s, marked not by any particular steps but by rapid movement of the shoulders in opposite directions, forward and backward. Also known as “shaking the shimmy” or “shaking the chemise,” the dance has roots in African American culture, though Gilda Gray who popularized the dance in New York beginning in 1919 asserted that she had studied Native Americans doing the dance, which they called “Shima shiwa.”

In any case, the first documented reference to the dance appeared in Spencer Williams’s song “Shim-Me-Sha-Wabble,” published in 1916 in Chicago, where around the same time Mae West said she saw the shimmy being danced by African Americans at a

south-side “black and tan,” a nightclub so-called for its mix of black and white patrons. By 1919 it was being featured in shows, cabarets, and as a social dance in New York, from where it migrated to Europe. Schulhoff’s Shimmy imitates the sound of the small jazz bands that accompanied the dancing in his prominent trumpet licks, characteristic “ragtime” rhythmic patterns over a steady beat, and comical percussive effects.

—©Jane Vial Jaffe

Schulhoff’s poem prefacing the Suite’s score:

Prolog

Bierhaussiechen ist meine Seele
und meine Zähne klappern im Shimmytakt
Großstadtresonanzen durchziehen
meine Gehirne und brüllen:
Heil Dir im Siejakranz.....
ach mein Lieschen, Du kannst nicht
in die Diele (die Kiehle)
schlafend trägt man mich, in die Heimat..... in die
Heimat!
Denn ich bin besoffen wie ein Vieh und denke deutsch!
Kennst du meine Farben? – ? !!! ? !
ich genieße Sekt und das weib sperma.
grammophone seufzen, schluchzen Vaterlandslieder –
und,
wo man singt, da lass Dich nieder, - denn,
böse Menschen haben keine Lieder (siehste wohl)
in meinen Eingeweiden kräuseln süsse Kakophonien...
schreien nach Leben, . . . lechzen nach Manoli und
absynth.
Dreckbande!!!
Sch...kerle!!!! – schaff mir die unerhörtesten
potenzen,
ich will euch alle fressen,
in die Wurstmaschine mit Euch
Saubande!!!
Dann,— Dann kommt der Augenblick im Kosmos,
B
A
dann werde ich mich in „BAYER Aspirin“
E
R
verwandeln!—

—Erwin Schulhoff

Scored for flute doubling piccolo, oboe, English horn, 2 clarinets, 1st doubling E-flat clarinet and bass clarinet, bassoon, 2 horns, 1 trumpet, xylophone, triangle, tambourine, snare, bass drum with cymbal attachment, ruten (switch sticks), castanets, ratchet, wind whistle, auto horn (squeeze bulb) in C, harp, and strings

Prologue

Beer house sickness is my soul
and my teeth are chattering in shimmy beat
pull through big city resonances
my brains and roar:
Hail to you in the Sieja wreath.....
oh my dear, you can't
in the hall (the Kiehle [peoples' name])
sleeping I am carried, to my homeland..... to my
homeland!
Because I'm drunk like a cow and think German!
do you know my colors? – ? !!! ? !
I enjoy champagne and the woman sperm.
gramophone sigh, sob patriotic songs –
and,
where one sings, there let yourself down, - because,
bad people don't have any songs (you'll see)
Sweet cacophonies ripple in my bowels...
scream for life, . . . long for manoli and
absynth.
Dirt gang!!!
Sch...guys!!!! – grant me unheard-of
powers,
I want to eat you all,
into the sausage machine with you
band of pigs!!!
Then,— Then comes the moment in the cosmos,
B
A
when I will be in “BAYER Aspirin”
E
R
transformed!—

Movement I from Symphony No. 6, op. 94, "Symphony of Freedom"

Erwin Schulhoff

For biographic information, see Shimmy from Suite for Chamber Orchestra, op. 37, above.

Schulhoff's turn toward socialist realism after a trip to the Soviet Union in 1933 was a reaction against German fascism. He had already suffered discrimination in Germany for his Jewish origins even before Hitler came to power, and he had had enough of economic depression and war (as a conscript in the Austrian army in WWI). Like many artists and intellectuals, he was looking for ideological solutions. Schulhoff's alignment with socialism brings to mind Beethoven's admiration for Napoleon and the French Revolution, but only until Napoleon showed himself to be just as power hungry as those he was fighting against, whereupon Beethoven famously changed the dedication of his *Eroica* Symphony. Unlike Beethoven, however, Schulhoff, did not live long enough to rebel against what became a brutally repressive regime under Stalin.

Of the major style shift in his music after that 1933 Soviet trip, Schulhoff wrote: "My music is not dreamy, it contains neither decadent lyricism nor outbursts of hysteria. It has become hard, relentless, and uncompromising." His last four completed symphonies (and two he sketched in prison) adopt this style and take on programmatic significance—the Third, for example deals with Czechoslovakia's hunger riots, the Fourth is dedicated to the fighters of the Spanish Civil War, and the present Symphony No. 6, "Symphony of Freedom," he dedicated to the Red Army in support of its fight against Nazi facism.

Schulhoff's extraordinary bond with Beethoven went beyond sharing his ultimate belief in liberty to encompassing musical procedures. Schulhoff's Sixth Symphony, completed in 1941, the year before he died in the Wülzburg prison camp, ends with a grand choral movement like Beethoven's Ninth. It further incorporates hints of folk-dance elements in its scherzo, a funeral march in its slow movement, and in the first movement, performed here, relies on

inexorable drumbeats, fanfares, and other marching gestures as well as four-note motives. The overall buildup of the movement also brings to mind Respighi's spectacular symphonic poems celebrating the glories of Rome, composed in the previous two decades.

—©Jane Vial Jaffe

Originally scored for 3 flutes, piccolo, 2 oboes, English horn, 2 clarinets, 2 bassoons, contrabassoon, 8 horns, 5 trumpets, 4 trombones, 2 tubas, timpani, cymbals, triangle, snare, bass drum with cymbal attachment, tambourine, xylophone, celesta, and strings

Lento from Partita for Strings

Gideon Klein

*Born in Prerov, Moravia, December 6, 1919; died in Fürstengrube, near Katowice, Poland, end of January 1945
arr. Vojtěch Saudek*



Gideon Klein

Gideon Klein, remarkable child prodigy, began studying piano at the local conservatory in his native city, Přerov, Moravia, at the age of six. By age eleven he was studying once a month in Prague, where he moved in 1937 to live with his sister Eliška Kleinová. At the Prague Conservatory he studied piano with Vilém Kurz and composition with Alois Hába. He also took courses at Charles University in philosophy and musicology. When all institutions of higher learning were closed following the Nazi occupation of Czechoslovakia in 1939, Klein began performing widely. He continued to perform under the name of Karel Vránek even after the instigation of the Nuremburg racial laws.

It had long been thought that Klein wrote little music before being sent to Terezín, but in 1990 the Eduard Herzog family unearthed a locked, forgotten suitcase full of Klein's early manuscripts that had been given to them more than fifty years before for safe keeping. Thus began the revival of interest in Klein's work and a

reassessment of his all too short development as a composer.

Sent to Terezín with thousands of other Prague Jews on December 1, 1941, Klein became one of the most active participants in the cultural life there—arranging concerts, performing, and composing. In the earliest days no music scores were available so works had to be performed by memory—an easy task for Klein with his remarkable memory and ear. His Terezín compositions include chamber music for strings, madrigals, choral works, songs, incidental music for the theater, and the Piano Sonata. He entrusted the manuscripts of these pieces to his girlfriend Irma Semtzka to give to his sister if she should survive the war and tragically his fears for his own life were justified. Klein was sent to Auschwitz on October 1, 1944, and from there to Fürstengrube, the coal-mining labor camp for men near Katowitz, Poland. He was either killed there or died on a forced march with the fleeing SS about January 27, 1945—he was twenty-five. Eliška, who had been deported to Auschwitz while Gideon was still at Terezín, did survive as did Irma Semtzka who gave her the manuscripts when they met later in Prague. Eliška worked tirelessly to promote her brother's music even under conditions of extreme poverty.

Klein completed his String Trio at Terezín on October 7, 1944, just nine days before being transferred to Auschwitz. Vojtěch Saudek, a French composer of Czech birth, transcribed the Trio into the larger Partita for Strings, which was first performed in 1991 in Dresden by the Sächsisches Kammerorchester Leipzig, conducted by Israel Yinon, and has since been performed worldwide.

All three short movements transmit a Czech flavor, most specifically the slow middle movement, *Variace na téma moravské lidové* (Variations on a Moravian folk song), whose elegiac qualities contrast with its livelier outer movements. The folk song Klein chose as the theme for his eight variations, "Tá kneždubská věž" (The Kneždub Tower) begins as follows:

The Knezdub tower is high,
A wild goose flew up to it
Go Janicek, get the rifle
Aim it at the tower
He shot the goose

Michael Beckerman, leading authority on Czech music, writes, "The song offers suggestive images of a tower, wild geese, and a heartfelt farewell, and these we cannot ignore in trying to imagine what Klein might have wanted to communicate." He cautions, however, against assuming Klein was referring to his impending transport to the death camps, since survivor testimony conflicts about what the inmates actually knew and when, but the deplorable aspects of prison life were reason enough for the images of freedom and death. The song's short-long rhythms—which bring to mind similar Hungarian folk elements incorporated by Bartók and Kodály—remain a salient feature of many of the eight variations. The muted fifth variation is notable for the cello outburst (with added viola in the string orchestra version), about which Beckerman speculates:

In the end, none of us can say precisely what the cello interruption in Klein's Trio means. I have ideas: that it is a setting of one of the lines from Verdi's Requiem, which Klein accompanied for dozens of rehearsals and performances, perhaps the Libera me with its descent to eternal death; that it represents a nod towards the Jewish Mourners Kaddish in other words, that it is a prayer for the dead.

The final variation returns to a simpler version of the theme, now with a persistent drone, ending the piece in somber darkness.

—©Jane Vial Jaffe

Scored for strings

Movement I from Symphony No. 1 in B-flat minor, op. 113, "Babi Yar"

Dmitri Shostakovich

Born in St. Petersburg, September 25, 1906; died in Moscow, August 9, 1975



Dmitri Shostakovich

Shostakovich conceived the idea of writing a one-movement symphonic poem when he read the poem *Babi Yar* by Yevgeni Yevtushenko, published in the *Literaturnaya Gazeta* of September 19, 1961. The poem's pointed condemnation of anti-Semitism, which

resonated deeply with Shostakovich's own views, touched off a huge public controversy, with Yevtushenko being accused of inciting hatred between ethnic groups by lifting up the wartime suffering of Jews above that of Russians. Imagine the beleaguered young poet's surprise then, in 1962, when he received a call from the famous composer humbly asking permission to set the poem to music. To Yevshenko's immediate "yes," Shostakovich replied with relief, "Good, because it's already done."

Yevtushenko gratefully presented Shostakovich with a newly published collection of his poems, several of which immediately inspired the composer to create a symphony of Yevshenko settings. He added four more movements that June and July, three from the collection and one that Yevtushenko wrote expressly for the Symphony. Despite their disparate subject matter—nonconformism (*Humor*), strong Russian women (*In the Store*), worry about informants (*Fears*), and integrity (*A Career*)—the poems do share a humanist perspective, and, as Shostakovich noted, "I pose the problem of civic, repeat, *civic* morality."

All five movements contributed to the controversy surrounding Yevtushenko's poetry and the struggle to get the Symphony performed, but the first movement most of all. The chilling and powerful poem *Babi Yar* deals with the shooting massacre by the Nazis of 33,771 Jewish civilians from in and around Kyiv at the Babi Yar ravine, September 29–30, 1941. More than that, it confronts the continuance of anti-Semitism in Russia. There can be no mistaking Shostakovich's

sympathy with the young poet's view; his tragic setting emphasizes the atmosphere of despair and suffering.

The premiere on December 18, 1962, almost didn't happen. Anticipation had been growing, and the music was already becoming known and appreciated among the composer's colleagues, so the authorities knew that outright cancellation would cause more damage than letting the performance proceed. Nevertheless, it was known to be officially discouraged, and already Shostakovich's colleague, Yevgeni Mavrinsky, had unexpectedly backed out of conducting the premiere, for which Shostakovich never fully forgave him. He then offered it to Kirill Kondrashin, who accepted instantly and had the foresight to prepare a backup bass soloist, Vitali Gromadsky. Accounts vary as to why the original bass didn't show for the dress rehearsal, but Gromadsky was ready and to step in. It has also been reported that Kondrashin bravely stood firm against official pressure to perform the Symphony without its first movement.

Not surprisingly, the government box remained unoccupied, a planned television broadcast was canceled, and the square in front of the hall was cordoned off against possible demonstrations, but the performance proceeded. The effect of the combined words and music was overwhelming. Not a nuance of the meaning was lost on the audience, whose anticipation had intensified with rumors of a last-minute cancellation. Boris Schwartz who was in attendance, reported:

The first movement, *Babi Yar*, was greeted with a burst of spontaneous applause. At the end of the hour-long work, there was an ovation rarely witnessed. On the stage was Shostakovich, shy and awkward, bowing stiffly. He was joined by Yevtushenko, moving with the ease of a born actor. Two great artists—a generation apart—fighting for the same cause—freedom of the human spirit. Seeing the pair together, the audience went wild; the rhythmic clapping, so characteristic of Russian enthusiasm, redoubled in intensity, the cadenced shouts "Bra-vo Shos-ta-ko-vich" and "Bra-vo Yev-tu-shen-ko" filled the air.

The authorities decided to ban the work until the poet had revised the most damning passages. The force of the original remained, however, even after these slight text revisions. Thus, after a performance of the revised version in 1965, further performances were "not

recommended,” which had the effect of a ban. In 1971 Soviet officials allowed the Symphony to be published and a few Soviet performances of the revised version ensued, but meanwhile a score with the original text was smuggled to the West and premiered by Eugene Ormandy and the Philadelphia Orchestra in 1970. Most modern performances, as here, have restored Yevtushenko’s original words—unquestionably following Shostakovich’s preference.

Shostakovich’s music in the Thirteenth Symphony is closely welded to the texts—descriptive and evocative of atmosphere. Throughout the writing is direct and simple, and the chorus always sings in unison, which not only clarifies the text but creates the dramatic effect of choral recitation. The solo part as

well often resembles “speech-song.” The predominantly syllabic setting follows natural speech inflections and suggests Russian folk song, an impression aided by the composer’s mostly stepwise melodic phrases. Shostakovich employs a large orchestra, yet the overall impression is a Mahlerian one of highly selective scoring, even sparse at times, with imaginative instrumental coloring throughout.

—©Jane Vial Jaffe

Scored for 2 flutes, piccolo, 3 oboes, 3rd doubling English horn, 3 clarinets, 3rd doubling bass clarinet, 3 bassoons, 3rd doubling contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare, tam-tam, bass drum, chimes, harp, piano doubling celesta, and strings

Text and Translation

Бабий Яр

CHORUS

Над Бабьим Яром памятников нет.
Крутой обрыв, как грубое надгробье.
Мне страшно.
Мне сегодня столько лет,
как самому еврейскому народу.

SOLO

Мне кажется сейчас—
я иудей.
Вот я бреду по древнему Египту.
А вот я, на кресте распятый, гибну,
и до сих пор на мне—следы гвоздей.
Мне кажется, что Дрейфус—
это я.
Мещанство—
мой доносчик и судья.
Я за решеткой.
Я попал в кольцо.
Затравленный,
оплеванный,
оболганный.
И дамочки с брюссельскими оборками,
визжа, зонтами тычут мне в лицо.
Мне кажется —
я мальчик в Белостоке.

CHORUS

Кровь льется, растекаясь по полам.
Бесчинствуют вожди трактирной стойки
и пахнут водкой с луком по полам.

Babi Yar¹

CHORUS

Over Babi Yar there are no monuments.
There is a steep cliff like a crude tombstone.
I am terrified.
Today I am as old
as the Jewish people themselves.

SOLO

Now it seems that—
I am an Jew.
Here I am wandering through ancient Egypt.
And here I am, crucified on the cross, perishing.
And still I have on me marks of the nails.
It seems that Dreyfus²—
this is I.
The philistinry—
is my snitch and judge.
I am behind bars.
I have been rounded up.
Hunted,
spat upon,
slandered.
And ladies in Brussels frills,
shrieking, poke their umbrellas into my face.
It seems that—
I am the boy from Bialystok.³

CHORUS

Blood pours, spreading across the floors.
The tavern rabble-rousers are rampaging
reeking of vodka and onions, half and half.

SOLO

Я, сапогом отброшенный, бессилен.
Напрасно я погромщиков молю.

CHORUS

Под гогот:
«Бей жидов, спасай Россию!»—
насилует лабазник мать мою.

SOLO

О, русский мой народ!—
Я знаю—
ты
По сущности интернационален.
Но часто те, чьи руки нечисты,
твоим чистейшим именем бряцали.
Я знаю доброту твоей земли.
Как подло,
что, и жилочкой не дрогнув,
антисемиты пышно нарекли себя

SOLO AND CHORUS

«Союзом русского народа»!

SOLO

Мне кажется —
я — это Анна Франк,
прозрачная,
как веточка в апреле.
И я люблю.
И мне не надо фраз.
Мне надо,
чтоб друг в друга мы смотрели.
Как мало можно видеть,
обонять!
Нельзя нам листьев
и нельзя нам неба.
Но можно очень много—
это нежно
друг друга в темной комнате обнять.

CHORUS

Сюда идут!

SOLO

Не бойся—это гулы
самой весны—
она сюда идет.
Иди ко мне.
Дай мне скорее губы.

CHORUS

Ломают дверь!

SOLO

I, kicked off by a boot, am powerless.
In vain I pray to the pogromists.

CHORUS

Accompanied by jeers:
“Beat the Yids, save Russia!”—
a grain merchant violates my mother.

SOLO

O my Russian people!—
I know—
you are
by nature international.
But often those whose hands are unclean
brandished your purest name about.
I know the goodness of your land.
How vile,
that without flinching as much as a vein,
the anti-Semites pompously called themselves

SOLO AND CHORUS

“Union of the Russian People!”

SOLO

It seems that—
I—am Anne Frank,
transparent,
as a twig in April.
And I love.
And I don't need phrases.
I do need,
for us to gaze at each other.
How little one can see,
or smell!
We cannot have leaves,
and we cannot have sky.
But there is a lot we can have—
it is we can tenderly
embrace each other in dark room.

CHORUS

They're coming!

SOLO

Don't be afraid—those are the rumbles
of spring itself—
it's coming here.
Come to me.
Quiet your lips quickly.

CHORUS

They're breaking down the door!

SOLO

Нет—это ледоход . . .

CHORUS

Над Бабьим Яром шелест диких трав.
Деревья смотрят грозно,
по-судейски.
Все молча здесь кричит,
и, шапку сняв,
я чувствую,
как медленно седею.

SOLO

И сам я,
как сплошной беззвучный крик,
над тысячами тысяч погребенных.
Я—
каждый здесь расстрелянный старик.
Я —
каждый здесь расстрелянный ребенок.
Ничто во мне
про это не забудет.

CHORUS

«Интернационал»
пусть прогремит,
когда навеки похоронен будет
последний на земле антисемит.

SOLO

Еврейской крови нет в крови моей.
Но ненавистен злобой заскоружлой
я всем антисемитам,
как еврей.

SOLO AND CHORUS

и потому—
я настоящий русский!

—Yevgeni Yevtushenko,
as originally set by Shostakovich

SOLO

No, it's the ice breaking . . .

CHORUS

Over Babi Yar the wild grasses rustle.
The trees stare sternly
as if in judgment.
Everything here screams silently
and, hat taken off,
I feel
myself slowly turning grey.

SOLO

And I myself
am one long soundless scream,
above the thousands of thousands buried here.
I—
am every old man shot dead here.
I—
am every child shot dead here.
Nothing in me
will ever forget this.

CHORUS

The "Internationale,"⁴
let it thunder up
when forever will be buried
the last anti-Semite on earth.

SOLO

There is no Jewish blood in my blood,
but I am hated with hardened malice
by all anti-Semites,
like a Jew.

SOLO AND CHORUS

And that is why—
I am a true Russian!

1. Yevgeni Yevtushenko wrote this poem in 1961 after being accompanied to the site by Anatoly Kuznetsov, eyewitness and author of *Babi Yar: A Document Novel*, and being shocked that there was no memorial there and that garbage was being dumped where so many had been murdered twenty years before. Jewish civilians from in and around Kyiv had been ordered to show up with all their belongings, believing they were being resettled. They had to strip, leave their valuables, and lie down to be shot by Nazi soldiers, one layer on top of another. The wounded were buried alive along with the dead. In the ensuing months, thousands more were executed or dumped there, among them Soviet prisoners of war who were made to cremate the bodies and then were cremated themselves, as well as residents of Roma encampments, psychiatric patients, and Ukrainians activists. Kuznetsov's writings, to his disgust and mortification, were used in the Soviet Union to persecute Yevtushenko for dealing with only

with the Jewish aspect of the massacre. Both writers were well aware of the many nationalities of the dead and that religious and ethnic persecution was an international tragedy that needed to be confronted.

2. Alfred Dreyfus, an officer of Jewish descent in the French army, was falsely accused and convicted in 1894 of sending military secrets to the Germans. The scandal, known as "The Dreyfus affair," rocked France, exposing the rising anti-Semitism there at the turn of the nineteenth century. Dreyfus was exonerated in 1906 and the officer who had forged the letter convicting Dreyfus committed suicide in prison.

3. Bialystok refers to the pogrom of 1906 during the Russian Empire when more than eighty Jews were killed and some eighty more wounded. Similar pogroms took place between 1903 and 1908 in such place as Kishnev, Odessa, and Kyiv.

4. Standard socialist anthem since the late nineteenth century.

Movement I from Symphony No. 5 in C minor, op. 67

Ludwig van Beethoven

Born in Bonn, baptized December 17, 1770; died in Vienna, March 26, 1827

The immense popularity of Beethoven's Fifth Symphony has dulled our senses to the boldness and originality of the work, which initially caused a certain resistance. But these same features have contributed to the eventual superstar status of "the Fifth." The opening motive, which Beethoven reportedly explained to his friend and biographer Anton Schindler as "Thus Fate knocks at the door!" has provided dramatic associations to generations of listeners.



Ludwig van Beethoven, detail from a portrait by Joseph Willibrord Mähler., 1804–05

In World War II it was used as a symbol of the Allied resistance to fascism, and hence we include the first movement here. The short-short-short-long rhythmic motive corresponds in Morse code to the letter "V" for Victory, a symbol made famous by Winston Churchill by forming a "V" with the first and second fingers of his raised right hand. After the war the U.S. adopted it as the national symbol, along with the bald eagle.



Winston Churchill, "V" for Victory sign

But what about its being a German piece of music? In fact, the British troops relished the irony of German music providing motivation for the war effort, especially since Beethoven himself was a champion of liberty. Though Beethoven left no programmatic explanations linking his Symphony to political events of the early nineteenth century, the work is a product of his heroic style—his patriotic and anti-Napoleonic sentiments

had reached their height in the early nineteenth century.

The motive's symbolism took hold in France, too: In the spring of 1941 during the worst of the bombing of London, Maurice van Moppes had written lyrics to the Symphony's opening entitled "La chanson des V" (The Song of V), and on June 1, 1944, Radio Londres (Radio London) broadcast with the Allied forces' first messages to France to prepare for attack. It was also included in pamphlets titled *Chansons de la BBC* that were parachuted by the RAF into France to raise morale and encourage support for the British.

Like many of Beethoven's works, the Fifth had a long gestation period: sketches from early 1804 appear amid those for the Fourth Piano Concerto and the first act of *Leonore* (later titled *Fidelio*); more sketches appeared later in 1804, and by 1806 advanced sketches for all the movements took shape near those for the Violin Concerto and Cello Sonata in A major. Beethoven then interrupted work on the Fifth for another symphony, the Fourth. The Fifth occupied the composer again in 1807, and he finally completed it in the spring of 1808.

The Fifth Symphony was first performed on an incredible, historic more-than-four-hour concert at the Theater-an-der-Wien on December 22, 1808. The all-Beethoven program consisted mainly of newly composed works: the Fifth and Sixth Symphonies conducted by the composer, the Fourth Piano Concerto in which Beethoven performed the solo part, the aria "Ah! Perfido," three numbers from his Mass in C major, his own improvisations, and—for an effective concert ending and because the chorus was already on hand—the quickly composed *Choral Fantasy*. By all accounts the preparations for this concert had been extremely problematic, Beethoven himself contributing a large share of the difficulties. The audience half froze in the unheated hall, and the under-rehearsed concert could not help but produce mixed results, but what a wealth of inventive ideas he had unleashed!

—©Jane Vial Jaffe

Scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings

Overture for Small Orchestra

Hans Krása

Born in Prague, November 30, 1899; died in Auschwitz, October 18, 1944

Hans Krása was born into an affluent family who encouraged his musical studies to the extent that, like the young Felix Mendelssohn, he heard his youthful compositions performed by ensembles his father hired for that purpose. Through Krása's studies with Alexander Zemlinsky in Prague he absorbed the influence not only of his teacher but of Mahler and early Schoenberg, and he gained experience at theaters where Zemlinsky worked—the Neues Deutsches Theater in Prague and the Kroll Theater, briefly, in Berlin. After meeting Albert Roussel in Berlin, Krása also made some trips to Paris, where he became acquainted with the music of Stravinsky, Debussy, Ravel, and Les Six. Though he had job offers in Berlin, Paris, and Chicago, he preferred to return to Prague.



Hans Krása

Krásá had experienced success with his compositions receiving public performances and approval—his Symphony for Small Orchestra, or movements from it, received performances in Paris (1923), Philadelphia (Stokowski cond., 1924), Zürich (Zemlinsky cond., 1926), and Boston and New York (Koussevitzky cond., 1927)—but he took a hiatus from composing for several years, often preferring to discuss literature or play chess, which he could afford to do. His works began triggering some critical controversy over his progressive orientation, though his opera *Verlobung im Traum* soon won the Czechoslovakian State Prize.

In 1938 Krása composed the work he is best known for, *Brundibár*, for a children's opera competition sponsored by the Czechoslovak Ministry of Education. No winner was announced, likely because of the Nazi occupation in 1939, but the opera did receive two performances in secret at the Jewish-Zionist orphanage HaGibor. Before he could hear it, however, Krása had been arrested and sent to Terezín. Several of his collaborators and children participants were soon sent there, and Krása—as the head of cultural activities called the “Leisure Program” by Nazi authorities who realized its propaganda value—staged a production in 1943. The camps inmates associated the evil character Brundibár with Hitler, of which the German guards were unaware because it

was sung in Czech, and performances continued weekly for a year though the cast kept changing as children were sent to other camps. Krása himself was taken to Auschwitz in the “Artist Transport” on October 16, 1944, and he died in a gas chamber two days later.

Krásá composed a number of works at Terezín, mostly for smaller performing forces—some string trios and songs on Rimbaud poetry (for baritone, clarinet, viola, and cello)—but also his masterful Overture for small orchestra. The lighthearted, witty Overture shows some stylistic connection to *Brundibár* both in its rhythmic propulsion and possibly, as scholar Blanka Cervinková suggests, between its second theme and the opera's “love motive,” but those could owe to the milieu of the opera's ongoing performances. There are also reports from survivors that the Nazis were pressuring him to write an overture for the opera, which has none, but there is no evidence that the Overture was ever performed there or anywhere else until it was rediscovered some forty years later. The Overture retains its lively insouciance almost throughout—in quintessential contrast to the dire circumstances under which it was composed—though it winds down slightly to end abruptly.

—©Jane Vial Jaffe

Scored for 2 clarinets, 2 trumpets, piano, and strings

Theme from Schindler's List

John Williams

Born in New York, February 8, 1932

Schindler's List (1993), based on Thomas Keneally's novel, depicts the story of German businessman Oskar Schindler, who saved more than a thousand Polish-Jewish refugees during the Holocaust. The movie won seven Academy Awards—not only Best Picture and Best Director for Spielberg, but Best Original Score for John Williams's evocative music, which featured renowned violinist Itzhak Perlman in the film's Main Theme. This expressive music, with its characteristic opening melodic oscillation, begins softly in low register, is repeated in a higher range, receives episodic contrast toward the middle, and returns poignantly in ethereally high range.

—©Jane Vial Jaffe

Scored for 3 flutes, 2nd and 3rd doubling alto flute, English horn, 3 clarinets, 3rd doubling bass clarinet, 2 bassoons, horn, vibraphone, harp, celesta, and strings



John Williams

Motýl (The Butterfly)

Pavel Friedmann

*Born in Prague, January 7, 1921; died in Auschwitz,
September 29, 1944*

Little is known about the early life of Czech poet Pavel Friedmann, but he gained posthumous fame for his poem *The Butterfly*, written on June 4, 1942, a little over a month after he was transported to Terezín. He was twenty-one. He was deported two years later to Auschwitz where he was murdered.

Typewritten on a thin piece of paper, *The Butterfly* was found with several of his other poems after Czechoslovakia was liberated. A line in the poem lent its title to a collection of children's literature from the Holocaust era, *I Never Saw Another Butterfly*, published in 1959 by Hana Volavková and Jiří Weil. The poem's bright images against the backdrop of life in prison are heartbreaking. Here is an English translation of the original Czech:

The Butterfly

The last, the very last,
So richly, brightly, dazzlingly yellow.
Perhaps if the sun's tears would sing
against a white stone. . . .

Such, such a yellow
Is carried lightly 'way up high.
It went away I'm sure because it wished to
kiss the world good-bye.
For seven weeks I've lived in here,
Penned up inside this ghetto.
But I have found what I love here.
The dandelions call to me
And the white chestnut branches in the court.
Only I never saw another butterfly.
That butterfly was the last one.
Butterflies don't live in here,
in the ghetto.

previously served as music director of the Ojai Festival, the London Symphony Orchestra, and the Buffalo Philharmonic; assistant conductor of the Boston Symphony Orchestra; and principal guest conductor of the Los Angeles Philharmonic. In 1987 he founded the New World Symphony, an orchestral academy for gifted young musicians, from which he stepped down as artistic director as of June 1, 2022. Thomas, or MTT as he calls himself, is especially known for championing American composers and for his recording projects, especially of Mahler symphonies. He is the recipient of twelve Grammy Awards, most recently in 2021 for the album that includes his own *From the Diary of Anne Frank*.

MTT's significant body of orchestral and chamber-ensemble works often features the voice, such as his song cycles on Emily Dickinson and Walt Whitman poems. MTT composed *From the Diary of Anne Frank* for narrator and orchestra, on a commission from UNICEF and conducted the premiere in 1990 with the late Audrey Hepburn and the New World Symphony at Philadelphia's Academy of Music. The composer provided the following background:

The work is a melodrama in the form of symphonic variations. It was written for Audrey Hepburn. Audrey had grown up in occupied Holland; she was exactly the same age as Anne Frank and identified strongly with her—and with the suffering of all children. This work was written as a vehicle for Audrey in her role as an ambassador for UNICEF. It takes its shape primarily from the diary passages that Audrey and I selected and read together. While some of the words concern tragic events, so many of them reflect the youthful, optimistic, inquisitive, and compassionate spirit of their author. Above all, we wanted these qualities to come through in the piece, and so I have derived the themes . . . from turns of phrases in traditional Jewish music, especially the hymn to life, Kaddish.

The work is in four sections, of which we hear the second, which follows Anne's explanation about writing a diary as a conversation with her imaginary friend Kitty. Writes MTT, "The second section opens with opposing major and minor harmonies that entrap the themes within a twelve-tone game. Playful at first,

Part Two from From the Diary of Anne Frank

Michael Tilson Thomas

*Born in Los Angeles, December
21, 1944*

American conductor, pianist, and composer Michael Tilson Thomas is well known to many in our audience as the conductor of the San Francisco Symphony from 1995 to 2020. He had



Michael Tilson Thomas

the games become increasingly menacing, until the whole orchestra is raging. The tumult subsides as the family goes into hiding. The lullaby returns now, first as an elegiac bass trombone solo, then as a tragic procession. The movement ends with a soliloquy for Anne in the quiet night."

After summarizing the third and fourth sections MTT concluded: "I now realize that so much of this work is a reflection not only of Anne Frank but of Audrey Hepburn. Audrey's simplicity, her deeply caring nature, the ingenuous singsong of her voice are all present in the phrase shapes of the orchestra. The work would never have existed without her, and it is dedicated to her."

—Jane Vial Jaffe; Michael Tilson Thomas

Scored for 3 flutes, all doubling piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, vibraphone, crotales, glockenspiel, marimba, xylophone, gong, tam-tam, suspended cymbal, crash cymbals, snare drum, field drum, bass drum (large and small), chimes, triangle, tambourine, tom toms (high and low), bongos, woodblock, metal pipe (small), metal plate, harp, piano, and strings

Hatikvah (Hope)

Traditional/Shmuel Cohen; Naftali Herz Imber

arr. John Williams

Born in New York, February 8, 1932

In 1877–78 Naftali Herz Imber—a Jewish immigrant to Palestine from Łódź (Austrian Poland now Zolochiv, Ukraine)—penned a poem, originally titled *Tikvatenu* (Our hope) about the wish to "return to the land of our forefathers." With its publication in 1886, the poem deeply touched Jews everywhere, especially where anti-Semitism was strong.

For many years it was thought that the melody that became attached to the poem was an anonymous, evolved folk tune, but further research showed that Shmuel Cohen had deliberately set the poem to music in 1887 in his native Moldavia, after his brother had sent him a copy of Herz Imber's poems from Palestine. Cohen based his tune on the Moldavian-Romanian folk song, "Carul cu boi" (The ox cart). Cohen immigrated to Palestine that year, and the song spread like wildfire. It became known as the anthem of

the Zionist movement, officially adopted and renamed "Hatikvah" in 1933. With the establishment of the state of Israel in 1948, "Hatikvah" became its unofficial national anthem, formally adopted in 2004 in an abbreviated version retaining only the first verse and refrain of the original poem.



Our version for orchestra was arranged by legendary film composer John Williams (see "Theme from *Schindler's List*" above) as part of his score for Steven Spielberg's docudrama *Munich*, released in 2005. Based on the 1984 book *Vengeance* by George Jonas, *Munich* tells the story of the Israeli government's secret retaliation against the Palestine Liberation Organization after the massacre of the entire Israeli team at the 1972 Summer Olympics.

—©Jane Vial Jaffe

Scored for flute, oboe, clarinet, 3 horns, harp, and strings

Somewhere (There's a Place for Us) from *West Side Story*

Leonard Bernstein

Born in Lawrence, Massachusetts, August 25, 1918;

died in New York, October 14, 1990

arr. Sid Ramin and Irwin Kostal



Leonard Bernstein

American conductor, composer, and educator, Leonard Bernstein is perhaps best known for directing the New York, Vienna, and Israel Philharmonics and for his musical *West Side Story*. He also influenced many

young people through his Harvard Norton lectures, which were later televised.

Around 1950 choreographer Jerome Robbins suggested adapting the plot of Shakespeare's *Romeo and Juliet* to a modern environment, and they originally thought the work might be called *East Side*

Story, dealing with lovers from different religious creeds. But by the time the choreographer and composer emerged from other projects in the mid 1950s, race hatred and adolescent violence had become more prominent as current issues. So the title became *West Side Story*, with lovers Tony and Maria belonging to rival teenage gangs, the Jets and the Sharks. To go along with Bernstein's music and Robbins's choreography, Arthur Laurents was engaged to write the book, Stephen Sondheim the lyrics, and Sid Ramen and Irwin Kostal to fill out the orchestration.

The show, which opened on Broadway in 1957, was enthusiastically embraced by audiences, though the American critics were slower to jump on board than those in the UK. The 1961 film was wildly successful, and as recently as 2021 *West Side Story* was made

into another very successful movie by Sondheim, based on a screenplay by Tony Kushner and employing Bernstein's music. The iconic song of hope "Somewhere (There's a Place for Us)" occurs in Act II of the original musical, sung offstage to a dance sequence imagining the two gangs united. In the 1961 movie, Tony has just stabbed Maria's brother, but through her anger she still loves him, and they sing it as a duet hoping their love will survive "someday, somewhere." At the end, Maria reprises the beginning of the song as Tony dies in her arms.

—©Jane Vial Jaffe

Scored for 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, vibraphone, suspended and crash cymbals, tam-tam, chimes, harp, piano, and strings

Guest Artists

Cedric Berry, *bass-baritone*



Cedric Berry wields "a bass-baritone of considerable power and agility" (*The Chicago Tribune*), projecting "machismo and a voice of fabulous mettle to the theater's last row. . . . tossing off difficult

passagework and deploying dazzling thunderbolts of sound at the top of the range" (*Voix des Arts*). He received his music diploma from Interlochen Arts Academy and both his bachelor's and master's degrees from the University of Southern California. He gained his first professional experience as a resident artist with the Los Angeles Opera, performing the roles of Fiorello in *The Barber of Seville*, Schaunard in *La bohème*, Second Philistine in *Samson et Dalila*, Wagner in *Faust*, Crébillon in *La rondine*, and First Mate in *Billy Budd*. His other roles include the title role in Puccini's *Gianni Schicchi*, Collatinus in Britten's *The Rape of Lucretia*, Falstaff in Nicolai's *Merry Wives of Windsor*, and Sarastro in Mozart's *Die Zauberflöte*, all with the USC Opera; Méphistophélès in Gounod's *Faust* with the Pacific Repertory Opera; Leporello in

Mozart's *Don Giovanni* with the UCLA Opera; Dewaine in John Adams's *I Was Looking at the Ceiling and Then I Saw the Sky* with the Long Beach Opera; and The Good Man/Baron Carrefour in Anne LeBaron's *Crescent City* with The Industry. Cedric made his first European stage appearances as Jake in a concert version of Gershwin's *Porgy and Bess* in Madrid and Cuenca, Spain. He also appeared with the Los Angeles Opera at the Savonlinna Opera Festival singing the role of First Nazarene in *Salome* and sang a concert in tribute to Paul Robeson for the Banlieues Bleues festival in Paris, France.

On the concert stage Cedric has appeared with the Bakersfield Symphony, Fresno Philharmonic, and Santa Fe Symphony in Handel's *Messiah*; the Pacific Symphony in Mozart's C minor Mass; the Arizona Symphony as Balthazar in *Amahl and the Night Visitors*; the Telemann Chamber Orchestra in a performance of *Messiah* in Tokyo and Bach's *Christmas Oratorio* in Osaka; the Luckman Jazz Orchestra singing Duke Ellington's *Sacred Songs*; the New West Symphony as Zuniga in *Carmen*; the Southwest Chamber Orchestra in Wuorinen's *The Haroun Songbook*; the Pasadena Pops Orchestra in Jerome Kern's *Showboat Symphonic Suite*; the California Philharmonic in Gershwin's *Porgy and Bess Concert Suite*; and the Los Angeles Philharmonic in Michael Torke's *Book of Proverbs*.

Cedric has been the recipient of several awards, including first place in Los Angeles's Artist of the Future Competition, the Italian Educator's Vocal Competition, and the Metropolitan Opera Western Region Competition. His notable engagements include the lead role of Kublai Khan in *Invisible Cities*, an opera that was a Pulitzer Prize finalist—the production was also deemed best of the year by the *Los Angeles Times*. The documentary of the production received an Emmy Award, and both an audio CD and DVD of the production were recently released. He also recently debuted the role of Ron (King Oberon) in the Chicago Opera Theater's adaptation of Purcell's *The Fairy Queen*.

Imogen Cohen, *reciter and narrator*

Imogen Cohen trained from an early age in theater, musical theater, and in Shakespeare plays. You can see her as series regular Zina Zacarias in *The Fairly OddParents: Fairly Odder* series on Nickelodeon and Paramount+ and as Ha-Yoon in the upcoming movie *The Naughty Nine* (2023) on the Disney Channel and Disney+. As a vocalist, she has recorded over 100 poems by Shel Silverstein, Jack Prelutsky, and Edward Lear for Voetica.com. She is also a spokesperson for the South Coast AQMD (Air Quality Management District) for their clean air campaign. Imogen is represented by DO LA/NY/Chicago Agencies.



Yejee Choi, *director, University of the Pacific chorus members*



An all-around musician, **Yejee Choi** maintains a dynamic career as a conductor, composer, vocalist, keyboardist, and educator. In 2016 she joined the faculty of the University of the Pacific's Conservatory of Music where she directs the Pacific

Singers and University Chorus in addition to teaching choral conducting and music experiences for senior

music majors. Prior to conducting at Pacific, Choi enjoyed an exuberant performing life as a conductor and ensemble musician in South Korea, Japan, China, New Zealand, Australia, and across the United States. Highlights of her performances include works with Marin Alsop, Helmuth Rilling, James Conlon, Simon Halsey, and Osmo Vänskä. Choi has also appeared at such renowned halls as Walt Disney Concert Hall, the Hollywood Bowl, and the Opera House of Beijing's National Centre for the Performing Arts.

A passionate advocate of community engagement through music, Choi cofounded the J.W. Summer Festival Chorale, a semiprofessional choir of ninety-three members in reserve in Seoul, South Korea. She also served as the founding board member of the "Music Belongs to Everyone!" series, a youth outreach program under the umbrella of the J.W. Chorale. Choi held similar positions as director of the choral division of the Esperanza Azteca Youth Orchestra and Choir in Los Angeles and as the founding conductor of the Modesto Youth Chorus, an affiliate of the Modesto Symphony Orchestra.

As a composer Choi has been continually commissioned by various choral and instrumental ensembles and soloists in Seoul since 2010. Her compositional interest lies in adopting and amalgamating diverse musical idioms from different genres and cultures ranging from Korean folk songs to Western classical music, jazz, pop, alternative rock, and ethnic music in exploration of ever-evolving sound language. Having studied film and media scoring at Yonsei University, South Korea, Choi also continues her creative endeavors by focusing on amplifying the potential of acoustic choral sound in combination with Virtual Studio Technology (VST) instruments and live instruments.

A native of South Korea, Choi holds a bachelor's degree in voice performance from the University of Wisconsin–River Falls and a master's degree in choral conducting from the University of Minnesota–Twin Cities. She completed her doctorate in conducting at the USC Thornton School of Music, where she was the instructor of Choral Conducting and the Oriana Women's Choir and was awarded the outstanding doctoral graduate of her class. Prior to her study in the

United States, she attended Yonsei University as an English language and literature major and the Korea National University of Arts as a composition major. In addition to voice, conducting, and composition, Choi received a rigorous training in piano and organ and performed with various instrumental chamber music ensembles in the United States and South Korea.

Paul Kimball, director, chorus members from Lincoln High School



Paul Kimball has been active in the arts in Stockton since 1981. He is the first ever Mr. San Joaquin, and he and his wife, Dominee Muller-Kimball, received the 2019 Stockton Top Arts Recognition (STAR) Award from the Stockton Arts

Commission. A graduate of the University of the Pacific Conservatory of Music, Kimball has served as music director for over fifty musicals and other events. Some notable highlights include *The King and I* with Patricia Morison at Delta College, *Les misérables* at Tokay High School, the Stockton Sesquicentennial at Weber Point, the 2004 All American City Competition in Atlanta Georgia, *The Music Man* at San Joaquin Delta College for which he was awarded the regional Elly Award, and *Mary Poppins* at Stockton Civic Theatre.

Among numerous roles, he has played Adolpho Pirelli in *Sweeney Todd* at Stockton Civic Theatre and Dr. Blind in *Die Fledermaus* with the Stockton Opera, and he has been a guest vocalist the Stockton Symphony. He has twice guest-conducted the Symphony's Mervyn's Family Concerts, and he served in the same capacity with the San Joaquin Ballet conducting *El amor brujo*.

Kimball has taught in the Lincoln Unified School District for thirty-four years—twenty at Tully C. Knoles teaching classroom music and choir. He currently teaches choir at Sierra Middle School and Lincoln

High School. He was the third horn of the Stockton Symphony for twenty-seven years and is the conductor of the Zion Chamber Orchestra, a professional ensemble in Stockton.

Bruce Southard, director, chorus members from the Stockton Chorale and San Joaquin Delta College chorus

Bruce Southard is the director of choral and vocal activities at San Joaquin Delta College. He has more than thirty years of experience working with choirs of all ages in California, Kentucky, Montana, North Dakota, and Minnesota. In 2019 Southard made his debut at Carnegie Hall in New York City conducting John Rutter's *Mass of the Children* for Mid-America Productions.



Teaching is Southard's passion, and he was named the Outstanding Teacher of the Year in the College of Arts and Sciences at Dickinson State University in 2013. As a conductor he has appeared with his choirs at state and regional conventions in the North Central region of the United States. He has served as guest conductor for several regional honor choirs in Montana and North Dakota, in addition to his active adjudication and clinic schedule. His applied voice students have been recognized at the Metropolitan Opera National Council Auditions district level and in 2012 one of his students was a national finalist in the Music Teachers National Association Young Artist Competition.

Southard studied conducting with William Dehning, Kenneth Davis, Michael Weber, and JoAnn Miller. He has also worked directly with Howard Swan, Eph Ehly, Bernard Rubenstein, and Alfred Mann. Southard holds degrees in music education and choral conducting from University of the Pacific, Western Kentucky University, and North Dakota State University.

Common Forms in Music

A-B-A or Ternary form



Composition or movement in three sections. The outer sections are identical or closely related, framing a contrasting middle section (A-B-A). Also called song form.

Fugue Composition or section that develops a musical idea (subject) in staggered entries (contrapuntal imitation). Think an elaborate round of “Row, Row, Row Your Boat.”

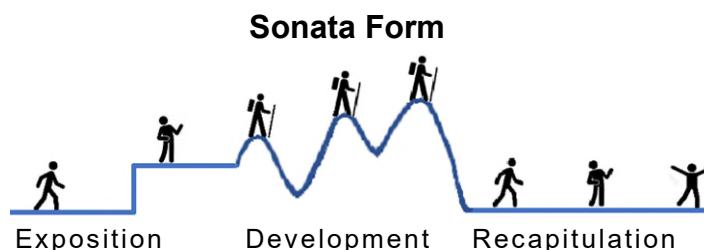
Minuet Elegant eighteenth-century dance in 3/4 time (meter) with a contrasting middle dance or section called a trio, followed by a return to the first section. Often used as the third movement in an eighteenth-century (Classical era) symphony.

Rondo A form using recurring refrains alternating with contrasting episodes. Often structured as A-B-A-C-A or A-B-A-C-A-B-A. Frequently used for last movements.



Scherzo (Literally “joke” in Italian) 1) Movement or piece in a light style. 2) A fast movement of a symphony, sonata, or quartet—sometimes light with rhythmic playfulness, other times fierce or dark. Like a minuet, a scherzo has a contrasting middle section called a trio, followed by a return to the opening section. It eventually replaced the minuet in nineteenth-century works.

Sonata form The most characteristic form of the eighteenth and nineteenth centuries, often used as the first movement of large-scale works like symphonies. Also used for stand-alone pieces or other movements of large-scale works. Musical ideas are presented (exposition), developed



(development), and revisited (recapitulation). The form is often preceded by an introduction and followed by further musical comment (coda). Basic harmonic structure: home key (tonic), excursions to other keys, home key.

Ternary form See *A-B-A form*.

Theme and variations A self-contained musical unit (theme), followed by a series of modifications (variations) of the original material.



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Sunday | May 7, 2023 | 2:30 pm

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Stockton Symphony

Peter Jaffe, *conductor*

Ralph Cato, *baritone*

Pops!

Bonanza Theme

Jay Livingston and Ray Evans
arr. David Rose

The Big Country

Jerome Moross, arr. Richard Ling

High Noon

Dimitri Tiomkin and Ned Washington
arr. Christopher Palmer and Patrick Russ

Oh My Darling, Clementine

H. S. Thompson, arr. Peter Jaffe

from *Billy the Kid*

Aaron Copland

Gunfight—Billy's Death—Open Prairie

The Cowboys Overture

John Williams

The Wild Wild West Theme

Richard Markowitz, arr. Roy Phillippe

Intermission

Finale from *William Tell* Overture

Gioachino Rossini

Dances with Wolves, Concert Suite

John Barry, arr. Steven L. Rosenhaus

Riders in the Sky

Stan Jones, arr. Joe Leahy

Main Title from *Blazing Saddles*

John Morris and Mel Brooks, orch. Jonathan Tunick

Rawhide Theme

Dimitri Tiomkin and Ned Washington
arr. Christopher Palmer and Patrick Russ

Suite from *The Magnificent Seven*

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Guest Artist

Ralph Cato, *baritone*

Ralph Cato has traveled the world extensively, telling stories in song using his warm, clarion baritone voice. Whether performing oratorio masterpieces, traditional opera characters, or as an integral part of an ensemble, he brings a humanity to each character he portrays and always delivers a memorable performance.



Early in his career Mr. Cato traveled extensively with Albert McNeil's Jubilee Singers as a featured soloist. He sang his first oratorio work, *Carmina Burana*—a work he has since performed numerous times to critical acclaim—with the Estonia National Symphony and Chorus in Tallinn. In Cologne, Germany, he sang his

first Mozart *Vesperes solennes de confesseur* with the Cologne Philharmonic.

Conductors and directors have relied on Mr. Cato's consistent delivery of compelling performances. For Redlands Opera, he has portrayed the title role in *Gianni Schicchi*, Sharpless (*Madama Butterfly*), Marcello (*La bohème*), Sonora (*La fanciulla del West*), Germont (*La traviata*), Escamillo (*Carmen*), and Tonio (*Pagliacci*). In *Porgy and Bess* he has played Peter for Opera Pacific, Sportin' Life for Lisbon Opera, and Porgy/Jake for Chicago Sinfonetta's Swiss tour. Mr. Cato was featured on tour in Europe, China, Canada, and the U.S. with the Irish dance show Riverdance and was part of the award-winning cast of Baz Luhrman's production of Puccini's *La bohème* at the Ahmanson Theatre in Los Angeles. He has performed with Los Angeles Opera, Los Angeles Master Chorale, Long Beach Symphony, San Bernadino Symphony, Symphony Silicon Valley, Stockton Symphony, Los Angeles's Southeast Symphony, Pacific Chorale, Chorale bel Canto, and Santa Barbara Choral Society. Mr. Cato teaches applied voice, performance practice, and diction for singers at the University of California, Riverside.

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The basic stylistic periods in music, which generally lag behind those in literature and visual arts, are given below with conveniently rounded dates. Naturally characteristics from one period overlap with the next, and music historians don't always agree on starting and ending dates—the Romantic period, for example, is often considered to have started earlier or ended later than shown below—but these dates may serve as guidelines.

Medieval (Middle Ages)	500–1450
Renaissance	1450–1600
Baroque	1600–1750
Classical	1750–1820
Romantic	1820–1900
Twentieth century	1900–2000

In addition, we sometimes refer to subsets of these periods:

Rococo	(1690–1765)
Early Classical	(1720–1765)
(less problematic term than Pre-Classical)	
Impressionist	(1890–1910)
Expressionist	(1910–1920)



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