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HEARTSTRINGS

Amaryn Olmeda, violin

BRILLIANT GEMS

Rodolfo Leone, piano

MESSIAH

Liisa Dávila, soprano
Monica Danilov, mezzo-soprano
Daniel Ebbers, tenor
Ralph Cato, baritone

with the Stockton Chorale
MESSAGE FROM THE MAESTRO

WELCOME BACK!
It’s about time, isn’t it?! Let’s finally return to what we’ve been missing—live performances with our Stockton Symphony. What great reunions are in store—in several venues throughout the region! Now, more than ever, you can revel in the magic of music and its ability to connect us all. And of course we will make sure our performances conform to the most up-to-date state and local health guidelines.

Each time you come to a Symphony event it’s a happy reunion—you and fellow music-lovers gather to enjoy our fabulous musicians, stellar guest artists, and each other. In fact, the concept of a return has been etched in music for centuries. The great symphonists take you on an adventure in your seat, and then at the peak, that big tune recaps and sweeps you away. Same with so many popular charts—there’s a super-catchy refrain, and context makes the return feel both familiar and fresh each time.

You enable us to complete our artistic mission—we play for you! And when you’re actually on site you remember why this is so important. You’re back in tune with your senses—the music makes you want to laugh, cry, and experience those wonderfully complex feelings that can’t even be described in words.

Thank you for helping to recreate the magic—keeping live music vibrant in our community. And spread the word!

Yours ever,
Peter Jaffe
Music Director and Conductor

SEASON AT A GLANCE

PROGRAM 1 | FRI | OCT 15, 2021 | 7 PM
Hutchins Street Square, Lodi

PROGRAM 1 | SUN | OCT 17, 2021 | 2:30 PM
Grand Theatre, Tracy

HEARTSTRINGS
Amaryn Olmeda, violin

PROGRAM 2 | SAT | NOV 13, 2021 | 7 PM
PROGRAM 2 | SUN | NOV 14, 2021 | 2:30 PM
Atherton Auditorium
BRILLIANT GEMS
Rodolfo Leone, piano

PROGRAM 3 | SAT | DEC 4, 2021 | 7 PM
Atherton Auditorium
MESSIAH
Liisa Dávila, soprano
Monica Danilov, mezzo-soprano
Daniel Ebbers, tenor
Ralph Cato, baritone
Stockton Chorale

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ANNOUNCEMENT
COMING SOON

For more information:
www.stocktonsymphony.org
(209) 951-0196

Steve Pereira photo
About the Maestro

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 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.
Eighteen months have passed since March 2020 when your Stockton Symphony canceled a concert in Atherton Auditorium because of the COVID 19 pandemic. But we haven’t sat idle! Over these past months we’ve embarked on many journeys to keep in touch with you—our audience and our patrons. We’ve held a number of Zoom town hall meetings with our musicians and with you. And you have responded with extreme generosity and support by donating your unused tickets, making donations, and continuing your contributions to our Capital Campaign.

With your support and the support of a number of grants, we’ve reached out to our community to develop new audiences and we’ve rekindled partnerships and relationships. We’ve enlisted University of the Pacific Conservatory students to produce our instrument “petting zoo.” We’ve worked closely with our musicians to produce small ensemble performances called “Meet the Players” in a variety of venues including patrons’ homes, local wineries, and churches.

We’ve extended our education mission by taking small ensembles through the “Magic of Music” series to boys and girls clubs around San Joaquin County and to the Children’s Home of Stockton. We’ve worked to renew partnerships with the City of Stockton, the City of Tracy, the City of Manteca, and the City of Lodi, and we’ve developed a brand-new partnership with the community of River Islands.

We’ve also developed a new logo and a new and improved website Welcome to Stockton Symphony! - Stockton Symphony Association and a social media presence on Facebook, Twitter, and Instagram. We’ve created a flexible new ticketing system of passes, a variety of professionally produced videos for your enjoyment on YouTube (27) Stockton Symphony - YouTube, and this new hybrid program book that conserves paper and relies more heavily on electronic sources.

And now, finally, we look forward to live orchestra concerts in October, November, and December with our beloved maestro, our talented players, and exciting guest artists, in full orchestra concerts in October, November, and December. All of these activities are to say that we are squarely focused on our mission: “to inspire joy and build community through the magic of music.”

We hope you will enjoy what we have planned for you, that you will encourage your friends and family to attend, and that you will continue your generous support of your Stockton Symphony as we look forward to our centennial in just a few short years.

Kathy Hart
President, Board of Directors

MEET THE MAESTRO PREVIEWS
You can now enjoy a virtual “Meet the Maestro” prior to each of our fall season concerts! To ease our return to live performances, our upcoming programs have been designed to be compact, without intermission. Naturally we’re eager to resume the live preconcert discussions, but in the meantime, at your convenience, you can watch engaging video previews with Maestro Jaffe playing the piano and discussing the music with featured guests. Just visit stocktonsymphony.org for links to the videos.
MESSAGE FROM THE CHIEF EXECUTIVE OFFICER

Many, many thanks to everyone!

You support us and you complete us. We are on the verge of putting this pandemic behind us, and our first three concerts are the next step in this journey—a bittersweet journey.

**The bitter:** We have been physically separated and prevented from partaking in our favorite shared experience, concerts. **The sweet:** Our Symphony Family pulling together through support and innovation.

The pivot we made in the summer of 2020 is not yet completed. What has happened will leave its mark on our industry, and together we can use this as an opportunity to embrace new ideas. Inertia has prevented us from making some changes that are long overdue. Now that we have experienced some new concepts, let’s make sure we get them right as we begin to plan for our centennial celebration. This is something we all need to do together.

Surveys will follow each performance; they will be short online surveys that will help guide us as we navigate critical reopening of concerts and continuation of new programs. Please take a few moments to complete the surveys, but don’t stop there. Please send me your thoughts and let me know what matters most to you, new approaches you would like to see us try, and what you hope will never change. My email: pwest@stocktonsymphony.org.

I’ll give you my answer to the third part: What I hope will never change is your caring support and gift as a valued part of the Stockton Symphony Family.

Warm personal regards,

Philip D. West
Chief Executive Officer

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OUR HISTORY

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 stocktonsymphony.org.*
Stockton Symphony COVID-19 Protocol

Safely Together

The Stockton Symphony Association is committed to creating a comfortable, enjoyable, and safe environment where our patrons, musicians, and staff enjoy the magic of music together.

In response to feedback from our Symphony Family and to follow the guidelines set out by the State of California and San Joaquin Department of Health, your Stockton Symphony has adopted the following protocols to keep everyone as safe as possible. Our policies will be reviewed before each event to stay current with best practices both locally and statewide.

Please visit this page before you attend a concert and feel free to contact our Box Office at boxoffice@stocktonsymphony.org if you have any additional questions or concerns.

**Proof of Vaccination or Negative Test.**
Required: proof of vaccination, or a negative COVID-19 test within 72 hours before an event starts. FULL vaccination is defined as completion of the two-dose regimen of Pfizer or Moderna vaccines, or one dose of Johnson & Johnson vaccine, administered two weeks or more in advance of the concert. A negative COVID-19 test must be taken not more than 72 hours before the concert. We recommend downloading this app onto your phone to hold your vaccine information and test information for events. [https://usezero.org/apps/healthpass/](https://usezero.org/apps/healthpass/)

**Face Mask Requirement**
Patrons are required to wear face coverings at all times, and in all areas of concert venues, including while seated during the performance. Face coverings should be worn properly, covering the nose and mouth, and meet Centers for Disease Control and Prevention (CDC) standards. Neck gaiters and bandanas are not permitted. Patrons arriving without appropriate face coverings will be provided a disposable face mask.

**New eTicket Features**
Tickets can be delivered electronically by email and can also be accessed in your account at tickets.stocktonsymphony.org. Please open your eTicket on your mobile device before arriving at the concert venue.

**Flexible Exchanges and Returns**
Patrons who are not feeling well, are exhibiting any COVID-19 symptoms, or have had or been exposed to COVID-19 in the past 14 days, **should not attend the concert.** If you are unable to attend, you are encouraged to contact us at [https://stocktonsymphony.org/contact-us/](https://stocktonsymphony.org/contact-us/) to discuss flexible exchange and refund options. We are happy to accommodate you as best we can. Should any program changes or cancellations be deemed necessary, you will have many options including a full refund and the ability to store funds on your account to use on future performances.

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

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Christina Mok
Concertmaster
Carmen M. Silva Chair
Iryna Klimazhevskak
Associate Concertmaster
David E. Zuckerman Chair
Ljubomir Velickovic
Assistant Concertmaster
Irina Samarina
Dagenais Smiley
Shoanie Young
Joseph Galamba
Shawyon Malek-Salehi

VIOLIN II
Lyly Li
Assistant Principal
Caitlin McSherry
Sarena Hsu Giarrusso
Mijung Kim
David Collum

VIOLA
Evan Buttemer
Principal
David Thorp
Assistant Principal
Forrest and Barbara Greenberg Chair
Eleanor Tatton-Nelson
David Calderon
Joanna L. Pinckney

CELLO
Andrew Ford
Principal
Helen Kessel McCrery Chair
Isaac Pastor-Chermak
Associate Principal
Stephanie Chiao
Assistant Principal
Bridget Pasker
Onew Park
Alison Sharkey

BASS
Patrick McCarthy
Principal
Gene and Arlene Weston Chair
Aleksy Klyushnik
Assistant Principal
Rick Duncan

FLUTE
Bethanne Walker
Principal
John Linley McCarthy Chair
Alexandra Miller
Barbara Maters

PICCOLO
Barbara Maters
Alexandra Miller

OBOE
Thomas Nugent
Principal
Kyle Bruckmann

ENGLISH HORN
Kyle Bruckmann

CLARINET
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Principal
Robert & Jeanne Person Chair
Elizabeth Sanders
R. John Charles, Jr., and Margaret Wennhold Charles Chair
Michael Hernandez

BASS CLARINET
Michael Hernandez

BASSOON
Nicolaas Kuster
Principal
The Hobin Family Chair
Daniel Shifren
Lawrence Rhodes

CONTRABASSOON
Lawrence Rhodes

FRENCH HORN
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Jeffrey Fowler
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TRUMPET
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Principal
Margaret M. Zuckerman Chair
Rick Leder
Hal Willenborg

TROMBONE
Esther Armendariz

BASS TROMBONE
C.L. Behrens

TUBA
Scott Choate
Principal

TIMPANI
Alex Orfaly
Principal

PERCUSSION
Michael Downing
Graham Thompson

HARP
Madeline Jarzembak
Principal
Beverly Fitch McCarthy Chair

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Principal

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Susan von Sosten

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Music Director and Conductor
Peter Jaffe

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Grand Theatre Center for the Arts
Information
715 Central Avenue • Tracy, CA 95376
Facility Hours
Mon.–Thurs.: 8 am–6 pm
Fri.: 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.

Delta Center for the Arts (DCA)
Information
Warren Atherton Auditorium
Box Office Hours:
Tuesday–Friday, 11 am–4 pm | Closed Saturdays*
*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
www.stocktonsymphony.org

Charlene Powers Lange Theatre
Hutchins Street Square
Information
125 S 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.
PROGRAM 1: HEARTSTRINGS

Friday | October 15, 2021 | 7:00 pm
Hutchins Street Square, Lodi

Sunday | October 17, 2021 | 2:30 pm
Grand Theatre, Tracy

Stockton Symphony
Peter Jaffe, conductor
Amaryn Olmeda, violin

George Walker
Lyric for Strings
(1922–2018)

Antonio Vivaldi
Violin Concerto in F minor, RV 297, “L’inverno” (Winter), from Il cimento dell’armonia e dell’inventione, op. 8, “The Four Seasons”
(1678–1741)

Amaryn Olmeda, violin

Pyotr Il’yich Tchaikovsky
Serenade for Strings in C major, op. 48
(1840–1893)

Amaryn Olmeda, violin

Concert sponsors: Stockton Symphony Board (Lodi)
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Lyric for Strings
George Walker
Born in Washington, D.C., June 27, 1922; died in Montclair, New Jersey, August 23, 2018

George Walker’s long life consisted of a string of outstanding achievements. After graduating from Oberlin College as a piano and organ student, he studied at the Curtis Institute of Music—composition and theory with Rosario Scalero, teacher of Samuel Barber, and piano with Rudolf Serkin—and became the school’s first African American graduate. Walker was also the first black instrumentalist to give a recital—his debut—at New York’s Town Hall and to appear as a soloist with the Philadelphia Orchestra. He toured Europe under the auspices of National Concert Artists (their first African American instrumentalist) and then taught briefly before beginning his doctoral studies at Eastman. He was awarded both a Fulbright and a John Hay Whitney fellowship (the Whitney’s first composer), enabling him to study in Paris with the renowned Nadia Boulanger.

Walker taught at the Dalcroze School of Music, the New School for Social Research, Smith College (first black tenure recipient), University of Colorado, Peabody Institute of Johns Hopkins University, and University of Delaware. His longest professorship was at Rutgers University (1969–92), where he chaired the music department.

Composing remained an equally important facet of Walker’s career, evidenced by over ninety published works to his credit, ranging from orchestral pieces and chamber music to choral works, songs, and piano pieces. Highlighting Walker’s remarkable list of awards and honors is the 1996 Pulitzer Prize in Music—he was the first African American composer so honored—for his Lilacs for voice and orchestra, premiered by the Boston Symphony Orchestra. Walker also received commissions from myriad other organizations, such as the New York Philharmonic, the Cleveland Orchestra, and the Kennedy Center.

As recently as 2013 Walker was still having works premiered: his Movements for Cello and Orchestra that November with the Sinfonia da Camera led by Ian Hobson at the University of Illinois and his Bleu for Violin Unaccompanied at the Library of Congress the previous April. In 2012 the New Jersey Symphony Orchestra premiered his Sinfonia No. 4, “Strands,” a joint commission with the Cincinnati, Pittsburgh, and National symphonies. That May he gave the commencement address at the Eastman School of Music, also receiving an honorary doctoral degree where he had already earned a doctorate as a student over half a century earlier. Later that month he received the prestigious Aaron Copland Award from ASCAP.

Lyric for Strings originated as the second movement of Walker’s String Quartet No. 1, written in 1946 after he graduated from Curtis and dedicated to his grandmother, who had recently died. Under the title Lament, the piece received its premiere that year on a radio concert of Curtis’s student orchestra conducted by Seymour Lipkin. The official premiere took place the following year at the National Gallery of Art in Washington, D.C., by the National Gallery Orchestra conducted by Richard Bales. Retitled at the request of the publisher, Lyric for Strings became one of the most frequently performed pieces by a living American composer.

The piece’s origin as a slow movement in a string quartet and its poignant strains tinged with Romanticism bring to mind Barber’s famous Adagio for Strings and the Curtis connection of both composers. Walker’s Lyric for Strings, however, stands beautifully on its own. Falling motives and sustained tones set a mournful mood at the outset. The motion increases with contrapuntal lines weaving their way over a sustained pedal tone until gentle chordal iterations...
briefly arrest the flow. The resumption of the entwined lyrical lines eventually comes to an impassioned peak, now with low, jabbing chordal interjections of utter anguish. As the passage ebbs and quiet chords sound again, the gentle earlier flow resumes. The piece concludes somberly yet with a sense of peace.

—© Jane Vial Jaffe

Scored for strings

Violin Concerto in F minor, RV 297, “Winter” from The Four Seasons
Antonio Vivaldi
Born in Venice, March 4, 1678; died in Vienna, July 28, 1741

We know from Vivaldi’s own preface that he composed The Four Seasons long before their publication in 1725, but the precise date and place of composition may forever elude us. Possibly composed as early as 1716, these concertos appeared as the first of twelve making up his Opus 8 collection, which he dedicated to music-loving Bohemian Count Morzin. Vivaldi’s preface implies that he knew the count’s “virtuoso orchestra”—had the composer visited Prague? He wrote many of his instrumental works, including most of his 500 concertos, for his students at the Pio Ospedale Pietà, an orphanage and famous conservatory for girls in Venice, where he spent most of his career.

The Four Seasons spread Vivaldi’s fame far and wide in his own lifetime. Would he have been surprised to find that these concertos later achieved such ultra-popularity as to be played as restaurant background music, in television commercials, and for movie soundtracks? Though he might have been irritated at some of these applications, he might have been intrigued that their use in Alan Alda’s film The Four Seasons and on the Weather Channel actually relates to one of their most salient attributes—that of being program music, or music that tells a story. On the most basic level these works give a musical representation of spring, summer, autumn, and winter. But what makes them so innovative and memorable is the vividness and detail of Vivaldi’s programmatic description. The concertos were prefaced by four “explanatory sonnets”—presumably written by the composer—whose verses refer to points in the score through a system of keyed letters (see below). Reading the poetry in sync with the music illuminates what the images are, but it is the remarkable music with its myriad nuanced references to mankind’s relationship with nature that shows the height of Vivaldi’s artistry.

As a fascinating aside, Vivaldi’s sonnets recently helped paleo-ecologist/climatologist Ulla Kokfelt, who was working on climatic reconstructions from Venice and Po just following the “late maunder minimum” period (1675–1715, the culmination of a “little ice age”). She was able to draw certain conclusions because of the sonnets’ specificity and the fact that the concertos were probably written well before 1725.

One of Vivaldi’s great achievements was establishing the three-movement norm for the concerto, often using ritornello form for his fast outer movements. His programs for the Four Seasons, while occasionally shaping the form, more often fit admirably into his characteristic concerto models. Vivaldi found ritornello form perfect for depicting the sonnets’ contrasting images in the fast movements, and the slow movements particularly apt for setting the mood of an entire scene or succession of scenes.

Vivaldi’s depictions of shivering and of icy winds, of stamping feet and of chattering teeth are truly miraculous in Winter’s first movement. The slow movement’s peace by the fireside is shattered by the return of icy images in the finale. The Concerto comes to one of music’s most rousing conclusions as the howling winds wage war.

—© Jane Vial Jaffe

Scored for strings
Winter’s “explanatory sonnet” appears below with the letters Vivaldi used in the original to demarcate distinct sections in the music.

L’inverno

Allegro non molto
A Aggiacciato tremar trà nevi algenti
B Al severo spirar d’orrido Vento,
C Correr battendo i piedi ogni momento;
D E pel soverchio gel batter i denti;

Largo
E Passar al foco i di quieti e contenti
Mentre la pioggia fuor bagna ben cento

Allegro
F Caminar sopra ’1 giaccio, e à passo lento
G Per timor di cader gersene intenti;
H Gir forte[, sdruzziolar, cader à terra
I Di nuovo ir sopra ’1 giaccio e correr forte
L Sin ch’il giaccio si rompe, e si disserra;

M Sentir uscir dalle ferrate porte
N Sirocco[,] Borea, e tutti i Venti in guerra
Quest’è ’1 yerno, mà tal, che gioia apporte.

Winter

Allegro non molto
A Frozen, shivering in the icy snow
B pierced by cruel blasts of wind,
C to run, stamping our feet at every step
D teeth chattering with the cold;

Largo
E To spend quiet, contented days by the fireside
while the rain outside drenches everyone;

Allegro
F To walk on ice with slow steps,
G for fear of falling, treading carefully;
H To go hastily, to slip and fall down,
I to go again on the ice, and run swiftly
L until the ice cracks and opens;

M To hear coming out of bolted doors
N Sirocco, Boreas, and all the winds at war.
This is Winter, yet it too brings joy.

Serenade for Strings in C major, op. 48
Pyotr Il’yich Tchaikovsky
Born in Kamsko-Votkinsk, Vyatka province, May 7, 1840; died in St. Petersburg, November 9, 1893

The task of composing something for the festivities celebrating the Silver Jubilee of Tsar Alexander II’s reign filled Tchaikovsky with repugnance. He agreed to do it only if given a very specific commission and an appropriate fee—“when it is a question of an order I am prepared to set an advertisement for corn plasters to music.” Ironically, the piece he wrote with such distaste in October and November 1880 turned out to be one of his most popular, the 1812 Overture. As a kind of antidote, he simultaneously worked on another piece that he originally intended as a symphony or string quintet, then a suite for string orchestra, but which he finally designated a serenade.

On October 22 he wrote to Nadezhda von Meck, the patroness he never met:

I have written two long works very rapidly: a Festival Overture for the Exhibition and a Serenade in four movements for string orchestra. The Overture will be very noisy. I wrote it with no warm feeling of love, and therefore there will probably be no artistic merits in it. The Serenade, on the contrary, I composed from inner conviction. It is a heartfelt piece and so, I dare to think, is not lacking in real qualities.

Extremely anxious to hear the Serenade, Tchaikovsky was delighted and surprised by the private performance of it conducted by Nikolai Rubinstein on December 3 at the Moscow Conservatory where Tchaikovsky had taught. The public premiere on October 31, 1881, in St. Petersburg, conducted by Eduard Nápravník, was greeted...
enthusiastically, with the Waltz movement having to be encored. Anton Rubinstein, brother of Nikolai, who had been critical of all his former student’s works to date, gave the Serenade his unconditional approval and conducted it on several occasions.

Tchaikovsky wrote to Madame von Meck that the Serenade’s first movement “is intended to be an imitation of [Mozart’s] style, and I should be delighted if I thought I had in any way approached my model.” There may be a hint of Mozart in some of the movement’s textures and in the second theme with its busy sixteenth notes. The lighter, non-symphonic musical language of the Serenade as a whole also forms a connection with Mozart’s serenades, which were intended for various social occasions. One might also hear Schumann in the first theme of the first movement (after the stately introduction), and perhaps Johann Strauss Jr. in the Waltz, but foremost one hears the unmistakable stamp of Tchaikovsky.

The glorious introduction shows just how elevated a simple descending scale can become with inspired harmonization and thematic elaboration. The rich phrase is heard twice here, returns to close the movement, and reappears near the end of the Finale. Tchaikovsky may have framed his first movement with the solemn Andante as a recollection of the march movements that typically opened eighteenth-century serenades. In keeping with the lightness of the serenade tradition Tchaikovsky used an elegantly simple structure for this first movement: the Pezzo in forma di sonatina consists of an exposition and its recapitulation with no formal development section.

Tchaikovsky’s second movement shows his special affinity for waltzes. Its initial phrase demonstrates again how ingeniously a scale can be employed, this time in ascending direction. The Élégie also adopts a rising scale for its opening, presenting it four times, each with a different ending. Toward the end of the melodically expansive middle section, the muted strings impart a darkened atmosphere that continues through the return of the opening and into the wistful Andante introduction of the Finale. The removal of the mutes at the start of the Allegro con spirito gives added brightness to this cheerful Russian theme.

Tchaikovsky subtitled his Finale “Tema russo” especially with a view toward performances outside of Russia. In it he uses not just one but two Russian folk songs, ones he had already arranged as piano duets in 1869. The introduction consists of a transcription of No. 28, “A kak po lugu” (Along the Green Meadow), and the movement’s main theme is based on No. 42, “Pod yabloonyu zelyonyu” (Under the Green Apple Tree). (See examples.) The thirteen measures that Tchaikovsky added to the end of the first folk song emphasize the similarity between this tune’s end and the beginning of the second folk song. The grand return of the introduction of the first movement toward the end of the Finale serves not only to unify, but to point out (with just a touch of humor?) its similarity to the Russian main theme.

Scored for strings

from 50 Russian Folk Songs, arranged by Tchaikovsky for piano four-hands

28. A kak po lugu zelenomu
Along the Green Meadow

42. Pod yabloonyu zelyonyu
Under the Green Apple Tree

Check out our online GLOSSARY at stocktonsymphony.org. Find commonly used musical terms, tempo markings, forms, and much more. Let us know what you wish we might add.
Guest Artist

Violinist Amaryn Olmeda has been dazzling audiences with her bold and expressive performances across California and internationally in Hungary, Slovakia, and the Czech Republic. In 2021 Amaryn was awarded first prize and the audience choice award at the 24th Annual Sphinx Competition, Juniors Division, and was selected to be an NPR From the Top Fellow with an appearance on the show in the fall of 2021. In 2020 Amaryn was featured as the San Francisco Chamber Orchestra’s Debut Artist at their New Year’s Concert Series in San Francisco, Palo Alto, and Berkeley, which earned her a nomination for the San Francisco Classical Voice Audience Choice Awards.

Amaryn has been a featured soloist with the Classical Tahoe Orchestra, San Francisco Chamber Orchestra, Auburn Symphony, Music in the Mountains Orchestra, Merced Symphony, Solano Symphony, MIM Youth Orchestra, Sacramento Youth Symphony Academic Orchestra, and the Sacramento Youth Symphony Premier Orchestra. She has also been a featured musician at the McAllister Honors Recital at the Colburn School of Music in Los Angeles.

The 2021–22 concert season brings performances with the Stockton Symphony, Richmond Symphony, Buffalo Philharmonic, and Auburn Symphony, and recitals in New York City and San Francisco. Amaryn has also been invited as a full-scholarship recipient to the prestigious Morningside Music Bridge Summer Music Institute at the New England Conservatory of Music.

In addition to the Sphinx Competition, Amaryn won first prize in both the Auburn Symphony Young Artists and Music in the Mountains Young Musicians Competitions, as well as the Classical Music Masters Competition at the Harris Center for the Performing Arts, the Pacific Musical Society Competition in San Francisco, and the Sacramento Youth Symphony Academic Orchestra Concerto Competition. She was also the first-prize winner of the Regional and State Solo Competition of the American String Teachers Association; the Merced Symphony Young Artist, Diablo Valley and Holy Names College, and Solano Symphony Young Artist Competitions; and the United States International Music Competition at Stanford University.

Amaryn enjoys bringing music to her community by performing in school tours with the Sacramento Youth Symphony, Auburn Symphony, and the Oakland Symphony. She is the featured soloist with the Sacramento Philharmonic and VITA Academy in a video production created for Sacramento elementary schools featuring music of composer Joseph Bologne. She has performed as a soloist with orchestras for hundreds of her peers in Northern California. She has also performed at the Davis Community Church Weekly Luncheons for the Homeless, the Children for Children Showcase Concert to benefit Child Advocates of Nevada County, the Keaton Raphael Child Cancer Organization, as a soloist with the Sacramento Chamber Music Workshop nursing home tours, and at the End of Watch Benefit Concert, honoring fallen police officers of Sacramento.

In addition to being a soloist with orchestras, Amaryn loves playing chamber music, composing, painting, and gardening on her family’s hobby farm in Northern California. Amaryn is a Pre-College student and a Joseph Chan Scholarship recipient at the San Francisco Conservatory of Music, studying violin with Ian Swensen. She also studies applied music theory with Hiro David in New York.

For her Stockton Symphony concerts, Amaryn will perform on a violin made by Pietro and Giuseppe Guarneri, c. 1710, on loan by Bryan Campbell Fine Bows & Instruments in San Francisco.
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**

**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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PROGRAM 2: BRILLIANT GEMS
Saturday | November 13, 2021 | 7:00 pm
Sunday | November 14, 2021 | 2:30 pm
Atherton Auditorium

Stockton Symphony
Peter Jaffe, conductor
Rodolfo Leone, piano

Aaron Copland
(1900–1990) Fanfare for the Common Man
Camille Saint-Saëns
(1835–1921) Piano Concerto No. 2 in G minor, op. 22
Andante sostenuto
Allegro scherzando
Presto
Rodolfo Leone, piano

Florence Price
(1887–1953) Symphony No. 1 in E minor
Allegro, [ma] non troppo
Largo: Maestoso
Juba Dance
Finale

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Zeiter Eye
Piano tuning by Weiner Piano Service
Fanfare for the Common Man
Aaron Copland
Born in Brooklyn, New York, November 14, 1900; died in North Tarrytown, New York, December 2, 1990

In 1942 conductor Eugene Goossens asked eighteen American composers each to write a fanfare as “a stirring contribution to the War effort”—these fanfares would begin the concerts of the Cincinnati Symphony during the 1942–43 season. Copland completed his fanfare in November 1942, finally settling on the unusual title Fanfare for the Common Man. “It was the common man, after all,” wrote Copland, “who was doing all the dirty work in the war and in the army. He deserved a fanfare.”

Dramatic percussion rhythms introduce the Fanfare’s memorable main theme, played by three trumpets in unison. Instruments are added in a cumulative fashion with the fullest texture—four horns, three trumpets, three trombones, tuba, timpani, bass drum, and tam-tam—reserved for the final chord.

The Fanfare for the Common Man was first performed by the Cincinnati Symphony on March 12, 1943. The piece was soon played everywhere—for inaugurals, sporting events, television series, occasions marking space exploration, groundbreaking ceremonies—and, naturally, by all sorts of ensembles. It amazed Copland that even jazz and rock stars wanted to perform it—the Rolling Stones, Woody Herman, tenor saxophonist Gary Anderson, and the group Emerson, Lake, and Palmer have all adapted it for their own concerts. Copland still preferred the original version, which he himself later quoted and developed in his Third Symphony.

©Jane Vial Jaffe

Piano Concerto No. 2 in G minor, op. 22
Camille Saint-Saëns
Born in Paris, October 9, 1835; died in Algiers, December 16, 1921

A child prodigy whose natural musical abilities rivaled Mozart’s, Saint-Saëns possessed a score-reading facility and digital dexterity at the keyboard that dazzled those who came into contact with him throughout his life. Nevertheless he opted for the life of a composer rather than that of a concert pianist, limiting his public performances almost exclusively to his own works. He premiered all five of his piano concertos at the keyboard.

Saint-Saëns composed his Second Piano Concerto in only seventeen days in 1868 as part of a program to display Anton Rubinstein as a conductor to the Parisian public, who knew him as a virtuoso pianist of Liszt’s stature. Saint-Saëns, who played the piano part, wrote of the May 13 premiere in the Salle Pleyel, “Not having had the time to practice it sufficiently for performance I played very badly, and, except for the scherzo, which was an immediate success, it did not go well. The general opinion was that the first part lacked coherence and the finale was a complete failure.”

Despite the initial reaction, the Concerto has become Saint-Saëns’s most popular and widely acclaimed work in this genre. Liszt wrote a detailed critique to Saint-Saëns saying that the work as a whole “pleases me singularly,” and regretted that as “an old disabled pianist” he could not appear himself in Paris.

Saint-Saëns’s deviation from the conventional fast–slow–fast sequence of movements is one of the work’s most striking features. The first movement, much admired by Liszt, opens with a piano cadenza—Bach-like at first—that initiates a fantasia-like movement rather than a traditional sonata-form movement. The tranquil theme that follows the long introduction was derived from Gabriel Fauré’s Tantum ergo for voice and organ, which
Fauré had shown to his teacher Saint-Saëns in the midst of working on the Concerto. Of course the movement does not “lack coherence,” as is evident by tracing various thematic transformations, but the first audience’s reaction may have reflected the composer’s non-Classical manipulation of these themes. The return of certain material, for example, appears only in the closing cadenza.

Instead of a slow movement, Saint-Saëns placed a “scherzo” second, the rhythm of which Liszt found “piquant” and which owes much of its fairyland quality and form to Mendelssohn. Several prominent timpani passages offer a glimpse of Saint-Saëns’s orchestrational prowess.

The closing movement is an irresistible tarantella, more Classical in form than the preceding movements. Bravura and technical skill are combined with inspiration. The driving triplets and trilling piano patterns against a chorale-like background create novel effects, and the whole builds to one of the repertoire’s most dazzling finishes.

—© Jane Vial Jaffe

Scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, cymbals (optional), harp, and strings

Symphony No. 1 in E minor
Florence Price
Born in Little Rock, Arkansas, April 9, 1887; died in Chicago, Illinois, June 3, 1953

During the late nineteenth century Little Rock became known as the South’s “Negro Paradise” because of the many opportunities available to blacks. Black-owned businesses proliferated and an 1890s survey showed dozens of cobblers, dressmakers, upholsterers, confectioners, teachers, and ministers, as well as six lawyers, five physicians, and one dentist, Florence’s father, Dr. James H. Smith, who believed so strongly in education that he founded several schools. Her mother was an elementary school teacher and pianist, and the family enjoyed an intellectual, art-filled middle upperclass life. That began to change with the “Jim Crow” laws of the 1890s, but precocious, talented Florence was one of the few sent to prestigious northeastern colleges, in her case the New England Conservatory in Boston.

Entering in 1903, Florence studied organ and education there but also showed an interest in composition. She was lucky enough to be offered a scholarship by the illustrious George Whitefield Chadwick to study with him privately. Like several New England composers who were interested in creating music with indigenous American elements, he had been stimulated by Czech composer Antonín Dvořák, who set an example in his New World Symphony and other works. Both composers served as inspiration to Florence. At age nineteen she graduated from the Conservatory having completed the usual four-year degree programs in just three—and she was the only student that year to receive two degrees—in organ and teaching.

Florence returned to teach in Little Rock, sharing the prevailing mission of privileged blacks to give back to the community. Four years later her father died and her mother liquidated all their assets and “disappeared” back to her native, more accepting Indiana. Florence moved to Atlanta to become head of the music department at Clark University (now Clark Atlanta University). She returned to Little Rock in 1912 and married Thomas Price, the lawyer who had helped her mother sell her goods, and began raising a family. She taught locally and composed her own teaching pieces.

The Prices probably would have stayed in Little Rock, but racial violence led them to move to Chicago in 1927. Florence had already made some ties there by taking summer courses at the Chicago Music College. She became active in the most important classical music organization for blacks, the National Association of Negro Musicians (NANM). Through the NANM she met prominent performers, critics, and composers, and her composing career took off. Several firms published her piano pieces and her popular songs.

Thomas Price’s work tapered off during the Depression, and Florence began to accompany silent films on the organ in order to help the family survive. Her husband became angry and abusive, they divorced in January 1931, and she was granted custody of their two daughters. That same month Florence began composing
her Symphony in E minor. She entered it the following year in the Rodman Wanamaker Competition, sponsored by Robert Curtis Ogden Foundation and the NANM to offer prizes to African American composers. The Symphony won the $500 first prize, and her other entries won recognition as well.

Frederick Stock, conductor of the Chicago Symphony Orchestra and champion of American composers, took great interest in Price’s E minor Symphony and decided to perform the work on the orchestra’s opening series at the 1933 Chicago World’s Fair “Century of Progress Exhibition.” Meanwhile Price’s fame was spreading and in order to keep up with her commitments she enlisted friends to help copy out the orchestral parts. One of these friends, pianist Margaret Bonds, who was to perform as a soloist with the orchestra on the same program, later said, “During the cold winter nights in Chicago, we used to sit around a large table in our kitchen, manuscript paper strewn around. . . . When we were pushed for time, every brown-skinned musician in Chicago who could write a note would ‘jump-to’ and help Florence meet her deadline.”

The Symphony’s performance was a huge success, and she was called out many times to take a bow. It was a momentous occasion—the first time a large-scale work by a black woman composer was played by a major American orchestra.

Price’s growing recognition included performances of her art songs and spiritual arrangements in recitals by the great Marian Anderson, even on the nationally broadcast Bell Telephone Hour radio program. As Price’s music was being performed throughout the United States in the early 1950s, she also received international attention. John Barbirolli, conductor of the Hallé Orchestra in England, sent a telegram in 1951 asking her to compose a concert overture based on African American spirituals. That spring he indeed performed the work—now lost—but Price was unable to hear it owing to ill health. She planned another trip to Europe in 1953, centered around an award she was to receive in Paris, but fell ill again and died after ten days in the hospital.

Most of Price’s nearly three hundred works were performed during her lifetime, but many remained unpublished and many were lost. Fortunately, in 2009 a number of her manuscripts and other papers were discovered in an abandoned, dilapidated, vandalized house in St. Anne—including two violin concertos and her fourth symphony. That discovery together with recent recordings and excellent scholarship by Rae Linda Brown have helped to refuel interest in her music.

Following the standard four-movement format, Price’s Symphony adopts the same E minor key as Dvořák’s famous New World Symphony, and likewise infuses the music with elements from black spirituals and dances—such as pentatonic (five-note) scales and judicious syncopations—without quoting them directly. The first movement begins with a syncopated bassoon solo that is later used as a countermelody to the surging pentatonic main theme. Price’s contrasting second theme opens up a luminous tranquility. Contrapuntal textures abound in the development, followed by a shortened recapitulation that builds to a stormy conclusion.

Price’s slow movement begins like a hymn, intoned by a brass choir, which suggests her own experience as an organist. Again she relies on the pentatonic scale for her melody. Flutes and clarinets answer the brass phrases in a call-and-response technique—another connection to her church background. The whole unfolds in a three-part (ABA) form.

The third movement, Juba Dance, shows Price’s roots in the syncopated rhythms of the “pattin’ juba” folk dance, which traditionally involved foot-tapping, hand-clapping, chest- or shoulder-patting, and thigh-slapping to the accompaniment of fiddle and banjo. Price used the juba as the basis for several of her works. Here the juba is in rondo form—a refrain interspersed by contrasting episodes. The slide whistle adds to the movement’s lighthearted character.

Price’s energetic finale also exhibits dancelike and rondo characteristics. Its propulsiveness has much to do with its constant rippling three-note figures in 6/8 meter. After a brief pause the movement culminates in a whirlwind blaze of sound.

—© Jane Vial Jaffe

Scored for 2 flutes doubling piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, snare drum, cymbal, bass drum, triangle, large and small African drums, crash cymbals, wind whistle, celesta, cathedral chimes, orchestral bells, and strings
The brilliant twenty-nine-year-old Italian-born pianist Rodolfo Leone, whose career is supported by the Amron-Sutherland Fund for Young Pianists at the Colburn School, was the first-prize winner of the 2017 International Beethoven Piano Competition Vienna. Described as “a true sound philosopher” (Oberösterreichische Nachrichten), Rodolfo released his debut album on the Austrian label Gramola in May 2018. The all-Beethoven disc features two pillars of the piano repertoire: the Hammerklavier Sonata and the Waldstein Sonata. His playing has also been described as having “impeccable style” and “absolute technical control” (Il Nuovo Amico).

Rodolfo’s recent seasons include a collaboration with James Conlon and LA Opera and debuts with the San Diego Symphony (Liszt’s Piano Concerto No. 1) conducted by Michael Francis, Pasadena Symphony (Mozart’s Piano Concerto No. 21) with conductor David Lockington, and Borusan Istanbul Philharmonic Orchestra (Beethoven’s Concerto No. 5, “Emperor”) with Sascha Goetzel; he also performed Beethoven’s Triple Concerto in Walt Disney Hall under the baton of Xian Zhang. In May 2019, he gave a recital tour in Austria, culminating in a performance in Vienna at the Brahms-Saal of the Musikverein. He also performed recitals in Los Angeles and Naples, Florida, and appeared on the chamber music series Le Salon de Musiques in Los Angeles. As a 2018–19 Performance Today Young Artist in Residence, Rodolfo’s live recordings were broadcast nationally throughout the United States.

A native of Turin, Italy, Rodolfo made his orchestral debut in 2013 performing Rachmaninoff’s Piano Concerto No. 3 with the Haydn Orchestra of Bolzano and Trento (Italy). He toured Italy with that orchestra the following year performing Shostakovich’s Piano Concerto No. 1. Rodolfo made his North American debut in 2014 performing Liszt’s Piano Concerto No. 1 with the Toronto Concert Orchestra. Since then, he has performed with, among others, the Vienna Radio Symphony Orchestra with Stéphane Denève and the Colburn Orchestra at Walt Disney Concert Hall as well as recitals at Festival Napa Valley and the Soka Performing Arts Center. He has also performed chamber music with Lynn Harrell, Fabio Bidini, Andrew Schulmann, and the Viano String Quartet.

Rodolfo has performed extensively throughout Europe, North America, and China. These performances include debuts in venues such as the Musikverein in Vienna, Steinway Hall in London, the Music Hall of the National Centre for the Performing Arts in Beijing, the Politeama Theatre in Palermo, the Mozart Concert Hall of Accademia Filarmonica and Teatro Carlo Felice di Genova in Italy, and the BASF Gesellschaftshaus in Germany. A winner of several major piano competitions, Rodolfo was awarded top prizes at the 2014 Toronto International Piano Competition and the 2013 Busoni International Piano Competition. Pianist magazine described his concerto performance during the 2017 International Beethoven Piano Competition as a “communion with the orchestra” that “was raptly convincing . . . robust and joyful.”

Currently based in Los Angeles where he teaches at the Colburn School, Rodolfo holds both a Master of Music degree and an Artist Diploma from Colburn, where he studied with Fabio Bidini. He previously studied at the Hans Eisler School of Music Berlin and at the G. Rossini Conservatory in Pesaro, Italy.

For more information visit www.rodolfoleone.com.
PROGRAM 3: MESSIAH
Saturday | December 4, 2021 | 7:00 pm
Atherton Auditorium

Stockton Symphony
Peter Jaffe, conductor

George Frideric Handel (1685–1759)

Messiah

Liisa Dávila, soprano
Monica Danilov, mezzo-soprano
Daniel Ebbers, tenor
Ralph Cato, baritone
Stockton Chorale, Bruce Southard, director

Sinfony (Overture)
Tenor recitative: Comfort Ye
Tenor aria: Every Valley
Chorus: And the Glory of the Lord
Bass-baritone recitative: Thus Saith the Lord
Mezzo-soprano aria: But Who May Abide
Chorus: And He Shall Purify
Alto recitative: Behold a Virgin Shall Conceive
Alto aria: O Thou That Tellest
Chorus: O Thou That Tellest
Bass-baritone recitative: For Behold, Darkness Shall Cover the Earth
Bass-baritone aria: The People That Walked in Darkness
Chorus: For unto Us a Child Is Born

Intermission

Pifa (Pastoral Symphony)
Soprano recitative: There Were Shepherds
Chorus: Glory to God
Soprano aria: Rejoice Greatly
Mezzo-soprano recitative: Then Shall the Eyes of the Blind Be Opened
Mezzo-soprano, Soprano duetto: He Shall Feed His Flock
Chorus: His Yoke Is Easy
Bass-baritone recitative: Behold, I Tell You a Mystery
Bass-baritone aria: The Trumpet Shall Sound
Chorus: Amen
Chorus: Hallelujah

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PrOgram NOtes
by Jane Vial Jaffe

Messiah
George Frideric Handel
Born in Halle, Germany, February 23, 1685; died in London, April 14, 1759

No one could have predicted that Messiah would become the most widely performed oratorio of all time with performances occurring every Christmas season across the English-speaking world. Yet circumstances converged that in hindsight offer some explanation of the phenomenon. At their center was a consummate composer who in 1741 had come to a financial dead end, but who had creativity to spare. Italian opera, which Handel had produced for over thirty years in London, could no longer draw the aristocratic crowds necessary to sustain the enterprise. In February of that year, Handel gave his last Italian opera performance in London and proposed to do “nothing” the following season. That spring he received a masterful unsolicited libretto by wealthy, cultured country squire Charles Jennens, who had written the librettos for Saul, L’Allegro, and possibly Israel in Egypt. Jennens had based his libretto on passages from the 1611 Authorized King James Version of the Bible, supplemented with texts from the Book of Common Prayer. The librettist wrote to a friend on July 10, 1741:

Handel says he will do nothing next Winter, but I hope I shall persuade him to set another Scripture Collection I have made for him, & perform it for his own benefit in Passion Week. I hope he will lay out his whole Genius & Skill upon it, that the Composition may excell all his former Compositions, as the Subject excells every other Subject. The Subject is Messiah.

Handel, whose usual practice was to compose during the summer months for the following season, began working at breakneck speed, setting the entire three-part oratorio between August 22 and September 14. Was the oratorio actually written on pure speculation, to be trotted out when a suitable occasion arose? The jury is still out on whether Handel intended Messiah for a London performance during Lent the following spring, or whether he wrote it with a performance in Dublin in mind.

Whatever the case, Handel was invited to spend the 1741–42 season in Ireland. Arriving in mid-November, he gave two series of six subscription concerts each at the new Great Music Hall in Fishamble Street, then announced a charity matinee concert of his “new grand sacred Oratorio” for Monday April 12, 1742 (the actual performance took place April 13), to benefit “Prisoners in several Gaols,” a hospital, and an infirmary. Ladies were requested to “come without Hoops” and gentlemen to “come without their Swords” in order to squeeze in as many audience members as possible.

For his soloists Handel had to rely on several local singers previously unknown to him. One soloist, however, the London actress Mrs. Susannah Cibber, brought a certain notoriety with her on account of highly publicized divorce proceedings. She seems to have mesmerized the audience with the pathos of her singing, prompting the Reverend Delany to stand up and shout, “Woman, for this be all thy sins forgiven.” Dubliners were ecstatic over Handel’s new oratorio. One critic wrote:

Words are wanting to express the exquisite Delight it afforded to the admiring crowded Audience. The Sublime, the Grand, and the Tender, adapted to the most elevated, majestick and moving Words, conspired to transport and charm the ravished Heart and Ear.

By contrast, London had mixed feelings about Messiah when it was finally produced there in the following Lenten season on March 23, 1743. Objections were raised about the appropriateness of a theater (Covent Garden) for the presentation of a religious work and of a “Company of Players” as “Ministers of God’s Word.” But the music itself was almost universally admired. Jennens, notoriously cantankerous, was one of the few to express reservations when he finally heard the work: “As to the Messiah, ’tis still in his power by retouching
the weak parts to make it fit for a publick performance; & I have said a great deal to him on the Subject; but he is so lazy & so obstinate, that I much doubt the effect.” Oddly enough one of Jennens’s greatest objections was not to a texted section, but to Handel’s Overture or “Sinfony”—he may not have liked it simply because he was unaccustomed to the French-overture style—a majestic chordal opening in dotted rhythms followed by a fast but decisive fugue.

Even for the premiere in Dublin, Handel had to revise his original score to suit the singers at hand. This was to be his practice for many performances to come, notably for the 1750 Covent Garden performance when he rewrote several bass and soprano arias for the celebrated alto castrato Gaetano Guadagni. Modern performers thus have numerous viable versions from which to choose, including the autograph score of 1741, the Dublin 1742 version; Covent Garden versions in 1743, 1745, 1749, and 1750; the 1759 version from the Foundling Hospital where Handel had given charity benefit performances since 1749; and Handel’s own conducting score with emendations from many different performances.

The outstanding organization of Messiah belies the speed with which it was composed. Jennens, following opera tradition, had crafted three “acts,” the first setting out the major prophecies concerning the Messiah; the second dealing with Christ’s suffering, death, resurrection, and the spread of the Gospel; and the third reflecting on the promise of eternal life through Christ’s victory over sin. Jennens had also planned where recitatives, arias, and choruses would fall, but it was up to Handel to linger or hurry through sections, fashion a satisfying tonal structure, vary and balance the textures, and shape the drama. One of the reasons the work immediately appealed was its novel, subtle presentation of the story line—obliquely, without character roles and with few direct quotations. Audiences were also attracted by the pleasing balance between arias and choruses (where Israel in Egypt was perceived to be chorus-heavy) and the decreased instances of lengthy recitatives accompanied only by continuo. A perfectly legitimate response to time pressure was Handel’s recycling of previous materials, mostly Italian duets written in July 1741. One became the basis for the choruses “And He shall purify” and “His yoke is easy” and another for the chorus “For unto us a child is born.”

Despite his lightning-quick response to the text, Handel’s genius shows in countless details, making Messiah entirely worthy of its popularity. Aside from making each recitative-aria-chorus grouping cohere harmonically, Handel carefully chose his contrasts of key, texture, and character, whether in general mood or to bring out certain words. A wonderful contrast, for example, occurs with the sublime shift to the major mode and a soothing accompaniment to illustrate the serene mood of the tenor’s opening “Comfort ye” after the stern tone of the overture. It was no accident that Handel brought back the same major key at the opening of Part III for the lovely soprano aria “I know that my Redeemer liveth.”

A set of startling juxtapositions comes with the blazing outbursts for the “refiner’s fire” in the aria “But who shall abide the day of his coming,” and a glorious change in texture creates a veritable shimmer for the sudden appearance of the heavenly host before the chorus’s jubilant “Glory to God.” The gentle pastoral nature of the purely instrumental Sinfonia pastorale is matched by that of the tender “He shall feed His flock.” All one need do is mention individual words—“exalted” (tenor aria “Ev’ry valley”), “shake” (bass accompanied recitative “Thus saith the Lord”), or “rejoice” (soprano aria “Rejoice greatly”)—and Messiah lovers everywhere can instantly bring to mind Handel’s apt musical depictions.
If some of his word treatments require serious breath control, performers agree that Handel wrote extremely idiomatically and rewardingly for the human voice. His seemingly effortless ability to make climaxes to occur comfortably as well as resonantly applies not only to solos but to choruses, which are universally acknowledged as some of the most skillful and beloved examples of the art. Their variety is remarkable, not only in shifting between fugal (imitative) interplay and large blocks of sound, but in incorporating myriad gradations between. He also uses a seemingly spare number of orchestral parts in endlessly different combinations. With his supreme dramatic sense, he saves the trumpets for the most celebratory choral movements such as the Hallelujah chorus and the “Amen” fugue—and naturally, Handel also features a solo trumpet in the aria “The trumpet shall sound.” Further, he invokes the timpani, traditionally paired with trumpets in ceremonial music, only to conclude Part II (Hallelujah chorus) and Part III (“Worthy”/“Blessing”/“Amen”).

Finally, we might address the question, “To stand or not to stand?” Tradition has it that King George II rose to his feet during the “Hallelujah” chorus at an early London performance, and since no one could remain seated while he stood, the audience also rose. It cannot be proven, however, that the king even attended one of these performances. It may be that he was warned away because of the initial religious/theatrical controversy surrounding the work. Then again, if he was in attendance, did he rise in awe or because of some physical discomfort? Whatever actually happened, audiences have risen at this point in the performance for centuries. Should the tradition continue? The choice is up to each listener, but one would hope that any thrill the experience might provide comes not out of duty but out of respect for Handel’s art.

—© Jane Vial Jaffe

Scored for soprano, alto, tenor, and bass, chorus, 2 oboes, bassoon, 2 trumpets, timpani, harpsichord, and strings

## GUEST ARTISTS

**Liisa Dávila**, soprano, has gained recognition for her vocal clarity and dazzling coloratura, combined with a richness and depth allowing her to possess a highly desired level of versatility in her work. She was heard recently as the Dew Fairy in Stockton Opera’s delightful production of *Hansel and Gretel* in January of 2018 and shone as Rosina in Rossini’s *Barber of Seville* with Townsend Opera the previous fall. In May 2019 she returned to Townsend Opera for the role of Micaëla in *Carmen*. Her other operatic roles include Donna Elvira in *Don Giovanni*, Pamina in *Die Zauberflöte*, Violetta in *La traviata*, Poppea in *L’incoronazione di Poppea*, Hanna Glawari in *The Merry Widow*, and the title role in Massenet’s *Cendrillon*, the story of Cinderella.

Ms. Dávila’s concert work includes performances as a soprano soloist in traditional and contemporary works—Beethoven’s Ninth Symphony, Mendelssohn’s “Christmas” Cantata (*Vom Himmel hoch*), Mozart’s C minor Mass and *Vesperae solennes de confessione*, Handel’s *Messiah*, Vivaldi’s *Gloria*, and Rutter’s *Requiem* among them—with reputed companies such as the Auburn Symphony, Rancho Cordova Civic Light Orchestra, Folsom Lake Symphony, Music in the Mountains Orchestra (Grass Valley), and the San Francisco Composers Chamber Orchestra. An advocate of new music, Ms. Dávila premiered the concert role of Shamiram in *Ninos and Shamiram* by French composer Michel Bosc. She is also an active member of the Synergy Chamber Players, performing innovative chamber concerts throughout the Central Valley.

**Monica Danilov**, mezzo-soprano, received her bachelor’s degree in vocal performance from the Manhattan School of Music and master’s degree from the Conservatory of Music of Brooklyn College (CUNY) under the tutelage of Patricia McCaffrey. She was chosen...
to participate in the master class entitled “Music for the Masses” at the Metropolitan Opera Guild, with renowned conductor Kent Tritle. She has worked with a host of renowned conductors such as Jun Nakabayashi, Alan Gilbert, and Richard Barrett and with directors Mitch Sebastian and Dona Vaughn, among others. She sang in world premieres of Marjorie Merryman’s Beauty, Grief and Grandeur and the U.S. premiere of Nunes Garcia’s best-known Requiem. She has sung at the Kennedy Center in Washington D.C., the 92nd Street Y and Avery Fischer Hall in New York, the Cairo Opera House, and in Algeria, Ghana, Ecuador, and Colombia.

Ms. Danilov also has experience in musical theater as Maria in The Sound of Music, produced by Misi Producciones (performed forty-two times), and the role of Aldonza/Dulcinea in Man of La Mancha performed at the Teatro Mayor Julio Mario Santo Domingo in Bogota in 2016. She has sung important roles in zarzuela (Spanish opera with spoken dialogue on topical themes) and operas—Aurora la Beltrana in Doña Francisquita by Vives and Clarita in La del manojo de rosas by Sorozábal. Her opera credits include Paula in Florencia en el Amazonas by Daniel Catán, Rosina in Il barbiere di Siviglia, Mercedes in Carmen, Flora Bervoix in La traviata, La Ciesca in Gianni Schicchi, Maria in Maria de Buenos Aires, Valencienne in The Merry Widow, Kate Pinkerton in Madama Butterfly, and Dido in Dido and Aeneas, among others.

Daniel Ebbers, tenor, joined the faculty of the University of the Pacific in 2004. From 2015 to 2017 he served as interim dean of the Conservatory. He holds a bachelor’s degree in voice from the University of Wisconsin–Stevens Point and his master’s degree from the University of Southern California.

Mr. Ebbers recently appeared as soloist with the Baltimore Symphony Orchestra, Marin Alsop conducting, in Richard Einhorn’s acclaimed Voices of Light: The Passion of Joan of Arc. He has also appeared in critically acclaimed performance as Sir Bedivere with baritone Thomas Hampson in Eleanor Remick Warren’s The Legend of King Arthur at the Washington National Cathedral. Among his many performances with opera companies and festivals are Count Almaviva in Rossini’s The Barber of Seville, Fenton in Nicolai’s The Merry Wives of Windsor, and leading roles as an artist in residence with the Los Angeles Opera. He has appeared with the Sacramento Opera in Verdi’s Otello, Mozart’s Le nozze di Figaro, and Leoncavallo’s Pagliacci.

An accomplished concert artist, Mr. Ebbers has performed Handel’s Messiah at Chicago’s new Orchestra Hall and the Chicago Lyric Opera, Stravinsky’s Mass with the San Francisco Symphony, Mendelssohn’s Elijah with the Stockton Chorale, and Dvořák’s Mass in D with the Napa Valley Choral. A Benjamin Britten expert, Mr. Ebbers recently sang the title role in Britten’s Saint Nicholas cantata and performed in the Serenade for Tenor, Horn, and Strings with the Bear Valley Music Festival and St John’s Chamber Music Series. He frequently performs with the Stockton Symphony.

Ralph Cato, baritone, 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 confesseure 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.

Stockton Chorale
Founded by Arthur J. Holton in 1952, the Stockton Chorale has been an integral part of the Central Valley’s musical life for over sixty years. The largest choral group between Sacramento and Fresno, the Chorale performs regularly with the Stockton Symphony and presents its own subscription series featuring a wide range of choral music styles. After Dr. Holton’s retirement, the Chorale’s rich history of noteworthy performances and overseas tours continued under Mark Clark, Joe Miller, Edward Cetto, and Magen Solomon. Dr. Bruce Southard was named artistic director and conductor in 2015.

Today, the Chorale continues to inspire joy and enrich our community through choral music. In June 2019, singers from the Stockton Chorale and Stockton Youth Chorale performed at Carnegie Hall in New York City. This marked the second time the Stockton Chorale performed at Carnegie Hall. Singers aged eight and above, of any experience level, are encouraged to find a home in one of the organization’s adult or youth choruses.

Dr. Bruce Southard is the director of the Stockton Chorale and 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. Recently, Dr. 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 Dr. 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 (MTNA) Young Artist Competition. Dr. Southard holds degrees in music education and choral conducting from University of the Pacific, Western Kentucky University, and North Dakota State University.
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