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# MESSAGE FROM THE MAESTRO: *Music That Moves You*

There's no substitute for what live symphony concerts do. When you come to a Stockton Symphony performance, you have the wonderful opportunity to:

## EXPLORE

There's something for everyone at the Stockton Symphony. Every season offers events ranging from Pops and Steppin' Out youth concerts to Classics, encompassing everything from well-known hits to world premieres. Plus, a sense of exploration is embedded right into the music you love to hear—it's part of the fantastic journey. Whether it be the bridge section in a popular song or the extensive development in a symphonic work, the music takes you on a marvelous emotional adventure, with beautiful mixtures of emotions that can't be put into words. The music moves you.

## ENGAGE

You're treated to a great sense of camaraderie every time you enter the concert hall. Whether you're reuniting with fellow subscribers or checking out the Symphony for the first time, the buzz created by the gathering is a performance in itself. And when we can engage with you, our mission becomes realized. Our recently departed and beloved CEO Philip West understood this deeply and helped spearhead the Magic of Music series, bringing ensembles to Boys & Girls clubs, schools, shelters, and children's homes; outreach concerts in neighboring communities; and the Gatherings series, providing entertaining musical soirees at local wineries.

## EXCITE

There's an amazing thrill when the orchestra tunes and an expectant pause follows. It's the full realization that this is *live*, not canned—*anything could happen!* Then the adventure begins as the music sweeps you away, putting you back in tune with your feelings big time. The powerful dynamic created by the orchestra and stellar soloists reaching out to the audience and the vibes coming right back—this is what we live for! Your faithful support has kept us thriving and enables us to present this exciting 2023–24 season.

Please keep helping us grow as we approach our centennial—spread the word and bring more family and friends to experience the magic!

Yours ever,

Peter Jaffe  
**MUSIC DIRECTOR AND CONDUCTOR**

## SEASON AT A GLANCE

<b>SPOOKTACULAR</b> OCT. 22	<b>HOLIDAY POPS</b> DEC. 3	<b>STEPPIN' OUT</b> JAN. 30 – FEB. 1	<b>SPRING FORWARD</b> MAR. 9 & 10	<b>WHODUNIT?!</b> MAY 12
<b>ENGAGE!</b> SEPT. 23 & 24	<b>FROM THE HEART</b> NOV. 11 & 12	<b>EXPLORE</b> JAN. 20 & 21	<b>GOSPEL INSPIRATIONS</b> FEB. 10	<b>PORTS OF CALL</b> APR. 6 & 7



## ABOUT THE MAESTRO

PHOTO BY KEITH SUTTER PHOTOGRAPHY

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 videos 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.

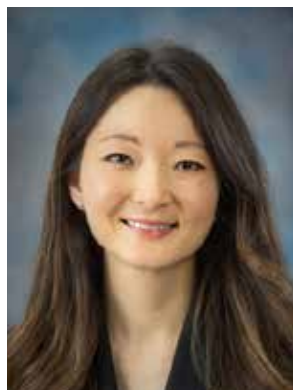
Mr. Jaffe also conducts the Folsom Lake Symphony and has appeared as guest conductor with the Louisiana Philharmonic Orchestra, New Mexico Symphony Orchestra, Long Beach Symphony Orchestra, Symphony San Jose

(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



ELIZABETH KIM

Welcome to our 97th season of the Stockton Symphony, where the power of music illuminates our expectations with hope and inspiration. Despite the many challenges we have faced in this last year with the loss of our dear CEO Philip West, we remain wholly committed to bringing you the best possible musical experience.

Our dedication to this is embodied in our season's theme: **"Music that Moves You—Explore, Engage, and Excite."**

This season, we promise to entice and captivate your senses in pursuit of our theme. So please prepare yourself for our mesmerizing musical lineup: *Engage; Spooktacular; From the Heart; Holiday Pops; Explore; Steppin' Out: It's about Time; Gospel Inspirations; Spring Forward; Ports of Call; and Pops: Whodunit?!* You have my word, dearest

patrons, each performance has been carefully crafted to uplift your spirits and ignite the joy within your souls.

Together we will celebrate the enduring spirit of our Stockton Symphony. The magic of music will light up your lives and shine brighter than ever before. Together, we will create memories that will resonate in your heart long after the final note has been played.

In our 97th season, beauty will once again enrich our lives by bringing us comfort and joy as we experience the profound majesty of music. We invite you to be part of this profound and poetic experience. So let the Stockton Symphony's melodies move and guide you towards a brighter tomorrow. Do not miss out and be forever moved by this season's unforgettable musical experience!

Elizabeth Kim  
PRESIDENT, BOARD OF DIRECTORS

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SATURDAY | SEPTEMBER 23, 2023 | 7:30 PM

SUNDAY | SEPTEMBER 24, 2023 | 2:30 PM

**ATHERTON AUDITORIUM**

Stockton Symphony

**Peter Jaffe**, conductor

**Stanislav Khristenko**, piano

**Ary Barroso**

(1903–1964)

arr. *John Wasson*

**Brazil (Aquarela do Brasil)**

**Tan Dun**

(1873–1943)

**Passacaglia: Secret of Wind and Birds**

**Maurice Ravel**

(1875–1937)

**Piano Concerto in G major**

Allegramente

Adagio assai

Presto

**Stanislav Khristenko**, piano

**Piotr Il'yich Tchaikovsky**

(1840–1893)

**1812 Overture, op. 49**

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Stockton Symphony Fall 2023



## Brazil (Aquarela do Brasil)

Ary Barroso

Born in Ubá, November 7, 1903;

died in Rio de Janeiro, February 9, 1964

arr. John Wasson



ARY BARROSO

Ary Barroso spent much of his career in Rio de Janeiro, first as a pianist for dance bands and movies, then as a composer for musical theater. He also worked as a radio and television programmer, and he wrote the music for Walt Disney's *The Three Caballeros* in 1944. One of the most important composers of the urban samba in the 1930s, Barroso

composed more than 160, of which his most famous is *Aquarela do Brasil* (Watercolor of Brazil). He said he wrote this samba one night in early 1939 when a heavy rainstorm kept him housebound. Its name was shortened to *Brazil* when it was recorded in the United States.

A typical samba features not only engaging instrumental dance music but a soloist singing verses in alternation with a chorus singing the refrain. Barroso's text for *Brazil* praised the country in highly patriotic terms, which created a new samba genre, the *samba-exaltação* (exaltation samba). The song has become almost a Brazilian national anthem owing to its text and catchy music, though it was not an instant hit. *Aquarela do Brasil* received several live performances and recordings in Brazil in 1939, but it took Walt Disney's 1942 animated film *Saludos amigos* to launch its stardom both in Brazil and around the world. Brazil has since been arranged in countless versions, many of them purely instrumental, such as the present orchestral version by John Wasson.

—©Jane Vial Jaffe

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Scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, shaker, claves, cowbell, xylophone, harp, and strings

## Passacaglia: Secret of Wind and Birds Tan Dun

Born in Simao, Hunan Province, August 18, 1957



TAN DUN

American composer and conductor of Chinese birth, Tan Dun strives to break the boundaries between the classical and nonclassical, East and West, and avant-garde and indigenous art forms as he reaches out to new and diverse audiences. Known to millions for his Academy Award-winning

score for the film *Crouching Tiger, Hidden Dragon*, he has also received such prestigious honors as the Grammy, Grawemeyer, and Shostakovich Awards; the Bach Prize; and, for lifetime achievement, both Italy's Golden Lion Award and the Istanbul Music Festival's Award. Tan Dun's music has been played throughout the world and on radio and television by leading orchestras, opera houses, and international festivals, and since 2019 he has served as dean of the Bard College Conservatory of Music.

Tan Dun also conducts groundbreaking works with leading orchestras worldwide, among them the London Philharmonic Orchestra, Royal Concertgebouw Orchestra, Philadelphia Orchestra, Metropolitan

Opera Orchestra, Orchestre National de France, BBC Symphony Orchestra, and Filarmonica della Scala. An artistic ambassador of Melbourne Symphony Orchestra, he also serves as honorary artistic director and/or chief guest conductor of the China National Symphony, the Shenzhen Symphony, and the Xi'an Symphony Orchestra.

Tan Dun discovered twentieth-century Western classical music with his fellow students at the newly reopened Central Conservatory in Beijing once the restrictions of the Cultural Revolution had been lifted. Leading the "New Wave" composers of contemporary music, he embraced the new cultural pluralism in the arts and found himself the center of political controversy. He moved to New York in 1986 to study at Columbia University with Chou Wen-chung and Mario Davidovsky, earning his doctorate in 1993.

Several distinct series reflect Tan Dun's interest in combining classical music traditions with outside influences. The Orchestral Theater series infuses his memories of shamanistic rituals into symphonic performances and is represented by *The Gate*, premiered by Japan's NHK Symphony. His Organic Music series, incorporating elements from the natural world, includes the *Water Concerto*, premiered by the New York Philharmonic, and the *Paper Concerto*, written for the Los Angeles Philharmonic. A third series—Multimedia and Orchestra—features *The Map*, a concerto for cello, video, and orchestra premiered by Yo-Yo Ma and the Boston Symphony Orchestra.

Most recently, Tan Dun led the premiere of his epic 2018 oratorio the *Buddha Passion* with the Münchner Philharmoniker at the Dresden Festival. He also conducted the work with co-commissioners the New York and Los Angeles Philharmonics and the Melbourne Symphony Orchestra, as well as performances through the summer of 2023 in Hong

Kong, Los Angeles, Seattle, and Amsterdam.

Tan Dun was commissioned in 2015 by Carnegie Hall to write a new piece for the National Youth Orchestra of the USA's tour of China, which the group premiered under Charles Dutoit at Purchase College on July 10 that year, followed by the Carnegie Hall performance the following day and tour performances in China through July 26. The work, *Passacaglia: Secret of Wind and Birds*, combines not only East/West and ancient/modern attributes but brings together Tan's nature and multimedia explorations by incorporating recordings of bird songs on Chinese traditional instruments played back on orchestra musicians' and audience members' smartphones.

The composer writes: "What is the secret of nature? Maybe only the wind and birds know. . . .

"When Carnegie Hall and the National Youth Orchestra of the United States of America asked me to write a new piece, I immediately thought to create and share the wonder of nature and a dream of the future.

"In the beginning, when human beings were first inventing music, we always looked for a way to talk to nature, to communicate with the birds and wind. Looking at ancient examples of Chinese music, there are so many compositions that imitate the sounds of nature and, specifically, birds. With this in mind, I decided to start by using six ancient Chinese instruments, the *guzheng*, *suona*, *erhu*, *pipa*, *dizi*, and *sheng*, to record bird sounds that I had composed. I formatted the recording to be playable on cellphones, turning the devices into instruments and creating a poetic forest of digital birds. The symphony orchestra is frequently expanding with the inclusion of new instruments; I thought the cellphone, carrying my digital bird sounds, might be a wonderful new instrument reflecting our life and spirit today.

"It has always been a burning passion of mine to

**For this evening's performance of *Passacaglia: Secret of Wind and Birds*, Tan Dun invites you to participate in the symphony using your cellphones.**

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decode the countless patterns of the sounds and colors found in nature. Leonardo da Vinci once said, 'In order to arrive at knowledge of the motions of birds in the air, it is first necessary to acquire knowledge of the winds, which we will prove by the motions of water.' I immediately decided to take this idea of waves and water as a mirror to discover the motions of the wind and birds. In fact, the way birds fly, the way the wind blows, the way waves ripple . . . everything in nature has already provided me with answers. With melody, rhythm, and color, I structured the sounds in a passacaglia.

"A passacaglia is, to me, made of complex variations and hidden repetitions. In this piece, I play with structure, color, harmony, melody, and texture through orchestration in eight-bar patterns. Thus, the piece begins with the sounds of ancient Chinese instruments played on cellphones, creating a chorus of digital birds and moving tradition into the future.

"Through nine evolving repetitions of the eight-bar patterns, the piece builds to a climax that is suddenly interrupted by the orchestra members chanting. This chanting reflects ancient myth and the beauty of nature. As it builds, it weaves finger snapping, whistling, and foot stamping into a powerful orchestral hip-hop energy. By the end, the winds, strings, brass, and percussion together cry out as one giant bird. To me, this last sound is that of the Phoenix, the dream of a future world."

—©Jane Vial Jaffe; Tan Dun

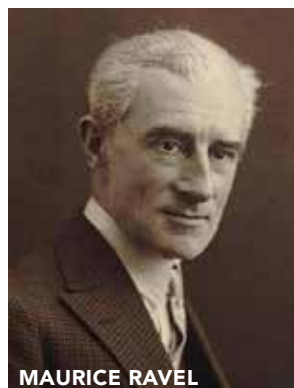
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*Scored for 3 flutes, 3rd doubling piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, snare drum, drum set, tam-tam, marimba, vibraphone, flexatone, kick drum, 4 stones, 2 bird whistles, "water-whistler," portable wireless speaker or CD player*

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## Piano Concerto in G major Maurice Ravel

*Born in Ciboure, Basses Pyrénées, March 7, 1875; died in Paris, December 28, 1937*



In 1928 Maurice Ravel had just successfully toured the United States and had witnessed the great success of Bolero, perhaps his most popular composition. He was contemplating an opera about Jeanne d'Arc and also wanted to compose a piano concerto, which he himself would play all over the

world. While working on this concerto he received an unusual commission for a piano concerto for the left hand from Paul Wittgenstein, the Austrian pianist who had lost his right arm in the war. Ravel decided to work on both compositions simultaneously, completing them in 1931. In contrast to the seriousness of the Left-Hand Concerto, the G major Concerto projects a buoyant, carefree atmosphere. The composer wrote:

*Planning the two piano concertos simultaneously was an interesting experience. The one in which I shall appear as the interpreter is a concerto in the truest sense of the word: I mean that it is written very much in the same spirit as those of Mozart and Saint-Saëns. The music of a concerto should, in my opinion, be lighthearted and brilliant, and not aim at profundity or dramatic effects. . . . I had intended to entitle this concerto "Divertissement." Then it occurred to me that there was no need to do so, because the very title "Concerto" should be sufficiently clear. In some ways my Concerto is not unlike my Violin Sonata; it uses certain effects borrowed from jazz, but only in moderation.*

Owing to his declining health, Ravel asked Marguerite Long to premiere the G major Concerto, which he said would "end with trills and in pianissimo." The completed Concerto, however, boasted a very different ending—brilliant broken chords and in fortissimo. The first performance, given on January 14, 1932, by Long with Ravel conducting, achieved great success, whereupon they took it on an extended tour. The Concerto was enthusiastically


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received everywhere they went, with audiences often demanding a repeat of the finale.

One of the many musicians Ravel had met in New York was George Gershwin, whose originality he praised and whose *Rhapsody in Blue* he greatly admired. Ravel's "jazz effects," no doubt influenced by Gershwin, include the use of jazz-band percussion instruments, prominent trumpet and wind parts that rival the piano part in virtuosity, rhythmic syncopations particularly in the outer movements, glissandos in the trombones, and blues touches in the Adagio movement.

Ravel may also have injected a certain flavor of his Basque heritage—the first theme of the first movement, for example, has suggested a Basque folk melody to several commentators. Ravel's imaginative instrumental effects are immediately apparent with this theme, which he gives to the piccolo while the piano furnishes bitonal arpeggios against a soft backdrop of snare drum roll and string tremolos and pizzicatos. The movement's central andante section, marked "Quasi cadenza," employs beautiful and unusual harp effects. Also noteworthy are Ravel's notoriously difficult high horn parts.

The peaceful Adagio comes as a great contrast after the massive descending chords that ended the first movement. Its lovely melody, reportedly inspired by Mozart, is one of Ravel's best, revealing an interesting ambiguity between 3/4 and implied 6/8 time. After a modulating middle section, the main theme returns in a celebrated English horn solo, accompanied by pianistic figurations.

The fireworks of the finale include much virtuosic display from the pianist and especially challenging orchestral passages, particularly for the bassoons and trumpets. The perpetual motion style, the presto tempo, and the jazz effects make a lighthearted yet brilliant conclusion to Ravel's "divertissement."

—©Jane Vial Jaffe

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*Scored for flute, piccolo, oboe, English horn, clarinet, E-flat clarinet, 2 bassoons, 2 horns, trumpet, trombone, timpani, bass drum, suspended cymbal, snare drum, triangle, tam-tam, wood block, whip, harp, and strings*

---

## 1812 Overture, op. 49

### Pyotr Il'yich Tchaikovsky

*Born in Kamsko-Votkinsk, Vyatka province, May 7, 1840; died in St. Petersburg, November 6, 1893*



Tchaikovsky composed the *1812 Overture* for the 1882 All Russian Art and Industrial Exhibition, coinciding with the consecration of the Cathedral of Christ the Savior, built to commemorate the Russian defeat of Napoleon in 1812. Tchaikovsky disliked writing music for occasions such as these—"What

can you write on the occasion of the opening of an exhibition except banalities and generally noisy passages?" 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."

The actual commission came at the end of September 1880, and Tchaikovsky set to work on October 12. He had completely sketched the *1812 Overture* by the following week and he finished the orchestration on November 19. The Exhibition was then delayed for over a year and Tchaikovsky thought there would be no harm in offering the piece to Eduard Nápravník for a performance in St. Petersburg. The conductor advised him to be patient as it was unethical to be soliciting a performance ahead of the event for which the work had been commissioned. The composer bided his time, and the piece was first performed on August 20 by Ippolit Altani in a hall specially constructed for the Exhibition. Ironically, the *1812 Overture*, written with such distaste in October and November 1880, turned out to be one of Tchaikovsky's most popular pieces. Working on another of his most famous compositions

at the same time, the *Serenade for Strings*, Tchaikovsky 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." Indeed, the Overture's "noise," including the firing of real cannons at specifically designated moments toward the end, became its most well-known feature. For all its bombast, though, the *1812 Overture* contains passages of real beauty, such as the opening texture of divided violas and cellos in four parts.

Tchaikovsky's borrowed tunes for the Overture include the Russian national anthem "God Save the Tsar," the Orthodox chant "Save us, O Lord," and the folk song

"U vorot," which he had set before for piano duet (1869). He even introduces a duet from his first opera, *The Voyevoda*, as the start of his second theme. For warring effect, he appropriates the French national anthem, "La Marseillaise," which he incorporates early in the piece in fragments then more fully in the coda, where it is symbolically silenced by the Russian cannons. He concludes with a grandiose statement of "God Save the Tsar," adorned with pealing chimes.

—©Jane Vial Jaffe

*Scored for 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, 2 bassoons, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, tuba, timpani, bass drum, cymbals, snare drum, triangle, tambourine, chimes, cannon, and strings*

## Guest Artist

**Stanislav Khristenko**, piano



Described as a "poet of piano" by *Le Soir* (Belgium), Ukrainian-born American pianist has performed in some of the world's major concert halls and recently launched his second career as a conductor. He has been praised for "emotional intensity," "charismatic expression," "palette of touches," "solid," and "precise technique" by the *New York Times*, *Washington Post*, and *Miami Herald* (US); *Gramophone* and *BBC Music Magazine* (UK); and *El Pais* (Spain). Mr. Khristenko's performance as a piano soloist with the Lviv National Orchestra of Ukraine in Stern Auditorium at Carnegie Hall has been chosen as one of fifteen highlights of the 2022–23 Carnegie Hall season by the *New York Times*.

Stanislav Khristenko has appeared as a piano soloist with the Cleveland Orchestra; Phoenix, Puerto Rico and Richmond Symphonies; National Orchestra of Belgium; Bilbao, Madrid, and Tenerife Symphony Orchestras; Liege Royal Philharmonic; and Suwon Philharmonic Orchestra, among others. His performance highlights include solo recitals at

Carnegie Hall, the Vienna Konzerthaus, and the Palais de Beaux-Arts in Brussels, as well as performances with orchestras at such venues as the Berlin Philharmonie, Seoul Arts Center, Prague Rudolfinum, and Moscow Conservatory Great Hall. His recordings have been released on the Steinway & Sons label (*Fantasies and Romeo and Juliet*), Naxos (*Soler Sonatas*), Oehms, and Toccata Classics (*Ernst Krenek Piano Works*).

In his hometown in Ukraine, Mr. Khristenko initiated the KharkivMusicFest, which in just four years has presented performances of the world's top musicians as well as vibrant projects such as outreach concerts, painted pianos on streets, the Festival Orchestra, a classical music forum, and the Children's Orchestra. As a music director, he also founded Nova Sinfonietta Chamber Orchestra, which performed works of over forty composers in its first three seasons.

*Stanislav Khristenko is a Steinway Artist.*

*Pop*

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*Featuring*

**Christina Mok**, concertmaster, violin

and Special Guests

**Imogen Cohen**, vocalist

**With Our Words Youth Poetry Collective**, readers

**Tama Brisbane**, reader

**Imogen Cohen**, vocalist

*Program subject to change*

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<p><b>Selections from The Phantom of the Opera</b> The Phantom of the Opera—Think of Me—Angel of Music— The Music of the Night—Masquerade—All I Ask of You</p>	Andrew Lloyd Webber, arr. Calvin Custer
<p><b>In the Hall of the Mountain King from Peer Gynt, op. 46</b></p>	Edvard Grieg
<p><b>Popular from Wicked*</b> <b>Imogen Cohen, vocalist</b></p>	Stephen Schwartz, orch. William David Brohn
<p><b>Danse macabre</b> ("Zig, zig, zig, Death in cadence") <b>With Our Words, Youth Poetry Collective, readers</b></p>	Henri Cazalis
<p><b>Danse macabre, op. 40</b> <b>Christina Mok, violin</b></p>	Camille Saint-Saëns
<p><b>Act IV, Scene 1, from Macbeth</b> ("Round about the Cauldron Go") <b>Tama Brisbane, reader</b></p>	William Shakespeare
<p><b>Harry's Wondrous World from</b> <b>Harry Potter and the Sorcerer's Stone</b></p>	John Williams
<p><b>Ghostbusters</b></p>	Ray Parker, Jr., arr. Nick Baratta

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## INTERMISSION

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<p><b>Night on Bald Mountain</b></p>	Modest Musorgsky/ Nicolay Rimsky-Korsakov
<p><b>We Don't Talk About Bruno from Encanto</b></p>	Lin-Manuel Miranda, arr. Johnnie Vinson
<p><b>The Transylvanian Lullaby from Young Frankenstein</b> <b>Christina Mok, violin</b></p>	John Leonard Morris
<p><b>Medley from The Rocky Horror Picture Show</b> Science Fiction Double Feature—Damn It Janet— Over at the Frankenstein Place—Hot Patootie, Bless My Soul— Let's Do the Time Warp Again</p>	Richard O'Brien, arr. Robert Wendel
<p><b>Superman March</b></p>	John Williams
<p><b>Congo del fuego nuevo</b></p>	Arturo Márquez

# Featured Artists



**CHRISTINA MOK**

## *Christina Mok, violin*

Christina Mok's constant search for growth and inspiration has led her on a musical journey full of opportunities in performance, teaching, and outreach. She has appeared as a soloist with the Janáček Philharmonic, Symphony San

Jose, the Stockton Symphony, the Seoul Symphony Orchestra, and the Monterey Symphony among others. She was a founding member of the Laurel Ensemble and the curator of the Monterey Symphony Chamber Players' concerts. Highlights include the Musicarama Festival in Hong Kong and Yo Yo Ma's Silk Road Ensemble concert in the Bay Area. She is currently the concertmaster of both the Monterey Symphony and the Stockton Symphony. She served as associate concertmaster of Symphony San Jose and participated in festivals such as the Evian Festival and Proms.

Christina Mok has taught at San Jose State and Chapman University. She is also the creator of educational music shows and served elementary schools in the Bay Area. She studied at the Guildhall School of Music and Drama in London.

## *Imogen Cohen, vocalist*

Imogen Cohen trained from an early age in theater, musical theater, and in Shakespeare plays. She portrayed a series regular Zina Zacarias in *The Fairly OddParents: Fairly Odder* series on Nickelodeon and Paramount+ which won the 2023 Kids' Choice Awards (Best Kids' TV Series). She plays Ha-Yoon in the upcoming movie *The Naughty Nine* (2023) on 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 was the voice of Anne Frank in the Stockton Symphony's performance (2022–23 season) of Michael Tilson Thomas's *From the Diary of Anne Frank*. She is a spokesperson for the South Coast AQMD (Air Quality Management District) for their clean air campaign.

In the coming season, Imogen can be seen guest starring in the hit Disney Channel series *Bunk'd* and her VO work can be heard in Nickelodeon's *The Loud House*. Imogen is represented by DDO LA/ NY/Chicago Agencies.



**IMOGEN COHEN**

*With Our Words Youth Poetry Collective,  
Tama Brisbane, director*

*"From the pages to the stages, we flow!"*

With Our Words is the foremost presenter of youth development and leadership programs through literary and performing arts in the Central Valley. Under the direction of cofounders Tama and Aaron Brisbane, WOW provides safe spaces for self-expression through written and spoken word. Since its 2004 beginning, WOW has created unparalleled opportunities for at-risk youth to connect the dots between literacy, artistry, critical thinking, social action, and community results.

WOW'S nationally recognized Youth Poetry Collective (WYPC) is an ever-changing and diverse group of young people ages fourteen to twenty-four who write, perform, organize, mentor, and work to enhance the artistic and educational landscape of Stockton. The WOW Poetry Boot Camp—a free Saturday workshop series; the Hip Hop, You Don't Stop Reading Tour, which promotes early literacy through live performances and a book giveaway at underperforming elementary schools; We Rock Green Mics—advocating environmental awareness, justice, and stewardship through the arts; Dream Out Loud—an annual community theater production honoring Dr. Martin Luther King, Jr., and the annual All-City Poetry Slam Competition are among nearly a dozen innovative and award-winning programs offered by With Our Words. To support and/or engage With Our Words and the WOW Youth Poetry Collective: [info@withourwords.org](mailto:info@withourwords.org).

*Tama Brisbane, reader*

Tama L. Brisbane is the City of Stockton's Poet Laureate Emerita. She served four historic terms from 2015 to 2023, presenting over 300 times, including at the inauguration of Stockton's first Black mayor, Michael Tubbs. Her debut laureate project helped

engineer the city's 2015 return to All-America City status with an innovative ten-minute poem incorporating over two dozen multigenerational, multiethnic voices. Her performance as guest poet at the King Jr. Center and Ebenezer Baptist Church led Martin Luther King III to say, "Your words matter." She is the executive director of With Our Words and County Coordinator for California Poets in the Schools. As a literary arts consultant, she designs programs, curricula, and events for young people across the United States and around the world.



**TAMA BRISBANE**

"Mama T" is a published author, a Susan B. Anthony Award Winner for Creative Arts, a University of the Pacific Woman of Distinction, a Black Women Organized for Political Action Honoree, an Action on Behalf of Children Honoree, and a Charter Member of the Brave New Voices National Network and of the National Black Poet Laureates Group. She serves on several boards advocating for arts, youth, Black families, and environmental stewardship. Her tireless work on behalf of young voices—particularly those of color and from marginalized communities—has been recognized by both houses of the California Legislature and the United States House of Representatives and Senate.

Tama stands in constant thanks to her Creator for her earthly assignment. She takes comfort and inspiration from two of her favorite quotes. The first is from Martin Luther King, Jr.: "The salvation of humanity lies in the hands of the creatively maladjusted." The second is attributed to an Eastern proverb: "If you sit on the bank of the river long enough, you will see the body of your enemy float by."

Classics

# FROM THE HEART



SATURDAY | NOVEMBER 11, 2023 | 7:30 PM

SUNDAY | NOVEMBER 12, 2023 | 2:30 PM

WARREN ATHERTON AUDITORIUM

Peter Jaffe, *conductor*  
John Freeman, *trumpet*

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**Dick Goodwin**    **The Six Service Songs**  
(b. 1941)

**Johann Strauss II**    **Emperor Waltzes, op. 437**  
(1825–1899)

**Joseph Haydn**    **Trumpet Concerto**  
(1732–1809)    **in E-flat major, Hob. VIIe:1**  
Allegro  
Andante  
Finale: Allegro  
**John Freeman, trumpet**

— INTERMISSION —

**Jennifer Higdon**    **blue cathedral**  
(b. 1962)

**Richard Strauss**    **Der Rosenkavalier Suite, op. 59**  
(1864–1949)

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Stockton Symphony Fall 2023

# PROGRAM NOTES

By Jane Vial Jaffe

## The Six Service Songs Gordon (Dick) Goodwin

Born in Cape Girardeau, Missouri, January 22, 1941



**GORDON (DICK) GOODWIN**

Emeritus at the University of South Carolina (USC), he headed the theory-composition area beginning in 1973. He received

Composer, arranger, performer, and studio producer Gordon (Dick) Goodwin notes: "I used to wear two hats, 'Gordon Goodwin' for my classical work and 'Dick Goodwin' for the after-hours jazz character." Now Distinguished Professor

Emeritus at the University of South Carolina (USC), he headed the theory-composition area beginning in 1973. He received

the prestigious USC Educational Foundation Award and the 2001 Elizabeth O'Neill Verner Individual Artist Award (the highest honor awarded in the arts by the State of South Carolina). He previously taught composition and theory and launched the jazz program at the University of Texas (UT), where he had earned his doctorate. Before teaching at UT, he served as a band director for the US Coast Guard.

Says Goodwin, "I loved teaching and I had a successful run of it. But I now have the time (and still have the energy) to concentrate full-time on my first loves—composing, arranging, producing, and performing." His myriad compositions and arrangements number more than 1,000, embracing jazz, opera, musical revues, film scores, and jingles, as well as works for orchestra, marching band, chorus,

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chamber groups, and individual artists. Goodwin's instruments include trumpet, keyboards, and string bass, and he continues to lead the Dick Goodwin Big Band and Dick Goodwin Quintet and perform in various USC faculty ensembles.

Numerous medleys of the service songs of the US military have been arranged over the years, but Goodwin's *The Six Service Songs*, written in 2023, is one of the first to include the Space Force song, which was officially adopted in 2022. The first performance took place on July 4, 2023, by the South Carolina Philharmonic led by Morihiko Nakahara.

According to Goodwin, "I feel like I've always known four of the service songs—my father was in the Navy in WWII, and I think that the family sang all of those tunes. I was a band director in the Coast Guard for four years, so I certainly know that anthem. As for the Space Force song, I didn't think that there was any hurry about learning it, but I found out that the ROTC program here has already graduated several 6th service candidates. I just wonder where they go for boot camp!"

Goodwin's masterful medley begins with the US Coast Guard's "Semper paratus" (by Frances S. van Boskerck) followed by the Space Force's "Semper supra" (by James Teachenor and Sean Nelson) and "The US Air Force (The Wild Blue Yonder)" (words and music by Robert Crawford). We next hear "The Marines' Hymn: From the Halls of Montezuma" (words: anonymous, some attributed variously to Henry C. Davis, Charles Doyen, and L. Z. Phillips; music based on a melody from Jacques Offenbach's comic opera *Geneviève de Brabant*). The US Navy appears next—"Anchors Aweigh" (music by Charles A. Zimmerman; words by Alfred Hart Miles, additional verse by Royal Lovell, revision by George D. Lottman)—and *The Six Service Songs* concludes grandly with the US Army's "The Caisson Song" (words and music by Edmond L. Gruber, later revised by H. W. Arberg as "The Army Goes Rolling Along").

—©Jane Vial Jaffe

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Scored for 2 flutes, piccolo, oboe, 2 clarinets, bass clarinet, bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, cymbals, bass drum, piano, and strings

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## Emperor Waltzes, op. 437

*Johann Strauss II*

Born in Vienna, October 25, 1825;

died in Vienna, June 3, 1899



Originally discouraged in a musical career by his father who ran a celebrated dance orchestra in Vienna, Johann Strauss II eventually achieved international recognition as "the waltz king." In 1888 he was inspired to write two different compositions in his capacity as "imperial court ball music director" for the jubilee celebrating

Franz-Joseph's fortieth anniversary as emperor. The first, the *Emperor's Jubilee Waltzes*, op. 434, is rarely

heard today, while the *Emperor Waltzes*, op. 437, has proved to be one of Strauss's most enduring and popular works.

Most of Strauss's great waltzes stem from the 1860s, including his most well-known *On the Beautiful Blue Danube*. The present *Emperor Waltzes* and the wonderful *Voices of Spring*, however, were written two decades later when he was concentrating more on operettas than independent dances pieces. He did include waltz sequences in his operettas, of which *Die Fledermaus* (The Bat) and *The Gypsy Baron* achieved the greatest success and renown.

The set of *Emperor Waltzes* finds itself equally at home in the concert hall as in the dance hall. The work is introduced by a quiet march—a bit Mozartean in style, orchestration, and trills—in which Strauss previews the theme of the first waltz and builds an impressive climax that subsides in a

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cello solo. The waltz proper is a tender, lilting affair, leading off a string of four charming waltzes. The third is said to recall Franz-Joseph's military career in its second half, and the last constitutes a *ländler* (Austrian folk dance in triple meter, precursor to the waltz). The lengthy coda, which again highlights the solo cello, recalls and develops themes from the first and third waltzes. The final reminiscence of the first

theme is tinged with an elegant nostalgia before the final flourish.

—©Jane Vial Jaffe

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*Scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, snare drum, bass drum, harp, and strings*

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## Trumpet Concerto in E-flat major, Hob. VIIe:1

*Joseph Haydn*

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



Haydn had almost lost interest in writing concertos. Most of his works in the genre were composed between 1756 and 1765, then after a big gap came the D major Cello Concerto (1783), the Piano Concerto in the same key (1784), and five mini-concertos in 1786 for two *lire organizzate* (hurdy-

gurdy-like instruments with two ranks of organ pipes). Finally, in 1796, he produced one last gem, the E-flat major Trumpet Concerto, perhaps his best work in the form and one of the world's greatest trumpet concertos. He was inspired to these heights by the new keyed trumpet, invented by Viennese court trumpet player Anton Weidinger.

Trumpets had traditionally been able to play only a fundamental pitch and its overtones, so only in the extreme upper register could they fill in the notes of a scale. Baroque composers had fully exploited that part of the trumpet's range, but by the second half of the eighteenth century, the upper range with its special shallow mouthpiece fell into disuse. With fewer notes at their disposal, trumpets were used more for rhythmic and reinforcing purposes than as melody instruments. Weidinger's keyed trumpet was not the perfect solution—people complained

about its tone and intonation—but it opened up new possibilities, which Haydn instantly grasped, and led to the modern valve trumpet.

Weidinger had not quite finished tinkering with his invention in 1796 or perhaps he was perfecting his technique, and thus it was not until March 20, 1800, that Haydn's Trumpet Concerto was unveiled. The concert, held at the Burgtheater for Weidinger's own benefit, also included other works he had commissioned for his keyed trumpet and three of Haydn's symphonies. The Concerto was not published and did not circulate widely in Haydn's lifetime, probably because Weidinger had exclusive rights, and, for a time, the only instrument on which it could be played.

Imagine the delight of the first audience on hearing the trumpet play the main theme of the first movement—a stepwise passage in low register instead of the usual fanfarelike configurations! Haydn continues to exploit the instrument's possibilities with chromatic writing and trills, but he also shows off his most advanced sonata-form techniques. Rather than recapitulate the soloist's second theme—which as in many of his works is somewhat similar to the first—he instead features the wide leaps that had taken place only in the orchestral opening.

The *Andante*, in a simple ternary design, again takes advantage of the new melodic and harmonic capabilities of Weidinger's trumpet. The lovely opening melody would not have been possible on the old instrument, nor would the more obvious chromatic alterations and distant keys in the central section.



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Haydn's exuberant Finale shows off the trumpet in its entire range, with perhaps more virtuosity than the first movement—trickier trill passages, more extensive runs, and faster large leaps. In the course of his masterful sonata-rondo form he indulges in fugal interplay, modulatory excursions, and, in the

coda, some of the surprising dynamic and harmonic twists that make his music so captivating.

—©Jane Vial Jaffe

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

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## blue cathedral Jennifer Higdon

*Born in Brooklyn, New York, December 31, 1962*

*Composer profile provided by Lawdon Press*



Jennifer Higdon is one of America's most acclaimed figures in contemporary classical music, receiving the 2010 Pulitzer Prize in Music for her Violin Concerto, a 2010 Grammy for her Percussion Concerto, a 2018 Grammy for her Viola Concerto, and a 2020 Grammy for her Harp Concerto. In 2018,

Higdon received the prestigious Nemmers Prize from Northwestern University which is awarded to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition. Most recently, she was inducted into the American Academy of Arts and Letters. Higdon enjoys several hundred performances a year of her works, and *blue cathedral* is today's most performed contemporary orchestral work, with more than 650 performances worldwide. Her works have been recorded on more than sixty CDs. Higdon's first opera, *Cold Mountain*, won the International Opera Award for Best World Premiere and the opera recording was nominated for two Grammy Awards. Her music is published exclusively by Lawdon Press.

*Program note by Jane Vial Jaffe*

Composed in 1999 for the Curtis Institute in honor of its seventy-fifth anniversary, *blue cathedral* memorializes Jennifer Higdon's younger brother Andrew Blue Higdon, who had died the previous year of a particularly virulent form of skin cancer. She includes numerous direct references to her brother, most significantly his instrument, the clarinet, which entwines with hers, the flute, in the piece's main theme. "Because I am the older sibling, it is the flute that appears first in this dialog," wrote the composer. "At the end of the work, the two instruments continue their dialogue, but it is the flute that drops out and the clarinet that continues on in the upward professing journey." She also makes reference to his age by having the prepared piano—its sound enhanced by the addition of two screws—"chime" thirty-three times. Furthermore, she said, "I put in my birth date and Andy's birth date (mine: 12-31; his: 7-13) in a very exposed location in the piece."

On another level the piece is about life's journey, which her brother's death had led her to contemplate. "This piece represents the expression of the individual and the group—our inner travels and the places our souls carry us, the lessons we learn, and the growth we experience. Tying these thoughts to the Curtis anniversary she wrote: "Curtis is a house of knowledge—a place to reach towards that beautiful expression of the soul which comes through music."

In the title, *blue* refers not only to her brother's name, but to the sky—"where all possibilities soar"—and *cathedral* to "a place of thought, growth, spiritual expression, serving as a symbolic doorway into and out of this world." She continued:

As I was writing this piece, I found myself imagining a journey through a glass cathedral in the sky. Because the walls would be transparent, I saw the image of clouds and blueness permeating from the outside of this church. . . . I wanted to create the sensation of contemplation and quiet peace at the beginning, moving towards the feeling of celebration and ecstatic expansion of the soul, all the while singing along with that heavenly music.

In order to achieve that “heavenly” sonority Higdon included celesta, chimes, glockenspiel, vibes, and crotales in her orchestration, but also some more unusual instruments: Chinese health reflex balls and tuned water goblets. Toward the end, the mysterious shimmering of the Chinese balls—Higdon’s “sound of stars”—builds gradually as one by one players begin shaking them. The delicate ring of the goblets,

played by rubbing their rims, enhances the ethereal sheen. Though the piece also contains its moments of grief (plaintive English horn solo) and anger (powerful full orchestra section, brass fanfares), peaceful contemplation perseveres. “It was about deciding if life was going to be about living or about death,” said Higdon. “I was surprised it turned out so positively.”

—©Jane Vial Jaffe

*Scored for 2 flutes, 2nd doubling piccolo, oboe, English horn, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, crotales, marimba, tam-tam, vibraphone, glockenspiel, bell tree, sizzle and suspended cymbals, chimes, bass drum, tom-tom, 2 triangles, 8 tuned crystal glasses, 50–70 Chinese health reflex balls (Chinese bells), harp, and strings*

## **Der Rosenkavalier Suite, op. 59** *Richard Strauss*

*Born in Munich, June 11, 1864; died in Garmisch-Partenkirchen, Bavaria, September 8, 1949*

Strauss was quite ready to turn to comedy after the horrors depicted in *Salome* and *Elektra*. While still working on the latter, he and his librettist Hugo von Hofmannsthal had already agreed to collaborate again. Their search for a new subject led to a concoction dreamed up when Hofmannsthal was visiting Count Harry Kessler in Weimar, based on a number of French sources. Hofmannsthal completed the text of Act I in the middle of March 1909, and Strauss sketched the music for it by May 22. The text of Act II required several alterations before composer and librettist were satisfied, but finally by the end of that fall the act had been completed in short score.



**RICHARD STRAUSS**

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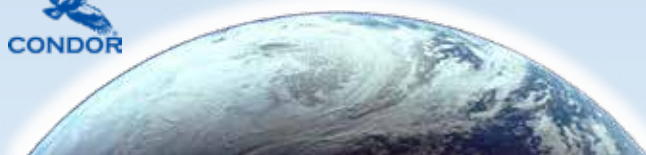
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While Hofmannsthal was at work on the third act Strauss was orchestrating the preceding acts. As it turns out Acts I and II were printed before Strauss began composing the music for the third act on April 23, 1910. Although Hofmannsthal generally worked ahead of Strauss, the composer had already written the melody for Sophie and Octavian's final duet on June 26, 1909, and in this case Hofmannsthal had to write words to fit the music. *Der Rosenkavalier* (The Rose-Bearer), as it was finally called, was completed on September 26, 1910, and the first performance was given in Dresden on January 26, 1911, to riotous acclamation. Other opera houses in Germany, Austria, and Italy were so confident of a successful outcome that they had already begun to rehearse it. Strauss and Hofmannsthal did not consider *Der Rosenkavalier* their best opera, yet it remains their most popular.

In 1944, when Strauss had ceased most new ventures and turned to writing new versions of earlier material, usually for orchestra, he produced a new *Waltz Sequence from Der Rosenkavalier*, now known as the "first sequence." Earlier at the request of publishers, concoctions of waltz sections had been made by other arrangers, notably Otto Singer, and in 1934 an anonymous sequence from Act III had appeared, also possibly by Singer (known as the "second sequence.") Then in 1945 a potpourri was published under Strauss's name, which he sanctioned but did not arrange himself entitled *Der Rosenkavalier Suite*. No arranger has been identified, but some reports suggest that Polish conductor Rodzinsky had something to do with it. Since Strauss's most popular opera contains few instrumental excerpts that stand on their own, arrangements such as these are the only way audiences have of hearing the gorgeous music with its luscious orchestral sounds in the concert hall.

The 1945 Suite includes the introduction to the first act up to the point when the curtain rises on the Marschallin in bed, with her young lover Octavian standing by. The Suite proceeds with Octavian's approach for the "Presentation of the Rose" in Act II. It follows well since it is the same thematic material from the opening of the introduction, which had also represented Octavian. The magical chords that punctuate his entrance and the sublime duet with

Sophie are like nothing else in the whole realm of music.

The Suite then follows the opera through Octavian's first sung line, skips to the exquisite, ethereal music for Sophie's words "Wie himmlische, nicht irdische, wie Rosen vom hoch heiligen Paradies" (How heavenly, not earthly, like roses from the holy Paradise on high) and continues with their duet as they sing of the bliss of the moment. Since Strauss often doubled the vocal lines in the opera with instruments, the melodies in the Suite remain intact, without needing rewriting even when the voices are absent. At one point Sophie is taken by the clarinet and Octavian by the oboe.

Abruptly the Suite plunges into the music of Baron Ochs busting in on the couple in Act II—a theme reused in the Pantomime that begins Act III—followed by the baron's favorite waltz. It is fascinating that Richard Strauss borrowed this, his most famous waltz, from Josef Strauss's *Dynamiden*, op. 73, without acknowledgment. Presumably he thought it unnecessary as he intended to parody the idea of the Viennese waltz. The Suite follows Act II to within four measures of its close. Joined by a few bars from the second section of Act II's introduction, the great Trio of Act III's finale ensues; in some of Strauss's most inspired music the Marschallin accepts the fact that the two young people, Octavian and Sophie, are in love. The remainder of Act III is presented (with a few cuts), finally jumping back to the "quick waltz" that accompanies the confusion of Baron Ochs's departure just before the finale begins. Thus the Suite provides a rousing waltz ending that differs intriguingly from the emotionally charged close of the original opera.

—©Jane Vial Jaffe

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*Scored for 3 flutes, 3rd doubling piccolo, 3 oboes, 3rd doubling English horn, 2 clarinets, E-flat clarinet, bass clarinet, 3 bassoons, 3rd doubling contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, triangle, glockenspiel, snare drum, cymbal, bass drum, tambourine, rattle, celesta, 2 harps (2nd ad lib.), and strings*



# Guest Artist

**John Freeman**, *trumpet*

John Freeman has enjoyed being the principal trumpet of the Stockton Symphony since 2015. He performs all over Northern California and lives with his wife Robin in Oakland. John also holds principal trumpet positions in three other professional orchestras: San Francisco Chamber Orchestra, the Fresno Philharmonic, and the Marin Symphony. He is also third trumpet of the Oakland Symphony and second trumpet of Opera San Jose Orchestra.

When he's not busy performing with these ensembles, John can often be found freelancing with groups such as the San Francisco Symphony, San Francisco Opera, San Francisco Ballet, California Symphony, Santa Rosa Symphony, and many others. Before moving to the Bay Area, John was the principal trumpet of the Charleston Symphony Orchestra in South Carolina.

Originally from Charlotte, North Carolina, John received bachelor's and master's degrees from the Cleveland Institute of Music where he studied with Michael Sachs and James Darling. John also loves teaching music and has been the trumpet professor at San Jose State University since 2016. He previously served as adjunct trumpet professor at University of California–Davis, California State University–Stanislaus, West Valley Community College, and Dominican University.

As a soloist, John has recently performed the Arutiunian Trumpet Concerto with the Auburn Symphony (under the direction of Maestro Jaffe), the Hummel Trumpet Concerto with the Solano Symphony, and the Haydn Trumpet Concerto with the Marin Youth Symphony. He has performed Copland's *Quiet City* with San Francisco Chamber Orchestra and was a featured soloist in Shostakovich's Piano Concerto No. 1 with the Palo Alto Philharmonic.

Outside of solo and symphonic music, John has performed with a wide variety of other ensembles including brass quintets, Broadway pit orchestras, jazz big bands, salsa bands, and several rock bands, including Metallica. John has recorded in many Bay Area recording studios such as Skywalker Sound, 25th Street Recording Studios, Tiny Telephone Studios, Fantasy Studios, and Trilogy Studios, among others.

When he's not performing or teaching music, John is an avid mountain biker and road cyclist, and he also enjoys running, hiking, and home-roasting coffee.

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SUNDAY | DECEMBER 3, 2023 | 2:30 PM  
WARREN ATHERTON AUDITORIUM

Peter Jaffe, *conductor*  
Roberto Perlas Gomez, *baritone*  
Stockton Youth Chorale, Joan Calonico, *director*

*Program subject to change*

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**March and Trepak from *The Nutcracker***

Piotr Il'yich Tchaikovsky

**Sleigh Ride**

Leroy Anderson, Mitchell Parish,  
arr. Mark Brymer

**It's the Most Wonderful Time of the Year/  
Christmas Waltz**

**Roberto Perlas Gomez, baritone**

Edward Pola and George Wyle/  
Jule Styne and Sammy Cahn,  
arr. James Kessler

**Donkey Carol**

John Rutter

**Christmas "Pops" Sing-Along**

Santa Claus Is Comin' to Town—  
It's Beginning to Look a Lot Like Christmas—Silver Bells—  
Winter Wonderland—Frosty the Snowman—  
Rudolph, the Red-Nosed Reindeer—White Christmas

arr. Lee Norris

**Stockton Youth Chorale**

**Largo al factotum from *The Barber of Seville***

**Roberto Perlas Gomez, baritone**

Gioachino Rossini

**Waltz of the Flowers from *The Nutcracker***

Piotr Il'yich Tchaikovsky

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INTERMISSION

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**Parade of the Wooden Soldiers**

Leon Jessel, arr. Morton Gould

**Blue Christmas**

Billy Hayes and J. W. Johnson, arr. Bob Secor

**'Twas the Night Before Christmas**

**Roberto Perlas Gomez, baritone**

Randol Alan Bass,  
Clement Clarke Moore

**Skater's Waltz**

Émile Waldteufel

**Feliz Navidad**

**Stockton Youth Chorale**

José Feliciano, arr. Lee Norris

***The Polar Express* Concert Suite**

Alan Silvestri, arr. Jerry Brubaker

**The Christmas Song**

(Chestnuts Roasting on an Open Fire)

Mel Tormé/Robert Wells,  
arr. Carmen Dragon

**O Holy Night**

**Roberto Perlas Gomez, baritone**

Adolphe Adam/Placide Cappeau (French words),  
John Sullivan Dwight (English words),  
arr. Carmen Dragon

# Guest Artists



**ROBERTO PERLAS GOMEZ**

## *Roberto Perlas Gomez, baritone*

With over one hundred roles to his credit, baritone Roberto Perlas Gomez has performed extensively throughout the United States with a special emphasis on California. He has performed multiple

leading roles with most of the regional companies in the state and numerous supporting roles with Michigan Opera, Los Angeles Opera, San Diego Opera, and San Francisco Opera. He has also appeared regularly as soloist with the Verdi Chorus.

Mr. Gomez made his international debut as Marcello in *La bohème* with the Shanghai Opera. He also created the title role of Jose Rizal in *Rizal: Mga huling araw*, an opera honoring the final days of the Philippine national hero, performed at the Philippine Cultural Center in Manila during the centennial of his death. He also performed the role of Elias in the Philippine national opera *Noli me tangere* at the Kennedy Center in Washington, DC. He made his European debut for the Arena di Verona as Chinese Prime Minister Zhou Enlai in the Italian premiere of John Adams's *Nixon in China*, a role he reprised with Long Beach Opera to great press.

In 2009 Mr. Gomez debuted several leading roles with Long Beach Opera to universally critical praise: the Koenig in Orff's *Die Kluge* as well as the title roles

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in Viktor Ullmann's *Emperor of Atlantis* and Antonio Vivaldi's *Moteczuma*, the opera's American premiere. He continues to perform multiple leading roles with Long Beach Opera, such as the Theater Director and the Gendarme in Poulene's *The Breasts of Tiresias*, the baritone in *King Gesar* and in Philip Glass's *Hydrogen Jukebox*, Horemhab in Glass's *Akhnaten*, the First Officer and Rambo in Adams's *The Death of Klinghoffer*, and Shakes in Purcell's re-imagined *Fairy Queen*.

Mr. Gomez has performed numerous mainstage roles with San Diego Opera and was also their artist-in-residence for four seasons, performing a series of solo outreach recitals throughout the county. As an Opera San Jose resident artist, Mr. Gomez performed lead roles in *Carmen*, *La traviata*, and *Il barbiere di Siviglia*, and created the role of Drosselmeyer in *The Tale of the Nutcracker*. He also appeared as Germont in *La traviata* with the Mendocino Music Festival. He has further performed what has become his signature role of Figaro with Nevada Opera, Santa Barbara Opera, Accorde in Mexico, Sacramento Opera, Opera Idaho, Stockton Opera, and Opera San Luis Obispo.

## Stockton Youth Chorale, Joan Calonico, director

The Stockton Youth Chorale is open to young singers who are in third through eighth grade. Students learn vocal production, music reading, and performance etiquette, and have fun in the process.

Children from throughout San Joaquin County participate in the Youth Chorale, and it is open to all children by a simple audition. A scholarship program is available.



JOAN CALONICO

Joan Calonico, director, graduated from the University of Pacific Conservatory of Music with a bachelor's degree in music education. She was a general music and choral specialist in Lincoln Unified School District for twenty years. During that time, she served as mentor teacher and music teacher specialist, coordinating the K-8 music program district-wide. After earning a master's degree in educational administration, Mrs. Calonico became principal of Lincoln Elementary School and later, Don Riggio School, where visual and performing arts are an integral part of every student's education.

Joan has served as representative on the board of the California Music Educators Association (CMEA) and as clinician and panelist for the American Choral Directors Association and the CMEA. She has worked for the University of the Pacific as a guest lecturer in music education and supervisor of student teachers, consulted in school districts throughout the region, and was a writer in the development of the new California Arts Standards. She has conducted the Middle School Honor Choirs of San Joaquin County and the CMEA Capitol Section. The Stockton Arts Commission awarded her the Arts Education Award in 2018. She has been directing the Stockton Youth Chorale since 2002 and is the founding conductor of Valley Youth A Cappella. A member of the Stockton Chorale and Stockton Master Chorale, she also sang in the chorus for the Stockton Opera. She has been musical director for many musical theater productions, most recently *Legally Blonde* at Lincoln High School. Making music with kids is her favorite thing to do.

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Memorial and honorary donations of \$100 or more are acknowledged for the entire season. We apologize if any names have been inadvertently omitted or listed inaccurately. If there is an error, please notify the Symphony office at (209) 951-0196 so that a correction can be made.

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