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

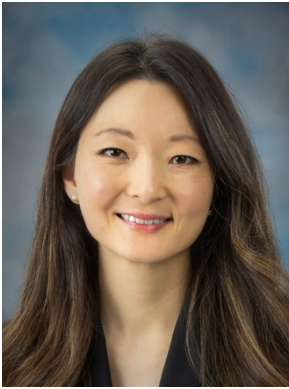
Mr. Jaffe also conducts the Folsom Lake Symphony and has appeared as guest conductor with the Louisiana Philharmonic Orchestra, New Mexico Symphony Orchestra, Long Beach Symphony Orchestra, Symphony San Jose (formerly Symphony Silicon Valley), and many other

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 the second half of the 97th season of the Stockton Symphony, where the power of music illuminates our expectations with hope and inspiration. Under the guidance of our new CEO, Scott Watkins, we remain wholly committed to bringing you the best possible musical experience.

Our season's theme, "*Music that Moves You—Explore, Engage, and Excite*," promises to entice and captivate your senses this spring. Brace yourself for our enchanting lineup: Explore, Steppin' Out: It's About Time, Gospel Inspirations, Spring Forward, Ports of Call, and Pops: Whodunit?!

Rest assured, dearest patrons, each performance has been meticulously crafted to uplift your spirits and ignite the joy within your souls.

Together, let's celebrate the enduring spirit of the Stockton Symphony, creating memories that will resonate in your heart long after the final note has been played. This spring, allow the beauty of music to enrich your life, bringing comfort and joy. Join us on this profound and poetic journey—let the melodies of the Stockton Symphony guide you towards a brighter tomorrow.

Above all, we express our heartfelt gratitude for your love, support, and unwavering commitment to the Stockton Symphony. As Maestro Jaffe would say, "We love you madly."

Elizabeth Kim  
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Stockton Symphony  
**Peter Jaffe**, conductor  
**Roberto Plano**, piano

**Grażyna Bacewicz**  
(1909–1969)

**Overture** (1943)

**Franz Liszt**  
(1811–1886)

**Piano Concerto No. 1**  
**in E-flat major, LW H4** (1853–56)

Allegro maestoso  
Quasi adagio—  
Allegretto vivace—  
Allegro marziale animato

**Roberto Plano**, piano

INTERMISSION

**Antonín Dvořák**  
(1841–1904)

**Symphony No. 9 in E minor,**  
**op. 95, "From the New World"** (1893)

Adagio—Allegro molto  
Largo  
Scherzo: Molto vivace  
Allegro con fuoco

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GRAŻYNA BACEWICZ

## Overture Grażyna Bacewicz

*Born in Łódź, Poland,  
February 5, 1909;  
died in Warsaw, January 17, 1969*

Poland's most outstanding woman composer of the twentieth century, Grażyna Bacewicz first won great renown

in Europe as a violinist. Only recently have her compositions begun to gain attention in the United States. She received her earliest training in violin and piano from her father and wrote her first composition at age thirteen. After studying violin, piano, and theory at a local conservatory in Łódź, she transferred to the Warsaw Conservatory where she received diplomas in violin and composition in 1932. Like so many other musicians, she continued her studies in Paris—composition with Nadia Boulanger and violin with André Touret and Carl Flesch. As a composer, she absorbed the Neoclassic style so prevalent in Paris, though she objected to that label for her own music.

Back in Warsaw, Bacewicz taught at the Łódź Conservatory and in 1935 won the prestigious Wieniawski International Violin Competition. She then served for two years as concertmaster for the Polish National Radio Symphony Orchestra. Her career as a composer grew just as quickly, and her role as a performer helped promote her works—she premiered most of her violin concertos and even some of her piano works.

In September 1939 Hitler's troops invaded Poland, and all of Bacewicz's public musical activities came to a halt. Her family was moved first to a displaced persons camp on the outskirts of Warsaw and then to Lublin a hundred miles away. She continued to perform in secret and to compose, managing to create some of her major works, such as her String Quartet No. 2, Sonata No. 1 for solo violin, First Symphony, and the present Overture. As soon as World War II ended she fully resumed her musical activities and rolled out premieres of all the works that she had composed during the occupation. When Poland came under control of the Soviet Union, she complied with the directive to include folk elements in her music, but her compositions remained remarkably free of political overtones.

By this time Bacewicz had moved on from her earlier Neoclassic tendencies to a stronger personal style with a chromatically based approach to harmony and intricate rhythmic procedures. She had already begun to curtail her performing when in 1954 she was further hampered by injuries from a car accident. In the late 1950s she dabbled in the inescapable avant-garde trends from abroad, though without conviction, and returned to her own imaginative musical language, eventually incorporating self-borrowing. To top off her multifaceted career, she began writing short stories, novels, and anecdotes about her life, and from 1966 until her death she taught composition at the National Higher School of Music (now the Chopin University of Music) in Warsaw.

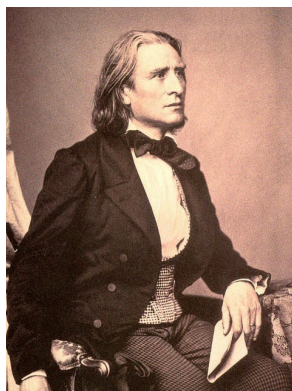
Composed in 1943, Bacewicz's Overture was premiered as soon as the war was over at the quickly organized Kraków Festival of Contemporary Music on September 1, 1945, with the Kraków Philharmonic, conducted by Mieczysław Mierzejewski. With two blazing fast sections surrounding a serene oasis, the brief Overture begins with a pattern of short-short-short-long timpani motives soon camouflaged by bustling strings. The rhythm corresponds to Morse code for "V," which stood for "Victory" during the war, and by chance to the famous opening of Beethoven's Fifth Symphony, which became a powerful symbol for the Allied forces. Though Bacewicz was averse to making programmatic or political statements in her music, commentators wonder if she made an exception here.

The overall impression of the Overture is one of unbridled optimism. The outer sections bristle with virtuosic writing for the strings but also for the winds and brass, and the lyrical middle contains a meltingly beautiful flute melody as well as expressive lines for the horns and violas. Often referred to as pastoral, this respite could just as easily bring to mind a lovely park in Paris. The propulsive energy returns abruptly, launching a masterful buildup to the finish.

—©Jane Vial Jaffe

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*Scored for 2 flutes, piccolo, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, suspended cymbal, triangle, glockenspiel, and strings*



FRANZ LISZT

## Piano Concerto No. 1 in E-flat major, LW H4 Franz Liszt

*Born in Raiding, Hungary,  
October 22, 1811; died in  
Bayreuth, July 31, 1886*

As a celebrated young piano virtuoso, Liszt made a few sketches for his First Piano Concerto in 1830. He did not

begin work in earnest, however, until 1849 in Weimar, where he had accepted the position of Court Kapellmeister the previous year. Still not satisfied, he reworked the Concerto in 1853 and finally prepared it for a public performance on February 17, 1855. On this auspicious occasion Liszt himself was the soloist with none other than Berlioz as conductor. The Concerto met with great enthusiasm, although it must be said that Liszt was such a persuasive performer that the audience would have adored anything he played. He felt, however, that further revisions were necessary, which he undertook in 1856.

Critics have periodically taken the work to task for empty virtuosity, and the opinionated Viennese critic Eduard Hanslick lampooned it as a “triangle concerto,” simply because Liszt had written a triangle part when traditional concertos had none. Fashions and tastes change, however, and the compelling Concerto has triumphantly survived them all.

Liszt was extraordinarily preoccupied with both the idea of combining several movements in one and the related idea of cyclic form, in which the same musical material appears in more than one movement. In both regards he was profoundly influenced by the example of Schubert, whose celebrated *Wanderer Fantasy* for piano four hands Liszt knew well and had arranged for piano and orchestra in 1851. He was also well aware of the cyclic properties of Berlioz’s *Symphonie fantastique*, which he had transcribed for piano in 1834.

Liszt’s Concerto No. 1 consists of four sections played continuously. The sections resemble the forms of a Classic symphony and indeed Liszt referred to them as such in his correspondence. None is developed completely in the Classic style, however, and throughout Liszt ingeniously transforms and develops themes that have been heard before.

The bold opening theme sets the bravura tone of the work but also prepares the listener for a harmonic adventure, since it immediately changes keys. The phrase also serves as a motto that unifies the entire Concerto. Apparently Liszt and the conductor Hans von Bülow fit words to it: “*Das versteht ihr alle nicht, haha!*” (None of you understand this, haha!)—which may refer to the form, harmonies, or the challenging piano part. This section has hardly begun when the pianist plays a brilliant cadenza, only one of many such passages of virtuosic display.

The strings briefly present the lovely melody of the “slow movement” (Quasi adagio) before the piano alone plays a fuller version. The atmosphere of serenity undergoes an amazing transformation when Liszt reuses the theme in the final section. After the appearance of contrasting material, the return of the lyrical theme in the clarinet suggests a ternary shape. In Liszt’s condensed form, however, the “scherzo” begins instead, signaled by the triangle that so provoked Hanslick.

The “scherzo” is also truncated, in this case by a piano cadenza and a transition, both of which develop the motto theme from the opening. The main theme of the Quasi adagio returns in the guise of a spirited march to begin the finale. “The fourth movement of the Concerto,” the composer wrote to his cousin with pride, “is only an urgent recapitulation of the earlier material with quickened, livelier rhythm, and it contains no new motives. . . . This kind of *binding together* and rounding off a piece at its close is somewhat my own, but it is quite organic and justified from the standpoint of musical form.” Motives from the Quasi adagio reappear, the main scherzo motive is treated extensively, and finally the motto theme returns. With a torrent of pounding octaves, the soloist concludes the Concerto in a blaze of glory.

—©Jane Vial Jaffe

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*Scored for 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons,  
2 horns, 2 trumpets, 3 trombones, timpani, triangle, cymbals,  
and strings*



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**ANTONÍN DVOŘÁK**

## Symphony No. 9 in E minor, op. 95, "From the New World" Antonín Dvořák

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

Dvořák endured three homesick years in New York beginning in 1892, having been persuaded by the iron-willed, progressive Jeannette M. Thurber to serve as director of the National Conservatory of Music that she had founded in 1885. She hoped he would write an American opera based on Longfellow's *Song of Hiawatha*, which he already knew from a Czech translation, but his thoughts turned instead toward a symphony. His fascination with the epic poem is documented in five notebooks in which he kept dated and undated ideas for compositions. The first entry (December 1892) contains the melody of the middle section of the slow movement of the *New World* Symphony, under the heading "Legend." Other ideas for the first three movements came to him in January 1893 and the entire Symphony was completed by May 24. That same day he received the wonderful news by cable that his four children had arrived in Southampton on their way to spend the summer in America. The story that in his excitement he forgot to complete the trombone parts has been shown to be a myth.

The New York Philharmonic, conducted by Anton Seidl, premiered the work on December 15, 1893. Dvořák, who disliked public display, was given an overwhelming ovation, which he described to his publisher Simrock:

The papers say that no composer ever celebrated such a triumph. Carnegie Hall was crowded with the best people of New York, and the audience applauded so that, like visiting royalty, I had to take my bows repeatedly from the box in which I sat. It made me think of Mascagni in Vienna.

Earlier that year Simrock had asked Brahms to proofread several of Dvořák's works including the *New World*, which he wanted to publish as quickly as possible. Dvořák was so honored by Brahms's agreement that he wrote Simrock, "I can scarcely believe there is another composer in the world who would do as much."

Initially the Symphony's nickname caused much discussion, though Dvořák insisted that all it meant was "Impression

and Greetings from the New World." Before the premiere Dvořák stated that future American music should be based on Black spirituals and American Indian songs and dances. He had become acquainted with spirituals as sung to him by Henry T. Burleigh, one of the African American students at the National Conservatory, and was familiar with American Indian music only from a small number of transcriptions he had been given. "They are the folk songs of America, and your composers must turn to them. In the Negro melodies of America I discover all that is needed for a great and noble school of music."

Back in Europe he later denied that his Symphony was based on such music; the truth lies somewhere in between. In any case, the similarities to folk and spiritual elements in his Symphony were soon analyzed by many: the first movement's second theme, introduced by flute, bears a similarity to "Swing Low, Sweet Chariot"; the English horn solo in the slow movement has the character of a spiritual; and the Scherzo, Dvořák himself said before the premiere, "was suggested by the wedding feast in *Hiawatha* where Indians dance, and is also an essay that I made in the direction of imparting the local color of Indian character to the music."

*continued on page 14*

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continued from page 12

Dvořák used specific elements of then-current American musical vocabulary—such as syncopations and lowered seventh degrees in the minor scale (later to appear in blues)—but synthesized them in his own style. Many supposed that the famous English horn solo in the Largo quoted an existing spiritual “Going Home,” but the order is the reverse—Dvořák wrote it first. Seidl said, “It is not a good name, New World Symphony! It is homesickness, home longing.” Dvořák’s Bohemian roots are certainly evident: for instance the middle sections of the Largo sound more Czech than American and the Scherzo could just as easily depict Czech dances as American Indian.

Dvořák’s sketches show that he originally thought of the first movement’s main theme, the great arching horn fanfare, in F major. When he later settled on E minor, he wrote a sketch for the slow movement in C major, a third-related key that was quite normal for him. He had, however, first thought of the movement’s beautiful English horn solo in D-flat major (related by a third to his original F major) and discovered that by means of a now celebrated modulation he could retain his original colorful key. Thus he ended up with a wonderfully remote key relationship between the first two movements.

Another structural nicety, however, was part of Dvořák’s concept from the start: the first movement’s second theme (the “Swing Low, Sweet Chariot”-like theme) first appears naturally in G major, the relative of the home key (E minor), yet the entire passage occurs in the distant key of A-flat major in the recapitulation—a novel harmonic idea. Dvořák was well into the sketch for the Scherzo before the master stroke occurred to him to make the symphony cyclic by recalling the horn theme of the first movement in each subsequent movement. He then had to make changes in the slow movement, and the Scherzo itself recalls both the main themes of the first movement in its coda. He further bound his Symphony together thematically by weaving subjects from all previous movements into the finale.

—©Jane Vial Jaffe

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# Guest Artist

**Roberto Plano,**  
*piano*

Italian native Roberto Plano performs regularly throughout North America and Europe—notably at Lincoln Center, Sala Verdi, Salle Cortot, Wigmore

Hall, and the Herkulesaal. He has appeared with orchestras all over the world, under the direction of renowned conductors such as Neville Marriner, James Conlon, Pinchas Zuckerman, and Miguel Harth-Bedoya. He has been a featured recitalist at the internationally acclaimed Newport Festival, the Portland Piano Festival, Ravinia Festival and the Gilmore International Keyboard Festival (US), Chopin Festival (Poland), the Bologna Festival—Great Soloists (Italy), and many others. He has played with string quartets such as the Takács, Cremona, St. Petersburg, Fine Arts, Jupiter, and Muir, as well as with soloists such as Ilya Grubert, Pavel Berman, Jiri Barta, Enrico Bronzi, and in duo with his wife Paola Del Negro.

Plano was the first-prize winner at the 2001 Cleveland International Piano Competition; prizewinner at the Honens, Dublin, Sendai, Geza Anda, and Valencia Competitions; and finalist at the 2005 Van Cliburn and Busoni Competitions, in addition to having won fifteen first prizes in national competitions in Italy. In 2018 he won the American prize in the solo professional division. Plano's engaging personality has made him a favorite guest on radio programs such as NPR's *Performance Today*.

Among his more than twenty commercial CDs, Plano's recent debut recording with Decca Classics features Liszt's *Harmonies poétiques et religieuses*, which have not been recorded by Decca since the '60s. He has also recently recorded several world-premiere CDs with music of Andrea Luchesi (1741–1801), whose two piano concertos Plano premiered with the Busoni Chamber Orchestra in Trieste, Italy. Plano's other recent highlights include solo appearances with Kremerata Baltica in Italy, the Royal Camerata in Bucharest, and the Boston Civic Symphony, as well as recitals and chamber music concerts in South Africa, Taiwan, Lithuania, Spain, and at the Boston Athenaeum. He was also invited to perform in Russia, including two concerts at the Kremlin State Palace in Moscow and on tour in China with Juilliard faculty members Laurie Smukler and Darrett Adkins.

Plano studied at the Verdi Conservatory in Milan, the Ecole Normale "Cortot" in Paris, and the Lake Como Academy. Now one of the most sought-after teachers in the world, he served on the faculties of Boston University and the Indiana University Jacobs School of Music until 2023 when he joined the faculties of the Conservatorio della Svizzera Italiana (Lugano, Switzerland) and the Royal Northern College of Music in Manchester (UK). He also regularly teaches during the summer at the Rebecca Penneys Piano Festival and the Kneisel Hall Chamber Music Festival.



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# GOSPEL INSPIRATIONS



SATURDAY | FEBRUARY 10, 2024 | 7:30 PM  
WARREN ATHERTON AUDITORIUM

**Damien Sneed**, *guest conductor*  
**Gospel Inspirations Choir, Darita Seth**,  
*choral coordinator*

*Program subject to change*

*All arrangements except "Anthem of Praise,"  
"Worship Medley," and "Take Me to the King"  
are by Damien Sneed.*

THERE WILL BE ONE TWENTY-MINUTE INTERMISSION.

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<b>World Premiere*</b>	<i>John Wineglass</i>
<b>Anthem of Praise</b>	<i>Richard Smallwood</i>
<b>Secret Place</b>	<i>Smallwood</i>
<b>Hallelujah</b>	<i>Elbernita "Twinkie" Clark</i>
<b>God Is Here</b>	<i>Israel Houghton and Martha Munizzi</i>
<b>Glorious</b>	<i>Munizzi</i>
<b>Broken to Minister</b>	<i>Damien Sneed</i>
<b>Worship Medley</b>	<i>Israel Houghton</i>
<b>Every Praise</b>	<i>J. David Bratton/ Hezekiah Walker</i>
<b>Take Me to the King</b>	<i>Kirk Franklin</i>
<b>Heal Our Land</b>	<i>Brian "Bj" Pridham</i>

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**DAMIEN SNEED**

## Damien Sneed, guest conductor

As a multi-genre recording artist and instrumentalist, **Damien LeChateau Sneed** is a pianist, vocalist, organist, composer, conductor, arranger, producer, and arts educator whose work spans multiple genres. He has worked with jazz, classical, pop, and R&B legends, including the late Aretha Franklin and Jessye

Norman, Wynton Marsalis, Stevie Wonder, Diana Ross, Ashford & Simpson, Denyce Graves, Lawrence Brownlee, and many others. In addition, Sneed has served as music director for several Grammy Award-winning gospel artists and BET's hit gospel competition, *Sunday Best*. Sneed is a 2014 Sphinx Medal of Excellence recipient, a 2020 Dove Award winner, and a 2021 NAACP Image Award winner for his work as a featured producer and writer on the Clark Sisters' project, *The Return*.

Sneed recently joined the esteemed faculty of both Howard University and the Juilliard School. His other professional affiliations have included the faculties of Manhattan School of Music, Berklee School of Music, Michigan State University, and New York University. In 2015 he established the Damien Sneed Foundation Performing Arts Institute. Sneed is featured in the award-winning PBS documentary *Everyone Has a Place* starring Wynton Marsalis, the Jazz

at Lincoln Center Orchestra, and Sneed's own Chorale Le Chateau, which captures Sneed's journey as musical conductor of the historic tour performances of Marsalis's *Abyssinian Mass*.

Some of Sneed's commissions include *Marian's Song* (2019) by Houston Grand Opera about Marian Anderson; the film score for *Testament* (2021) by Alvin Ailey Dance Theater commemorating the 60th anniversary of Revelations; *The Tongue and the Lash* (2022) by Opera Theatre of Saint Louis (OTSL), imagining a post-debate conversation between James Baldwin and William Buckley; and *Treemonisha* (2023) also by OTSL, an adaptation of Joplin's opera of the same name.

During the 2022–23 season, Sneed conducted Nathaniel Dett's *Ordering of Moses* at Riverside Cathedral with orchestra and Chorale Le Chateau for the Harlem Renaissance centennial and had his LA Philharmonic debut as a vocal soloist in Marsalis's *All Rise* symphony for Hollywood Bowl's Centennial. He also conducted the Flint Symphony Orchestra for Patti Austin's final performance and toured *Our Song Our Story*, incorporating operatic arias, art songs, and spirituals featuring several Metropolitan Opera singers accompanied by the Griot String quartet with Sneed on piano. Sneed was recently signed to Apple Music Classical & Platoon Records (London) with his original classical composition, *Sequestered Thoughts*, as his first single commissioned by the Library of Congress with himself on solo piano.



**DARITA SETH**

## Darita Seth, choral coordinator

Cambodian-American conductor, haute-contre, and composer **Darita Seth** is director of choral studies and conducting at University of the Pacific. He is serving as the founder, president, and director of Choral Audacity, a Bay Area-based ensemble that focuses on centering the stories of BIPOC

and other marginalized communities through choral music. His prior conducting affiliations include St. Luke's Episcopal Church in Long Beach, St. Timothy's Episcopal Church in Danville, the Danville Girls Chorus, the Cantabella Children's Chorus, and the Grammy Award-winning Pacific Boychoir Academy.

Seth holds a Bachelor of Music degree in vocal performance from Capital University's Conservatory of Music and a Master of Music degree in choral conducting from the Bob Cole Conservatory of Music at California State University, Long Beach. Additionally, he is a proud alumnus of the Interlochen Arts Academy and Camp. Seth is an active member of the American Choral Directors Association, National Association of Teachers of Singing, and ASCAP (American Society of Composers, Authors, and Publishers), and he is a Sigma Alpha Iota distinguished member.

Seth's voice is praised for its "technical deliciousness; power and precision of the connection between the colors of the voice; and beauty of delivery" (Aspen Music Festival), and he has been featured in performances of choral masterworks including Bernstein's *Chichester Psalms*, Duruflé's *Requiem*, and Handel's *Messiah*. In 2016 Seth concluded his tenure with Chanticleer, the Grammy Award-winning, San Francisco-based men's vocal ensemble and

is currently singing with the Grammy Award-winning Los Angeles Master Chorale. He has performed in many notable international concert venues including Vienna's Musikverein, the Liszt Grand Concert Hall in Budapest, Endler Hall in Stellenbosch, the National Concert Hall in Taipei, and the Esplanade in Singapore. His voice has led him to sing under the baton of some of the nation's leading composers and conductors such as Eric Whitacre, Jake Runestad, Grant Gershon, and Gustavo Dudamel. Most recently, his voice is featured singing Handel's "Ombra mai fu" in the film score for *The Tutor*.

As a freelance composer, he is recognized by the National youngARTS Foundation, and continues to write for the Anti-Racism, Diversity, Equity, and Inclusion Choral Series for Choral Audacity. Choral Audacity's viral performance of his arrangement of "Champa Battambang" has garnered over a million views on YouTube, Facebook, and Instagram with the majority of its viewership in Phnom Penh, Cambodia.

Outside of music and teaching, Darita enjoys cooking meals from his proud Cambodian-American heritage, weightlifting, traveling with his partner, and being a dog-dad to his American Dingo, Remy Martin.



**JOHN WINEGLASS**

### John Wineglass, commissioned composer

John Christopher Wineglass has written scores for shows on MSNBC, CNN, NBC, CBS, and ABC as well as for documentaries aired on *Headliners & Legends with Matt Lauer*. In addition to scoring for independent films, Wineglass

has composed for nationally syndicated commercials for the United States Army, the American Red Cross, and Texaco. Wineglass has received three Daytime Emmy Awards for Outstanding Achievement in Music Direction and Composition for a Drama Series, three ASCAP Film and Television Music Awards, and seven Emmy nominations.

As a classical composer, Wineglass has garnered commissions from such renowned institutions as the Cabrillo Festival of Contemporary Music led by Marin Alsop and the Kennedy Center in Washington, DC, where the *Washington Post* described his "iridescent colors in the world premiere of a beautifully crafted suite."

Wineglass's "iridescent" compositions are inspired by the beauty of creation and the splendor of nature—as well as the desire to bring to light social issues of the past and present. His commissioned works in the 2018–19 season alone included four symphonic works—two with full chorus. He has received major commissions from the National Endowment for the Arts, the Pittsburgh Foundation, the Alfred P. Sloan Foundation, the Benjamin Harris Memorial Fund, the Heinz Foundation, the Opportunity Fund, and a cadre of private sponsors.

Between 2021 and 2023 Wineglass made his symphonic debut recordings, released on Navona Records, with the Prague Radio Symphony Orchestra, the Zabreb Festival Orchestra, the Brno Philharmonie, and the London Symphony Orchestra (LSO) at St. Luke's. The last of these recordings featured his stunning miniature violin concerto, *#elijah*, a tribute to not only the life of Elijah Jovan McClain but to the lost lives of many people of color at the hands of those who are entrusted to serve and protect.

For the Monterey Symphony, where he is composer-in-residence, Wineglass composed two pandemic response works—*Alone for Solo Violin*, *Live EFX*, and *Electronica* and *Alone Together for Percussion, Harp, and Strings*—which have both been curated for the permanent collection of the COVID-19 response art at the Library of Congress. The subsequent film for the first of these, directed by Doug Mueller, has won international acclaim.

Wineglass received his Bachelor of Music degree in music composition with a minor in viola performance at American University. He earned his master's degree in music composition with an emphasis in film scoring for motion pictures, television, and multi-media at New York University, studying primarily with Justin Dello-Joio of the Juilliard School.

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# SPRING



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SUNDAY | MARCH 10, 2024 | 2:30 PM  
GRAND THEATRE, TRACY

**Peter Jaffe**, conductor  
**Ava Pakiam**, violin

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**Aaron Copland**      **Appalachian Spring Suite**  
(1900–1990)            (1943–44; 1970)

**Maurice Ravel**      **Tzigane, rapsodie de concert** (1924)  
(1875–1937)

**Ava Pakiam**, violin

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INTERMISSION

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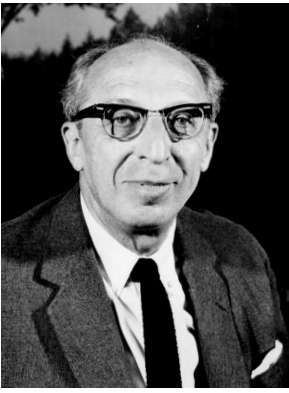
**Igor Stravinsky**      **Pulcinella Suite** (1920; 1949)  
(1882–1971)

Sinfonia (Overture)  
Serenata  
Scherzino  
Tarantella  
Toccata  
Gavotta (con due variazioni)  
Vivo  
Minuetto—Finale

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AARON COPLAND

## Appalachian Spring Suite

### Aaron Copland

Born in Brooklyn, New York, November 14, 1900; died in North Tarrytown, New York, December 2, 1990

Aaron Copland composed one of his most popular, quintessentially American pieces in 1943–44 on

commission from Elizabeth Sprague Coolidge for a ballet to be choreographed and danced by Martha Graham. He initially called his work simply "Ballet for Martha" until she chose the title *Appalachian Spring* after a poem by Hart Crane. The ballet, bearing no relation to the poem's text, celebrates a young farm couple beginning their life together in the Pennsylvania hills in the early nineteenth century. Graham and her troupe first performed *Appalachian Spring* in its original version for a small chamber orchestra of thirteen instruments in the tiny Whittall Auditorium of the Library of Congress, Washington, DC, on October 30, 1944. Following their performance in New York the following May, the work received both the Pulitzer Prize for Music and the Music Critics Circle of New York award for the outstanding theatrical composition of the 1944–45 season.

Well-aware of its concert-hall potential, Copland arranged the ballet as a suite for large orchestra (1945), then made a large orchestra version of the complete ballet (1954), and was finally persuaded by new-music impresario Lawrence Morton to arrange the suite for the original thirteen instruments (1970), with permission for added strings. This last is the version presented here.

The Suite follows the order of the ballet's scenario closely except for the omission of a section that Copland thought was of purely choreographic interest, which interrupts the famous variations on the Shaker hymn "Simple Gifts." His signature music evoking wide open spaces provides a framework for contrasting sections of hesitation, tenderness, liveliness, harshness, and quiet strength. For the first performance of the Suite in 1945, Copland provided the following notes:

"The Suite arranged from the ballet contains the following sections, played without interruption:

1. Very slowly. Introduction of the characters, one by one, in a suffused light.
2. Fast. Sudden burst of unison strings in A major arpeggios starts the action. A sentiment both elated and religious gives the keynote to this scene.
3. Moderate. Duo for the Bride and her Intended—scene of tenderness and passion.
4. Quite fast. The Revivalist and his flock. Folksy feelings— suggestions of square dances and country fiddlers.
5. Still faster. Solo dance of the Bride—presentiment of motherhood. Extremes of joy and fear and wonder.
6. Very slowly (as at first). Transition scene to music reminiscent of the introduction.
7. Calm and flowing. Scenes of daily activity for the Bride and her Farmer-husband. There are five variations on a Shaker theme. The theme, sung by a solo clarinet, was taken from a collection of Shaker melodies compiled by Edward D. Andrews, and published under the title *The Gift to Be Simple*. The melody I borrowed and used almost literally, is called 'Simple Gifts.' It has this text:

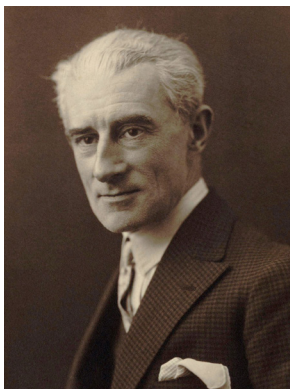
'Tis the gift to be simple,  
'Tis the gift to be free,  
'Tis the gift to come down  
Where we ought to be.  
And when we find ourselves  
    In the place just right,  
'Twill be in the valley  
Of love and delight.  
When true simplicity is gain'd,  
To bow and to bend we shan't be asham'd.  
To turn, turn will be our delight,  
'Til by turning, turning we come round right.

8. Moderate. Coda. The Bride takes her place among her neighbors. At the end the couple are left 'quiet and strong in their new house.' Muted strings intone a hushed, prayerlike passage. The close is reminiscent of the opening music."

—©Jane Vial Jaffe

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Scored for flute, clarinet, bassoon, piano, 2 first violins, 2 second violins, 2 violas, 2 cellos, bass, with added strings as authorized by the composer



MAURICE RAVEL

## Tzigane, rapsodie de concert

Maurice Ravel

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

On one of his many performing tours to England, Ravel attended a private soiree in 1922 at which Hungarian violin virtuoso Jelly d'Arányi played the composer's Duo with cellist Hans Kindler. As the evening progressed Ravel asked her to play a Gypsy melody, then another, until the party finally broke up at five o'clock in the morning. Though that occasion planted the seed for his *Tzigane, rapsodie de concert* (Gypsy, concert rhapsody), it took another two years for him to complete the piece because of numerous intervening projects such as the opera *L'enfant et les sortilèges* (The child and the sorceries).

As it turns out, Ravel completed the brilliant, challenging *Tzigane* just days before Arányi and pianist Henri Gil-Marchex were to premiere it on April 26, 1924, in London. Her sensational performance dazzled the audience and critics—all but one, who expressed confusion over whether the composer was parodying Hungarian Gypsy violin music or launching a new style with more warmth than his previous works had shown. On November 24 that year Arányi also premiered Ravel's orchestrated version, this time in Paris with Gabriel Pierné conducting the Concerts Colonne orchestra.

While Ravel had been working on *Tzigane* he had sought technical advice from his violinist friend Héléne Jourdan-Morhange. "Come quickly," he telegraphed her, "and bring the Paganini Caprices with you." This speaks volumes about the kinds of feats expected of the violinist in this one-movement piece. The colorful but spare orchestral accompaniment prominently features the harp ingeniously combined with the solo violin.

The opening "cadenza" for the unaccompanied violin sounds improvisatory and declamatory, beginning in the instrument's sultry lowest range and progressing through slides, trills, octave passages, and harmonics, all the while calling for the kinds of changes and bending of tempo so characteristic of Gypsy music. Toward the end of the cadenza the accompaniment sneaks in quietly but with an unexpected harmony. The violin and orchestra together launch the dancelike main section of the piece, which varies ideas from the cadenza and introduces two new themes—a sprightly patter first given to the orchestra and a swaggering theme marked "grandiose." Ravel creates an effect of humorous suspense by slamming on the brakes several times during his brilliant drive to the close.

—©Jane Vial Jaffe

Scored for 2 flutes, 2nd flute doubling piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, trumpet, suspended cymbal, triangle, glockenspiel, harp, celesta, and strings



IGOR STRAVINSKY

## Pulcinella Suite

Igor Stravinsky

Born in Oranienbaum (now Lomonosov), June 17, 1882; died in New York, April 6, 1971

Ballet impresario Sergei Diaghilev approached Stravinsky in 1919 about writing a ballet that was entirely different from the dramatically innovative *Firebird*, *Petrushka*, and *Rite*

*of Spring*. Having in mind the recent success of Vincenzo Tommasini's ballet *The Good-humored Ladies* that was based on harpsichord sonatas by Domenico Scarlatti, Diaghilev asked Stravinsky to consider a number of works by another eighteenth-century Italian, Giovanni Battista

Pergolesi (1710–1736). Stravinsky thought him mad but agreed to look at Diaghilev's selections.

"I looked and I fell in love," Stravinsky later recalled. These pieces—more than half of which have been discovered to be by composers other than Pergolesi—provided a turning point for Stravinsky. "*Pulcinella* was my discovery of the past, the epiphany through which the whole of my late works became possible. It was a backward look, of course—the first of many love affairs in that direction—but it was a look in the mirror, too."

Diaghilev's idea for the ballet called for the dancers to take on the roles of eighteenth-century commedia dell'arte characters. The story revolves around Pulcinella's legendary immortality. He toys amorously with two Neapolitan girls, and their suitors try to kill him. He feigns his death using

his friend as “the body,” then, disguised as a magician, brings the fake Pulcinella back to life. In the happy ending he is reunited with his wife, and the girls marry their suitors. Stravinsky arranged some twenty-one numbers to fit Diaghilev’s scenario and scored the work for an eighteenth-century-sized orchestra with solo (concertino) and ensemble (ripieno) parts—and three vocalists who sing from the pit.

Stravinsky retained most of the original melodies and bass lines from the “Pergolesi” selections, but provided more pungent harmonies, ostinato patterns, and slightly uneven phrase lengths. He also used the instruments in modern-sounding configurations and ranges. Alarming differences of opinion among Diaghilev, Picasso (scenery and costume designer), Massine (choreographer and lead dancer), and Stravinsky threatened the production, but the result, first performed at the Paris Opera House on May 15, 1920, was apparently satisfactory to all those involved.

Many critics found fault with Stravinsky’s new style—it was labeled as pastiche, too simple, and worst of all, a renunciation of his Russian heritage. Yet *Pulcinella* was an overwhelming popular success, and his Neoclassic style—perhaps better labeled neo-Baroque—exerted a profound influence on most composers of the 1920s and ‘30s.

Like most worthwhile ballet music, *Pulcinella* also made its way in the concert hall, having been arranged in *four* versions, all differing in content: an orchestral suite of eleven movements (c. 1922); a suite of five movements entitled *Suite for violin and piano, after themes, fragments, and pieces by Giambattista Pergolesi* (1925) for violinist Pawel Kochański; the five-movement *Suite italienne* for cello and piano (1932), arranged with the help of cellist Gregor Piatigorsky; and the six-movement *Suite italienne* for violin and piano (1932) in collaboration with violinist Samuel Dushkin, for whom Stravinsky also wrote the Violin Concerto. The present orchestral suite was first performed by the Boston Symphony Orchestra conducted by Pierre Monteux on December 22, 1922.

In the following description of the Suite, arranged for the same small orchestra as the ballet, the sources for each movement are given because Stravinsky uses them largely intact and retains the *Affekt* or character of the original. He begins with the mock-pompous Sinfonia, which served as *Pulcinella*’s overture and is based on the first movement of a trio sonata by Venetian composer Domenico Gallo (fl. mid-eighteenth century). Stravinsky adapted the charming, slightly melancholy Serenata from a tenor aria for Polidoro, the main character in Pergolesi’s comic opera *Il flaminio*

(1735). A series of three joined movements ensues—Scherzino, Allegro, and Andantino—which Stravinsky drew from two different Gallo trio sonatas. The Suite continues with the lively Tarantella from the sixth of the *Concerti armonici* (1740) by Dutch diplomat Unico Wilhelm Graf von Wassenaer and the jaunty Toccata, which stems from Suite No. 1 of *Pièces modernes pour le clavecin* by Milanese priest Carlo Ignazio Monza (c. 1696–1739).

Stravinsky follows this with the gentle Gavotta con due variazioni from Monza’s Suite No. 3 and the rambunctious Vivo, third movement of a Pergolesi sinfonia for cello and basso continuo. A stylized minuet follows (“Pupilette, fiamette d’amore,” sung by the vocal trio in the original ballet), based on an Act I canzona from *Lo frate ’nnmorata*, sung by bass Don Pietro, who pretends erudition but makes no distinction between a noble and a maid in his amorous pursuits. *Pulcinella* closes with a brilliant finale based on the third movement of another Gallo trio sonata.

—©Jane Vial Jaffe

Scored for 2 flutes, 2nd doubling piccolo, 2 oboes, 2 bassoons, 2 horns, trumpet, trombone, and strings

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# Guest Artist

**Ava Pakiam, violin**

Ava Pakiam is a thirteen-year-old violinist studying at the Pre-College of the San Francisco Conservatory of Music. She was admitted into the Pre-College program at age seven and is currently a student of Simon

James. Ava made her solo debut at eight years old in California performing the Mozart Violin Concerto No. 2 with the Fremont Symphony Orchestra. Later that summer she performed Vivaldi's *Winter Concerto* with the Sempre Musik Orchestra and New York Sinfonietta in Boston and New York City, making her solo debut at Carnegie Hall.

Ava has had the privilege of performing in masterclasses for violinists Nathan Cole, Noah Geller, Ariel Horowitz, James Ehnes, Vadim Gluzman, and Hilary Hahn. In the fall of 2021, Ava competed in the Seattle Young Artists Auditions and was awarded the opportunity to perform as soloist with the Seattle Symphony on a 2021–22 season concert playing the Saint-Saëns *Introduction and Rondo capriccioso*. At age twelve, as a participant in the Sounding Point Academy at

the Colburn School in Los Angeles, Ava had the honor of being the youngest student chosen to perform in an evening recital that was streamed live by The Violin Channel.

Ava's recent performances have included Sarasate's *Ziguenerweisen* and William Grant Still's *Summerland* with the Lynchburg Symphony Orchestra as well as Prokofiev's Violin Concerto No. 2 with the Prometheus Symphony Orchestra. Her season schedule also includes the Barber Violin Concerto with the Olympia Symphony Orchestra and the Mendelssohn Violin Concerto with the Washington Sinfonietta. She is also appearing in multiple recitals in the Washington, DC, area and in San Francisco with pianist Cole Anderson.

Ava is incredibly grateful to be playing an 1874 J. B. Vuillaume violin, currently on loan from Strumenti. Patron investors can help keep this violin in Ava's hands by investing in it online at [strumenti.com](http://strumenti.com). Ava's new partnership with Strumenti was featured in *Strings* magazine, August edition. In addition to music, Ava loves art, baking, and creative writing.

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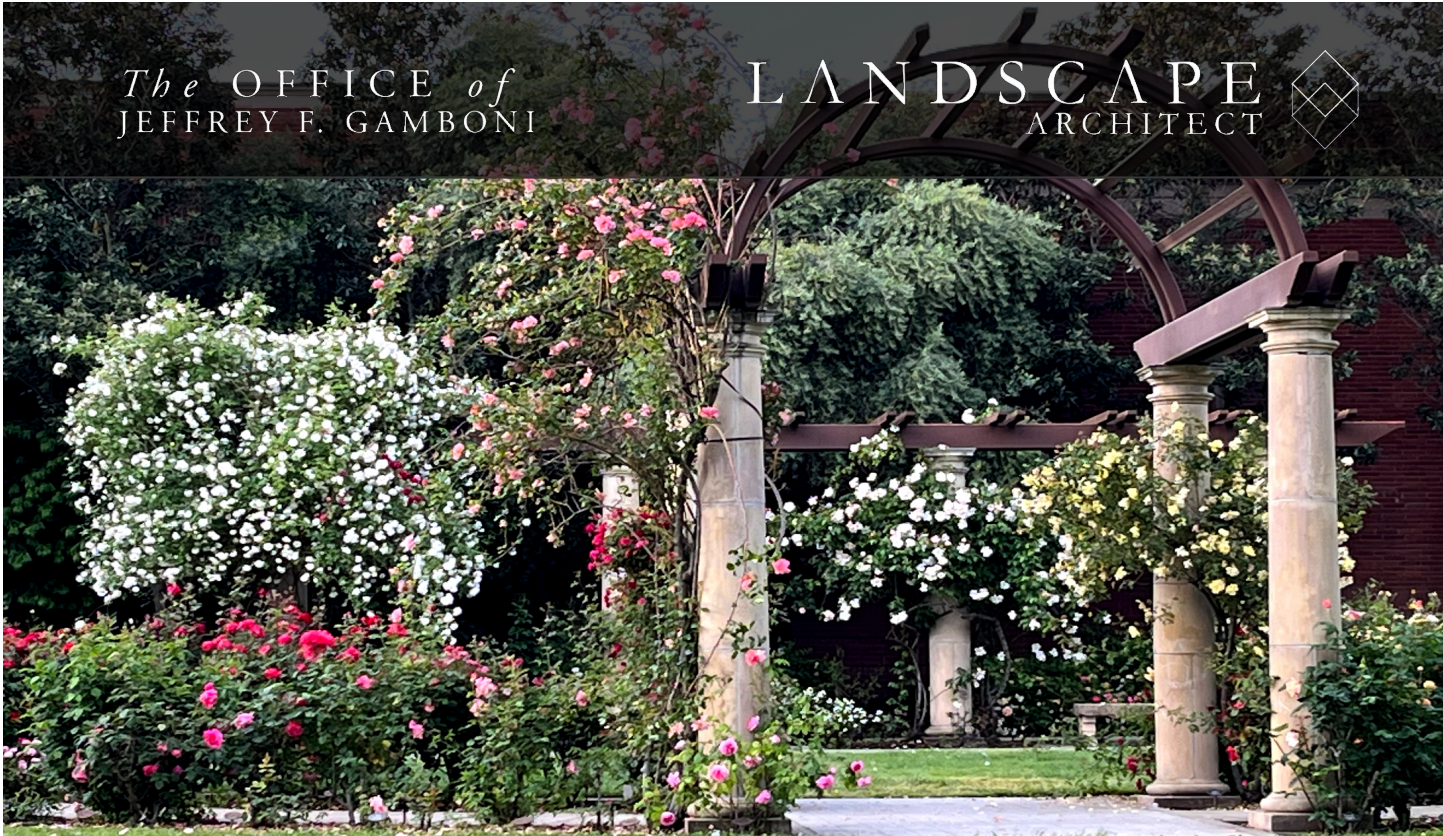
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SUNDAY | APRIL 7, 2024 | 2:30 PM

WARREN ATHERTON AUDITORIUM

**Peter Jaffe**, *conductor*  
**Yi-Jia Susanne Hou**, *violin*

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**Jacques Ibert** (1890–1962) **Escales (Ports of Call)** (1922)  
Calme  
Modéré très rythmé  
Animé

**Max Bruch** (1838–1920) **Scottish Fantasy, op. 46** (1879–80)  
Introduction: Grave –  
Adagio cantabile  
Scherzo: Allegro  
Andante sostenuto  
Finale: Allegro guerriero

**Yi-Jia Susanne Hou**, *violin*

INTERMISSION

**Benjamin Casey Allin III** (1886–1960) **The Port Stockton March** (1936; 2018)  
arr. Peter Jaffe

**Ottorino Respighi** (1879–1936) **Feste romane (Roman Festivals)** (1928)  
Circenses (Circus games)—  
Il giubileo (The Jubilee)—  
L'ottobrata (The October Festival)—  
La befana (The Epiphany)

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**JACQUES IBERT**

## Escales (Ports of Call) *Jacques Ibert*

*Born in Paris, August 15, 1890;  
died in Paris,  
February 5, 1962*

Jacques Ibert enlisted in the French navy during the First World War, and his tour of duty took him to several Mediterranean ports. The war interrupted his career as a composer, yet it strengthened his love of travel and his fascination with varied local music traditions. *Escales* (an *escale* is a port of call, into which ships put to fill their bunkers with coal or the galley with provisions) was written in 1922 while he was connected with the French Embassy in Rome. The geographical labels do not appear in the score, but they appeared in the program for the premiere and Ibert later admitted to the *Courier Musical* that the music had been inspired by a Mediterranean cruise during which he had visited Palermo in Sicily, Tunis-Nefta on the African coast, and Valencia in Spain.

"Palermo" opens and closes with what might be a description of gentle waves on the Mediterranean,

written with sensuous melodies, rich harmonies, and lush orchestration. The faster middle section is influenced by Italian folk rhythms and dances, especially the tarantella. "Tunis-Nefta," according to the composer, is based on an air he heard in the Tunisian desert. The chromatic theme is chanted by the oboe "as if prayer beads were unfolded and unrolled," accompanied by strings and timpani. "Valencia" recalls typically Spanish dance themes, rhythms, and inflections of varied character, building to a fiery conclusion.

*Escales* was first performed in Paris on January 6, 1924, by the Lamoreaux Orchestra conducted by Paul Paray. It has become one of Ibert's most frequently heard compositions, comparable in this respect only with his Flute Concerto and *Divertissement*.

—©Jane Vial Jaffe

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*Scored for piccolo, 2 flutes, 2nd doubling 2nd piccolo, 2 oboes, English horn, 2 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, xylophone, field drum, triangle, tambourine, castanets, tam-tam, cymbals, bass drum, 2 harps, celesta, and strings*

**MAX BRUCH**

## Scottish Fantasy, op. 46 *Max Bruch*

*Born in Cologne, January 6,  
1838; died in Friedenau, near  
Berlin, October 20, 1920*

Max Bruch is one of those unfortunately underrated composers, considered conservative even in his own time. He is known primarily for

his G minor Violin Concerto, the present *Scottish Fantasy*, and *Kol nidre* for cello and orchestra. The remainder of his output—including three operas, three symphonies, other concertos, chamber music, choral compositions, and songs—is perhaps unjustly overlooked.

When in August 1878 Bruch was selected for the directorship of a choral society in Berlin, he expressed

surprise since the Stern'scher Gesangverein had taken no notice of any of his choral works. He really hoped for a position in England, which did come to pass two years later, but meanwhile he took up his duties in Berlin. He worked on just two compositions there, albeit two of his most celebrated—the *Scottish Fantasy* and *Kol nidre*.

The *Fantasia for the Violin and Orchestra with Harp*, freely using *Scottish Folk Melodies*, better known as the *Scottish Fantasy*, was written mostly during the winter of 1879–80. Bruch had been inspired, he told musicologist Wilhelm Altmann, by the famous novels of Scottish writer Walter Scott. The composer had been immersed in Scott's *Lady of the Lake*, on which his cantata *Das Feuerkreuz* was based, but with the project postponed indefinitely, he found another outlet for evocations of Scotland.

The *Scottish Fantasy* was premiered on February 22, 1881, in Liverpool, where Bruch had taken up the position of director of the Philharmonic Society in late August 1880. The celebrated Hungarian violinist Joseph Joachim (also

remembered as the close friend of Brahms) played the solo part—according to Bruch, quite badly. But there had been an ongoing struggle in which Bruch was caught between two egotistic violin virtuosos, both of whom he considered his friends. The *Scottish Fantasy* is, in fact, dedicated to Spanish violinist Pablo de Sarasate and, as Bruch discovered, Joachim was reluctant to play works that were not dedicated to him. Furthermore, Joachim was involved in a grave marital dispute, which may have affected his playing. Joachim, nevertheless, advised him on violin bowings and fingerings before publication.

Bruch struggled over whether to call the work a fantasy or concerto and in the end chose Fantasy because of its free style. Nonetheless, Bruch often referred to the work as a concerto and it appeared as such on various concert programs. Unlike a fantasy, which is often a short, one-movement piece, the *Scottish Fantasy* consists of four full-fledged movements. The first begins in darkness, with what Bruch told Altmann was meant to evoke “an old bard, who contemplates a ruined castle, and laments the glorious times of old.” The main part of the movement is based on the lovely folk tune “Auld Rob Morris,” lushly scored and given twice.

The tune, “The Dusty Miller,” and also the effect of bagpipe drones lend the proper Scottish atmosphere to the second

movement, which Bruch called a dance. “Auld Rob Morris” resurfaces toward the end, leading to the third movement, an introspective *Andante sostenuto* based on the folk tune “I’m Down for Lack of Johnnie.” The stormier center section of the slow movement gives special prominence to the harp.

Already in his Twelve Scottish Folk Songs (c. 1863) and his First Symphony (1870) Bruch had employed the designation “*Allegro guerriero*” (warlike allegro), no doubt recalling Mendelssohn’s similar designation for the finale of his *Scottish Symphony*. Here the direction lends a martial spirit to the Finale’s main theme, based on “Scots wha hae,” which according to legend was sung by the outnumbered but victorious Scots at the Battle of Bannockburn in 1314. In cyclic fashion, and perhaps to remind the listener of the singing qualities of the violin amidst the pyrotechnics, “Auld Rob Morris” returns for a last wistful remembrance before the final triumphant rendition of “Scots wha hae.”

—©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, bass drum, cymbals, harp, and strings*



**The Port Stockton March**  
*Benjamin Casey Allin III*  
*Born in Chicago, November 14, 1886; died in Berkeley, California, January 10, 1960*  
*arr. Peter Jaffe*

**BENJAMIN CASEY ALLIN III**

After earning his bachelor’s degree at the University of Chicago in 1908, Benjamin Casey Allin III pursued an illustrious career in civil engineering, beginning as a surveyor for the Illinois Central Railroad, then for the Board of Insular Affairs in the Philippines, where he also published an English-Philippine dictionary. He then worked in the production department of the Illinois Steel Company and on bridge evaluation for the Rock Island & Pacific Railway, and he served in both World Wars. In between, in 1919, he was made director of the Port of Houston, where he oversaw the design and construction of what became one of the world’s busiest and most renowned ports. In 1930 he was

called to the proposed Port of Stockton as an engineering consultant, later serving as director of the port and chief engineer until 1942. He also consulted on the Port of Bhavnager, India, and the Port of The Dalles, Oregon.

An acknowledged expert on the problems of railroads serving ports, Allin patented a system of railroad trackage and wharves. He also standardized terminology in port matters and authored numerous articles on port engineering, including “The Progress of the Port of Stockton, 1856–1935” and “Port of Stockton Developing Plan Balances Warehouse and Berthing Space.” In 1956 he penned his autobiography, *Reaching for the Sea*.

In his spare time Allin dabbled in music composition, interested primarily in writing music for the Episcopal church, which had attracted him since choirboy days in Chicago. He later held offices in Episcopal churches in Houston and Stockton (St. John’s) and served on the Executive Council of the Province of the Pacific, which included seven Western states. He died in Berkeley, California, where he spent the last fourteen years of his life.

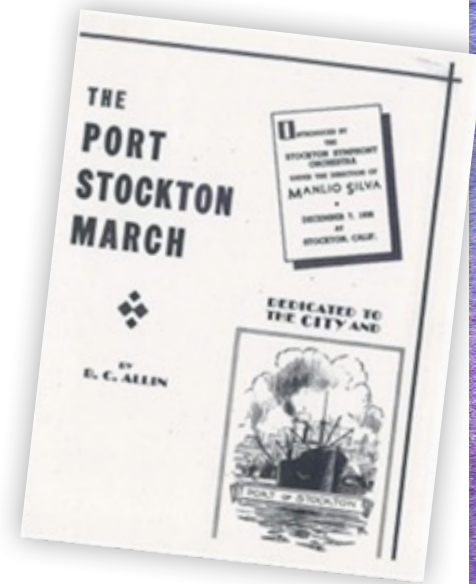
Allin reminisced in his autobiography about venturing outside the composition of church music while in Stockton by writing a four-section piece, *Phantasie Philippine*, based on a Philippine lullaby he remembered from his time there just out of college. He recalls the piece being played in orchestral guise by the Stockton Symphony and later by a College of the Pacific student for the California Composers and Writers Club. He goes on to say: "Another composition of mine, far different in spirit and more of a musical romp than a serious composition, was the *Port of Stockton March* [or *The Port Stockton March*, as the score indicates]. This, too, was played on at least one occasion by the Stockton Symphony to generous applause and my own satisfaction."

The piano score, unearthed by past Port of Stockton Director Richard Ascheris, notes that the piece was introduced under Manlio Silva's direction on December 7, 1936, and that it is dedicated to the "the City and the Port of Stockton." After an annunciatory introduction and a jaunty repeated opening march theme, Allin introduces a minor-mode contrasting section and a grand chordal march before returning to the main march theme of the opening.

Because the orchestral score and parts couldn't be located in time for the Stockton Symphony's revival of the work on January 27, 2018, the march was arranged by Peter Jaffe in the Sousa style that Allin's music suggests. Jaffe added atmospheric touches—chimes suggesting ship bells and chromatic runs evoking swirling winds on the sea—and imaginatively varied the march's given repeated sections.

On the very eve of the performance, Tod Ruhstaller, then director of the Haggin Museum, read the anticipatory article by Lori Gilbert in the *Stockton Record* and contacted Maestro Jaffe saying the museum had the original orchestral score along with a newspaper account of the "lively and stirring" premiere. As it turns out, the orchestration was not made by Allin but by Hoyle Carpenter—in a different key and with unvaried repeats of all of the march's sections (not just those prescribed by Allin). Jaffe's arrangement went on as scheduled and the reception was so enthusiastic that the *Port Stockton March* was encored on the spot. The following season, the concert honoring Stockton and its sister cities provided the perfect occasion to honor the many requests to hear the piece again.

—©Jane Vial Jaffe



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

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## Feste romane (Roman Festivals)

Ottorino Respighi

Born in Bologna, July 9, 1879;  
died in Rome, April 18, 1936

Respighi's three symphonic poems celebrating the glories of Rome, his adopted city, became his most popular works: *Fountains of Rome* (1914),

*Pines of Rome* (1924), and *Roman Festivals* (1928). Each tests the orchestra's virtuosity with such masterful scoring that it comes as no surprise to learn that he spent several years in St. Petersburg studying with the great orchestrator Rimsky-Korsakov. Respighi's *Roman Festivals* calls for an enormous variety of instruments—among the most colorful are tambourine, ratchet, sleigh bells, tam-tam, glockenspiel, two tubular bells, xylophone, two tavolette (wood blocks), piano (two- and four-hands), organ, three buccine (ancient Roman horns or trumpets), and mandolin. Elsa Respighi, the composer's wife, wrote in 1954:

The dramatic power and scoring in the first part of *Roman Festivals* has not been surpassed even today and this reminds me of what Respighi told me as soon as the work was finished: "With the present constitution of the orchestra it's impossible to achieve more, and I don't think I shall write any more scores of this kind."

*Roman Festivals* was first performed—not in his native Italy but in the United States—by Arturo Toscanini and the New York Philharmonic Society at Carnegie Hall, February 21, 1929. We quote below the full programmatic narrative that Respighi provided as a preface to the score. Clearly the exuberant first section retains its association with Nero, the subject of his 1926 unfinished symphonic poem *Nerone*, from which he had drawn some of its musical materials.

1. Circenses [Circus games]: A threatening sky hangs over the Circus Maximus, but it is the people's holiday. "Ave Nero!" The iron doors are unlocked, the strains of a religious song and the howling of wild beasts float on the air. The crowd rises in agitation. Unperturbed, the song of the martyrs develops, conquers, and then is lost in the tumult.
2. Il giubileo [The Jubilee]: The pilgrims trail along the highway, praying. Finally there appears from the summit of Monte Mario, to ardent eyes and gasping souls, the Holy City: "Rome! Rome!" A hymn of praise bursts forth, the churches ring out their reply.

3. L'ottobrata [The October Festival]: The October festival in the Roman *castelli* [castles] covered with vines: hunting echoes, tinkling of bells, songs of love. Then in the tender evenfall arises a romantic serenade.
4. La befana [The Epiphany]: The night before Epiphany in the Piazza Navona. A characteristic rhythm of trumpets dominates the frantic clamor. Above the swelling noise float, from time to time, rustic motives, saltarello [lively dance] cadences, the strains of a barrel organ from a booth, the barker's call, the harsh song of the intoxicated, and the lively *stornello* [verse] in which is expressed the popular feeling: "Lassàtece passà, semo Romani!" (We are Romans, let us pass!)

—©Jane Vial Jaffe

Scored for 3 flutes, 3rd doubling piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, E-flat clarinet, 2 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, tuba, 3 buccine (or extra trumpets), mandolin, timpani, glockenspiel, xylophone, tambourine, snare drum, sleigh bells, tenor drum, triangle, ratchet, tam-tam, cymbals, bass drum, chimes, 2 tavolette (wood blocks), piano two- and four-hands, organ, and strings



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# Guest Artist

**Yi-Jia Susanne Hou, violin**

Born to a musical family, Chinese-Canadian violinist Yi-Jia Susanne Hou rose to fame on the international concert scene when she unanimously won three prestigious international violin competitions in France, Italy, and Spain (Long-Thibaud, Lipizer, Sarasate) representing both Canada and China.

Since then Susanne Hou has performed as soloist with major orchestras in over fifty countries including the London Symphony Orchestra, Royal Philharmonic, Orchestre Philharmonique de Radio-France, SWR Stuttgart, WDR Cologne as well as Toronto Symphony, Vancouver Symphony, National Arts Centre Orchestra, Singapore Symphony, Tokyo Philharmonic, and NHK. She has collaborated with such renowned musicians as Mstislav Rostropovich, Pinchas Zukerman, Alan Gilbert, JoAnn Faletta, Andreas Delfs, Marek Janowski, Alexander Shelley, Krzysztof Urbański, Han-Na Chang, and Gemma New among others.

In 2013 Susanne Hou recorded the Beethoven Violin Concerto with the London Symphony Orchestra playing the outstanding 1735 ex-Fritz Kreisler Mary Portman Guarneri Del Gesù violin as a tribute to its unique history. In 2016 she performed and recorded the *Butterfly Lovers* Violin Concerto with the Royal Philharmonic Orchestra and conductor John Nelson at London's Cadogan Hall, a work she successfully toured with in China and Taiwan.

Her recent and future engagements include a German tour with Sinfonietta Cracovia; a return to the Calgary Philharmonic Orchestra; an extensive recital and concert tour to South Africa working with the Cape, Johannesburg, and Kwazulu Natal Philharmonic Orchestras; a recital at Flaneries Musicales de Reims; and concerts with the Hamilton Philharmonic Orchestra and Vancouver Symphony Orchestra in Canada as well as the Folsom Lake Symphony and Stockton Symphony in the US.

Yi-Jia Susanne Hou is a passionate advocate for music education. She consistently engages in creative projects involving early classical music coaching as well as mentoring aspiring young artists. Launched in 2017, her education initiative called "3-degrees" began in Brazil where she worked with inspired musical students from underprivileged backgrounds. Subsequently, she partnered with DakApp bringing young artists from the Juilliard School in New York, Royal College of Music in London, Beijing Central Conservatory, and Paris Conservatoire to London for the filming of a masterclass, with orchestra, which is now available online via DakApp to students all over the world.

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SUNDAY | MAY 12, 2024 | 2:30 PM  
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**Peter Jaffe**, conductor  
**Paul Kimball**, cameo guest conductor

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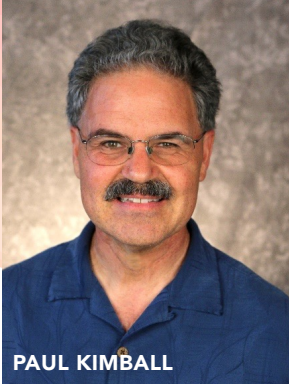
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# Featured Guests



## **Paul Kimball, cameo guest conductor**

Paul Kimball has been associated with the Stockton Symphony since 1982, when he played seventh horn in *The Rite of Spring* under the baton of Kyung Soo Won. In 1983 he won the job of third horn, and stayed for twenty-seven years. In that time he played solo horn in a section of Mozart's Third Horn Concerto in a family concert under the baton of George Buckbee. Paul also conducted two Mervyn's Family Concerts. He has sung the title duet from *The Phantom of the Opera* and "Ghostbusters" under the baton of Peter Jaffe. He also conducted *In the Hall of the Mountain King*—dressed as Robin opposite Jaffe as Batman!

Kimball is the conductor of the Zion Chamber Orchestra and has been the music director for many local musicals. The latest was *Beauty and the Beast* at Stockton Civic Theatre. He and his wife received the Star Award from the Stockton Arts Commission in 2018. He is very excited to be a part of this concert!



## **Paul Jaffe, story consultant**

Based in Los Angeles, Paul Jaffe has worked as a writer and producer on numerous film and television projects, consistently gravitating toward big, fun, genre-blending stories that provide humor, heart, and at least one thrilling fight in a weird or inappropriate place. After attending the University of Southern California's School of Cinematic Arts, Jaffe gained early experience as a director's assistant on *Ant-Man* and was subsequently selected to participate in Disney's prestigious Storytellers Program. Jaffe went on to write for *Danger & Eggs* on Amazon and *Wayne* on YouTube Premium (now on Amazon) and was a writer/co-producer on *Now We're Talking* for Go90. He also co-created, executive produced, and wrote the original series *Living Rooms* for Fullscreen and has recently contributed to *Baby Shark's Big Show!* on Nickelodeon. Passionate about pitching and developing original ideas, Jaffe has sold projects to Sony, Disney, and Amazon, worked as a writer/director at Funny or Die, and served as a script evaluator and consultant for *The Black List*. He once even sat next to Fabio at a sushi restaurant but does not remember what he ordered.

# Annual Fund & Bravo! Society

The Stockton Symphony wishes to thank those generous contributors who support us so loyally throughout the year. The following list reflects gifts and pledges received between December 6, 2022, and December 6, 2023. Subsequent gifts will be acknowledged in later programs. 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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Marilyn Draheim  
Doug and Mary Beth  
Edwards  
Ann and Dick Filson  
Mr. and Mrs. Jeryl Fry  
David Hall and Roseann  
Hannon  
Robert and Laurel Wisenor  
Hathaway  
William and Anne Hayes  
Janet C. Heiman  
Michael and Debbie  
Hernandez  
Patricia W. Itaya  
John H. and Jeanette Jenkins  
Lisa Blanco Jimenez  
Irene Lerma  
Teresa and Frank Mandella  
Giulio and Cheryl Ongaro  
Marie T. Orsi  
Glenn and Rhonelle Pillsbury  
Daren Primack  
Gabriel and Karen Rodriguez  
Frank and Ann Rossi  
Brian Schlegel  
Rick Skehen  
Van Ha To-Cowell  
Nancee L. Volpi  
Myrna Walker  
William and Virginia Wallace  
Mr. and Mrs. Andrew  
Wuellner  
Nishka Yudnich

## HONORARY GIFTS

**In Honor of Ann Chargin's  
100th Birthday**  
Janet Heiman  
Helen Mar

## MEMORIAL GIFTS

**In Memory of Jim Anthony**  
Linda Derivi  
Kelley and Gayle Jennings

**In Memory of Charles  
Beattie**  
Nancy Chavez  
Jan and Mike Quartaroli  
Linda Vater

**In Memory of Dr. Donald  
Becker**  
Sandy Becker

**In Memory of Thomas R.  
Bielejeski**  
Carol Bielejeski

**In Memory of Beverly Blum**  
Donna Brown and Colleen  
Foster  
Jan and Mike Quartaroli

**In Memory of Judith M.  
Chambers**  
Peter and Jane Jaffe  
Fran Meredith  
Mike and Jan Quartaroli  
Diane Vigil

**In Memory of June Church**  
Kathleen and Frank Church

**In Memory of Richard  
Dragavon**  
Tania Dragavon

**In Memory of Urban Ernst**  
Peter and Jane Jaffe  
Jan and Mike Quartaroli  
Nancy and Ed Schneider

**In Memory of Rita Gould**  
Lawrence and Mary Dericco

**In Memory of Elaine  
Hamilton**  
Neil Hamilton

**In Memory of Dr. Willie F.  
Jeffery**  
Anonymous  
Peter and Jane Jaffe  
James Morris and Robin  
Appel

**In Memory of Frank Prater**  
Gayle Duckworth

**In Memory of Evenyl  
Roemmich**  
Garrett Becker

**In Memory of Phyllis Spoon**  
Lynne and Daniel Terry

**In Memory of Louise Talley**  
Conni Bock  
Mary Bullard and Alan  
DeLagoon  
Piera Dermody  
Tania Dragavon  
Barbara Fichtner  
Jeannette Gorham  
Thomas and Nancy  
Harrington  
Bob and Eleanor Lawrence  
Fran Meredith  
Carolyn Moseley/P.E.O.  
Sisterhood  
Kenneth and Peggy Monroe  
Bune Primack  
Todd Primack  
Mike and Jan Quartaroli  
Nancy and Ed Schneider  
Nancy Speikerman  
Diane Ditz Stauffer  
Daniel and Lynne Terry  
Linda Vater  
Margaret H. Zuckerman

**In Memory of Philip D.  
West, Philip D. West  
Community Fund**  
Jim Tibbs and Philip  
Anderson  
Association of California  
Symphony Orchestras

Chris and Tish Brubeck  
Ben Cadwallader, LACO  
Judith M. Chambers (dec.)  
Doug and Mary Beth  
Edwards  
Colleen Foster and Donna  
Brown  
Nicole Goehring  
Ken and Karen Harley  
Kathy Hart  
Bob and Marlene Hnath  
Dr. and Mrs. Stuart Jacobs  
Peter and Jane Jaffe  
Ms. Akilah A. Jeffery  
Giuliano Kornberg,  
Sacramento Philharmonic  
and Opera  
Teresa and Frank Mandella  
Memphis Friends  
Hal and Mary Monroe  
James M. Morris and Robin  
Appel  
Susan Obert  
Jan and Mike Quartaroli  
Michael and Karen Quinn  
Calixtro Romias and Donna  
Yee  
Mary Ann and Steve  
Schermerhorn  
Brian Schlegel  
Edward and Nancy Schneider  
Diane Ditz Stauffer  
Daniel and Lynne Terry  
John and Francesca Vera  
Diane and Donovan Vigil  
Dex and Sharon Vollbrecht  
Stephen Wilson  
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