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MESSAGE FROM THE MAESTRO

Of course you *know* there's magic created by a live symphonic performance—the music takes you on a fascinating excursion and delivers incredible emotions. But have you ever wondered *why* live performances are so powerful? Over many years, I've identified some fundamental principles. Live performances deliver so much impact because they contain the following **key elements**:

Audience adventure thrill. You arrive at the venue, perhaps engage with old friends, perhaps meet new concertgoers, or maybe you're checking out the Symphony for the first time. Everyone's sharing in the buzz of anticipation—*anything could happen!* 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! You are crucial in creating this *group experience*—we play for you.

Synergy. The concept that the whole is greater than the sum of the parts—this is created big-time before your very eyes and ears. No matter what your personal entertainment gear might be at home, no matter how much stuff you stream, there's simply no way to duplicate seeing and hearing so many high-level talents cooperate onstage. It's an inspirational thing to behold, and it's happening in *real time*.

Elegant risk. We performers have to be our art *in the moment*. No retakes, no do-overs, no CGI, no video retouching. During the live performance, you realize and admire the amazing craft of our musical professionals—

constantly defying the complex musical challenges and emerging victorious.

No filter. Centuries ago, before electronics, perhaps you might have gone to an orchestra concert and sat up in the upper balcony. Maybe you might have used a bit of tech available in those days: "opera glasses." Yet even if they helped magnify some folks onstage, you probably would have periodically put those little binoculars aside—because we humans have the crucial desire to experience something with *no filter*.

Our live programs give you that thrill, synergy, and sense of victory—brought to you with no filter at a top level of artistic excellence. *Feel the power* and take it all in! Help us continue to present the Stockton Symphony live in concert. Your faithful support keeps us thriving and enables us to offer this exciting 2024–25 season. Join in helping us grow as we approach our centennial in a couple of years. Spread the word and bring more family and friends to experience the magic of music—*live!*

Yours ever,

Peter Jaffe
MUSIC DIRECTOR AND CONDUCTOR

SEASON AT A GLANCE



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 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, 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.

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 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.

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. 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



VELMA LIM

Welcome to the Stockton Symphony's 2024–2025 concert season. This is our 98th season and the Centennial is fast approaching. What a special gem we have in our Stockton Symphony, which is the third-oldest continuously operating orchestra in California.

Music is magical as it is a universal language, connects all of us, warms our hearts, touches our souls, and raises our spirits. From Classics to Pops, our concerts have something for everyone.

In the first half of our season, you will be enticed by "Dancin' in Your Seat" with violinist Chee-Yun, "Halloween Spooktacular: Heroes and Villains" with you in Halloween costumes, "High Impact" with pianist Gabriela Martinez, and "Holiday Pops: Celebrate the Season" with vocalists Cedric Berry and Natalie Cordone.

The Board of Directors, staff, musicians, CEO Scott Watkins, and Maestro Peter Jaffe thank each of you for your support and patronage. We look forward to seeing you at our concerts.

Sincerely,
Velma Lim
PRESIDENT, BOARD OF DIRECTORS



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MESSAGE FROM THE CEO



SCOTT WATKINS

Dear Friends of the Stockton Symphony,

As we approach our 98th season, I am filled with both excitement and pride for what lies ahead. Over the years, we have built a symphony that not only delivers outstanding musical performances but also serves as a cultural cornerstone for our community.

This season, we are focused on enhancing your experience in every way possible. From the moment you arrive at our concerts to the final note of the evening, our goal is to make your time with us memorable and enjoyable. We've listened to your feedback and are working to improve every aspect of your visit, ensuring that the Stockton Symphony remains a place where you feel valued and connected.

Our program this year is designed to appeal to all of our patrons—from our devoted subscribers who have been with us for decades, to the young families and professionals who are discovering the joy of live symphonic music. We

are proud to present a season that balances the timeless beauty of classical masterworks with fresh, innovative pieces and performances that speak to the world today.

Beyond the music, we are expanding our outreach and community engagement efforts, offering more opportunities to connect with the symphony beyond the concert hall. Whether it's through special events, educational programs, or new digital content, we want to bring the Stockton Symphony experience closer to you.

We are also introducing new initiatives to ensure that our symphony remains a vibrant and sustainable institution for future generations. Your continued support is vital to our success, and I am deeply grateful for your dedication to our mission.

I invite you to join us for what promises to be an extraordinary season. Together, let's celebrate the power of music and the strength of our community.

Warm regards,

Scott Watkins
CEO, STOCKTON SYMPHONY

A promotional graphic for Stockton Symphony Group Discount Tickets. The background features a watercolor-style illustration of a trumpet and musical notes. At the top left, a red banner says "ON SALE NOW". The Stockton Symphony logo is in the top right, with Peter Jaffe as Music Director. The main headline "GROUP DISCOUNT TICKETS" is in large red letters. Below it are three overlapping circles: a red circle with "1 GATHER 10+ PEOPLE", an orange circle with "2 PICK YOUR CONCERT", and a yellow circle with "3 SAVE UP TO 20%". At the bottom, a red bar contains the website "www.stocktonsymphony.org" and phone number "(209) 951-0196".

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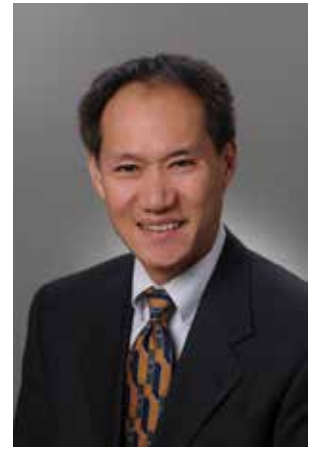
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Associate Concertmaster
David E. Zuckerman Chair
Ljubomir Velickovic
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Dagenais Smiley
Shoanie Young
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Caitlin McSherry
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Kyle Bruckmann

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Michael Hernandez

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PETER JAFFE,
MUSIC DIRECTOR
AND CONDUCTOR

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



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HONOR OUR MUSICIANS BY HOSTING THEM DURING A CONCERT.

As hosts, we show our appreciation for the musicians' talent and dedication and express gratitude for the extraordinary music they share with us. It's the perfect way to honor the musicians who make the Stockton Symphony an incredible orchestra.

Hosting our musicians is simpler than you think.

All you need is a room for them to sleep and refrigerator space to store their food. You are not required to feed them, but if you want to learn more about them and their lives as musicians, the dinner table is the perfect place to do it!

For more information or questions, contact Christa Gleason, cgleason@stocktonsymphony.org, or call 209-951-1096 to offer your home.

Dancin' IN YOUR SEAT

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Chee-Yun, violin

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**John Stafford Smith/
Francis Scott Key**
(1750–1836/1779–1843)
arr. Stanisław Skrowaczewski

The Star-Spangled Banner

Arturo Márquez
(b. 1950)

Danzón No. 2

Édouard Lalo
(1823–1892)

Symphonie espagnole, op. 21

Allegro non troppo
Scherzando: Allegro molto
Intermezzo: Allegretto non troppo
Andante
Rondo: Allegro
Chee-Yun, violin

INTERMISSION

Leonard Bernstein
(1918–1990)
arr. Sid Ramin and
Irwin Kostal

**Symphonic Dances
from West Side Story**

The Star-Spangled Banner

**JOHN STAFFORD SMITH/
FRANCIS SCOTT KEY**

Born in Gloucester, England, baptized March 30, 1750; died in London, September 21, 1836/
Born in Frederick County (now Carroll County), Maryland, August 1, 1779; died in Baltimore, Maryland, January 11, 1843
arr. Stanisław Skrowaczewski



FRANCIS SCOTT KEY

American lawyer Francis Scott Key, who wrote poetry in his spare time, penned a poem called *Defence of Fort McHenry* after being held aboard a British ship that bombarded the American fort on September 13, 1814, during the War of 1812. As he wrote his words, he specifically had in mind how they would fit with a tune that was popular in the United States called "The Anacreontic Song," which had been composed in England, probably in the 1760s, by teenager John Stafford Smith. With Key's words and Smith's tune combined, the song



JOHN STAFFORD SMITH

was renamed "The Star-Spangled Banner." The song has four verses, though people commonly sing only the first.

"The Star-Spangled Banner" became the national anthem of the United States by congressional decree on March 3, 1931. It is intriguing that the combination of the American text and British music in a way symbolizes the friendship that exists between our two countries today, rather than the state of war that existed at the time Key wrote his words.

—©Jane Vial Jaffe

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

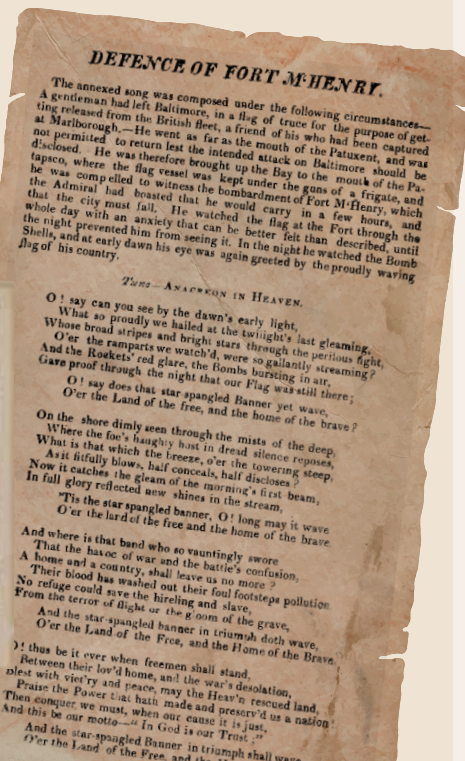
Danzón No. 2 ARTURO MÁRQUEZ

Born in Álamos, Sonora-Mexico, December 20, 1950

Arturo Márquez studied piano, violin, and trombone as a youth, then concentrated on piano and theory at Mexico's Conservatorio Nacional. After studies at the Taller de Composición of the Institute of Fine Arts of Mexico, he studied privately in Paris with Jacques Castérède. Later, on a Fulbright scholarship, he earned his master's degree at the California Institute of the Arts. He currently works at the National University of Mexico, the Superior School of Music, and the National Center of Research, Documentation, and Information of Mexican Music (CENIDIM).

Márquez has written ballets, orchestral pieces, electro-acoustic music, film scores, and chamber music, along with interdisciplinary works that involve photography, actors, or experimental new sounds. Among his numerous works, which have been performed all over the world, his *Danzón No. 2* is best known, having become a secondary national anthem in Mexico. The various pieces in his *Danzón* series mix twentieth-century urban popular music and classical elements with great success.

A *danzón* is a nineteenth-century ballroom dance for couples that shows the influence of the French contredanse from Haiti on the Cuban habanera; Miguel Failde was the first to call a piece *danzón* in 1879. Drawing on this multicultural form, which revels in syncopation and



CLASSICS: DANCIN' IN YOUR SEAT

elegant pauses, Márquez wrote a whole series of *danzónes*. He wrote the following description of No. 2, which was first performed in 1994 in Mexico City, conducted by Francisco Savin:

“The idea of writing the *Danzón 2* originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the *danzón*, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn



ARTURO MÁRQUEZ

the *danzón's* rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the *danzón* is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City.

“*Danzón 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music. *Danzón 2* was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily.”

—©Jane Vial Jaffe

Scored for 2 flutes, 2nd doubling piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, claves, snare drum, suspended cymbal, guiro, 3 tom-toms, bass drum, piano, and strings

DANZÓN 2 IS A TRIBUTE TO THE ENVIRONMENT THAT NOURISHES THE GENRE. IT ENDEAVORS TO GET AS CLOSE AS POSSIBLE TO THE DANCE, TO ITS NOSTALGIC MELODIES, TO ITS WILD RHYTHMS...

Symphonie espagnole, op. 21

ÉDOUARD LALO

Born in Lille, France; January 27, 1823; died in Paris, April 22, 1892

A great fashion for writing musical exotica, or music suggesting foreign lands, became prevalent among composers of the Romantic period and continued into the twentieth century. Mendelssohn wrote his *Scottish* and *Italian* symphonies, Saint-Saëns his *Egyptian* Piano Concerto, and Bruch his *Scottish Fantasy*, but probably Spanish themes, titles, and locales attracted

the greatest number of composers, particularly French ones. Chabrier, Bizet, Saint-Saëns, Debussy, and Ravel all made their contributions. Despite the obvious touches of exoticism, though, their music is still unmistakably French.

Lalo, too, was caught up in the mode of his day, the *Symphonie espagnole* being only one of his “exotic” pieces. Yet it had an even more direct impetus than fashion or the composer's Spanish



ÉDOUARD LALO

heritage—that is, his friendship with the great Spanish violin virtuoso Pablo de Sarasate.

Sarasate gave the première of the *Symphonie espagnole* on February 7, 1875, at a Concert Colonne at the Châtelet, Paris. Gratitude as well as friendship played a role in the work's

dedication to Sarasate; Lalo's first long-awaited success had come with Sarasate's introduction of his Violin Concerto the previous year. The

Symphonie espagnole established Lalo's international reputation. He is now chiefly remembered for this work and his Cello Concerto.

The *Symphonie espagnole* is no traditional symphony, and many might prefer that it be classified as a concerto or suite. Lalo, however, was adamant about the title. In a letter dated August 20, 1879, to Sarasate's regular accompanist Otto Goldschmidt, Lalo objected to the title "Suite" and continued:

Artistically, a title means nothing and the work itself is everything . . . but commercially a tainted, discredited title is never a good thing. I kept the title Symphonie espagnole contrary to and despite everybody, first because it conveyed my thought—that of say, a violin solo soaring above the rigid form of an old symphony—and then because the title was less banal than those that were proposed to me. The

cries and criticisms have died or will die down; the title will remain, and in his letter of congratulation Bülow wrote me that this happy title placed the piece beyond all the others.

Unlike traditional concertos, the work is in five movements, and the scoring includes trombones, harp, and percussion—instruments not yet included in many nineteenth-century concertos. The **first movement**, in sonata form, begins with fragments of the main theme in the orchestra and solo violin, followed by a complete exposition of the main theme by the orchestra. Though the second theme is more lyrical, both employ rhythms reminiscent of the habanera (Havana-style contredanse). When the orchestra plays the melody, as it frequently does, Lalo has the solo violin decorate in virtuosic style.

The **second movement** is a scherzo based on the Spanish seguidilla rhythm, heard most plainly at the

outset in the pizzicato strings. A contrasting middle section incorporates the many tempo changes associated with the style. Pervasive habanera rhythms surface again in the **third movement**, and in the **fourth**—the slow movement—the soloist is given an opportunity to show off sensuous and expressive qualities. The rondo **finale** is an almost nonstop virtuoso display piece for the violin, after a substantial orchestral introduction that presents a giant crescendo and diminuendo in dynamics and instrumentation. One of the contrasting episodes is a slow malagueña (Spanish dance similar to the fandango), foreshadowed in the introduction to the first movement.

—@Jane Vial Jaffe

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

Symphonic Dances from West Side Story

LEONARD BERNSTEIN

Born in Lawrence, Massachusetts, August 25, 1918; died in New York, October 14, 1990
arr. Sid Ramin and Irwin Kostal

Leonard Bernstein's *West Side Story* shares the central theme of New York City with many of the composer's previous stage works:



LEONARD BERNSTEIN

Fancy Free, On the Town, On the Waterfront, and Wonderful Town. This work differs from its predecessors, however, in that it presented the composer with the intriguing challenge of writing a serious musical. The idea of adapting the plot of Shakespeare's *Romeo and Juliet* to a modern environment was first suggested by Jerome Robbins when he was choreographing Bernstein's *The Age of*

Anxiety in 1949–50. Robbins and Bernstein originally thought the work might be called *East Side Story*, in which the lovers would come from different religious creeds. By the time the choreographer and composer emerged from other projects in the mid 1950s, race hatred and adolescent violence had become more prominent as current issues. So the title became *West Side Story*, with lovers Tony and Maria belonging to rival teenage gangs, the Jets and the Sharks. Along with Bernstein's music and Robbins's choreography, Arthur

CLASSICS: DANCIN' IN YOUR SEAT

Laurents was engaged to write the book and Stephen Sondheim the lyrics. The show opened on Broadway in 1957, ran for 973 performances, and gained even more popularity when made into a film.

The musical score contains a masterful blend of various jazz elements, Latin rhythms, and romantic popular ballads. It also incorporates the kind of character identification that we associate with Wagner's leitmotifs. In 1961, in order to make an orchestral concert work from the musical, Sid Ramin and

THE MUSICAL SCORE
CONTAINS A MASTERFUL
BLEND OF VARIOUS
JAZZ ELEMENTS, LATIN
RHYTHMS, AND ROMANTIC
POPULAR BALLADS.

Irwin Kostal chose a list of numbers, which they submitted to Bernstein, who chose the order. Having previously rescored the original show somewhat for the movie, they were already familiar with its symphonic conception. They did an admirable job keeping Bernstein's music intact and retaining the composer's brilliant orchestral effects. It was composer Jack Gottlieb, Bernstein's

assistant, who suggested using the haunting flute solo "I Had a Love" for the finale. Like the musical, the suite ends questioningly on a chord incorporating the unsettling interval of a tritone, which had played a role in other sections of the drama.

The work was first performed on February 13, 1961, by the New York Philharmonic conducted by Lukas Foss. Its nine episodes, played without pause, follow the plot's chronology, as summarized by Jack Gottlieb in the preface to the score:

Prologue (Allegro moderato)—The growing rivalry between the two teen-age gangs, the Jets and the Sharks

"Somewhere" (Adagio)—In a visionary dance sequence, the two gangs are united in friendship.

Scherzo (Vivace leggiero)—In the same dream, they break through the city walls, and suddenly find themselves in a world of space, air, and sun.

Mambo (Presto)—Reality again; competitive dance between the gangs

Cha-Cha (Andantino con grazia)—The star-crossed lovers see each other for the first time and dance together.

Meeting Scene (Meno mosso)—Music accompanies their first spoken words.

"Cool," Fugue (Allegretto)—An elaborate dance sequence in which the Jets practice controlling their hostility

Rumble (Molto allegro)—Climactic gang battle during which the two gang leaders are killed

Finale (Adagio)—[After Tony has died in Maria's arms.] Love music developing into a [funeral] procession, which recalls, in tragic reality, the vision of "Somewhere"

—@Jane Vial Jaffe

Scored for 3 flutes, 3rd flute doubling piccolo, 2 oboes, English horn, 2 clarinets, E-flat clarinet, bass clarinet, 2 bassoons, contrabassoon, alto saxophone, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, vibraphone, timbales, congas, bass drum, tom-tom, drum set, cymbals, tambourine, wood block, triangle, tam-tam, xylophone, glockenspiel, chimes, tenor drum, four pitched drums, 2 snare drums, finger cymbals, 2 pairs of maracas, 3 cowbells, police whistle, 3 bongos, 2 suspended cymbals, guiro, harp, celesta, piano, and strings

Guest Artist CHEE-YUN, VIOLIN

Violinist Chee-Yun's flawless technique, dazzling tone, and compelling artistry have enraptured audiences on five continents. Winner of the Young Concert Artists International Auditions and recipient of the Avery Fisher Career Grant, Chee-Yun has performed with many of the world's foremost orchestras and conductors. Highlights include her tours of the United States with the San Francisco Symphony under Michael Tilson Thomas and Japan with the NHK Symphony, a concert with the Seoul Philharmonic conducted by Myung-Whun Chung that was broadcast on national television, and a benefit for UNESCO with the Orchestra of St. Luke's at Avery Fisher Hall. A champion of contemporary music, Chee-Yun performed Kevin Puts's Violin Concerto with the Fort Worth Symphony Orchestra and performed and recorded Christopher Theofanidis's Violin Concerto as part of the Albany Symphony's American Festival.

Chee-Yun's myriad outstanding recital performances include appearances at the Kennedy Center's Salute to Slava gala honoring Mstislav Rostropovich and the Mostly Mozart Festival's tour to Japan, a performance with Michael Tilson Thomas in the inaugural season of Carnegie Hall's Zankel Hall, and the US premiere of Penderecki's Sonata No. 2. In 2016 Chee-Yun performed as a guest artist for the Secretary General at the United Nations in celebration of Korea's National Foundation Day and the 25th anniversary of South Korea joining the UN. Firmly committed to chamber music, Chee-Yun has toured with Music from Marlboro and appears frequently with Spoleto USA. She has also appeared at major US festivals and abroad at festivals in Korea, Ireland, Italy, France, Poland, and Japan. Most recently she collaborated with acclaimed guitarist Mak Grgić in a duo performance for the Philadelphia Chamber Music Society.

Chee-Yun has received exceptional acclaim as a recording artist since the release of her debut album of virtuoso encore pieces in 1993 and her 2008 Decca/Korea album of light classics went platinum within six months of its release. More recently her recording of the Penderecki Violin Concerto No. 2 on Naxos was highly acclaimed in

The Strad and *American Record Guide*. Chee-Yun has performed frequently on NPR, WOXR, and WNYC radio and been featured on *A Prairie Home Companion*, *Curb Your Enthusiasm*, *Victor Borge's Then and Now 3*, among many other broadcasts. The 2017 short documentary *Chee-Yun: Seasons on the Road* is available on YouTube.

A dedicated and enthusiastic educator, Chee-Yun gives master classes worldwide and has held teaching posts at the University of Cincinnati College-Conservatory of Music, Indiana University School of Music, and Southern Methodist University in Dallas. She herself studied with Nam Yun Kim in Korea and with Dorothy DeLay, Hyo Kang, Daniel Phillips, and Felix Galimir at the Juilliard School.

Chee-Yun plays a violin made by Francesco Ruggieri in 1669. It is rumored to have been buried with a previous owner for 200 years and has been profiled by the *Washington Post*.





Peter Jaffe, conductor

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Paul Kimball, guest conductor

Siry Smith, vocalist

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Batman Theme (TV series)

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Harry's Wondrous World from *Harry Potter and the Sorcerer's Stone*

Music from Spider-Man

Theme from Spider-Man

Cruella de Vil from *101 Dalmations*

Raider's March from *Raiders of the Lost Ark*

Ghostbusters

Danny Elfman, arr. Steve Bartek

Neal Hefti, arr. Bob Cerulli

Edvard Grieg

Paul Kimball, guest conductor

John Williams

Danny Elfman, arr. John Wasson

Robert J. Harris and Paul Francis Webster,
arr. Jay Bocock

Mel Leven, arr. Lloyd Conley

Siry Smith, vocalist

John Williams

Ray Parker Jr., arr. Nick Baratta

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Imperial March from *Star Wars Episode IV: A New Hope*

Flying Theme from *E.T. the Extra-Terrestrial*

Shark Theme from Jaws

Music from Wonder Woman

Music from The Incredibles

Pirates of the Caribbean

Themes from 007

John Williams

John Williams

John Williams

Rupert Gregson-Williams, arr. Victor López

Michael Giacchino, arr. Jay Bocock

Klaus Badelt, arr. Ted Ricketts

Monty Norman; Michael Leeson and Bill Conti;
Paul McCartney and Linda McCartney;
John Barry and Leslie Bricusse/Anthony Newley;
arr. Calvin Custer

Special Guests



PAUL KIMBALL, 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 and has sung "Ghostbusters" and the title duet from *The Phantom of the Opera* under the baton of Peter Jaffe. Most recently he made an acclaimed conducting appearance on last spring's Whodunit and is delighted

to return to the Halloween Pops stage after a memorable appearance in 2020.

A dedicated teacher, Paul just retired after thirty-five years teaching in the Lincoln Unified School District, first at Tully C. Knoles and then at Lincoln High School, impacting thousands of students with his knowledge and enthusiasm. He is also 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.



SIRY SMITH, VOCALIST

Appearing with the Stockton Symphony for the first time, Siry Smith, a seventeen-year-old senior at Lincoln High School, has cultivated a profound appreciation for theater, which has played a pivotal role in shaping their personal and professional development. Their dedication to the craft is evident in their extensive performance experience within the California arts community. Siry starred as Morticia in Lincoln High School's production of *The Addams Family* and as Lucy in *You're a Good Man, Charlie Brown* at Delta College. These roles represent highlights in their acting career, underscoring a deep commitment to excellence and growth in the theater.

Siry is a fervent advocate for Stockton's local theater scene, particularly Stockton Civic Theatre (SCT). With a rich history spanning seventy seasons, SCT has been a cornerstone of the community, and Siry's family has played an integral role in its continued success. Watching their father perform on stage at SCT ignited Siry's desire to pursue acting, a drive that continues to inspire their artistic endeavors today. Looking ahead, Siry is enthusiastic about continuing their journey in the performing arts, eager to explore new opportunities and contribute to the vibrant cultural landscape that has so deeply influenced their life.

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Gabriela Martinez, piano

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Gabriela Lena Frank

(b. 1972)

Edvard Grieg

(1843–1907)

Concertino cusqueño

Piano Concerto in A minor, op. 16

Allegro Allegro molto moderato

Adagio—

Allegro moderato molto e marcato

Gabriela Martinez, piano

INTERMISSION

Ludwig van Beethoven

(1770–1827)

Symphony No. 5 in C minor, op. 67

Allegro con brio

Andante con moto

Allegro—

Allegro

Concertino cusqueño
GABRIELA LENA FRANK

*Born in Berkeley, California,
September, 26, 1972*

Gabriela Lena Frank serves as composer-in-residence with the Philadelphia Orchestra and in 2017 was named by the *Washington Post* as one of the thirty-five most significant woman composers in history. Of Peruvian/Chinese descent on her mother's side and Lithuanian/Jewish heritage on her father's, Gabriela Lena Frank most often draws on the folklore and musical styles of Latin American in her own compositions. Having grown up in Berkeley, California, and having earned music degrees at

Rice University in Texas and the University of Michigan, she combines her Latin American folk inspirations with her American training, during which she was profoundly influenced by Ginastera and Bartók.

Frank's unique perspective has brought her extraordinary success, with regular commissions for some of the world's most prominent performers—cellist Yo Yo Ma, soprano Dawn Upshaw, the King's Singers, and the Kronos Quartet, among others. She has also received orchestral commissions



MARIAH TAUGER PHOTO

and performances from the renowned symphony orchestras of Chicago, Boston, Philadelphia, Atlanta, Cleveland, and San Francisco. More recently Frank's first opera—*The Last Dream of Frida and Diego* to words by Pulitzer Prize-winning Cuban poet Nilo Cruz—received its premieres between 2020 and 2023 by its co-commissioners, Fort Worth Opera, Depauw University, San Diego Opera, and San Francisco Opera. Most recently her Concerto grosso for the Takács Quartet premiered in July 2024.

CONTINUED ON PAGE 18

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Recipient of the prestigious Heinz Award, a Guggenheim Fellowship, and a USA Artist Fellowship, Frank won a Latin Grammy for her *Inca Dances* for guitarist Manuel Barrueco and the Cuarteto Latinoamericano. She has been featured in several scholarly books and PBS specials, including the Emmy-nominated *Música Mestiza* by filmmaker Aric Hartvig. Born with high-moderate/near-profound hearing loss, Frank has also written for the *New York Times* about how Beethoven's deafness affected his music.

AS A DAUGHTER OF A PERUVIAN IMMIGRANT, I'VE LONG BEEN FASCINATED BY MY MULTICULTURAL HERITAGE AND HAVE BEEN BLESSED TO FIND WESTERN CLASSICAL MUSIC TO BE A HOSPITABLE PLAYPEN FOR MY WAYWARD EXPLORATIONS.

Frank has held myriad composer residencies, completing those with the Detroit and Houston Symphonies just prior to that with the Philadelphia Orchestra. She is also an accomplished pianist and highly involved in community outreach. She has volunteered in hospitals and prisons, worked with deaf students to rap in sign language, and, in 2017, founded the Gabriela Lena Frank Creative Academy of Music,

a much-lauded nonprofit institution that offers training for emerging composers from diverse cultural backgrounds, opportunities to work with underrepresented students in rural communities, and professional commissioning avenues for alums.

Frank writes about the present work, premiered by the Philadelphia Orchestra on October 25, 2012: "*Concertino cusqueño*, written to celebrate the fine players of the Philadelphia Orchestra on the eve of Yannick Nézet-Séguin's inaugural season as music director, finds inspiration in two unlikely bedfellows: Peruvian culture and British composer Benjamin Britten. As a daughter of a Peruvian immigrant, I've long been fascinated by my multicultural heritage and have been blessed to find Western classical music to be a hospitable playpen for my wayward explorations. In doing so, I've looked to composers such as Alberto Ginastera from Argentina, Béla Bartók from Hungary, Chou Wen-chung from China, and my own teacher William Bolcom from the US as heroes: To me, these gentlemen are the very definition of 'cultural witnesses,' as they illuminate new connections between seemingly disparate idioms of every hue imaginable.

"To this list, I add Britten, whom I admire inordinately. I wish I could have met him, worked up the nerve to show him my own music, invited him to travel to beautiful Perú with me. I would have shared *chicha morada* (purple corn drink) with him, taken him to a *zampoña* (panpipe) instrument-making shop, set him loose in a *mercado* (market) streaming with immigrant Chinos and

the native Indio descendants of the Incas. I would have loved showing him the port towns exporting *anchoveta* (anchovies), the *serranos* (highlands) exporting potatoes, and the *selvas* (jungles) exporting sugar. And I know Britten would have been fascinated by the rich mythology enervating the literature and music of this small Andean nation, so deeply similar to the plots of his many operas, among other works.

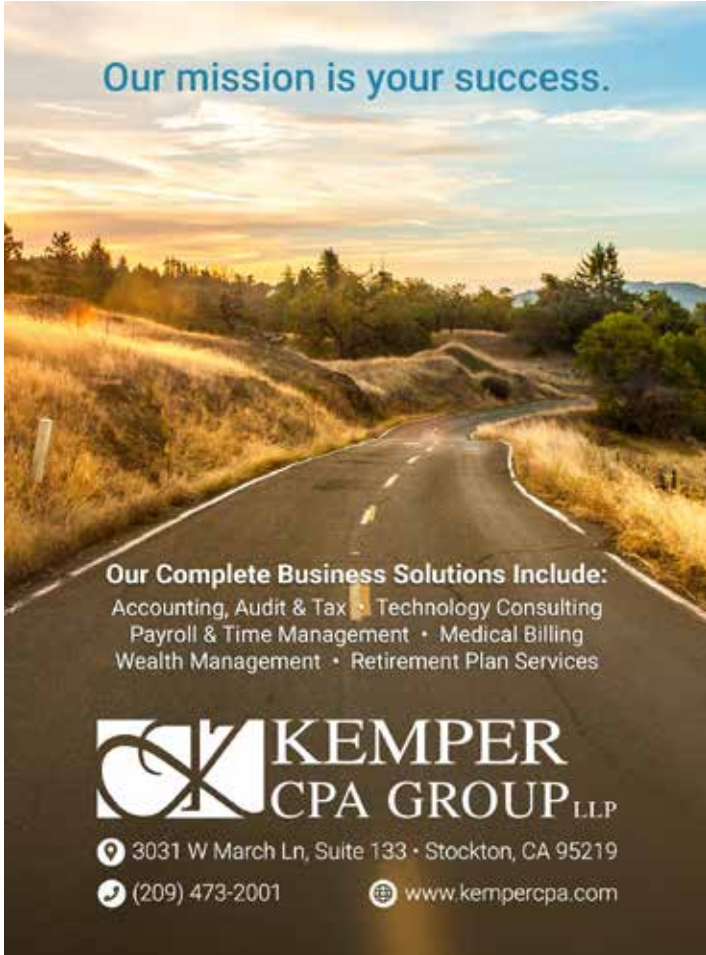
"*Concertino cusqueño* melds together two brief musical ideas: The first few notes of a religious tune, 'Collanan María,' from Cusco (the original capital of the Inca empire Tawantinsuyu, and a major tourist draw today) with the simple timpani motive from the opening bars of the first movement of Britten's elegant Violin Concerto. I am able to spin an entire one-movement work from these two ideas, designating a prominent role to the four string principal players (with a bow to the piccolo/bass clarinet duo and, yes, the timpanist). In this way, while imagining Britten in Cusco, I can also indulge in my own enjoyment of personalizing the symphonic sound by allowing individuals from the ensemble to shine.

"It is with further joy that I dedicate this piece to my nephew Alexander Michael Frank, born in Philadelphia on February 25, 2011."

—@Jane Vial Jaffe

Scored for 2 flutes, 2nd doubling piccolo, 2 oboes, 2 clarinets, 2nd doubling bass clarinet, 2 bassoons, 2 horns, 2 trumpets, timpani, snare drum, 2 suspended cymbals, 2 triangles, 2 marimbas, harp, celesta, and strings

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Piano Concerto in A minor, op. 16

EDVARD GRIEG

Born in Bergen, Norway, June 15, 1843; died in Bergen, September 4, 1907

In June 1868 Grieg traveled with his wife Nina and baby daughter to Denmark to undertake his largest-scale work to date, a work for piano and orchestra. Notorious for his inability to work with the slightest outside disturbances, Grieg settled down in the picturesque town of Sölleröd while Nina and the baby went to Nina's parents in Copenhagen. Two of Grieg's friends were with him in Sölleröd—publisher/composer Emil Horneman and virtuoso pianist Edmund Neupert, who consulted with the composer as the work took shape. It was only natural that Neupert should receive the dedication and play the first performance, which was scheduled for shortly after Christmas.

Though the Concerto was completed in rough form at Sölleröd, the orchestration had to be fit around Grieg's many other duties that fall and winter in Oslo. This proved so difficult that the premiere had to be postponed until April 3, 1869, when Neupert indeed played the solo part with the Royal Theater Orchestra in Copenhagen, conducted by Holger Simon Paulli. It was a major event: Queen Louise was in attendance, as were the leading musical personalities, including Johann Peter Emilus Hartmann, Niels Gade, and world-famous Russian virtuoso pianist



EDVARD GRIEG
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Anton Rubinstein, who had lent his own grand piano for the occasion. On April 6 Neupert wrote to Grieg who had been unable to attend:

On Saturday your divine Concerto resounded through the Casino's large auditorium. The triumph I received was really tremendous. Already at the conclusion of the cadenza in the first part the audience broke out in a true storm [of applause]. The three dangerous critics—Gade, Rubinstein, and Hartmann—sat up in the loge and applauded with all their might. I am supposed to greet you from Rubinstein and tell you that he is really surprised to have heard such a brilliant composition; he looks forward to making your acquaintance.

The Concerto soon won international fame and has achieved the same kind of ultra-popularity as Tchaikovsky's B-flat minor Piano Concerto. At a now-famous meeting between Grieg and Liszt in Rome in 1870, Liszt fulfilled Grieg's expectations by reading Grieg's Concerto at sight. "He played the cadenza, the most difficult part, best of all," wrote Grieg. "Not content with playing, he, at the same time, converses and makes comments, addressing a bright remark now to one, now to another of the assembled guests, nodding significantly to the right or left, particularly when something pleases him." Liszt was delighted with Grieg's Concerto and Grieg incorporated

some of his suggestions when it was published in 1872.

Grieg greatly admired Schumann's Piano Concerto in the same key and claimed that he studied it in depth before writing his own. He followed Schumann's model in regard to an opening fanfare for the pianist, and in certain formal respects, but he created a completely independent work—one that contains specifically Norwegian elements. One of these occurs between the main theme and second theme, a transitional passage containing rhythms of the *halling*, a lively Norwegian folk dance in duple meter. Grieg's reputation as a melodist is reaffirmed by the lyrical second theme, which since an 1882 edition has been played by the cellos, as opposed to the trumpet in the

THE CONCERTO SOON WON INTERNATIONAL FAME AND HAS ACHIEVED THE SAME KIND OF ULTRA-POPULARITY AS TCHAIKOVSKY'S B-FLAT MINOR PIANO CONCERTO.

manuscript and early editions. Grieg continued to tinker with the Concerto throughout his life, making final revisions as late as 1906–07.

The tender, nocturnal slow movement follows a simple A-B-A pattern, leading without pause into the finale through a magical dialogue between the piano and solo horn. The nationalistic character of the

last movement is evinced through the main theme in the piano, again reminiscent of the *halling*. Grieg scholar Schjelderup-Ebbe also likens the use of pedal point, open fifths, and sharp dissonances to the sounds of the Hardanger fiddle. The *halling* refrain near the end is transformed into another folk-dance rhythm, that of the *springar* in 3/4 meter. It was the concluding climax of the movement with its sudden use of the flattened leading tone that so excited Liszt in 1870. Grieg reported:

Toward the end of the finale the second theme is, as you may remember, repeated in a mighty fortissimo. In the very last measures, when in the first triplets the first tone is changed in the orchestra from G-sharp to G, while the piano part, in a mighty scale passage, rushes wildly through the whole reach of the keyboard, he [Liszt] suddenly stopped, rose up to his full height, left the piano, and with big, theatrical strides and arms uplifted walked across the large cloister hall, at the same time literally roaring the theme. When he got to the G in question he stretched out his arms imperiously and exclaimed "G, G, not G-sharp! Magnificent! That's the real Swedish article!" . . . He went back to the piano, repeated the whole strophe, and finished. In conclusion he handed me the manuscript and said in a peculiarly cordial tone: "Keep steadily on: I tell you, you have the capability, and—do not let them intimidate you!"

—©Jane Vial Jaffe

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

Symphony No. 5 in C minor, op. 67

LUDWIG VAN BEETHOVEN

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

The immense popularity of Beethoven's Fifth Symphony has dulled our senses to the boldness and originality of the work, which initially caused a certain resistance.

The great Goethe could not appreciate it, remarking that "it is merely astonishing and grandiose." Even in 1843, thirty-five years after its premiere, a critic wrote of the celebrated transition from the scherzo to the finale: "There is a strange melody, which, combined with an even stranger harmony of

a double pedal point in the bass on G and C, produces a sort of odious meowing, and discords to shatter the least sensitive ear." (See Example 1.) Equally astonishing were the "oboe cadenza" in the first movement, the addition of piccolo, contrabassoon, and three trombones to the finale, and the return of the scherzo in the finale.



C. 1804, BY JOSEPH WILLIBRORD MÄHLER, VIENNA MUSEUM

Many features have contributed to the eventual superstar status of "the Fifth." The opening motive—which Beethoven reportedly explained to his friend and biographer Anton Schindler as "Thus Fate knocks at the door!"—has provided dramatic associations to generations of listeners. In World War II, for example, it was used as a symbol of resistance to fascism. Though Beethoven left no programmatic

explanations linking his Symphony to political events of the early nineteenth century, the work is a product of his heroic style—his patriotic and anti-Napoleonic sentiments had reached their height at this time. The patriotism expressed in his music resonated within people of many different historical periods and nations,

even the very forces Beethoven saw as the oppressor. A veteran of Napoleon's army hearing the work in 1828 is said to have exclaimed at the beginning of the finale: "*Mais c'est l'Empereur!*" (But it's the Emperor!) (See Example 2.)

The Fifth has also aroused certain unnamed terrors in its listeners, an aspect already sensed by

CONTINUED ON PAGE 22

THE IMMENSE POPULARITY OF BEETHOVEN'S FIFTH SYMPHONY HAS DULLED OUR SENSES TO THE BOLDNESS AND ORIGINALITY OF THE WORK, WHICH INITIALLY CAUSED A CERTAIN RESISTANCE.

Goethe and Romantic writer E.T.A. Hoffmann. Robert Schumann reported that a child whose hand he was holding during a performance of the Fifth whispered “*J’ai peur*” (I’m afraid) at the chilling transition from the scherzo to the finale. (Refer back to Example 1.) Hector Berlioz commented on the “stunning” effect of this transition saying it would be impossible to surpass it in what follows. Yet the allaying of the terrors by the triumph of the C major finale has gained the Symphony almost as many admirers as the opening motive.

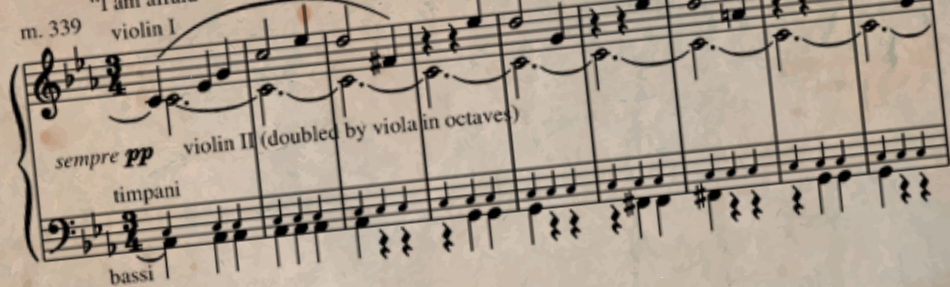
Like many of Beethoven’s works, the Fifth had a long gestation period: sketches from early 1804 appear amid those for the Fourth

Piano Concerto and the first act of *Leonore* (later titled *Fidelio*); more sketches appeared later in 1804, and by 1806 advanced sketches for all the movements took shape near those for the Violin Concerto and Cello Sonata in A major. Beethoven then interrupted work on the Fifth for another symphony, the Fourth, commissioned by Count Oppersdorf. The Fifth occupied the composer in 1807, and he finally completed it in the spring of 1808. Count Oppersdorf apparently expected this dedication too, but Beethoven dedicated the Fifth to two other patrons, Prince Lobkowitz and Count Razumovsky.

The Fifth Symphony was first performed

on that historic, more-than-four-hour concert at the Theater-an-der-Wien on December 22, 1808—an all-Beethoven program consisting mainly of newly composed works: the Fifth and Sixth symphonies conducted by the composer, the Fourth Piano Concerto in which Beethoven performed the solo part, the aria “*Ah! perfido*” (1795–96), three numbers from his Mass in C major, op. 86, his own improvisations, and the quickly composed Choral Fantasy, op. 80. By all accounts the preparations for this concert had been extremely problematic, Beethoven himself contributing a large share of the difficulties; the concert consequently produced mixed results.

Ex. 1: Transition to Finale
“I am afraid”



Ex. 2: “Mais c’est l’Empereur”
Allegro



Ex. 3: Modulation to “heroic” C major in slow movement



The Fifth Symphony has been performed countless times since then, and its influence cannot be underestimated. But no matter how many times we may have heard the work, it continues to surprise and delight. The first movement is remarkable for its concentrated rhythmic development, based on the opening rhythm, short-short-short-long: ♩ ♩ ♩ ♩. This rhythm appears in more than half of the movement’s measures, with captivating, ingenious transformations. Beethoven unified the entire Symphony with further developments of the same rhythm. We hear it in the

CONTINUED ON PAGE 24

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second theme of the slow movement and in the fortissimo horn call that answers the haunted opening of the scherzo. It recurs in the further development of the “call,” including its insistence in the famous transition to the last movement, and reappears in the finale’s development section and the ensuing recall of the scherzo.

The slow movement provides a certain relaxation from the heroic style, but even here the dotted rhythms can sound martial and the ending of the first phrase receives a heroic stress. Even more striking is the valiant blaze of C major into which Beethoven has modulated during the course of the second theme. (See Example 3.) The double variation form—two alternating sections, each varied, plus coda—is remarkable for its move from

literal variation to a free, more improvisatory style of variation.

The scherzo contains the aforementioned stealthy and heroic elements in its first section, followed by an energetic trio in fugato (imitative) style and a shadowy, abbreviated return to the scherzo section. After the suspense of the transition, the finale bursts forth triumphantly. Beethoven had originally intended for the trio and scherzo to be repeated as in the Fourth Symphony (scherzo-trio-scherzo-trio-scherzo) rather than to follow the conventional scherzo-trio-scherzo layout, but scholars have concluded that the latter represents his “final version,” perhaps justified in the larger scheme by the formal integration with the last movement.

The addition of piccolo,

contrabassoon, and trombones—for the first time in symphonic history—contributes to the triumphal character of the finale. The use of sonata form here shows Beethoven’s continued concern for giving his last movement equal weight with his first. The unexpected return of the scherzo in this movement gives Beethoven another chance to show transcendence over adversity, symbolized by the recapitulation grandly banishing the stealthy strains. Further it gave him a good reason—that of balance—to include a prolonged affirmation of the major home key in the coda. Symphonic thought had entered a new era.

—@Jane Vial Jaffe

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Guest Artist GABRIELA MARTINEZ, PIANO

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

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

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

Gabriela has performed at such venues as Carnegie Hall, Avery Fisher Hall, Merkin Hall, and Alice Tully Hall in New York City and at San Diego’s Rady Shell, Canada’s Glenn Gould Studio, Salzburg’s Grosses Festspielhaus, Dresden’s Semperoper, Copenhagen’s Tivoli Gardens, and Paris’s Palace of Versailles. She has performed at festivals such as the Ravinia, Mostly Mozart, Colorado, and Rockport festivals in the United States; Germany’s Dresden Music festival; Italy’s Festival dei Due Mondi (Spoleto); Switzerland’s Verbier Festival and Snow and Symphony Festival; the Festival de Radio France et Montpellier; and Japan’s Tokyo International Music Festival. Her performances have been featured on National Public Radio, CNN, PBS, *60 Minutes*,

ABC, *From the Top*, Radio France, WQXR and WNYC (New York), MDR Kultur and Deutsche Welle (Germany), NHK (Japan), RAI (Italy), and on numerous television and radio stations in Venezuela.

First-prize winner at the Anton G. Rubinstein International Piano Competition in Dresden, Gabriela was also a semifinalist at the 12th Van Cliburn International Piano Competition, where she also received the Jury Discretionary Award. She is a fifth-generation female pianist, who began her piano studies in Caracas with her mother, Alicia Gaggioni. She then attended the Juilliard School, where she earned her Bachelor and Master of Music degrees as a full scholarship student of Yoheved Kaplinsky. Gabriela was a member of Carnegie Hall’s Ensemble Connect and worked on her doctoral studies with Marco Antonio de Almeida in Halle, Germany. For more information please visit www.gabrielamartinezpiano.com.

Gabriela Martinez is represented by Blu Ocean Arts.



Pops CELEBRATE THE SEASON

(PROGRAM SUBJECT TO CHANGE)

SUN | DEC 15, 2024 | 2:30 PM

WARREN ATHERTON AUDITORIUM

Sleigh Ride

Leroy Anderson

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

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

**Natalie Cordone, soprano
Cedric Berry, bass-baritone**

Winter Wonderland

Felix Bernard and Richard B. Smith
arr. Carmen Dragon/Warren Barker

Natalie Cordone, soprano

Grosser Herr und starker König
(Great Lord and Powerful King) from
the *Christmas Oratorio*, BWV 248

Johann Sebastian Bach

Christmas Pop Sing-along

arr. Lee Norris

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

Stockton Youth Chorale

Ave Maria

Franz Schubert, arr. Peter Jaffe

Natalie Cordone, soprano; Cedric Berry, bass-baritone

Selections from *The Nutcracker*
Le chocolat
Mother Ginger and the Polchinelles

Pyotr Il'yich Tchaikovsky

Symph-Hanukkah

Peter Jaffe

INTERMISSION

Music from *Frozen*

Kristen Anderson-Lopez and Robert Lopez
arr. Bob Krogstad

You're a Mean One, Mr. Grinch
from *How the Grinch Stole Christmas*

Albert Hague/Theodore "Dr. Seuss" Geisel
arr. Scott Silbert, adapted by Bryan Kidd
Cedric Berry, bass-baritone

My Favorite Things from *The Sound of Music*

Richard Rodgers and Oscar Hammerstein II
Natalie Cordone, soprano

Somewhere in My Memory from *Home Alone*
Feliz Navidad

John Williams/Leslie Bricusse
José Feliciano, arr. Lee Norris
Stockton Youth Chorale

We Need a Little Christmas from *Mame*

Jerry Herman, arr. Jim Kessler
Natalie Cordone, soprano

The Christmas Song
(Chestnuts Roasting on an Open Fire)

Mel Tormé/Robert Wells
arr. Carmen Dragon
Cedric Berry, bass-baritone

O Holy Night

Adolphe Adam/Placide Cappeau (French words)
John Sullivan Dwight (English words)
arr. Carmen Dragon
Natalie Cordone, soprano; Cedric Berry, bass-baritone

Peter Jaffe, conductor
Natalie Cordone, soprano
Cedric Berry, bass-baritone
Stockton Youth Chorale,
Joan Calonico, director

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Holiday POPS

Guest Artist

NATALIE CORDONE, SOPRANO

From Off-Broadway to world-class performing arts centers, Natalie Cordone has played to packed houses around the country. A leading soloist with orchestras, Natalie has headlined with the Colorado Symphony, Orlando Philharmonic Orchestra, Fort Wayne Philharmonic, Orchestra Indiana, and the Greensboro Symphony, to name a few. Some of her favorite symphonic productions include touring as the star of *Rhapsody & Rhythm: The Official Gershwin Concert Experience* (produced by Todd Gershwin), *Cirque de la Symphonie: Cirque Goes Broadway*, *Celebrating Sondheim*, and *How to Succeed in Business Without Really Trying*. She has also been the lead in dozens of musicals, including winning Best Featured Actress in a Musical for her portrayal in the Rodgers and Hammerstein show *Some Enchanted Evening*.

Also an accomplished actress, Natalie recently won the Carbonell Award for Outstanding Performance by an Actor in a Lead Female Role. Some of her favorite performances include the role of Maria Callas in Terence McNally's *Master Class* (Lyric Theatre of Oklahoma), *I Hate Hamlet* (Maltz Jupiter Theatre), *It's a Wonderful Life: A Live Radio Play* (Orlando Shakespeare Theatre), Sister Mary Amnesia in *Nunsense*, and Lucy in *You're a Good Man Charlie Brown* (Winter Park Playhouse). You can currently catch her on television in the reboot of *Dynasty* on Netflix.

Natalie is also half of the amazing team of Cardone & Kilgore. With Shawn Kilgore she is touring the country with their newest show, *Vegas, Baby! Hits of the Headliners*, the ultimate tribute to Golden Age of Las Vegas. Head to VegasBabyShow.com to catch some video and get the latest news.

In her spare time Natalie loves playing cards with her family and doting on her wonderful whippet, Winter. She and her partner, Chris, also enjoy renovating and remodeling homes. As always, a huge thanks to Mom (she is the best mom, after all), and to Scott and Peter. Find her at NatalieCordone.com, Instagram, and Facebook: [@CordoneAndKilgore](https://www.instagram.com/CordoneAndKilgore) and [@NatalieCordone](https://www.instagram.com/NatalieCordone).



Guest Artist CEDRIC BERRY, BASS-BARITONE

Cedric Berry wields “a bass-baritone of considerable power and agility” (*Chicago Tribune*), projecting “machismo and a voice of fabulous mettle to the theater’s last row. . . . tossing off difficult passagework and deploying dazzling thunderbolts of sound at the top of the range” (*Voix des Arts*). He received his music diploma from Interlochen Arts Academy and both his bachelor’s and master’s degrees from the University of Southern California. His roles include the title role in Puccini’s *Gianni Schicchi*, Mephistopheles in Gounod’s *Faust*, Leporello in Mozart’s *Don Giovanni*, Collatinus and Junius in Britten’s *The Rape of Lucretia*, and Shaunard in Puccini’s *La bohème*. He has appeared with such companies and festivals as Los Angeles Opera, The Industry, Long Beach Opera, Savonlinna Opera Festival of Finland, Banlieurs Bleues Festival of France, and the Ravinia Music Festival, to name a few.

On the concert stage Cedric has appeared with the Pacific Symphony, Los Angeles Philharmonic, Arizona Symphony, Santa Fe Symphony, Santa Barbara Symphony, Pasadena Pops Orchestra, California Philharmonic, and the Telemann Chamber Orchestra in Japan, among many others, including the Stockton Symphony to great acclaim in April 2023. Cedric sang the lead role of Kublai Khan in *Invisible Cities* for The Industry. The production was deemed “best of the year” by the *Los Angeles Times*, and the documentary of the production received an Emmy Award. His debut of the role of Ron (King Oberon) in Chicago Opera Theater’s adaptation of Purcell’s *The Fairy Queen* received great acclaim from the *Chicago Tribune*, *Musical America*, and *Voix des Arts*, among others. Cedric also caught national attention for his portrayal of

Yusef Salaam in Long Beach Opera’s world premiere of Pulitzer Prize-winning opera *The Central Park Five*. More recently he portrayed Zoderick in Scott Joplin’s *Treemonisha*, a Volcano production in association with the Canadian Opera Company that won Best Production of an Opera in the 2023 Broadway World Toronto Awards. For more information visit www.cedricberry.com.



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, 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.

Active in many music organizations, Joan has served as representative on the board of the California Music Educators Association and as clinician and panelist for the American Choral Directors Association and the California Music Educators Association. She has worked for the University of the Pacific as a guest lecturer in music education and supervisor of student teachers. She has consulted in school districts throughout the region and was a writer in the development of the new California Arts Standards. She has conducted the San Joaquin County Middle School Honor Choir and the CMEA Capitol Section Middle School Honor Choir. 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. She has sung with the Stockton Chorale, Stockton Master Chorale, and in the opera chorus for the Stockton Opera Association. She has also 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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