



FRIDAY, JANUARY 24, 2014 AT 8 PM
PARAMOUNT THEATRE, OAKLAND



MICHAEL MORGAN,
*Music Director and
Conductor*

BRYAN NIES,
Assistant Conductor

*Thank you to the
Oakland East Bay Symphony
for continuing to enrich
our lives and our community
with beautiful music!*

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THE GRUBB CO. PRESENTS

ENIGMA VARIATIONS

PETER ILYICH TCHAIKOVSKY

Romeo and Juliet Fantasy-Overture

DMITRI KABALEVSKY

Cello Concerto No. 2 in C minor, Op. 77

- I. Molto sostenuto–Allegro molto e energico
- II. Presto marcato
- III. Andante con moto–Allegro

David Requiro, Cello

INTERMISSION

CONRAD SUSA

The Blue Hour

EDWARD ELGAR

Variations on an Original Theme, Op. 36 (*Enigma*)

Theme: Andante

- I. L'istesso tempo "C.A.E."
- II. Allegro "H.D.S-P."
- III. Allegretto "R.B.T."
- IV. Allegro di molto "W.M.B."
- V. Moderato "R.P.A."
- VI. Andantino "Ysobel"
- VII. Presto "Troyte"
- VIII. Allegretto "W.N."
- IX. Adagio "Nimrod"
- X. Intermezzo: Allegretto "Dorabella"
- XI. Allegro di molto "G.R.S."
- XII. Andante "B.G.N."
- XIII. Romanza: Moderato " * * * "
- XIV. Finale: Allegro–Presto "E.D.U."

Season Media Sponsors: Oakland Magazine, Oakland Tribune, East Bay Express, KDFC
Season Guest Artist Accommodation provided by: Oakland Marriott City Center
The 2013-2014 season is supported by grants from the California Arts Council,
The William and Flora Hewlett Foundation, The James Irvine Foundation, the National
Endowment for the Arts, and the City of Oakland's Cultural Funding Program



FIRST VIOLIN

Dawn Harms,
Concertmaster
Vivian Warkentin,
Asst. Concertmaster
Jeremy Preston,
Assoc. Concertmaster
Patrice May
Ellen Gronningen
Deborah Spangler
Emanuela Nikiforova
Lina Bouze
Aaron Requiro
Michelle Maruyama
Katherine Button
Joseph Maile

SECOND VIOLIN

Liana Berube,
Principal
David Cheng,
Asst. Principal
Candace Sanderson
Sergi Goldman-Hull
Cecilia Huang
Robert Donehew
Alison Miller
Jory Fankuchen
Matthew Oshida
Thomas Yee

VIOLA

Margaret Titchener,
Principal
Darcy Rindt,
Asst. Principal
Janice Negherbon
Betsy London
David Gilbert
Darcy Rindt
Patricia Whaley
Stephanie Railsback

CELLO

Daniel Reiter,
Principal
Joseph Hébert,
Asst. Principal
Michelle Kwon
Rebecca Roudman
Elizabeth Vandervennet
Michael Graham
Jeff Parish
Paul Rhodes

BASS

Patrick McCarthy,
Principal
Carl Stanley,
Asst. Principal
David Arend
Abraham Gumroyan
Robert Ashley
Bruce Moyer

FLUTE

Alice Lenaghan,
Principal
Rena Urso-Trapani
Amy Likar

PICCOLO

Amy Likar

OBOE

Andrea Plesnarski,
Principal
Robin May

ENGLISH HORN

Denis Harper

CLARINET

Bill Kalinkos,
Principal
Diane Maltester

ALTO SAXOPHONE

David Henderson

BASSOON

Deborah Kramer,
Principal
David Granger

CONTRA BASSOON

Carolyn Lockhart

HORN

Meredith Brown,
Principal
Eric Achen,
Asst. Principal
Alicia Telford
Stuart Gronningen
Ross Gershenson

TRUMPET

William Harvey,
Principal
Leonard Ott
John Freeman

TROMBONE

Bruce Chrisp,
Principal
Thomas Hornig

BASS TROMBONE

Steve Trapani

TUBA

Scott Choate,
Principal

HARP

Natalie Cox,
Principal

PIANO

Ellen Wassermann,
Principal

TIMPANI

Tyler Mack,
Principal

PERCUSSION

Ward Spangler,
Principal
Scott Bleaken
Allen Biggs

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**DAVID REQUIRO, CELLO**

First Prize Winner of the 2008 Naumburg International Violoncello Competition, David Requiro has emerged as one of today's most promising young cellists. After winning First Prize in both the Washington International and Irving M. Klein International String Competitions, he also captured a top prize at the Gaspar Cassadó International Violoncello Competition in Hachioji, Japan, coupled with the prize for the best performances of works by Cassadó.

Mr. Requiro has soloed with the Tokyo Philharmonic, National Symphony Orchestra, Seattle Symphony, and with numerous orchestras across North America. His Carnegie Hall debut recital at Weill Hall was followed by a critically acclaimed San Francisco Performances recital at the Herbst Theatre. Soon after making his Kennedy Center debut, Mr. Requiro also completed the cycle of Beethoven's Sonatas for Piano and Cello at the Phillips Collection in Washington, D.C. Actively involved in contemporary music, he has collaborated with composers Krzysztof Penderecki and Bright Sheng and most recently gave the Dutch premiere of Pierre Jalbert's Sonata for cello and piano at the 2010 Amsterdam Cello Biennale.

Mr. Requiro is currently Artist in Residence at the University of Puget Sound where he is professor of cello and director of the chamber music program. He was also recently appointed a Guest Lecturer at the University of Michigan. His artist faculty appointments include the Bowdoin International Music Festival, Seattle Chamber Music Society Summer Festival, Giverny Chamber Music Festival, Innsbrook Music Festival and Institute, the Maui Classical Music Festival, Olympic Music Festival, and Center Stage Strings. He is also a member of the Jupiter Symphony Chamber Players in New York City and a founding member of the Baumer String Quartet.

PRE-CONCERT PERFORMER**TSUTOMU WILLIAM COPELAND, VIOLIN**

2013 YOUNG ARTIST COMPETITION HONORABLE MENTION

Tsutomu William Copeland is co-concertmaster of the school orchestra at Gunn High School in Palo Alto. He began studying violin with Hisako Mori at age five and currently studies with Wei He at the SF Conservatory of Music. After six years with the Palo Alto Chamber Orchestra, his solo debut won PACO's 2010 Concerto Competition. He attended Hotchkiss Summer Portals Chamber Music Program in 2012, and in 2013 toured Italy with PACO and attended the Music@Menlo Chamber Music Festival as part of the Young Performers Program. A prizewinner in the Pacific Musical Society Competition, he has performed in the Junior Bach Festival, and is a participant in the Young Chamber Musicians Program. This is his second year in SF Symphony Youth Orchestra first violin section. Tsutomu also enjoys science, hanging out with friends, skiing, and composing music.





TCHAIKOVSKY

Romeo and Juliet Fantasy-Overture PETER ILYICH TCHAIKOVSKY (1840-1893)

“I shall be thinking of something new and big to write,” Tchaikovsky wrote to his patroness, Nadezhda von Meck. “I want to find an operatic subject that will be deep and exciting. What would you say to Shakespeare’s *Romeo and Juliet*? The richness of that tragedy is fathomless.”

It was composer Mily Balakirev who suggested that Tchaikovsky write not an opera but a symphonic overture on the subject. He sent the main themes off to Balakirev, who commented on the love theme: “I often play it, and would like to hug you for it. It has the sweetness of love, its tenderness, its longing.... I have only one thing to say against this theme: It does not sufficiently express a mystic, inward, spiritual love, but rather a fantastic passionate glow that has hardly any nuance of Italian sentiment. Romeo and Juliet were not Persian lovers, but Europeans.” Overall, he liked the piece: “It is the first of your compositions that contains so many beautiful things one does not hesitate to pronounce it good as a whole.” When Balakirev and Rimsky-Korsakov saw the full score in January, Tchaikovsky recalled, “My Overture pleased them very much and it also pleases me.”

Nikolai Rubinstein conducted the first performance of *Romeo and Juliet* at a concert of the Russian Musical Society in Moscow on March 16, 1870. Tchaikovsky made the first revision of the score in 1870. When the work was introduced in St. Petersburg in 1872,

Cesar Cui wrote: “The composition is a most talented one. Its special merit lies in the excellence of its themes.” Nevertheless, Tchaikovsky made another revision of the music in 1880.

Cello Concerto No. 2 in C minor, *Op. 77* DMITRI KABALEVSKY (1904-1987)

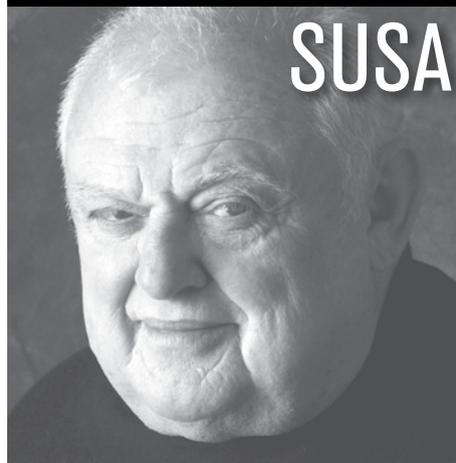
Kabalevsky was born in St. Petersburg. The family moved to Moscow when he was fourteen. He enrolled in the Engels Socio-Economic Science Institute but never attended classes. Instead, he found work as a pianist, playing for silent films and accompanying. In 1925 he entered the Moscow Conservatory, where he studied with Nikolai Miaskovsky and began composing. He became a Conservatory professor in 1932 and a founder-member and official of the Union of Composers in 1938. Kabalevsky was one of the few Soviet composers who escaped the Central Committee of the Communist Party’s 1948 condemnation of Prokofiev, Shostakovich, Khachaturian, and Miaskovsky for “decadent formalism.”

Kabalevsky wrote eight concertos: five for piano, two for cello and one for violin. After orchestrating Prokofiev’s Cello Concertino (Op. 132), he composed his second cello concerto in 1964. The work is dedicated to cellist Daniil Shafran, who introduced it the following year. The work is in three linked movements, with cadenzas between the first and second and the second and third.



KABALEVSKY

At the time this program was going to press, we learned that Conrad Susa had passed away. Our thoughts are with his family, friends and colleagues. We would like to dedicate our performance of his work *The Blue Hour* to his memory, and to the important contributions he made to the world of classical music.



SUSA

The Blue Hour CONRAD SUSA (1935-2013)

Susa has been a faculty member of the San Francisco Conservatory of Music since 1989. He has degrees from Carnegie Institute of Technology and the Juilliard School, where he studied with William Bergsma and Vincent Persichetti. He has written numerous scores for documentary films and PBS television productions; choral and instrumental works; and operas.

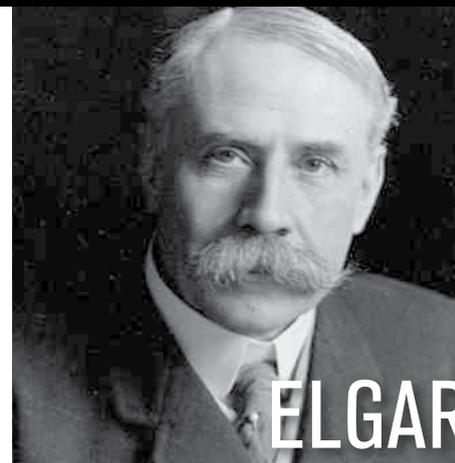
The Blue Hour was written for “my friend and colleague,” Matthias Kuntzsch, who premiered the work in 2004 with the Colorado Symphony.

In his program note, the composer describes *The Blue Hour* as “an attempt to produce in sound the complexity of experience which floods the soul in that magical moment before sunset. At that time, the light blurs familiar outlines, suffuses shapes with unexpected colors, and seems to stop time itself. Reality is suspended. Loved ones are suddenly near. The past is present and we are saturated with sweet pain.

“The most beautiful depiction of this moment in our literature is in James Agee’s prologue to *A Death in the Family*, set to music by Samuel Barber in *Knoxville: Summer of 1915*. *My Blue Hour*, however, takes place not on a lawn in Knoxville, but on a summer beach in San Diego—an eternal and permanent place in my mind.

“*The Blue Hour* is a sort of Meditation/ Fantasy/ Nocturne in which several related and unrelated themes—just as in memory—evolve into an overall arch shape. In three places the line is interrupted by cadenzas for groups of instruments, the last happening offstage.”

Conrad Susa was recently interviewed as part of the Conservatory’s Oral History Project. Mr. Susa’s interview



ELGAR

provides a rich description of his life; from his early childhood through his professional career. The website for this project is accessible via the Conservatory’s Archives page: <http://www.sfcm.edu/archives.aspx>

Variations on an Original Theme, *Op. 36 (Enigma)* EDWARD ELGAR (1857-1934)

“Dedicated to My Friends Pictured Within,” Elgar’s *Enigma Variations* consist of musical portraits of thirteen of the composer’s friends, and a finale depicting Elgar himself. Elgar never revealed either the significance or the origin of the theme, which he labeled *Enigma* in the score. The theme came to him, he said, “after a long and tiresome day’s teaching, aided by a cigar.”

Here is the cast of characters, in the order of their appearance as variations: 1) Caroline Alice, Elgar’s wife; 2) pianist Hew David Stuart-Powell; 3) actor Richard Baxter Townshend; 4) Elgar’s neighbor William Meath Baker; 5) Richard Penrose Arnold, Matthew Arnold’s son; 6) violist Isobel Fitton; 7) architect Arthur Troyte Griffith; 8) pianist Winifred Norbury; 9) “Nimrod,” or Arthur Jaeger, Elgar’s close friend; 10) “Dorabella,” or Dora Penny; 11) organist George Robertson Sinclair and his bulldog, Dan; 12) cellist Basil Nevinson; 13) (the score is marked only with three asterisks and the word “Romanza”), believed to be Lady Mary Lygon. The last variation is really the finale, a portrait of Elgar himself.

The first performance of the *Enigma Variations* was conducted by Hans Richter on June 19, 1899, in London. After his name on the score, Elgar wrote: “This is the best of me, for the rest, I ate, and drank, and slept, loved and hated like another; my life was as the vapour and is not; but this I saw and knew; this, if anything of mine, is worth your memory.”