

CAMBRIAN SYMPHONY PRESENTS

LAMENTATION
and JOY

Saturday February 3, 2024 at 7:30 pm, Hammer Theatre
101 Paseo De San Antonio, San Jose, CA 95113
(408) 924-8501 www.hammertheatre.com
Free Admission/Suggested Donation \$25 Per Adult



Lamentation and Joy

Program

Catalina Barraza-Gerardino, Conductor

Escaramunza (2010)

Gabriela Lena Frank

Estampas Nocturnas (ca. 1910–23)

Manuel María Ponce

I. La Noche

II. En tiempos del rey sol

III. Arrulladora

IV. Scherzo de Puck

Intermission

Symphony No. 5, Op. 64 (1888)

Pyotr Ilych Tchaikovsky

I. Andante – Allegro con anima

II. Andante cantabile, con alcuna licenza

III. Valse. Allegro moderato

IV. Finale: Andante maestoso – Allegro vivace

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Gabriela Lena Frank, Escaramuza (2010)

At the age of 16, Berkeley native Gabriela Lena Frank (1972–) decided to join a summer composition class at San Francisco Conservatory. There she became aware of a living world of classical music—that it was not only something for private enjoyment. Overnight, Frank knew she would be a musician. Later, while studying composition and piano at Rice University, she learned of Alberto Ginastera and Béla Bartók, two composers who infused their music with the traditional music of their homelands.



Their multicultural music led her to reflect on her own Peruvian heritage:

Paganini's caprices had always conjured up a hidden memory of the frenetic energy of Peruvian *kashwa* dances. Bach's contrapuntal lines jogged my mind for Andean duo-panpipe tunes. Beethoven's stormy sonatas smacked of vibrating Bolivian wuankara drums. Debussy's flute writing paralleled the melancholy *harawis* of the Andes. The list goes on. It didn't take long to realize that embers burned deep in my consciousness, unattended.

In the years since finishing her studies, she has continually developed her style while working with esteemed ensembles such as the San Francisco Chamber Orchestra, the Kronos Quartet, Yo-Yo Ma and the Silkroad Ensemble, Ballet Hispanico, the Berkeley Symphony, and recently the Philadelphia Orchestra. Not all of her music is Latin America inspired, but she has said that "for me, composing has led to an identity quest, a personal discussion ...a way to engage in a civic capacity."

Of *Escaramuza*, written in 2010, Frank writes the following:

Escaramuza, which signifies "skirmish" in the Spanish language, is inspired by the *kachampa* music of Andean Perú. Celebrating the pre-Hispanic Inca warrior, the *kachampa* dance is executed by athletic men who convey a triumphant, even joyful, spirit. Inspired by the *kachampa* dances done with fast-snapping ropes that I've witnessed in Perú, especially in Paucartambo during the *Virgen de la Carmen* festival, I've created a brightly chiseled romp in an asymmetrical 7/8 rhythm that is launched after an extended bass drum solo. Through most of *Escaramuza*, no section of the ensemble is allowed to rest for long, maintaining the high energy typical of *kachampas*.

Manuel María Ponce, *Estampas Nocturnas* (ca. 1910-23)

Hailing from the peaceful town of Aguascalientes, Manuel María Ponce (1882–1948) initially wrote mostly for his own instrument, the piano. After spending several years in Europe, he began to expand his compositional craft. Ponce's music balances European Romanticism, the folk music of Mexico, and eventually modernist/impressionist musical developments too. In 1910 Ponce set to work collecting, categorizing, and harmonizing Mexican folk songs, inspired by the beginning of the Mexican revolutionary movement. His song *Estrellita* (1912) was adapted by Jascha Heifetz for the violin, heard by Ponce in 1928. At that time, Ponce was living in Paris and mingling with many great musicians of the 20th century, including Paul Dukas, Joaquín Rodrigo, Florent Schmitt, Albert Roussel, Heitor Villa-Lobos, and the guitarist Andrés Segovia. Ponce's music for guitar is one of the largest and most significant areas of his compositional output. In 1948, when the president of Mexico bestowed the national award for arts and sciences upon Ponce, fellow musician Carlos Chávez declared: "[Ponce] is the first great 'Explorer' of popular Mexican Art and the initiator of the first frankly nationalist tendency in our country. His work, fertile and uninterrupted, has culminated in creations that, like his Guitar Concerto, have reached universal consecration."



Estampas Nocturnas (Nocturnal Prints) started as a set of three sketches for piano. The first movement, "La Noche," features moments of mystery, excitement, pain, and calm, united by an atmosphere of chromatically shifting harmonies and suspended tones. The second movement, "En tiempos del Rey Sol" (In the times of the Sun King) is in the tempo of a gavotte, a French Baroque dance. Its playfully light steps offer a contrast to the first movement, but it still employs heartfelt harmonies fitting of Romanticism. By the publication of *Estampas Nocturnas* in 1923, the third movement was renamed "Arrulladora" (Lullaby) from the original "Dormi Piccolo Amore" (Sleep, Little Love) and a fourth movement "Scherzo de Puck" had been added. In "Arrulladora," Ponce writes a gently swelling accompaniment. The melody, carried by violins and a cello, gracefully moves above and below the "surface" of the water of the other voices. The final movement, "Scherzo de Puck," is inspired by a passage of Shakespeare's *A Midsummer Night's Dream* in which Puck speaks of the soon-ending night. "Night's swift dragons cut the clouds full fast," "Aurora's harbinger" (dawn) is beginning to arrive, and wandering ghosts return to churchyards, in fear of being seen by day. Ponce skillfully captures the mischievous character of Puck and the memories of night giving way to day.

Pyotr Ilyich Tchaikovsky, Symphony No. 5, Op. 64 (1888)

The funeral of Pyotr Ilyich Tchaikovsky (1840–1893), which was paid for by Emperor Alexander III and lasted eight hours, was attended by over ten thousand people. Multiple tens of thousands had requested to attend but officials only gave out a limited number of passes. The level of grief for Tchaikovsky is a testament to his contributions. Along with becoming one of the most well-known composers of any country, he broadened what Russian music could encompass: Daniel Zhitomirskiy writes that “Tchaikovsky as a *symphonist* had no direct predecessors in Russian music.”



By the time of his Fifth Symphony, Tchaikovsky had attained immense success. Early in 1888, he embarked on a tour of Europe conducting his First Piano Concerto, his Violin Concerto, *Romeo and Juliet*, his *Serenade for Strings*, and more. In the summer following the tour, Tchaikovsky composed the Fifth Symphony. Its immediate symphonic predecessor is not the Fourth Symphony (1877-78) but *Manfred* (1885), a long, four-movement, programmatic work. While composing the Fifth, Tchaikovsky remarked that he was writing a symphony without a program, but an April sketch reveals that he at least thought of a general program when in the early stages of creation. He writes:

Introduction: Complete and utter bow before fate, or also before the inscrutable design of Providence

Allegro: I) Grumbling, doubt, complaint, reproaches to . . .XXX

II) Can one not throw oneself into the embrace of *faith*??

The connection of this early idea to the final product is not certain, but the recurrence of the opening motto, first presented by the clarinets, has led some to call it the “fate motive.” The first movement moves from its *Andante* introduction to a self-assured *Allegro con anima*. With a wealth of themes, the movement concludes with softly speaking double bass, cello, timpani and bassoon in a very low register. The second movement, *Andante cantabile, con alcuna licenza* emerges from the low register with a noble french horn solo. Other woodwinds enter, building some urgency, and great drama develops. The third movement is a lovely waltz, lighter in character than the preceding movements but its energy takes on several different characters. The final movement begins as *Andante maestoso* with a major-key statement of the fate motive. A timpani roll crescendos to mark the start of the main section, *Allegro vivace*. Stormy and bold, the finale comes to a thrilling close.

Our Guest Conductor



Catalina Barraza-Gerardino has extensive experience as a professional violinist, orchestral conductor, and pedagogue. She currently holds the position of Assistant Professor of Violin/Viola at San José State University, California. She has recently served as Concertmaster of the New Ballet of San Jose Orchestra and has played with Symphony San Jose and San Jose Chamber Orchestra. An active pedagogue in the Bay Area, Catalina regularly coaches the San Jose Youth Orchestra and the San Jose Youth Chamber Orchestra. Catalina regu-

larly performed with regional orchestras in Michigan, including the Jackson Symphony Orchestra and Alma Symphony. Her violin-piano duo Martalina has performed concerts and lecture-recitals across Michigan in venues including Albion College. She has played in music festivals where she has held principal positions, including the Taneycomo Festival, Hot Springs Music Festival, Blackburn Music Academy, and Bay View Music Festival.

Past experiences as a pedagogue, Catalina was a lead violin teacher in the Overture Program with the Sphinx Organization, whose mission is to empower black and Latinx communities through music. In addition, Catalina was part of the String Team Program at the Jackson Community Music School.

In addition to violin teaching, Catalina was the Director/Conductor of the Mason Youth Philharmonic in the Greater Lansing area for five years. Catalina was also the orchestra conductor for the New Horizons Orchestra at Michigan State University, Community Music School. Over several summers, Catalina was a faculty member of Blue Lake Fine Arts Camp, serving as an orchestra conductor and violin faculty member, performing chamber music, opera, and orchestral works for campers across the country.

Originally from Bogotá, Colombia, Catalina has international experience performing as a violinist in Spain, Israel, and Chile. She has played with the Colombia National Symphony Orchestra for six years, toured with the World Orchestra in Spain, and served as a guest faculty at the Conservatory of Music in Valdivia Chile.

She holds a doctorate in violin performance from Michigan State University.

Her mentors include Dr. Walter Verdehr, Dr. Er-Gene Kahng, and Francisco Iragorri. She pursued her Master in Music at University of Arkansas and her bachelor in music at Javeriana University in Bogotá, Colombia. Catalina is a certified Suzuki violin teacher of Books 1 and 2. She is committed to use music as a tool for positive social impact. Catalina is a 2020 cohort member of the Global Leaders Program.

Our Artistic Director



Born in Antwerp, Belgium, **Scott Krijnen** was raised in an environment of music, conducting and education. A recipient of a Master's Degree in Cello Performance from the San Francisco Conservatory of Music, cello has been his connection to education, conducting and performance and the voice he uses most to share his love of music. As a conductor, he is sought after throughout the Bay Area, most recently being appointed the new Music Director of the Palo Alto Chamber Orchestra. As an educator, Scott currently teaches over 250 students through 6 orchestras at Castillero Middle School and is in his 19th year of teaching. He has won many accolades including the 2020 Teacher of the

Year Award at Castillero, Grammy Educator of the Year Quarter-Finalist for 2020 and 2021, and a 2020 Belle Foundation Grant, as well as the 2017 Bay Section Orchestra Director of the Year Award, 2016 CMEA Richard L. Levin Orchestra Educator Award, and the 2016 CSN Bay Area All-Star Teacher Award, earning \$20,000 to support the music program at Castillero. Scott has strong connections throughout California including presenting for state-wide conventions, coaching and guest conducting, leading sectionals and presenting at the university level, adjudicating regional and state-wide festivals, and has coached and presented with PACO for the last 19 years. Scott is happily married to his wife of 20 years, Aryn, and is the father of two beautiful children who get to grow up in the same wonderful world of music as their father.

CAMBRIAN SYMPHONY

Violin 1

Nina Han**
Thomas Alexander
Greg Wohlleb
Courtney Onodera
Wei Gao
Brianna Wagener
Eric Young
Lauren Wagener

Violin 2

Malin Huffman*
Vita Yee
Aryn Krijnen
Beverly Olivier-Blount
Lindsay Onodera
Derek Wong
Sam Burnett

Viola

Goetz Leonhardt*
Panithi Kachinthorn
Jason Martel
Ishaan Ranjan
Ben Shiverdaker
Veer Tomar
Derek Wang
Shelley MacAllister
Ken McKnight

Cello

William Kittinger*
Eric Penunuri
Jonathan Hieu Reed
Chloe Carrabino
Ray Wang
Louis Gendzel
Alexis Crews-Holloway
Rishi Shah

Bass

Rafael Zepeda*
Jelani Canser
Scarlett Rocha
Isabel McPherson
Derrick Dewree
John Braunreuther

Flute

Brian Bensing*
Amy Streeper

Piccolo

Lindsay Driemeyer

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Tuba

Jay Perry

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Christine Lovejoy*
Wendy Tran
John Gerling
John Fitzhugh

Piano

Eiko Mitani

Harp

Dana Wallace

** *Concertmaster*

* *Principal*

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April 13, 2024

De Anza Visual and Performing Arts Center, Cupertino

Free Admission/Donations Accepted

Thomas Alexander, conductor

Strauss – “Sunrise” from Also Sprach Zarathustra

Strauss – Tod und Verklärung (Death and Transfiguration)

Portman – End Titles from “Emma”

Williams – Theme from “Jurassic Park”

Williams – Sayuri’s Theme from “Memoirs of a Geisha”

Williams – Adventures on Earth from “E.T. (The Extra Terrestrial)”

June 15, 2024

Hammer Theatre, San Jose

Free Admission/Donations Accepted

Scott Krijnen, conductor

Glinka – Ruslan and Ludmila Overture

Tchaikovsky – Variations on a Rococo Theme,
with William Wharton, cello

Akutagawa – Musica per Orchestra Sinfonica

Debussy – La Mer

Higdon – Blue Cathedral

Programs subject to change.

For more details, please visit our website:

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