CAMBRIAN SYMPHONY PRESENTS

New Beginnings

Saturday September 11, 2021 at 7:30 pm
Hammer Theatre
101 Paseo De San Antonio, San Jose, CA 95113
Free Admission/Suggested Donation $25 Per Adult
New Beginnings

Program

Fanfare for the Common Man (1942)  
Aaron Copland

Adagio for Strings (1936)  
Samuel Barber

Symphony No. 6 in B minor,  
“Pathetique” (1893)  
Pyotr Ilyich Tchaikovsky

I.  Adagio - Allegro non troppo  
II.  Allegro con grazia  
III.  Allegro molto vivace  
IV.  Finale: Adagio lamentoso

Tonight’s program will be performed without intermission.
Aaron Copland, *Fanfare for the Common Man* (1942)

Aaron Copland was one of eighteen composers commissioned to write a fanfare for the 1942–43 concert season of the Cincinnati Symphony Orchestra. Each of the concerts throughout the season opened with a different fanfare as part of a patriotic project devised by the orchestra’s chief conductor, Eugene Goossens, in response to the United States’ formal entry into World War II. Copland’s title, *Fanfare for the Common Man*, was inspired by a speech made by Vice President Henry A. Wallace in the spring of 1942, in which he proclaimed that “the century which will come into being after this war, can be and must be the century of the common man.”

With typical performances running a little over three minutes, *Fanfare for the Common Man* is one of Aaron Copland’s shortest works, but also one of his most enduringly popular. Scored only for brass instruments, timpani, bass drum, and tam-tam, the fanfare is constructed of short, striking motifs that generate both harmony and melody. Repeated rhythmic fragments from the percussion instruments are interspersed with fanfares in the brass, all of which are developed and expanded until the work ends in full harmony.

Samuel Barber, *Adagio for Strings* (1936)

The world premiere of Samuel Barber’s *Adagio for Strings* was broadcast to an audience of millions over NBC Radio on November 5, 1938, conducted by Arturo Toscanini. At this point the twenty-six-year-old Barber had won several prestigious composition prizes but was still relatively unknown to the wider American public. The *Adagio* was an instant success with audiences and critics, and propelled Barber onto the national and international stage.

Barber’s *Adagio* started life as the slow movement of the String Quartet Op. 11, composed in 1936. Recognizing its potential as a standalone work, Barber arranged it for string orchestra later that same year. When Toscanini asked Barber for a new work for the newly founded NBC Symphony Orchestra, Barber supplied the *Adagio* along with a newly-composed *Essay for Orchestra*, Op. 12.

While the *Essay* is now rarely performed, the *Adagio* has remained in the standard repertoire of orchestras around the world ever since its premiere. The melodic material and the overall design of the piece are relatively simple.
Long, stepwise melodies weave up and down through the different instruments, starting softly and building to a climax before returning to the introspective mood of the opening. Its powerful effect on audiences comes from the way Barber exploits the full expressive potential of stringed instruments. The work is in B-flat minor, a difficult key for strings that avoids the resonance of open strings and brings tension and warmth to the lush harmonies. The melodies cover the full range of the instruments, pushing the upper limits at the central climax. Throughout the piece the instruments take on a human, song-like quality, which prompted Barber to create a vocal arrangement of the Adagio more than thirty years later as the Agnus Dei for mixed chorus (1967).

Pyotr Ilyich Tchaikovsky, Symphony No. 6 in B minor (1893)

Five days after conducting the premiere of his Sixth Symphony in Saint Petersburg on October 28, 1893, Pyotr Ilyich Tchaikovsky, then aged fifty-three, fell seriously ill. Within four days, he was dead. The reported cause of his death was cholera, which he allegedly contracted after drinking a glass of unboiled water at a restaurant. However, Tchaikovsky's famously depressive nature, prompted by personal crises including a disastrous short-lived marriage and an infatuation with his nephew Vladimir “Bob” Davydov, have also led to rumors of suicide by arsenic poisoning. While the cause of his death may never be established with certainty, its connection with the Sixth Symphony has led many listeners to perceive the work as a deeply personal statement in which Tchaikovsky expressed the premonition of his own death.

The association with death is implied by the music itself as well as the circumstances of his composition and performance. The symphony follows the standard four-movement design, but instead of the usual fast and lively finale Tchaikovsky ends the work with a tragic, lamenting slow movement (“Adagio lamentoso”). Death is alluded to more explicitly in the dramatic central portion of the first movement where the lower brass briefly quote a portion of the Russian orthodox requiem. Tchaikovsky in fact revealed to his nephew that the symphony had a hidden narrative that would remain an enigma for listeners.
The first movement begins with a slow introduction in a somber mood, opening with a mournful melody in the bassoon accompanied by the double basses. The main movement plays out as a conflict between two contrasting sections: a brisk theme in B minor and a lyrical secondary theme in the major key. Following the first statement of these two themes, an extended development section and the return of the first theme produces some of the most dramatic music in the symphony (including the requiem quotation). The tension eventually dissipates and the movement ends optimistically following the return of the lyrical second theme.

The second movement is a limping waltz in 5/4 time. Despite its lopsided time signature, the music is dance-like throughout, both in the graceful outer portions and the darker central section. The third movement is a march that is by turns frantic, stormy, and triumphant.

The finale signals an abrupt change of mood, beginning with a lamenting minor-key theme in the strings. Lament turns to nostalgia in the expressive second theme in D major, though the music gradually builds to a tragic climax. Funereal music in the brass section is followed by a closing theme that sinks into the depths of the orchestra, underscored throughout by ominous repeated notes in the double basses.

Program notes by Erica Buurman

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Born in Antwerp, Belgium, Scott Krijnen was raised in an environment of music, conducting and education. It is with great joy that he gets to continue to grow in these areas every day in his career and personal life. A recipient of a Master's Degree in Cello Performance from the San Francisco Conservatory of Music, he is a frequent performer as a chamber musician, with concerts throughout the Bay Area, as well as Europe, Taiwan and Korea, and as an orchestral player, including as a former member of the Silicon Valley Symphony and the San Francisco Chamber Orchestra. Scott has appeared as a soloist with the Spokane Symphony, the Palo Alto Chamber Orchestra, Silicon Valley Symphony, the Winchester Orchestra and the Coeur d’Alene Symphony. As a conductor, he is sought after throughout the Bay Area and has recently performed as guest conductor with the Brasov Filharmonica in Romania. While currently leading the Cambrian Symphony, he is also a recurring guest conductor with the Palo Alto Chamber Orchestra and is in his 9th year as Orchestra Director of the "Summer in the City" festival at San Jose State University and in his 8th year as Musical Director of San Jose Dance Theatre. As an educator, Scott currently teaches over 200 students through 6 orchestras at Castillero Middle School and is in his 17th year of teaching. He has won many accolades including the 2020 Teacher of the Year Award at Castillero and a 2020 Belle Foundation Grant, and is currently a Quarter-Finalist for the 2020 Grammy Educator of the Year. Prior awards include the 2017 Bay Section Orchestra Director of the Year Award, the 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. Mr. Krijnen has strong connections throughout the Bay Area including coaching and guest conducting at Saratoga High School and Stanford University, leading sectionals and presenting at SJSU, and has coached and presented with PACO for the last 18 years. Scott is happily married to his wife of 18 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.
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Greg Wohlleb
Kaoru Miyanouchi
Beverly Olivier-Blount
Amie Jan
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Peter Cheng
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Violin 2
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Brianna Wagener
Karen Paik
Lauren Wagener
Eric Young
Megan Morris
Edmund Allen
Elizabeth Paik
Madeline Pham
Abigail Paik
Sam Burnett
Caila Bigelman

Cello
Sung Choi*
Daniel Bartz
Yu-Ting Wang
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Cambrian Symphony is also supported in part by a Cultural Affairs grant from the City of San José, and by SVCreates, in partnership with the County of Santa Clara.
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We’re thrilled to make our first studio recording at Skywalker Sound in June 2022!
Thank you for your generous support!

Cambrian Symphony is thrilled to celebrate our first five seasons, culminating with a full day recording session at the legendary Skywalker Studios in Marin. Making our first studio recording is a rare and special opportunity for our students and adults alike. The recording will be a wonderful keepsake for us to mark how far we have come and will allow us to share our music with audiences beyond San Jose. Thank you to our many supporters who have made this possible!

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December 10-12 and 17-19, 2021
San Jose Center for the Performing Arts
Tchaikovsky - The Nutcracker
Collaboration with San Jose Dance Theatre

March 26, 2022, 7:30 pm
Hammer Theatre, San Jose
Free Admission/Donations Accepted
Price - Ethiopia’s Shadow in America
Villa-Lobos - Bachianas Brasileiras No. 4
Sibelius - Symphony No. 7

June 25, 2022, 7:30 pm
Hammer Theatre, San Jose
Free Admission/Donations Accepted
Adams - Short Ride in a Fast Machine
Ellington, arr. Peress - Black, Brown, and Beige
Brahms - Symphony No. 3

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