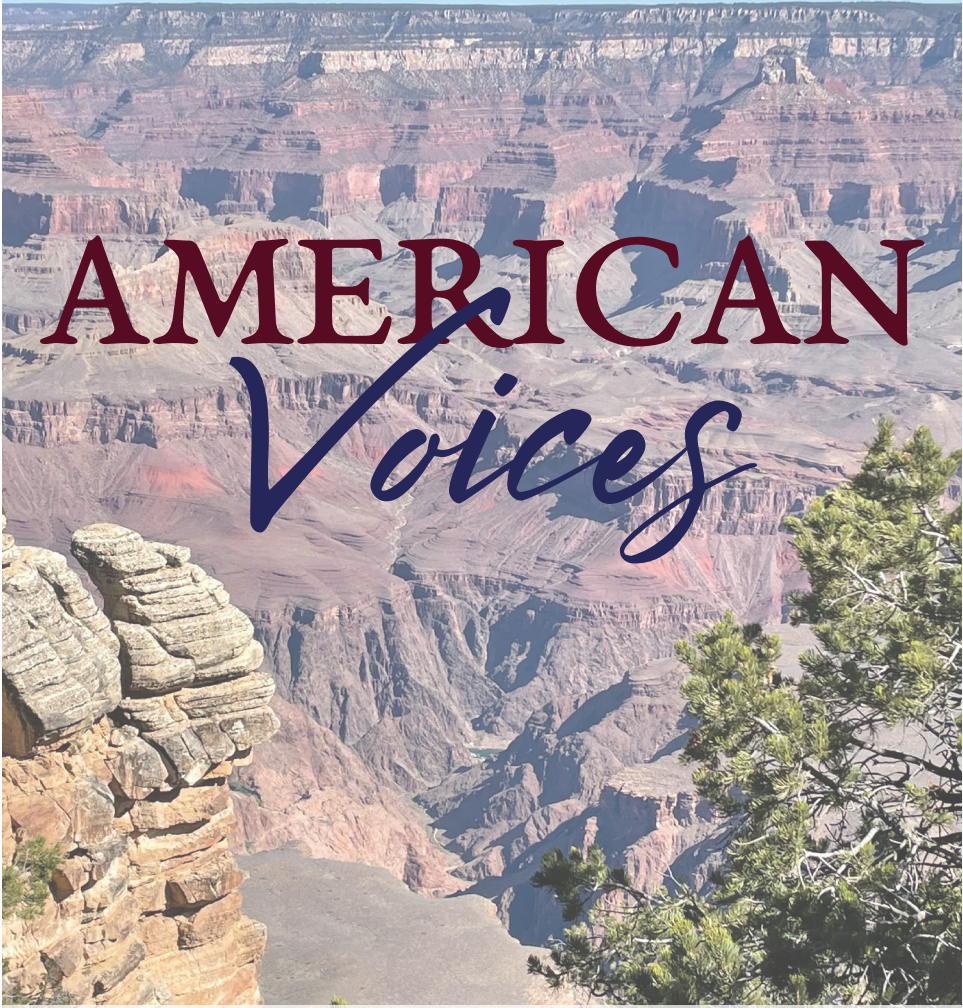


CAMBRIAN SYMPHONY PRESENTS



# AMERICAN *Voices*

Saturday April 5, 2025 at 7:30 pm, Hammer Theatre  
101 Paseo De San Antonio, San Jose, CA 95113  
(408) 924-8501 [www.hammertheatre.com](http://www.hammertheatre.com)  
Free Admission/Suggested Donation \$25 Per Adult



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# American Voices

## Program

Jelani Canser, conductor

Huisun Hong, cello

*First Place, Strings, Burlingame Music Club Competition*

*The River Suite* Edward Kennedy “Duke” Ellington  
III. Giggling Rapids

*Rodeo* Aaron Copland  
V. Hoe-Down

“March of the Toys” from *Babes in Toyland* Victor Herbert

*Maple Leaf Rag* Scott Joplin  
Arr. Richard W. Sargeant

*Bal Masqué* Amy Beach

Cello Concerto Antonín Dvořák  
III. Finale. Allegro moderato

## Intermission

“If I Were A Rich Man” Sheldon Harnick and Jerry Bock  
from *Fiddler on the Roof* Arr. Oleksii Bazhenov

Symphony No. 2 “Romantic” Howard Hanson  
I. Adagio–Allegro moderato

*An American in Paris* George Gershwin

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# Program Notes

## Edward Kennedy “Duke” Ellington, *The River Suite*

### III. Giggling Rapids

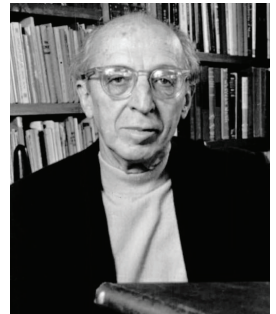
*The River* came to be when Duke Ellington (b. 1899, d. 1974) was approached by the American Ballet Theatre. The company was looking for a work to mark its 30<sup>th</sup> anniversary in 1970. Its co-founder Lucia Chase proposed that Ellington collaborate with choreographer Alvin Ailey, who had already used Ellington’s music (such as Ellington’s jazz suite *Black, Brown and Beige*) in choreographed productions. Ellington saw the river as a metaphor for a person’s life. The river starts as a spring, “which is like a newborn baby,” before growing into “the meander, where he is undecided whether to go back to the cradle or pursue his quest in the wake of the big bubble.” Soon enough the river has become the Giggling Rapids, “and he races and runs and dances and skips and trips all over the backyard.”



## Aaron Copland, *Rodeo*

### V. Hoe-Down

Aaron Copland’s (b. 1900, d. 1990) famous “Hoe-Down” is part of *Rodeo*, a ballet that Copland wrote when approached by Agnes de Mille in 1942. She had the idea for a “cowboy ballet” that she would lead with the Ballet Russe. “Hoe-Down” is the rambunctious finale of *Rodeo*. For its main melody, Copland used a fiddle tune transcribed by Ruth Crawford Seeger. She transcribed the tune “Bonaparte’s Retreat” from a 1937 recording by Alan Lomax and Elizabeth Lyttleton of the fiddle player William “Bill” Hamilton Stepp. Copland, described by de Mille as “the best American composer,” furnishes a composition that clearly displays its folk sources yet is unmistakably modern, which is part of what gives “Hoe-Down” its enduring popularity.



## Victor Herbert, *Babes in Toyland* “March of the Toys”

Victor Herbert (b. 1859, d. 1924) was born in Dublin, Ireland. He grew up in London, England but moved to Stuttgart, Germany at the age of 7. Herbert and his wife Therese went to America in 1886 when she was engaged to sing with the Metropolitan Opera. He soon became embedded in the New York musical scene, and would remain in America for the rest of his life. Herbert’s early compositions center around the cello, but he contributed immensely to the operetta/musical genre: he wrote scores for more than 40 operettas. *Babes in Toyland* was produced as a response to the success of *The Wizard of Oz* earlier in 1903. It similarly tells of a child adventure to a mystical land. A reviewer of the original *Babes in Toyland* production wrote, “The songs, the dances, the processions, the fairies, the toys, the spiders, and the bears! Think of them all, set in the midst of really amazing scenery, ingenious and brilliant, surrounded with light effects which counterfeit all sorts of things from simple lightning to the spinning of a great spider’s web, with costumes rich and dazzling as well as tasteful, and all accompanied with music a hundred times better than is customary in shows of this sort. What more could the spirit of mortal desire?”



## Scott Joplin, *Maple Leaf Rag* (arranged by Richard W. Sargeant Jr.)

Scott Joplin (b. 1867–1868, d. 1917) is famous today for his compositions in the ragtime genre. Ragtime is dance music that stood out for its use of rhythmic syncopation, which it inherited from its African American musical heritage. It rose in popularity through the 1880s. Pioneers of the genre such as Joplin, Ben Harney, Johnny Seamore, and Jesse Pickett attended the Chicago World Fair in 1893, bringing ragtime to a wider audience. The *Maple Leaf Rag* is inspired by Joplin’s time performing at the Maple Leaf Club in 1898 and 1899. In 1899 he published his first rag for a flat fee, but he wisely worked out a royalty contract for his second publication, *Maple Leaf Rag*. By 1909, it had sold half a million copies.



## Amy Beach, *Bal Masqué*

Early in her life, Amy Beach (b. 1867, d. 1944) was recognized for her immense musical talent. She gave her first public piano recitals at the age of seven. In 1883, a reviewer for the *Boston Daily Advertiser* described her first performance as soloist with an orchestra:



A surprise that a young girl of sixteen should make her debut as a pianist in a grand concerto with orchestra, and a delight to find in that young girl a performer so far developed that she could hardly have done much more or much better had the figure of her years been written backward.

After marrying in 1885, Beach spent less time performing and more time composing. Her Boston-area reputation as a composer was cemented with the completion and performance of her *Mass* in 1892. In 1893, she was commissioned to write a *Festival Jubilate* for the dedication of the Woman's Building at the Chicago World's Fair. Her success in Chicago was an early and important step toward establishing herself as one of America's foremost composers. *Bal Masqué*, a charming and elegant composition, started as a piano piece and was later premiered in an orchestral version by a Boston orchestra in January 1894.

## Antonín Dvořák, Cello Concerto III. Finale. Allegro moderato

The Cello Concerto is the last large work of Antonín Dvořák's (b. 1841, d. 1904) from his time in the United States. The Czech composer had come to America in 1892 as a teacher at the National Conservatory of Music in New York, where Victor Herbert was a colleague. Dvořák was present at the premiere of Herbert's second cello concerto in 1894, and his enjoyment of that work was a large part of what inspired Dvořák to attempt his own concerto for the cello. The concerto was largely complete when Dvořák returned to Bohemia in



1895. At this point in time, his childhood sweetheart Josefina passed away. He revisited the finale to add a quotation of his own song, "Leave Me Alone [with my dreams]" which was a favorite of Josephina's. This can be heard as a solo violin melody shortly before the end of the concerto. Dvořák in this monumental concerto manages to use soloistic virtuosity for the development of a deeply mature narrative.

**Sheldon Harnick and Jerry Bock, *Fiddler on the Roof*  
“If I Were a Rich Man” (arranged by Oleksii Bazhenov)**

The musical *Fiddler on the Roof* was a collaboration between composer Jerry Bock (b. 1928, d. 2010), lyricist Sheldon Harnick, playwright Joseph Stein, and director Jerome Robbins. Bock and Harnick had recent success as collaborators on *Fiorello!* which won both a Tony award and the Pulitzer prize. The duo would again succeed with *Fiddler on the Roof* which won the Tony for Best Original Score (Music and/or Lyrics), and several other categories. Early in the musical, the main character Trevye proclaims “Tradition. Without our traditions, our lives would be as shaky as ... as a fiddler on the roof!” We see Trevye challenged by evolving traditions over the course of the story. Ultimately, his family is forced from their hometown and they decide to leave for America. In “If I Were a Rich Man,” Trevye fantasizes with plentiful insight and charisma about life as a rich man.



**Howard Hanson, Symphony No. 2 “Romantic,”  
I. Adagio-Allegro moderato**

Longtime director of the Eastman School of Music, Howard Hanson (b. 1896, d. 1981) was an important teacher, composer, conductor, and writer. After the shock of WWI, many artists were no longer interested in the lush romanticism of the late 19<sup>th</sup> century; by 1930, however, musicians such as Hanson felt that romanticism was unjustly abandoned. For the Boston Symphony Orchestra’s premiere of his second symphony, Hanson wrote the following:



Concerning my second symphony, as the subtitle implies, it represents for me a definite and acknowledged embracing of the romantic phase. I recognize, of course, that romanticism is, at the present time, the poor stepchild, without the social standing of her elder sister, neoclassicism. Nevertheless, I embrace her all the more fervently, believing, as I do, that romanticism will find in this country rich soil for a new, young, and vigorous growth.

My aim, in this symphony, has been to create a work young in spirit, romantic in temperament, and simple and direct in expression.

## George Gershwin, *An American in Paris*

*An American in Paris* was the third large concert work by George Gershwin (b. 1898, d. 1937). His inspiration for this tone poem was “an American in Paris, homesickness, the blues.” In 1934 he wrote a more detailed narrative description:



This piece describes an American’s visit to the gay and beautiful city of Paris. We see him sauntering down the Champs Elysées, walking stick in hand, tilted straw hat, drinking in the sights, and other things as well. We see the effect of the French wine, which makes him homesick for America....He finally emerges from his stupor to realize once again that he is in the gay city of Pared, listening to the taxi-horns, the noise of the boulevards, and the music of the can-can, and thinking, “Home is swell! But after all, this is Paris—so let’s go!”

The story goes that while in Paris Gershwin had sought the instruction of renowned composition pedagogue Nadia Boulanger, but she refused him because she didn’t want to change his personal style. It is certainly true that Gershwin had a unique talent for mixing national and international styles, along with formal and informal musical influences.

Program notes by Dermot Gleeson



## Our Guest Conductor



**Jelani Canser** began playing string bass at the age of eleven in his hometown of Milwaukee, Wisconsin. Beyond performing in various orchestras during his high school career he also performed on baritone horn and bass guitar in band and participated in choir. After graduating from Whitefish Bay High School, he went on to earn a bachelor's degree in Instrumental Music Education at the University of Minnesota. In 2001 Jelani moved to Tempe, Arizona to start his career working for the Mesa Public Schools district as an elementary orchestra teacher. While in Tempe he continued his education and received his master's degree in Music Education with a concentration in Jazz Studies at Arizona State University in the spring of 2007. In 2008 Jelani moved to San Jose, California and continued his career teaching orchestra and band at Muwekma Ohlone Middle School. In 2015 he was awarded as the Teacher of the Year for the San Jose Unified School District. In the fall of 2022 Jelani joined the faculty of Lincoln High School, teaching Orchestra and Mariachi.

## Our Soloist

**Huisun Hong**, 18, is a senior at Amador Valley High School in Pleasanton, California. He began playing the cello at the age of eight and currently studies under Eric Sung at the San Francisco Conservatory of Music's Pre-College Division. Huisun is a co-principal cellist of the San Francisco Symphony Youth Orchestra and has been a member since 2021. In 2024, he was the runner-up in the orchestra's concerto competition and had the honor of representing the youth orchestra at a performance for the donors and sponsors of the San Francisco Symphony's Pierre Monteux Society.



A 2024 National YoungArts Winner and a 2023 MTNA California State competition winner, Huisun has also performed as a soloist with the Palo Alto

Philharmonic and performed Dvořák's Cello Concerto with the California Youth Symphony this past season. Throughout his journey, Huisun has earned numerous awards, including top prizes in the KAMSA Competition, the Etude Club of Berkeley's Young Artist Competition, the Pacific Music Society Competition, and the Burlingame Music Club's Young Artists Competition. Additionally, he was invited to perform at the Junior Bach Festivals in 2020, 2021, and 2022.

As an avid chamber musician, Huisun plays in the Aves Trio as part of the Young Chamber Musicians program. The trio took first and grand prize at the 11th Coltman National Chamber Music Competition and won the first prize in the ENKOR and MTAC VOCE State Competitions. The group has participated in masterclasses with the Horszowski Piano Trio, Miró Quartet, and pianist Stephan Prutsman and was selected for From the Top's Learning and Media Lab Fellowship. In May 2025, the trio will perform at the Chamber Music Society of Lincoln Center's Young Musicians Concert in New York.

Huisun has had the privilege of studying under many renowned cellists, including Laurence Lesser, Andres Diaz, Paul Katz, Clara Kim, Hans Jensen, Lluís Claret, Steven Doane, and Zvi Plessner. His summers include attending the Bowdoin International Music Festival, NYO2, Encore Chamber Music, NYO-USA, and the Morningside Music Bridge Program. This summer, he will return to participate in the Morningside program on a full scholarship.

## About Burlingame Music Club

Cambrian Symphony is pleased to feature Huisun Hong, winner of the 2024 Strings Competition of the Burlingame Music Club (BMC), in tonight's performance. BMC was founded March 5, 1930 by local music teachers, and is recognized as a music lover's gem on the San Francisco Bay Area Peninsula.

The mission of BMC is to provide competitive performance opportunities in a warm and supportive environment for gifted young musicians. They hold monthly programs that showcase performances by student musicians who are in competition for the BMC awards, as well as performances/demonstrations by guest artists who are typically professionals in their fields.

Given Cambrian Symphony's mission to support and mentor young musicians, we are proud to extend the opportunity to BMC's competition winners to perform a concerto movement with a full orchestra.

[www.burlingamemusicclub.org](http://www.burlingamemusicclub.org)

# 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 20th 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 20 years. Scott is happily married to his wife of 21 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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**June 14, 2025**

**Hammer Theatre, San Jose**

**Free Admission/Donations Accepted**

**Scott Krijnen**, conductor and artistic director

**Frank Levy**, piano

Bernstein – Overture to *Candide*

Conte – *Sinfonietta*

Brahms – Piano Concerto No. 1

Beethoven – Symphony No. 5

Programs subject to change

For more details, please visit our website:

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