

CAMBRIAN SYMPHONY PRESENTS

STORIES
through
MUSIC

Saturday February 1, 2025 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



CAMBRIAN
SYMPHONY

HAMMER
THEATRE CENTER

Welcome

Cambrian Symphony is thrilled to present Stories through Music—a perfect way to ring in the new year!

We are honored to welcome back Dr. Catalina Barraza-Gerardino, who leads us tonight in this exciting program filled with rich narrative and exciting melodies. We open with Florence Price's *The Oak*, an unpublished tone poem that has only in the last few years been professionally recorded.

As a special treat, Cambrian is proud to feature extraordinary young musician Katelyn Deng, 2024 winner of the Burlingame Music Club (BMC) Competition in Piano, in Beethoven's Piano Concerto No. 1. BMC was founded on 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 provide opportunities 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. In addition to Ms. Deng, with us on stage tonight are 11 amazing students from local junior high and high schools. It is our pleasure to mentor these fantastic young musicians, who never fail to inspire us with their enthusiasm and energy.

Our program concludes with Berlioz's epic *Symphonie Fantastique*, a musical self-portrait. Through each movement, the composer explores his passion for a beautiful woman, with obsessions and dreams, despair and ecstasy.

Thank you for joining us tonight and for sharing with us our joy of creating music together.

Jay Perry
President, Cambrian Symphony

Stories through Music

Program

Catalina Barraza-Gerardino, conductor

Katelyn Deng, piano

First Place, Piano, Burlingame Music Club Competition

The Oak

Florence Price

Piano Concerto No. 1 in C Major, op. 15

Ludwig van Beethoven

I. Allegro con brio

Intermission

Symphonie Fantastique, op. 14

Hector Berlioz

I. Rêveries — Passions

II. Un bal

III. Scène aux champs

IV. March au supplice

V. Songe d'une nuit du sabbat

The Oak by Florence Price presented under license from G. Schirmer Inc.
and Associated Music Publishers, copyright owners.

Cover artwork design by Kelli Reynolds

Florence Price, *The Oak*

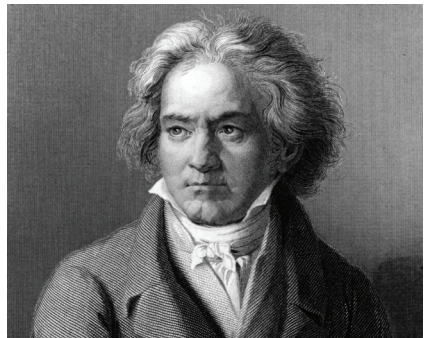
The Oak by Florence Price (1887–1953) was discovered in the 1990s. It is believed to have been written in 1943, the same year that Price wrote *Songs of the Oak*. Florence Price grew up in Little Rock, Arkansas and returned there (after attending the New England Conservatory of Music) to work as a music teacher. Her career as a pianist, organist, and composer gained more steam after she moved to Chicago in the late 20s. In 1932, she won a composition competition with her Symphony No. 1 in E Minor. This led to the symphony being premiered by the Chicago Symphony Orchestra at the Chicago World Fair in 1933, the first time music by an African American woman was performed by a major orchestra. Even though Florence Price built a solid reputation for herself, only a few of her compositions were published; as a result, many of her compositions were only infrequently performed in her lifetime.



The evocative title of *The Oak* is the only hint at its narrative that survives. When considering the form of the piece, a sonata form can be found, but the primary auditory impression is the development of the opening motive. The motive descends across three notes of the minor mode, lending it a serious character. This descending motive soon gives way to a harmonically unstable rising motive: there is hope, but not yet peace. A sense of calm is provided by a third theme, which resembles a spiritual. Price weaves in and out of the primary motive to construct her narrative. Interestingly, the manuscript includes two endings (A & B), but Price marked ending B as the “composer’s preference.” Tonight, Cambrian Symphony will perform ending A.

Ludwig van Beethoven, Piano Concerto No 1. in C Major, op. 15

Ludwig van Beethoven (1770–1827) moved to Vienna at the end of 1772 (to study briefly with Josef Haydn). Beethoven’s first two piano concerti, op. 15 in C major and op. 19 in Bb major, come from this period in which he was working to establish himself in Vienna’s musical scene as both composer and performer. The concerti each were performed by Beethoven at two separate concerts in 1795; these were



among Beethoven's first public performances in Vienna. Later in 1801, when offering the concerti to publishers, Beethoven was dismissive of them. He called op. 19 "not one of my best" and, referring to op. 15, he wrote that "I am still keeping back the better ones until I myself undertake a journey. At the same time it would not disgrace you to engrave this concerto." Beethoven's feelings speak more to his rapid development as a composer than to the quality of these early concerti. Even Beethoven's early works show his characteristic interest in small motives, which is part of what would inspire later composers like Berlioz.

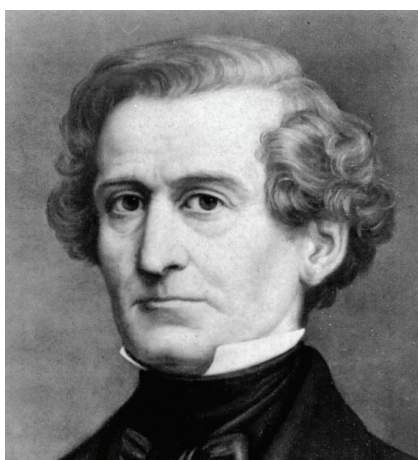
The Piano Concerto in C major, op. 15 is charming like op. 19 (which was actually composed earlier than op. 15) but with more fireworks. It also features a larger orchestra, adding clarinets, trombones, and timpani. In the first movement, *Allegro con brio*, Beethoven's writing is witty and playful, but at times the harmony disconcertingly slides away from familiar territory. This caught the attention of a critic who wrote the following:

A new fortepiano concerto by Beethoven, provided with chromatic passages and enharmonic changes, occasionally to the point of bizarrerie, concluded the first part. The solo part was very difficult and was performed by Mr. Wustrow with much skill. The first movement was splendidly worked out, but the modulations were far too excessive.

Perhaps with 200 years of distance on our side, we can appreciate Beethoven's slippery harmonies without being too perturbed.

Hector Berlioz, *Symphonie Fantastique*, op. 14

Symphonie Fantastique has a more overt connection to Hector Berlioz's (1803–1869) personal life than was typical for earlier composers. First performed in 1830, its musical narrative famously parallels Berlioz's real-life obsession with the actress Harriet Smithson. He had seen her perform as Ophelia in *Hamlet* in 1827. Berlioz was also of course inspired by Shakespeare's poetry and dramatic design. Lastly, the symphony was part of Berlioz's shift away from vocal genres: this shift was inspired by Beethoven. Berlioz wrote that



"Beethoven opened before me a new world of music, as Shakespeare had revealed a new universe of poetry."

The symphony is subtitled “*Episode in the life of an artist.*” It is subtle but important that Berlioz wrote “an artist”, not “the artist.” Berlioz described the story as such: *Note that at the time Berlioz was writing this explanation, the order of the second movement (Un bal) and the third movement (Scène aux champs) was opposite the final order.*

I conceive of an artist, gifted with a lively imagination, who...sees for the first time a woman who realizes the ideal of beauty and fascination that his heart has so long invoked, and falls madly in love with her. By a strange quirk, the image of the loved one never appears before his mind’s eye without its corresponding musical idea, in which he finds a quality of grace and nobility similar to that which he attributes the beloved object. This double obsession [“*idée fixe*”] pursues him unceasingly. That is the reason for the constant appearance, in every movement of the symphony, of the main melody of the first allegro.

After countless agitations he imagines that there is some hope; he believes himself loved. One day, in the country, he hears in the distance two shepherds playing a *ranz des vaches* to one another; their rustic dialogue plunges him into a delightful daydream. The melody reappears for a moment across the themes of the adagio.

He goes to a ball. The tumult of the dance fails to distract him; his *idée fixe* haunts him still, and the cherished melody sets his heart beating during a brilliant waltz.

In a fit of despair he poisons himself with opium; but instead of killing him the narcotic induces a horrific vision, in which he believes he has murdered the loved one, has been condemned to death, and witnesses his own execution. March to the scaffold; immense procession of headsman, soldiers and populace. At the end the *melody* reappears once again, like a last reminder of love, interrupted by the death stroke.

The next moment he is surrounded by a hideous throng of demons and sorcerers, gathered to celebrate sabbath night. They summon from far and wide. At last the *melody* arrives. Till then it had appeared only in a graceful guise but now it has become a vulgar tavern tune, trivial and base; the beloved object has come to the sabbath to take part in her victim’s funeral. The ceremony begins; the bells toll, the whole hellish cohort prostrates itself; a chorus chants the plainsong sequence of the dead [Dies irae], two other choruses repeat it in a burlesque parody. Finally, the sabbath round-dance whirls. At its violent climax it mingles with the Dies irae, and the vision ends.

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 Soloist

Katelyn Deng, piano, age 15, is a 9th grader from Fremont, California. She started piano at the age of 4 and has been studying with Mrs. Kai Chi Zhu for over eight years. Recently, Katelyn won First Prize in the 2023 Pacific Musical Society & Foundation Competition, and First Prizes in the 2024 United States Open Music Competition, both the Complete Concerto and Solo Showcase category. She was awarded 3rd prize in the 2024 Young Artist Competition by Fremont



Symphony for the complete concerto category. Katelyn was accepted as a finalist for the Henry and Carol Zeiter Piano Competition and invited to perform at the University of the Pacific in late January, ultimately winning Honorable Mention. In November, Katelyn tied for 1st place in the 2024 Al Navaroli Competition, and Katelyn was honored to perform with the South Valley Symphony, conducted by Anthony Quartuccio, in March. She has performed in masterclasses taught by Steinway Artist, Natsuki Fukasawa, Curtis Institute Professor, Meng-Chieh Liu, Leeds Piano Competition First Place winner, Sofya Gulyak, and highly-decorated pianist, Armen Babakhanian. Additionally, she has participated in the Junior Bach Festival for four consecutive years. Besides music, Katelyn enjoys writing, reading books, and watching movies or documentaries.

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.

Audition for Cambrian Symphony!

Interested in becoming a member of our orchestra? Please contact auditions@cambriansymphony.org.

We welcome inquiries from all players, both adults and students, at any time. Our winds and brass sections are generally full, but we often need subs and are delighted to take auditions for sub spots. Instrumentation varies per set, and spots are filled on an as-needed basis by our section managers.

Cambrian Symphony is comprised of community-minded individuals that act not only as musicians on the stage, but as doctors, lawyers, engineers, designers, research scientists and educators throughout the Bay Area. Our musicians' joy of making and sharing music is infectious and is the foundation for our contribution to the arts.

One of the unique elements of our ensemble is our connection with arts education and our commitment to inviting students to join in side-by-side performance. We hope to cultivate the value, appreciation and understanding of the symphony orchestra and its connection to hundreds of years of music with all generations, current and future.



CAMBRIAN SYMPHONY

Violin 1

Malin Huffman**
Courtney Onodera
Lindsay Onodera
Brianna Wagener
Elvin Hsieh
Lauren Wagener
Karen Paik
Nori Tagawa
Vita Yee

Violin 2

Wei Gao*
Peter Cheng
Aryn Krijnen
Dominique Brichard
Shelley MacAllister
Feynman Chow
Eric Young
Michael Deng

Viola

Goetz Leonhardt*
Silvio Rocha
Ken McKnight
Ishaan Ranjan
Lynn Sollitt
Veer Tomar
Tressa Riggioni
Nalini Ranjan
Ben Shiverdaker

Cello

Jill Hirsh*
Jonathan Hieu-Reed
Yu-Ting Wang
Rishi Shah
Ray Wang
Audrey Macdonald
Alexis Crews-Holloway

Isla Grant
Louis Gendzel
Eric Penunuri

Bass

Isabel McPherson*
Rafael Zepeda
Christy Crews
Michael Konopka
John Braunreuther
Scarlett Rocha
Keagan Anders

Flute

Brian Bensing*
Amy Streeper
Lindsay Driemeyer

Piccolo

Anne Wharton

Oboe

Claudia Engel*
David Allen
Lorna Kohler

English Horn

David Allen

Clarinet

Marcelo Meira*
Nancy Farmer

Bass Clarinet

Kathy Switky

Bassoon

Lettie Smith*
Matthew Thornton
Richard Krishnan
Matthew Volkar

French Horn

Joseph Kelly*
Chandler Beck
Brian Anderson
Rayna Davis

Trumpet

Guy Clark*
Chad Ingram
Jeff Thompson

Cornet

Guy Clark*
Nick Toscan

Trombone

Steve Renaker*
Curtis Azevedo

Bass Trombone

Jackson Baker

Tuba

Jay Perry
Anne Lucchesi

Percussion

Ralph Becker-Szendy*
Niles Flynn
Richard Gillam
Lilla Szini
Elijah Tuazon

Harp

Dana Wallace
Eiko Mitani

** *Concertmaster*

* *Principal*

CAMBRIAN SYMPHONY

would like to thank our season donors

Gifts received between July 1, 2024 and January 3, 2025

Conductor's Circle: \$5000 and above

Shirley M. George

Champion: \$1000 to \$4999

Anonymous; Kristen Bautista & Sean Tyan; Bob Birnstihl & Timothy Peer; Stephanie He & Steven Klinkner; Amy Wang

Benefactor: \$500 to \$999

Anonymous; The Capelas; Eleanor & Bill Gallmeister; Lin Family; Sara Macdonald; Thompson Family Charitable Fund; Anne Wharton; Irene Wu & Mark Lee

Patron: \$250 to \$499

Anonymous (2); Geoffrey Burr; The Sinha-Ranjan Family; Lettie Smith, In memory of my mother, Shirley L. Barnhart

Member: \$100 to \$249

Timothy Allen; Mr. & Mrs. Roger Bensing; Pamela Bond; Neela Chaudhari; Lorraine Cho; Coelho Family; Dayun Han; Christine Holmes; Jamie Hong; Michael Konopka; The Kreider Family; Elaine Leavy; McDermid Vaz Family; Chris Nodohara & Gloria Yamauchi; Nora R Grafton; Sheila Spieller; Si Family; Peter Stahl; Kathy & Andy Switky; Elizabeth Yang; George Yefchak; Anna Zara & Robert English

Supporter: \$50 to \$99

Anonymous (2); Ralph Becker; Mandy Chang; Chien-Che Chung; Stephen Coldwell; Jennifer Ergina Ereno; Lorraine & William Glick; Micaela Johnson; Rita Kirksey; Christine Kittinger; Changyi Liu; Helen Liu; The Love Family; Annmarie Lucchesi; Camila Luis; Thomas Mounts; Bo Olsson; Wendy Penunuri; Pia Rieppo; Wendy Shiverdaker; Mamta Sinha; Beth Stern; Amy Streeper; Sharlene Thompson; Noralyn Tuazon; Leila Wagener; Gregg Wallace

Friend: up to \$49

Anonymous; Vellore Adithi; Marcus Anderson; Megan Barrick; Jessica Benak; Judith Borlase; Donald Bottorff; Dominique Brichard; Jelani Canser; Joon Chan; Mikhal Chukhlebov; Martha Cisneros; Dana Dauenhauer; Cheryl Deguara; David Fuselier; Sonia Galibert; Richard Gillam; Colleen Hamilton; Greg Hecathorn; Shalika Hewavitharana; Hans Horn; Lilly-Ann Huffman; Rola Irikat; Andrew Jaggi; Eugenia Johnson; Zachary Kramer; Anjali Kumar; Gregory Lake; Faith Mackarness; Ann Marotta; Karen McGough; Richard Mcknight; Angela Pinasco; Surjan Rawat; Peter Ross; Kathy Sandoval; Heather Soto; Eden Tan; Dinah TenHoff; Amy Treadwell; Steven Wolfsohn; Jennifer Wong; Yutong Yang; Qian Zhang; Annabel Zheng

Cambrian Symphony is supported, in part,
by a grant from the California Arts Council.



**CALIFORNIA
ARTS COUNCIL**
A STATE AGENCY

Stay Connected with CAMBRIAN SYMPHONY

Facebook: @CambrianSymphony2015

Instagram: @cambriansymphony

YouTube: youtube.com/CambrianSymphony

Website: www.cambriansymphony.org

Cambrian Symphony Board of Directors

Jay Perry: President

Courtney Onodera: Vice President, Orchestra Manager

Claudia Engel: Treasurer

Matt Thornton: Secretary

Rayna Davis: Marketing

Ben Shiverdaker: Rehearsal Venues

Lettie Smith: Grant Writer, Librarian

Amy Streeper: Fundraising

We welcome new members and volunteers!

Contact info@cambriansymphony.org.

Cambrian Symphony gives special thanks to our volunteers:

Cover Artwork and Flyer Design: Kelli Reynolds

Program Design: George Yefchak

Program Notes: Dermot Gleeson

Proofreading: Nina Han, George Yefchak

Music Library: Lettie Smith

Website and Social Media: Claudia Engel, Jay Perry

Videography: Matt Thornton

Personnel Section Managers: David Allen, Sung Choi, Nina Han,

Joe Kelly, Marcelo Meira, Jay Perry, Laura Shea-Clark,

Lettie Smith, Amy Streeper, Ben Shiverdaker

Donations Management: Lindsay Onodera, Amy Streeper

Become a CAMBRIAN SYMPHONY Supporter!

Cambrian Symphony is dedicated to supporting and mentoring young musicians by engaging students in performance side by side with professionals. Through this innovative collaboration, we share our joy of creating music not only with our audiences but with the next generation of musicians.

Cambrian Symphony strives to make classical music accessible to all, and with this vision, we offer our concerts free to the public and charge no tuition to our students. Your invaluable support helps us to fulfill our mission!

Please consider supporting our Annual Giving Campaign. Gifts of any amount are greatly appreciated and are tax deductible. Donations are gratefully accepted in person tonight (please look for our box in the lobby), or on our website:

www.cambriansymphony.org

Please consider a donation to Cambrian Symphony via the
PayPal Giving Fund:



<https://www.paypal.com/us/fundraiser/charity/186659>

Advertise your business in our concert programs!

Advertising in our concert programs is a great way to show your support for Cambrian Symphony while increasing visibility for your business. Your ad in our printed program will reach a diverse group of patrons based in San Jose and the greater Bay Area, many of whom are eager to support local, community-focused businesses. All proceeds directly support Cambrian Symphony and help to cover expenses such as venue fees and music rental. **Prices start at just \$35**, and we offer discounts for full season purchases. Please find more information on our website:

www.cambriansymphony.org/advertise.html

Upcoming Performances

April 5, 2025

Hammer Theatre, San Jose

Free Admission/Donations Accepted

Jelani Canser, conductor

Huisun Hong, cello

First Place, Strings, Burlingame Music Club Competition

Ellington – *The River Suite: III. Giggling Rapids*

Copland – *Rodeo: V. Hoe-Down*

Herbert – *March of the Toys*

Joplin / arr. Knight – *Maple Leaf Rag*

Dvorák – *Cello Concerto, mvt. III*

Beach – *Bal Masqué*

Bock – “If I Were A Rich Man” from *Fiddler on the Roof*

Hanson – *Symphony No. 2, mvt. III*

Gershwin – *An American in Paris*

June 14, 2025

Hammer Theatre, San Jose

Free Admission/Donations Accepted

Scott Krijnen, conductor and artistic director

Frank Levy, piano

Bernstein – *Overture to Candide*

Brahms – *Piano Concerto No. 1*

Beethoven – *Symphony No. 5*

Programs subject to change

For more details, please visit our website:

www.cambriansymphony.org