

Program Notes: December 5, 2021

CVO Roster

Beverly	Johnson	flute
Melanie	Work	flute
Genevieve	Pastor-Cohen	flute
Mark	Johnson	oboe
Nicholas	Virgil	oboe
Roger	Raphael	oboe
Jane	Kraut	clarinet
Michael	Wilson	clarinet
Richard	Hodges	bassoon
Adam	Williams	bassoon
Laura	Mills	bassoon
Tiffany	Poon	piano
Daniel	Grumet	French Horn/Trumpet
Lea	Casini	French Horn
Mia	Sagan	French Horn
Annette	Granger	tympani
Chris	Cooper	Concertmaster
Abe	Artman	violin
Jody	Reguero	violin
Wesley	Siegel	violin
Sherrie	Yeung-Kong	violin
Patricia	Brewer	violin
Erin	DeBakcsy	violin
Agnes	Lingat	violin
Doris	Marx	violin
Alan	Silverman	violin
Dorthea	Gonsalves	viola
Nicholas	Kish	viola
Dorothy	Lee	viola
Mary	Asnicar	cello
Jane	Lo	cello
Allison	Mitchell	cello
Mia	Albano	bass
Andy	Moyce	bass

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Concert Order
Mozart *Così fan tutti*
Haydn #103 "Drumroll"
Intermission
Bach Keyboard Suites
Tchaikovsky: Overture Miniature

Program Note: **Mozart: *Così fan Tutti***



After moving to Vienna in 1780, Mozart (27 January 1756 – 5 December 1791) quickly became popular as a composer, performer and teacher. There was a steady stream of successful operas, concertos, and public performances that brought him the financial security that he had always desired. However, by 1788, Mozart's fortunes were in decline. Concert tours to Frankfurt, Leipzig and Berlin were marginally successful, and he completed fewer new compositions than in previous years.

When a commission for a new opera came in 1789, Mozart felt that his fortunes were about to take a turn for the better. The new opera, *Così fan tutte*, was to be his third collaboration with the librettist Lorenzo da Ponte. Mozart and da Ponte had previously worked together on the *Marriage of Figaro* (1786) and *Don Giovanni* (1787). The full title of the work provides a clue about the work: is

Così fan tutte, ossia La scuola degli amanti - "Women are all alike, or the School for Lovers."

The story takes place over the course of 24 hours and follows the love interests of two sisters whose fiancés pretend to have gone off to war, but who actually disguise themselves and make a bet to see who can seduce the other sister. The outcome is left ambiguous by not making it clear if the original couples ever get back together. While classified as a comedy, Mozart and da Ponte again probe into human emotions and passions and make the characters come alive.

After initial success, the production was halted due to the death of the emperor, Joseph II and the subsequent mourning period.

It is interesting to note that the subject matter became very risqué in early 19th century Vienna, and Beethoven felt that the work was obscene and immoral.

Fortunately, public morals and mores change and the opera is now considered a masterpiece and is listed as #15 of the top 20 operas performed in North America.

(Notes adapted from the CVO Concert of March 20, 2010 by Todd Wetherwax)

Franz Joseph Haydn

Symphony No. 103 in E-flat major, *The Drumroll*



Adagio--Allegro con spirito
Andante piu tosto Allegretto
Menuet
Finale: Allegro con spirito

Seldom have an artist and his audience been so attuned to each other as Haydn and the enchanted Londoners who crowded his concerts in the 1790's. They were happy to possess the most celebrated of living musicians. Haydn wrote for attentive, quick-witted listeners who knew the language and conventions, who were alert and responsive enough to be shocked or amused when expectations were confounded. Now, while writing late in his career and going public, he felt more challenged than ever.

The London symphonies were also called the Salomon symphonies. Johann Peter Salomon, successful violinist and impresario, happened to be

on the Continent when he heard of the death of Haydn's employer, Prince Nicholas Esterházy, and the disbanding of the family's musical household. Salomon visited Haydn and bluntly announced "I am Salomon and I have come from London to fetch you," generously offering £1000 for an opera, six symphonies, and some miscellaneous pieces, plus a £200 guarantee for a benefit concert. Salomon produced three of Haydn symphonies in 1794; his successor, Giovanni Battista Viotti, produced Haydn's last three. The London symphonies are bigger, more grandly orchestrated, more brilliantly composed, deeper, and funnier than anything Haydn had done in the genre before.

Haydn composed Symphony No. 103 in the winter of 1794-95 and led its first performance in 1795. He made revisions, notably the end of the Finale and reintroduced the work on September 21. The [Morning Chronicle](#) described the premiere of *The Drumroll*:

"Another new Overture, by the fertile and enchanting Haydn, was performed; which, as usual, had continual strokes of genius, both in air and harmony. The Introduction excited the deepest attention, the Allegro charmed, the Andante was encored, the Minuets, especially the Trio, were playful and sweet, and the last movement was equal, if not superior to the preceding."

(Notes adapted from Michael Steinberg.)

Program Note: Bach (31 March [O.S. 21 March] 1685 – 28 July 1750): **A Bach Suite**
Orchestrated from the Keyboard Suites by Gerrard Williams, and arranged by Josh Cohen

Prelude to the Third “English” Suite
Allemande from the Second “French” Suite
Gavotte from the Fifth “French” Suite
Minuet No. 7 from the First “French” Suite
Bourrée II from the Second “English” Suite
Gigue from the Fifth “French” Suite



The **English Suites** and the **French Suites** are two compositions for keyboard written by the German composer **Johann Sebastian Bach** in two different stages of his life--the **English Suites** were probably written early in his career (exact dates unknown, but thought to be around 1713 and 1714), and the **French Suites** were written between 1722 and 1725.

Both sets of suites contain elements of both English and French dance and lute playing structure, style, and ornamentations, and the complete suites follow a common progression in dance styles, although the French style generally featured unmeasured preludes rather than the regular tempos found in the English style.

Bach's biographer **Johann Nikolaus Forkel**, who wrote in his 1802 biography of Bach, "One usually calls them French Suites because they are written in the French manner." However, in Bach's other suites, he also uses Italian conventions, although differing editions of the Suites use French, English, and Italian ornamentations, and since there is no surviving original manuscripts have survived, this remains a topic of discussion.

Some of the manuscripts that have come down to us are titled "Suites Pour Le Clavecin", which is what probably led to the tradition of calling them "French" Suites.

John Gerard [Gerrard] Williams, arranger (Dec 10, 1888 - March 7, 1947) studied and became a professional architect in England. He came to music later in life and devoted his spare time to performing and studying music; playing in several orchestras, joining choral societies, and writing many arrangements of existing musical works. He was self-taught and had no formal musical training--he taught himself by constantly reading music.

Beginning in 1911, he started composing and composing and arranging many pieces; mostly short compositions including lyrical songs, and arrangements of other composers' works. In March 1922 he gave the first recital of his own works at the Aeolian Hall, London, comprising songs, piano pieces, and the 2nd String Quartet.

The composition we play tonight is a collection of the Bach “English” and “French” keyboard suites and Williams' orchestrated movements of them. We have further rearranged them to present both the Suites on the keyboard (how they would usually be performed--as a solo) and Mr. Williams' Orchestrated versions. The juxtaposition of these two styles lends itself to a very satisfying, concerto-like performance.

Tiffany Poon, Pianist joined the Castro Valley



Orchestra this quarter and has already proven herself a marvelous addition to the orchestra. She studied at the Manhattan School of Music in New York and holds a Master of Music in Collaborative Piano (2018). Among her accolades includes the Director's Award for the New York Youth

Symphony Chamber Program, and 2nd place in the US Open Music Competition--Open Concerto (Senior Ruby division) and has performed in many venues across the United States and internationally.

We are delighted to have Ms. Poon play with us. Currently, besides playing with the Castro Valley Orchestra, Ms. Poon maintains a piano studio in Fremont California.

Program Note: Tchaikovsky “Miniature Overture”
from The Nutcracker Suite

Pyotr Illych Tchaikovsky, strangely enough, resented *The Nutcracker*, which was one of his most well-known works and one of the most popular ballets in history. The inspiration for the piece came from the story “The Nutcracker and the King of Mice” by E.T.A Hoffman, and while the ballet slightly differs, the basis remains mostly the same. Ivan Vsevolozhsky, the theater director who had asked Tchaikovsky to compose the piece had “agonies of remorse for asking you to do this ballet, as I know it is unappealing to you” as Tchaikovsky reluctantly chipped away at the movements. Many obstacles stopped him from composition, such as traveling around Europe to handle personal matters and the death of his sister, which sent him into a deep depression. The ballet had to be postponed while Tchaikovsky took a brief respite in America, until February of 1882 when it was finally completed. In the ballet, a young Clara is gifted a Nutcracker during a Christmas party and becomes quickly delighted by it. During the evening, Clara goes to check on the Nutcracker and finds that as the clock strikes midnight, all of the decorations in the room come alive. After a vicious fight where Clara saves the day. The Nutcracker then becomes a prince who escorts Clara to the Land of Sweets. The Miniature Overture is the first movement of *The Nutcracker*, where we first hear the iconic and beautiful melodies and harmonies that make this ballet one of the most beloved of all time.

Laura Malis

In order to maintain safe distancing and covid protocols, our reception after the concert this afternoon will be held outside of the West entrance to the theater (to the left as you face the theater).

Thank you.

Post-concert reception