

**Castro Valley Adult School Orchest**

*[www.cvorchestra.org](http://www.cvorchestra.org)*

# **Spring Concert**

*Josh Cohen, Conductor*

**Sunday, May 21, 2017**

**2:00pm**

**Castro Valley Center for the Arts**

**19501 Redwood Rd.**





**Bio: Music Director, Joshua Cohen**



Joshua Cohen has been a part of the music scene in and around the San Francisco Bay Area for many years. He performs on violin, bass, mandolin, domra and other instruments and studied music at California State University at Hayward (now East Bay) with Daniel Kobialka, Nate Rubin and Denis DeCoteau.

Mr. Cohen has performed with the Oakland East Bay Symphony, the California Symphony, Oakland Lyric Opera, Holy

nes Orchestra, Livermore Symphony, San Jose Lyric Theater, Alameda c Light Opera, Diablo Valley Opera, Contra Costa Musical Theater, Altari-theater, and others. He can also be found playing in various string quar-; , jazz and Klezmer ensembles, and directing music events. He has served the boards of the Oakland Lyric Opera, the California Symphony, ProMu- | Alameda and has been involved in developing projects with San Francis-Oakland and Berkeley Symphonies as well as being the founding direc-of the Castro Valley Orchestra.

en he has a little free time, Joshua is a principal with Qubits Associates (computer networking) and has worked with such companies as Lucent hнологies and Cisco Systems.

а lives in Alameda with his wife Genevieve (a flutist and disaster manage-ent specialist), where they are an active part of their community.



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**Castro Valley Adult and Career Education  
Orchestra Personnel-May 21, 2017 concert**

<p><b>Violins</b></p> <p>Concertmaster Chris Cooper Gary Osias Doris Marx Robert Kennedy Wesley Siegel Jody Reguero</p> <p>Sherrie Kong JoAnne Neu Agnes Lingat Theresa Tranbinh Patricia Brown</p> <p><b>Viola</b> Rachel Huang Dorothea Gonsalves Alison Corson</p> <p><b>Cello</b> Steve Hamel ◊ Jay Stebly Ariel Whitbeck Libby Asnicar</p> <p><b>Bass</b> Steven Schaefer</p>	<p><b>Flute</b> Beverly Johnson ◊ Betty Lucchesi</p> <p><b>Oboe</b> Larry George Diana Washington</p> <p><b>Clarinet</b> Michael Wilson Jane Kraut Ron Kerst</p> <p><b>Bassoon</b> Richard Krichnan Jenny Goldhammer</p> <p><b>French Horn</b> Lea Casini Sally Johnson</p> <p><b>Trumpet</b> Matthew Porter Bill Nemoyten</p>	<p><b>Timpani/ Percussion</b> Annette Granger</p> <p>◊ <b>CVOA Board</b></p> <p>Cinda Confery, President</p>
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**If you are interested in joining the orchestra or our board contact our musical director or any board member for information!**



## Double Concerto for Oboe and Violin

John Williams, oboe

Joshua Bell, violin

## Concerto for Oboe and Violin in C Minor, BWV 1060

Neither the date of composition nor of the first performance is known. The concerto was originally written for solo violin and oboe, with string orchestra and continuo; the only surviving score, however, is of Bach's own arrangement as a concerto for two harpsichords. After Bach moved to Cöthen in 1717 and was no longer tied down with preparing music for weekly church services, he had the time to write many of what would become his best own works. During his six years in Cöthen, he composed the six Brandenburg Concertos, the six suites for solo cello, much of the keyboard music we still play (the first book of The Well-Tempered Clavier; the two-part inventions and three-part sinfonias, the English and French suites), miscellaneous sonatas and partitas, and more than a dozen concertos. That is a lifetime's output all by itself, though for a composer whose complete catalog numbers in four figures, it was probably just business as usual. (The familiar Bach-Werke-Verzeichnis, a catalog that attaches a BWV number to each of Bach's compositions, lists 1,087 works; research continues to adjust the final tally.) This great outpouring of instrumental music was written for Bach's patron in Cöthen, Prince Leopold, who fancied himself a connoisseur and, like his father—at least until he married a woman with no ear for music—played violin, the viola da gamba, and the keyboard. In Cöthen, Bach began to compose concertos for violin, and, in a few cases, for violin combined with other solo instruments. (The Fourth Brandenburg Concerto, for example, is a triple concerto for two recorders and violin.) This concerto for oboe and violin has not survived in its original form, although we can reconstruct it with a fair degree of certainty from the arrangement Bach made later for two harpsichords and orchestra. John and his contemporaries were avid recyclers.) With the exception of the Fifth Brandenburg, all of Bach's harpsichord concertos are transcriptions of scores conceived for other instruments.

## Czech Suite, Op. 39 Antonin Dvořák (1841-1904)

Dvořák was born in the outskirts of Prague. He was the son of an innkeeper-butcher and was expected to continue the family business. However, because of his obvious talent, he was sent to the organ school of the Bohemian Church Music Society. But Dvořák lived his early days as a poor man, working as an organist in an insane asylum and as a violist, playing in cafes. At age twenty-one, his luck turned for the better, landing a position as a viola player in the orchestra of the newly established National Theater of Prague.

Like Brahms, Dvořák began to use folk music as a source for his work. His Moravian Duets earned him an award in an annual competition which was when Brahms took notice in the young Dvořák, suggesting that a publisher, Simrock, ask him to write a set of dances similar to Brahms' Hungarian Dances. He did, and they were the very successful Slavonic Dances, fresh, original, and full of national flavor. Now being asked to write a second set for Simrock Publishing, he instead first wrote his *Czech Suite*, falsely assigning it an earlier opus number, so he could satisfy a different publisher, with whom he had made an earlier contract with. This is proof of his popularity, and also of the speed with which he could create great music.

The *Czech Suite* is made up of five movements, each with different tempi, though most of them are energetic. The first movement is *Preludium-Pastorale*, but is marked *Allegro moderato*, with the middle part slower (*quasi andante*). It opens with the bassoon and the cello. The second movement is the popular *Polka*, marked *allegretto grazioso*, and features mostly the strings. It is in a three part ternary form with a trio. The third movement is *Sousedská-Minuetto* (the *Sousedská* is a Czech folk-dance). Clarinets and bassoons introduce the dance, keeping with village practice. The fourth movement is a Romance, rather slow, and features the flute and English horn. The final movement is a *Furiant* (another Czech folk-dance). Less well known today than the Slavonic Dances, the *Czech Suite* is equally filled with beautiful melody and well thought out orchestration.







**Program: May 21, 2017**

**Bach: Double Concerto for Violin and Oboe**

Diana Washington, oboe Josh Cohen, violin

**Dvorak: Czech Suite**

*Intermission*

**Norbert Bergmüller: Symphony No 2 in Dm**

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### Program Notes

#### **Norbert Bergmüller: Symphony No 2 in D Major**

Bergmüller was born in Düsseldorf, the youngest son in a musical family. His father, August Burgmüller, was the director of a theatre. His mother, Therese von Zandt, was a singer and piano teacher. He had two brothers, Franz and Friedrich. Friedrich was also a composer. After the death of their father, the family had financial troubles. They were given support from a local count.

Bergmüller studied with Joseph Kreutzer in Düsseldorf, and Louis Spohr. After his study he became their piano teacher. He became engaged to Johia Roland, but in 1830 the relationship ended, to Norbert's distress. Johia became epileptic and began to drink excessively.

The same year he returned to Düsseldorf to live with his mother. There he befriended Felix Mendelssohn. He became engaged to Josefine Collin, but this relationship ended too. After Mendelssohn left for Leipzig in 1835, Burgmüller made plans to leave for Paris, where his brother Friedrich had gone. In 1836 he went to a spa in Aachen, where he drowned during an epileptic seizure.

Robert Schumann, who arranged for the posthumous publication of Bergmüller's two symphonies, and completed the orchestration of the concerto of the unfinished Symphony No. 2, wrote in a memorial notice that no death was more deplorable than that of Norbert Burgmüller because of the early death of Franz Schubert.<sup>[1]</sup> The Thunder Bay Symphony Orchestra under the direction of Music Director Geoffrey Moull gave the first American premiere of Symphony No. 2 at the Algoma Fall Festival in Sault Ste. Marie, Ontario in 2006.

In some cases, we have both the original and the keyboard arrangement, but for the D minor concerto performed at these concerts, only the later reworking has survived. And to further complicate matters we have only a copy of this transcription, which is not in Bach's handwriting, which could provide clues about the extent of his revision. It is clear, however, from distinct differences in the sound and in the style of writing in the two harpsichord parts, that it originally was scored for two different kinds of solo instruments—a violin and a wind instrument, almost certainly an oboe. Bach apparently relished the challenge of writing for two dissimilar instruments—to emphasize the qualities they have in common, and to make harmony of their differences. (Even the two most famous double concertos after Bach stick to a pair of string instruments: Mozart's Sinfonie concertante is scored for violin and viola; Brahms chose the violin and the cello.) Bach's D minor concerto has three movements in the traditional fast-slow-fast pattern. The first is a gracious and spirited allegro. The Adagio is an expansive duet, with solo lines that crisscross, echo each other, and toss phrases back and forth, like questions and answers. The non-stop finale is brisk and brief.

#### **About Diana Washington, oboe.**

Diana was born and raised in New York City. While attending high school, she discovered the Oboe and taught herself to play. She received a scholarship and attended Carnegie Mellon University for her undergraduate work. After graduating she received an offer to study with the German Oboist Pierre Feit at the Folkwang Hochschule in Essen, Germany.

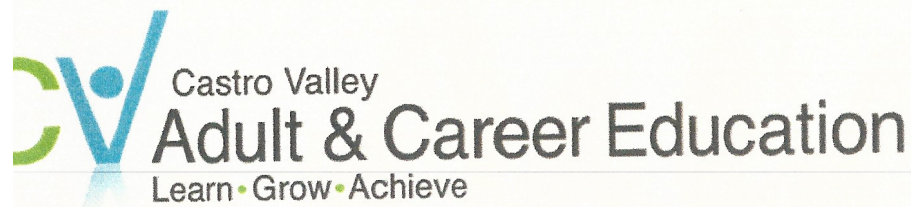
After two years, Diana returned to the States and started graduate school at the University of Minnesota, Twin Cities, where she earned her M.A. in English Horn with a minor in German. She has played in chamber groups and orchestras here and overseas. Currently, along with freelancing, Diana has started her studies at Pacific Lutheran Theological Seminary, where she is pursuing an M. Div. degree with a path to ordination. She currently resides in Berkeley.



## Are you interested in playing with the Castro Valley Orchestra?

orchestra, directed by Maestro Josh Cohen is a class of the Castro Valley Adult and Career Education ([www.cvadult.org](http://www.cvadult.org)). It has been rehearsing and performing in Castro Valley since the orchestra's founding in 2002. Many of the players in the group have been with the orchestra many years, and the camaraderie that has developed makes our weekly rehearsals and the three to four public concerts a year enjoyable for everyone.

If you play an orchestral instrument at an intermediate to advanced level, you can audition to become a member of the orchestra. Please contact Maestro Cohen at [maestro@cvorchestra.org](mailto:maestro@cvorchestra.org) or through the Adult School's website ([www.cvadult.org](http://www.cvadult.org)). We would love to include you in our ensemble. The three Adult School sessions each year run from September through June, with concerts normally in November, March, and late May; with an occasional additional holiday performance.



## Acknowledgments

The orchestra, association and director would like to thank the following individuals. Without whose support and encouragement we would not exist!

Laurie Chaikin, whose love of music and playing inspired and created the orchestra.

Dobie Gelles, Jerry Green and Dustin Gacherieu, past principals of the Castro Valley Adult School.

Susie Passegi and Sharon Travers, Director and Assistant Director of the Castro Valley Adult and Career Education (CVACE)

The Staff of CVACE: Christine, Leticia, Jackie, Rob, Libby, Leigh-Anne, Stacey, Erika, Lisa, Nancy and Gary.

The Staff and crew of the Center for the Arts: David Judson, Trevor Olazabal, and all the technical support, box office and ushering staff and volunteers!

## Castro Valley Adult School Mission Statement

The Castro Valley Adult School Orchestra (CVASO) is dedicated to providing valuable and challenging opportunities for musicians, and a cultural resource for the community. Under the musical direction of Joshua Cohen, CVASO brings creative musical programming and exciting entertainment to the East Bay and Castro Valley audience.

Its mission is to:

- (a) to provide greater educational opportunities for the playing and enjoyment of music, and to foster musical growth for individuals and for the community;
- (b) to provide the means to bring together music players;
- (c) to promote love and appreciation of classical, chamber and orchestral music through education and performance;
- (d) to provide opportunities for public performance, and
- (e) to provide music scholarships to local musicians.

## Donations

The Castro Valley Orchestra Association (CVOA) is our California registered, non-501(c)3 organization formed specifically to support the Castro Valley Adult School Orchestra. **Your donations are tax deductible!** (Please consult your tax advisor or accountant as to your individual tax circumstances). Your contributions enable the orchestra to continue its mission to provide these opportunities for students and the community, and to provide orchestral concerts and other events in the community.

Donations can be made online to the **Castro Valley Orchestra Association** on the orchestra's webpage: [www.cvorchestra.org](http://www.cvorchestra.org)—there is a button on the bottom of the page!), or check made out to "CVOA" and mailed to Castro Valley Orchestra Association 18443 Clifton Way, Castro Valley CA 94546 or to the Castro Valley Adult and Career Education Office. Cash donations can also be given to any of the CVOA Board members.