

Castro Valley
Adult & Career Education
Learn · Grow · Achieve

presents



CASTRO VALLEY
ORCHESTRA

CASTRO VALLEY ORCHESTRA

WINTER CONCERT

SUNDAY, DECEMBER 11, 2022

2PM

CASTRO VALLEY CENTER FOR THE ARTS

JOSH COHEN, CONDUCTOR

CVACE MISSION STATEMENT

Our mission is to strengthen our communities by educating and preparing adults to train for new careers, continue their education, and pursue lifelong learning in a safe, supportive environment.



CASTRO VALLEY ORCHESTRA ASSOCIATION MISSION STATEMENT

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

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 local musicians;
- (c) to provide opportunities for public performances, and
- (d) to promote love and appreciation of classical, chamber, and orchestral music through education and performances.



POST CONCERT RECEPTION

Please join us in the lobby after the concert for a reception.

CASTRO VALLEY ORCHESTRA

VIOLINS

Chris Cooper, Concertmaster
Wesley Siegel
Lowell Silverman
Mayumi Takarabe
Hung Lam
Emanuel Morales
Sherrie Yeung-Kong
Erin DeBakcsy
Agnes Lingat
Alan Silverman
Patricia Brewer

VIOLAS

Nicolas Kisch
Dorthea Gonzalves
Joseph Gold
Debbie Dare

CELLOS

Dillon Morales
Jane Lo

BASSES

Andy Moyce
Anne Chinn-Shaul

KEYBOARD

Willis Hickox

TIMPANI

Annette Granger

FLUTES

Beverly Johnson
Melanie Work

OBOES

Richard Goodman
Mark Johnson

CLARINETS

Mike Wilson
Elizabeth Kraut

BASSOONS

Richard Hodges
Adam Williams

FRENCH HORNS

Lea Casini
Mia Sagan
Adrienne Chambers

TRUMPET/CORNET

Daniel Grumet

TROMBONE

Kyla Dickerson

DIRECTOR'S NOTE

The acknowledgments in your program list a lot of the wonderful people that make it possible for us to have programs like this—the school, the theater, the community and, of course our audience.

I would just like to take a moment and thank all those that make the music. What you see as an audience is a group of players that have worked for YEARS getting to the point that they are able to play in a group such as ours. Their path may have started in grade school when some music teacher assigned them what instrument they were going to play, and then somehow coming around 20 or 30 or more years later with an appreciation for having been exposed to music, and their ability to actively be a part of it; or the passion may have developed at some other time in one's life— "Gee! I'd like to play that" and after working on it for what seems forever, you finally get to a point that it is fun to play with others.

There are those who came to music later in life; perhaps having a career and realizing that music provides something worthwhile and valuable in their life, and they've found a way to add it back into their lives.

However you have come to or come back to making music in your lives, God bless you all. For you bless those with whom you come in contact!

Josh Cohen

THE CONCERT

***“Un Bal” (“The Ball”): 2nd movement from
the Symphonie Fantastique***
Hector Berlioz

Tarantella for Flute and Clarinet

Camille Saint-Saëns
Beverly Johnson, Flute Soloist
Michael Wilson, Clarinet Soloist

O Come, O Come Emmanuel

arr by Ricky Lombardo

Debussy Remembrances

arr by Kelly Via

Fantasy on Greensleeves

arr by Anne McGinty

The East Bay Symphonic Band Flute Choir

Priscilla Aguiar, Ben Benavides, Dr. Roberta Brokaw, Genevieve Pastor-Cohen, Toni Dicapua, Sandra Eis, Melissa Gulamhussein, Dr. Xin Jing, Kathleen Keating, Dr. Grace Lai, Shaylyn Ordaz, Geronimo Rojas, Mike Wilson, Melanie Work

— Intermission —

Symphony No. 6

Franz Schubert

PROGRAM NOTES

Un Bal from *Symphonie Fantastique: Épisode de la vie d'un Artiste, Op. 14. (1830)*

Hector Berlioz (1803-1869)

The future of the symphonic form was darkest when the year 1830 dawned. Beethoven had died in 1827, and Schubert shortly thereafter in 1828. Schumann was a decade away from writing his first symphony, and Brahms's First did not debut until 1876. For fans waiting for a symphonic "new release" in the concluding moments of 1829, the coming year seemed dim in prospect; indeed, they might have felt much like an Oakland A's fan at the conclusion of 1998, with two last place results behind them and seemingly nothing but more of the same in the future.

Fortune, however, favors the patient, and just as our A's fans were rewarded for years in purgatory with a memorable 1999 season, so too were symphony fans of the late 1820s suddenly and remarkably gifted a gem from a corner most unexpected - France. Prior to the *Symphonie Fantastique*, France was, to put it mildly, not a powerhouse of the genre. Francois-Joseph Gossec had written a Symphony in 17 Parts in 1809, Etienne Méhul had written four symphonies from 1807 to 1810, Louis Hérold had written a couple in the early 1810s, and that was pretty much it. Then, suddenly, in 1830 a phenomenon by the name of Hector Berlioz positively crashed into the center of the Parisian music scene, bringing with him novel ideas about orchestration and symphonic storytelling that inspired generations to come.

The *Symphonie Fantastique* was like nothing that came before it - a five movement story of love, murder, madness, and the occult, in which the composer tore open the fresh wounds of his love life, giving full vent to the depths of his passion and terrifying imagination for all of Paris to witness. The piece is, on one level, about his unrequited longing for the Irish actress Harriet Smithson, whom he would eventually - and to his ultimate regret - marry, but who in the late 1820s stood as an untouchable ideal. In the *Symphonie Fantastique*, we are made witness to his longing for Smithson, present in the famous *idée fixe*, a motif which weaves its way in ever more ghastly forms throughout the piece's five movements.

The movement we are hearing today is the second, *Un bal*, in which the music is meant to describe, "The artist...in the most diverse situations in life, in the tumult of a festive party, in the peaceful contemplation of the beautiful sights of nature, yet everywhere, whether in town or in the countryside, the beloved image keeps haunting him."** After this second

movement, things only get worse for our protagonist, who ends up knocking himself out with opium, witnessing his own execution, and ultimately losing himself completely in the middle of a grotesque witches' sabbath. As Leonard Bernstein once famously said, "Berlioz tells it like it is. You take a trip, and you wind up screaming at your own funeral."

Un Bal has less occasion for screaming, and more for Berlioz to display his exquisite sense of orchestral color, gift for melody, and sonic story telling. It's a tale of a journey right before it turns macabre, and if we've done our job right, it will leave you wanting to experience the full journey... once you feel up to it.

-Dale DeBakcsy

Tarantella for Flute and Clarinet, Op. 6 (1857)

Camille Saint-Saëns (1835-1921)

Camille Saint-Saëns was, in 1857, a young man just four years out of the conservatory, making a thoroughly respectable wage as organist of the Church of St. Merri in Paris, but he had already caught the ear of the international classical music community through the brilliance of his organ playing and the spritely innovation of his compositions. Mid-century luminaries like Hector Berlioz (whom we shall meet later), Gioachino Rossini, and Franz Liszt all recognized his talents, as indeed did the generally more conservative Paris Conservatoire, which had admitted him to its ranks at the age of just thirteen.

The particular esprit of Saint-Saëns's compositional style was precisely suited to France of the 1850s. Under Napoleon III, many Parisians felt the long decades of aimlessness and humiliation were at last at an end, and that the (highly romanticized) Good Times of the Napoleonic Era had returned. Instead of being ashamed of the military pomp and glittering shine of classical music that had long reigned in France, the people of Paris were embracing it as an expression of the charm and zest that distinguished them from the ponderous seriousness of German tradition.

Saint-Saëns would make a career out of providing audiences with music that tickles the ear, and the *Tarantella* we shall be hearing today is no exception. Composed when he was but twenty-two years old, it is a sparkling, rollicking conversation between two soloists that calls to mind nothing so much as an aerial game of sport between rambunctious fairies caught in the light of a full moon. It will not make you ponder themes of death and eternity the way a Mahler symphony or Prokofiev sonata might, but it will take you, for a bit of a while, to a place possessed of magic. And that was precisely what Saint-Saëns wished for us to enjoy.

-Dale DeBakcsy

O Come, O Come Emanuel

arr by Ricky Lombardo

This is one of the oldest known carols, but not as often played or sung. Its melodic beginnings are from 15th century France, where it was used as a processional chant for burials. But the Latin words began much later, 1710, in Germany. The translation depicts the coming of Emmanuel, and so is heard at Christmas. The tune and lyrics, though having been developed separately, were not linked together until 1851. Although this music is a rather dark melody, it is nonetheless very beautiful.

Debussy Remembrances

arr by Kelly Via

This piece is part of a three-volume work that was commissioned by Kathleen Osborn in memory of her husband, Brad Osborn. Brad was fond of piano music and of teaching the joy of music to his young students. In volume 1, Debussy, the composer/arranger has created an interpretation of some of Debussy's most familiar piano pieces. Kelly Via, a fine flutist in his own right, was asked to write this for the West Michigan Flute Orchestra. He uses much layering and dove tailing between the 10 independent parts, utilizing the sonorities of all the different sized flutes masterfully.

Fantasy on Greensleeves

arr by Anne McGinty

Greensleeves Fantasia is based on two medieval songs, The Ballad of Lady Greensleeves, supposedly written by King Henry VIII, for his lover and future queen Ann Boleyn, and Lovely Joan, a traditional English folk song. The two melodies are used in counterpoint in the fantasia, and both are great examples of the use of Dorian mode. Ann McGinty, a talented flutist and composer, has arranged this work for flute choir, preserving the lilting folk song feel, the counterpoint from the original Williams' composition and the full ensemble sounds of the flute orchestra. Often heard during the holiday season, the melody of Greensleeves, is also known as the carol, "What Child is This?"

Symphony No. 6, D. 589. (1817-18)

Franz Schubert (1797-1828)

As much as we love and cherish the symphonies of Schubert today, it is remarkable to note that, during his lifetime, not a single one of them was publicly performed or published. Though a measure of success did eventually come to Schubert, allowing him in 1825 to live a life that was just a step above the hard-scrabble poverty that had previously been his lot, that reputation was built primarily on his song cycles and chamber works, while his operatic and symphonic pieces languished, waiting for a new generation to recognize their merits.

The Sixth Symphony, or "Little C Major" (to distinguish it from the 9th, "Great C-Major" Symphony), was begun by Schubert as the last effort in a burst of symphonic composition that occupied him from the ages of sixteen to twenty-one, a time when he tossed off an average of one symphony per year, each in a style largely reminiscent of the great classical tradition of Haydn and Mozart. Started in October of 1817, the piece was completed by February 1818, and from the outset, Schubert seems to have cherished higher ambitions for the 6th than he did for its predecessors. Schubert scored the "Little C Major" for an orchestra with a heavier complement of wind instruments, bringing it to the Orchestra of Vienna Municipal Seminary to see if they might include it in their regular rotation of early Beethoven, Haydn, and Mozart orchestral offerings.

They did not. And Schubert would not attempt another symphony for three years. The piece was, in fact, not performed publicly until December 14, 1828, a few weeks after the composer's death, and then only because the 9th Symphony was deemed too grand and difficult to prepare in time for the event. Even with that performance, "Little C Major" had to wait another half century for its publication, which fortunately for us came at last in the 1880s.

Once this 6th Symphony worked its way into the music-loving world's consciousness, it resolutely stayed there, for the overall dash and elegance of the work, and particularly for the rhythmic infectiousness of the third movement Scherzo and the irresistible playfulness Schubert exhibits in the work's concluding Fourth movement. For classical music fans, it's a piece bursting with little moments of surprise and delight, while for Schubert connoisseurs, it's the piece sitting precisely on the border between the youthful and mature Schubert, frolicking in the humor and lightness of classical tradition while casting a glance here and there into a dusky future. Whoever you are, there's something for you here, so do enjoy!

-Dale DeBakcsy

Dale DeBakcsy has written the popular bi-weekly Women in Science column at Women You Should Know (www.womenyoushouldknow.net) since 2014, creating a freely accessible archive of hundreds of rigorously researched articles detailing the history of women professionals in all branches of STEM. His book "A History of Women in Medicine and Medical Research" just became available for purchase in the U.S. on December 9, 2022. Dale is an instructor in world history, mathematics, and science in Burlingame, and is the proud father of two girls, two cats, and four chickens. You can find him on Twitter at @countdvl.

THE ARTISTS

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 (among 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 Names Orchestra, Livermore Symphony, San Jose Lyric Theater, Awesome Orchestra Collective, Alameda Civic Light Opera, Diablo Valley Opera, Contra Costa Musical Theater, Altarena Playhouse, and others. He can also be found playing in various string quartets, jazz and Klezmer ensembles, and directing music events. He has served on the boards of the Oakland Lyric Opera, the California Symphony, ProMusica Alameda and has been involved in developing projects with San Francisco, Oakland and Berkeley Symphonies as well as being the founding director of the Castro Valley Orchestra.

When he has a little free time, Joshua is a principal with Qibits Associates (computer networking security) and has worked in technical and development roles with companies such as Lucent Technologies and Cisco Systems.

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

BEVERLY JOHNSON, FLUTE



Beverly Johnson is a freelance flutist and teacher in the San Francisco Bay area. Now retired from teaching both in public schools and at Chabot College in Hayward, where she taught Applied Flute, Flute Choir and Wind Ensemble. She currently conducts the East Bay Symphonic Band and Flute Choir, and has been the band's conductor since 1993. She holds a B.A., M.A.

and CA Teaching Credential from California State University, East Bay, but also attended University of Redlands, San Francisco Conservatory, and Cincinnati Conservatory. Her flute instructors include Dr. Roberta

Brokaw, Dr. Susan Waller, Lloyd Gowan, Robert Cavally, and Marilyn Prestia. Ms. Johnson still performs with orchestras, bands, chamber groups, and is a charter and permanent member of the SF Wind Symphony. She is a retired Air Force Band musician, having served for 30 years in active duty Air Force and Reserve Air Guard bands. Beverly was very involved in the Hayward La Honda Music Camp, where she taught band, flute technique, chamber music, music theory, and served on the planning board of the camp. As a past member of the Flute Fantasia Quartet, she performed regularly in the Bay Area and at the National Flute Association annual convention.

MIKE WILSON, CLARINET



Mike came to the clarinet rather late (in his 30's). He had played sax and oboe in school, returning to the sax after a few years off and was slowly working my way into the local big band scene. He would occasionally get phone calls that would go, "Hey, I need a sax for tomorrow night. Are you available?" "Yes," he would say. "Great! Oh, have you got a clarinet? There's some clarinet in the book." "No." "That's too bad. Sorry."

After a few calls like this, it dawned on him that they only asked if he had a clarinet, not if he could play the clarinet. What the hell, he thought, and got a clarinet. To be on the safe side, he did muck around with it. Some. And this worked surprisingly well: he'd get the call, show up for the gig, and there would be 4 guys who just happened to have clarinets and one guy who probably spent the few minutes a day he wasn't practicing the clarinet kneeling before a shrine to Artie Shaw and praying for more time to practice. And everyone nodded and thought, 'hey, those guys are pretty good.' Until, of course, that dark, dark day when "Artie" wasn't on the gig.

THE EAST BAY WIND ENSEMBLE FLUTE CHOIR

The East Bay Symphonic Band, conducted by Beverly Johnson, is an adult community band. Within it are several smaller chamber music groups that perform along with the concert band, but also independently. Among those ensembles is the Flute Choir, made up of 15 plus flutists who play not only the well-known C flute, but also piccolo, alto flute and bass flute. The result is a fuller sound with the spectrum of a full orchestra. The group plays a variety of styles and fortunately has a large quantity of arrangements to choose from. The EBSB Flute Choir meets on Thursday mornings at the Odd Fellows Lodge in Hayward. New members are welcome!

DILLON MORALES, COVER ART



Dillon C. Morales is one of our cellists in the Castro Valley Orchestra. When Dillon is not playing cello he is working on art, and has graciously contributed his painting *Silent Forte* for our flier and program art.

“Art is a form which speaks to people, without art there is no life, life is simply art and art is life. I choose to communicate with music and visual art because it suggests a different form of language that words cannot express. When I create, I take a bit of my psyche and turn it into something physical,” Dillon says. “The painting I choose to display is called *Silent Forte*. This painting has no exact meaning. I do not choose to create with any direct meaning; instead I invite my viewers to interpret what they are seeing. I believe what it speaks to me is very different from what it speaks to you. To me, this painting suggests wonder and creation. A solo cellist staring into the abyss as if in contemplation. *Silent Forte* is simple in colors, black and white. These two colors are as opposite as any colors can be, but I put them into union to create something. That being said, this painting expresses unification. It suggests what happens when you bring nothing into something. And that’s exactly what an orchestra does. Many different people bring what was once nothing, into something to communicate and speak to you through art. What do *you* see?”

DONATIONS

The Castro Valley Orchestra Association (CVOA) is our California registered, non-profit, 501(c)3 organization formed specifically to support the Castro Valley Adult School Orchestra. Your donations 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 - there is a button on the bottom of the page!), or check made out to "Castro Valley Orchestra Association" and mailed to:

CV Orchestra Association
20283 Santa Maria Ave,
Box 20674
Castro Valley, CA 94546

% Castro Valley Adult and Career
Education
4430 Alma Ave, Castro Valley, CA

Donations can also be given to any board member. Please consult your tax advisor or accountant as to your individual tax circumstances.

ACKNOWLEDGEMENTS

The orchestra, Association, and Director would like to acknowledge and thank the following:

Sherrie Yeung-Kong for managing our post-concert reception
Beth Cutter and Meighen Eberly, Director and Assistant
Principal of CVACE
The Staff of CVACE

Sean Cooper and the staff and crew of the Center for the Arts:
all the technical support, ushering staff, and volunteers

And, of course, you, our audience!

Without all of your support and encouragement, we would not exist!

ARE YOU INTERESTED IN PLAYING WITH THE CASTRO VALLEY ORCHESTRA?

The orchestra, directed by Maestro Josh Cohen, is a class of the Castro Valley Adult and Career Education School (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 for many years, and the camaraderie that has developed makes our weekly rehearsals and our public concerts challenging and enjoyable for everyone. We are always on the lookout for new players!

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 or through the Adult School's website (www.cvadult.org). We would love to include you in our ensemble. The two Adult School sessions each year run from September through May, with concerts normally in December and May, with occasional other performances.

Come play great music with a fun group!

ARE YOU INTERESTED IN VOLUNTEERING WITH THE CASTRO VALLEY ORCHESTRA?

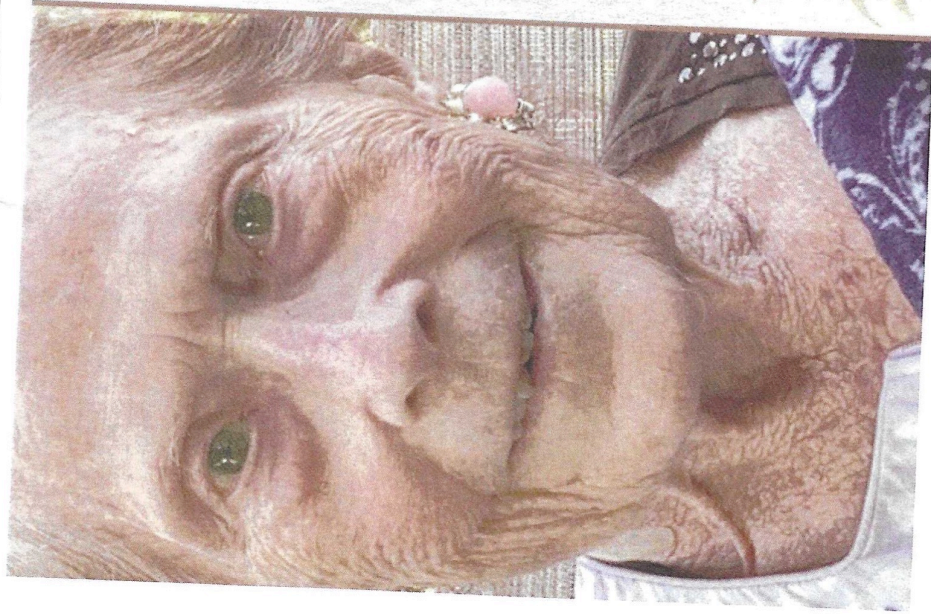
You don't have to play an instrument to become involved with us! The orchestra always needs people interested in helping out, and there are many ways one can get involved--some take only a little time, and other tasks or programs can be done for those who can commit to a little more.

Some of the things we'd love to get some help with are:

- Write a monthly article for our blog and media
- Help maintain our website
- Create and maintain an audience database
- Invite new audience members
- Arrange presentations by our conductor or players with local civic organizations
- Arrange transportation for those who have none
- Run a pre-concert lunch for audience members
- Run a school outreach program
- Run a fundraising campaign
- Run a crowdfunding campaign
- Join our board

Have a good idea for the orchestra? We'd love to hear about it and make it happen!

When you are ready to step up and help the orchestra, contact any of our board members, or you can email CVOA@cvorchestra.org and let us know how you'd like to help.



In Memoriam

Alison Gorson

1929-2022

violinist, singer, friend,
educator

Her love of music; of playing
and singing and the gift of her
participation with us will remain
in our hearts for forever.

CASTRO VALLEY ORCHESTRA ASSOCIATION
BOARD OF DIRECTORS

Genevieve Pastor-Cohen, President Pro Tem
Doris Marx, Secretary Pro Tem
Wesley Siegel, Treasurer
Mia Sagan
Ariel Witbeck
Josh Cohen



ARE YOU INTERESTED IN THE
FUTURE OF THE CASTRO VALLEY
ORCHESTRA?

The Board of Directors of the Castro Valley Orchestra Association is looking for people interested in ensuring the future of the orchestra. We especially need people who have some experience in managing volunteer organizations, marketing and fundraising, and just as important, enthusiasm and vision are appreciated! If you want to take a leadership role with us, please talk to any of our board members or write to info@cvoaboard.com

SAVE THE DATE!

SPRING CONCERT

SUNDAY, MAY 14, 2023

 MOTHER'S DAY 

CENTER FOR THE ARTS, 2PM