

Oboist **Deborah Shidler** received her M. M. degree from Yale University and B.M.E. from the University of Nebraska-Lincoln. She recently was an acting member of the San Francisco Opera Orchestra for 8 yrs. Previously she had been a member of Pacific Symphony Orchestra (Orange County) for 23 years. Currently Ms. Shidler is principal oboe of Berkeley Symphony and Festival Opera. In addition to numerous performances with San Francisco Opera and Ballet Orchestras and Symphony Silicon Valley, she has performed with San Francisco Symphony, Oakland and California Symphonies.

Ms. Shidler has participated in the Aspen, Cabrillo and Carmel Bach Festivals, Music in the Mountains and the Bach Aria Festival & Institute in NY. She is on the faculty of California State Universities, Sacramento and East Bay and was previously on the faculties of San Jose State University and University of California at Davis. Her major oboe teachers have been Robert O'Boyle, Ronald Roseman and Marc Lifschey.

Symphony Orchestra

Ryan Murray, conductor

THURSDAY, 7:00 P.M.
MARCH 12, 2020
CAPISTRANO CONCERT HALL

Vltava (The Moldau) from *Má Vlast* Bedřich Smetana
(1824-1884)

Concerto for Oboe and Small Orchestra Bohuslav Martinů
(1890-1959)

- I. Moderato
- II. Poco andante
- III. Poco allegro

Deborah Shidler, oboe

INTERMISSION

Symphony No. 5 in C Minor, Op. 67 Ludwig van Beethoven
(1770-1827)

- I. Allegro con brio
- II. Andante con moto
- III. Scherzo. Allegro
- IV. Allegro

Symphony Orchestra

Violin I

Daniel Boschee
Darya Voronina
Matthew Major
Julie Vosheva
Ryan Datar
Roger Xia
Brittany Thorne
Elyssa Havey

Violin II

Jamie Sauveur
Trevor Reynolds
Samuel Olmos
Audrey Crooks
Edward Guinan
Mikayla Triplehorn
Isabella Alcantar
Marnelle Mac Dula

Viola

Samantha Rosas
Anna Murray
Christian Yang
Emily Svendsen
Laura Huey

Cello

Corey Oiler
Julian Summer
Corbin Weiss

Cello (cont.)

Makenna Mann
Renato Sahagun
Hector Morales
Brianna Jones
Esther Oh

Double Bass

Kevin Myers
Connor Green
Teddy White
Juliette Turner

Flute

Olivia Chaikin
Kelly Bacon
Kristen Hogan (picc.)

Oboe

Erik Moberg
Chelsea Cox

Clarinet

Madison Armstrong
Luis Cruz

Bassoon

Hugorafael Chacon-
Kreysa
Tyler Kashow
Owen Polkinghorn

Horn

Natasha Buckman
Arianna Guntvedt
Velay Tafoya
Vincent Salvitti

Trumpet

Jordyn Kennell
Mario Bonilla

Trombone

Wesley Schoch
Joey Murray
Autumn Istre

Harp

Emily Mader

Piano

Roger Xia

Tuba

Alexis True

Percussion

Bee Trinh
Sophia Sumpo
Eric Wombaugh

and jazz, and even a Czech polka. The Czech oboist who played the premier said, "the sparkling rhythmical vitality with lots of syncopations, the simple but most original and kaleidoscopic harmonic textures with touches of bitonality and polytonality always resolved, and the fresh, highly personal and colorful instrumentation were the characteristic elements of Martinů's music which I always found so appealing."

Ludwig van Beethoven is one of the composers that completely changed the direction of classical music. His music created a new path forward with regards to artistic expression, romanticism, and structure in symphonic music. He is responsible for many of the key elements that would define symphonic writing including, cyclical forms, mediant key relationships, thematic unity, and the overall expansion of the symphony.

Beethoven's life was one filled with personal strife and artistic triumph, and like many composers it was after a period of major personal struggle that we see a huge outpouring of creative energy. The fifth symphony followed only five years after he shook the world with his Eroica Symphony and he redefined music yet again. There is probably no more iconic piece than the opening movement of this symphony. This rhythmic motif outlines the entire idea of the first movement. It would have certainly been a shocking opening in 1808, and what is unique is that aspects of this motif can be heard throughout each movement of the symphony. Beethoven was not without his lyric side and the second movement is a beautiful andante that features among other things the viola and cello sections. However, even in its lyricism, we are confronted with elements of Beethoven's rhythmic drive and tight thematic unity. The scherzo brings us a stretched-out version of the opening motif and leads us directly into the bold and heroic C Major finale. Even this finale is interrupted by the four-note motif, which is finally put to rest as the orchestra blazes to the finish. There is nothing quite like this symphony and we can see by looking through his sketches that Beethoven agonized over the placement of each note. It is filled with incredible energy, beautiful melodies, and engaging harmonies, but perhaps what makes it the most special is the way everything fits together seamlessly. This unification would be something that heavily influenced future composers and was one of the ways that Beethoven reinvented the whole genre.

Bedřich Smetana was a child prodigy impressing audiences with his piano playing at age six. Although he had a lot of early success as pianist, he wanted his legacy to be in composition. Knowing that he had major gaps in his compositional knowledge, after high school he taught piano in order to use his wages to study counterpoint and harmony. He did not find his real compositional success until later in his life, due to a series of unfortunate circumstances including a civil war in Bohemia. When he finally returned to Prague in the early 1860's he began to see the musical successes a composer of his skill deserved. Like Beethoven, Smetana lost his hearing. He had to give up his conducting responsibilities, but he continued composing with even more energy and it was during this burst of creative energy that he composed *Ma Vlast*.

The second movement of *Ma Vlast*, *The Moldau*, is by far the most often performed. Smetana paints an amazing picture of the river Moldau, which as the composer says "...depicts course of the river, from its beginning where two brooks, one cold, the other warm, join a stream..." As a listener we can hear these beginnings in the two flutes, later the clarinets are added, then the violas and cellos and finally the entire string section and the listener can hear the river getting stronger and stronger. Smetana describes how the stream runs through forests and meadows and even passes by a wedding. As the tone poem progresses, the stream turns into rapids, and finally reaches its full grandeur as it passes Vyšehrad Castle. There are few pieces that can so clearly capture a scene and Smetana is an excellent example of how to use all of the color combinations of the orchestra to create a stunning and evocative narrative.

Bohuslav Martinu had a very different musical upbringing and compositional style than Smetana. Although they are both Czech composers, Martinu was less influenced by the Romantic composers, and more influenced by what could be called the neoclassical style, which was developed by Igor Stravinsky. Martinu's music looks back to the simplicity of texture and line of the 18th century, but with his own interesting rhythmic ideas, and his quirky approach to harmony. Martinu manages to create his own unique style with interesting harmonic turns around every corner. His oboe concerto, which is the only concerto that he wrote for a wind instrument, features a streamlined orchestra, elements of neoclassic