

UPCOMING AT THE SCHOOL OF MUSIC

Friday, May 10 – 7:00 p.m. – Concert Hall

**Faculty Recital: Kirsten Smith, piano
with Brinton Smith, cello**

performing:

Beethoven's Sonata No. 8 for Piano and Violin, Op. 30, No. 3

Brahms' Sonata No.1 for Violin and Piano, in D Major, Op. 78

Chausson's *Poème* for Violin and Orchestra, Op. 25

Barber's Sonata for Cello and Piano, Op. 6

Strauss' Waltz from *Der Rosenkavalier*

csus.edu/music

Symphony Orchestra

Ryan Murray, conductor

TUESDAY, 7:00 P.M.

MAY 9, 2024

CAPISTRANO CONCERT HALL

Cello Concerto in B Minor, Op. 104

Antonín Dvořák
(1841-1904)

III. Finale: Allegro moderato

William Masters, cello

Symphony in E Minor, Op. 32 "Gaelic"

Amy Beach
(1867-1944)

- I. Allegro con fuoco
- II. Alla siciliana – allegro vivace
- III. Lento con molto espressione
- IV. Allegro di molto

Violin I

Paolo Reyes *
 Stella Moschovas *
 Julie Makovskiy
 Kelly Melnik
 Anna Kalmykov
 Alla Chistyakova
 Yana Kombarova
 Ryan Datar
 Michele Martin

Violin II

Dorothy Klishevich +
 Nathaniel Bacon ++
 Andrea Morales
 Stephanie Veliz
 Anastasia Sullivan
 Nargis Karamatova
 Mayling Lopez
 Merrilee Vice
 Stirling Weismann
 Mohanna Zamzam
 Jina Dain Chen
 Brittany Thorne

Viola

Emily Nikitchuk +
 Tristan Corpus ++
 Zachary Noakes
 Sam Gaitan
 Audrey Utschig
 Jayden Blattner
 Kai Ocampo
 Cynthia Kallemeyn

Cello

Laura Robb Martin +
 William Masters ++
 Ben Caltacci
 Jordan Powell
 Jason Bond
 Makenna Mann

Bass

Andrew Finley +
 Greg Brucker

Flute

Soraya Roman +
 Diana Yudina

Oboe

Ethan Pham-Aguilar +
 Hailey Nelson
 Lynn Fowler

English Horn

Lynn Fowler

Clarinet

Kevin Le +
 Briana Maracle

Bass Clarinet

Justin Nguyen

Bassoon

Victor Nuno-Robles +
 Jack Zill

Horn

Ryan Datar +
 Christian Orr
 Anthony Munroe
 Matthew Anselmi

Trumpet

Mason Rogers +
 Marilette Brooks

Trombone

Michael Mencarini +
 Michael Ruiz
 Vu Ta Buendia

Tuba

Ryan DalFavero +

Timpani

Lalique Montesini +

Percussion

Christopher Harris +

** co-concertmaster / + principal / ++ asst. principal*

also known as “Cushlamachree,” in the solo violoncello part and also features the bass clarinet. The brighter second section tune is “Cia an Bealach a Deachaidh Si” (“Which way did she go?”).

Of the fourth, final, movement, Beach wrote that it “tries to express the rough, primitive character of the Celtic people, their sturdy daily life, their passions and battles, and the elemental nature of the processes of thought and its resulting action.” All thematic material in the Finale derives its origin from the first movement material drawn from her song, “Dark Is the Night.” Beach provided an extensive self-analysis of her symphony, which may now be found either in the Amy Cheney Beach (Mrs. H.H.A. Beach) Papers, 1835-1956 of the University of New Hampshire Special Collections or in the book, *The Remarkable Mrs. Beach, American Composer*, by Walter S. Jenkins and John H. Baron.

The “Gaelic” Symphony was received enthusiastically, particularly by the Boston audience and critics, and was programmed for subsequent performances during the following years by many symphony orchestras in the United States, and before WWI it was performed in Germany as well. It marked the first successful performance and publication of a symphony by a woman in America, and it earned Beach national and international recognition. Composer and fellow Bostonian George Whitefield Chadwick congratulated Beach on her success, but his remark that she was now “one of the boys” can be interpreted as a reminder that she had overstepped traditional boundaries for appropriate female behavior. While Beach wrote a Piano Concerto in 1899 (which she premiered with the BSO in 1900), after that she never wrote another symphony.

Following the death of her husband in 1910, Amy resumed her career as a pianist, performing widely in Europe and the U.S. Beach's music was forgotten after her death, but rediscovered starting in the 1970s as part of the reclaiming of women's history by the second-wave of feminism, and the growing interest in American music of the classical tradition. One of the obstacles to performing the Symphony has been that the orchestral parts were never engraved. While the score was published by Arthur P. Schmidt in 1897, the parts that circulated were hand-copied parts, presumably copies of the same parts used in 1896. To celebrate the 150th anniversary year of Beach's birth, an edited new publication was produced in 2017. – *Liane Curtis, Ph.D and Chris A. Trotman, M.M./M.L.I.S.*

William Masters, age 19, has been playing the cello since the age of 10 and has participated in numerous events with different orchestras and venues in the Sacramento area. The Sacramento Youth Symphony (SYS) was one of William's mainstays for musical education where he served as principal cellist for their Classic and Academic orchestra ensembles and was winner of their 2018 Academic Concerto Competition. He was also a participant in the SYS Summer Chamber Music Workshop for 6 years.

William is currently a regular performer in the Auburn Symphony and has also performed with the University of the Pacific orchestra in their Mahler at the Pacific event in 2020, and as principal of the CMEA's Cap Section Honor Orchestra in the same year. His teachers have included Michael Lawson, one of the founders of the Sacramento Baroque Soloists, and Susan Lamb Cook, and he currently pursues a B.M. in Cello Performance under Andrew Luchansky. Recently, as a student of Susan Lamb Cook, William had the honor of being a Scholarship Winner of the MTAC Sacramento County Branch Memorial Scholarship Recital (March 2022), Second Place Winner in CAPMT's Go for the Gold Competition (2022), Winner in the Junior Cello Division of Cal ASTA's Sacramento Section 2022 String Soloist Competition, and Cello Division Winner/State Finalist in CAPMT's North State Concerto Competition. During his freshman year at Sac State he was Second Prize Winner of the Folsom Lake Symphony's Young Artists Competition. He was also a founding member in 2022 of the Sacramento branch of the Back to Bach Project, a student-run arts outreach program to elementary schools.

William is an avid composer as well and has been writing sketches of chamber and orchestral works since 2017. He had one of his chamber works performed after winning 1st place in the 2022 Webster University International Young Composers Competition in St. Louis, as well as his first string quartet performed by faculty of the SYS Summer Chamber Music Workshop in 2021. Outside of music, William loves dogs (especially his own Labrador Retriever Sam), and his hobbies include reading (fantasy and mystery novels in particular), writing, and dabbling interests in baking and surfing.

Amy Beach was one of the most successful American composers of her era. Born Amy Cheney in Henniker NH, she began composing as a child,

and more than 300 of her works were published in her lifetime. Her earliest works were piano pieces (she was also a piano prodigy) and songs, and those two genres dominate her output.

While Amy received expert training as a pianist, she had only a single year of training in music theory. It was an era when leaders of the day questioned whether higher education for young women was useful, and even posited it could damage women's health and reproductive abilities. It was probably such a mentality that resulted in Amy being denied formal training in composition. Her parents, seeking advice on the education of their daughter, consulted Wilhelm Gericke, the Conductor of the Boston Symphony. Instead of advising formal instruction in composition for their brilliant daughter, Gericke suggested that she teach herself by studying the works of the great masters. Thus, Amy was left to carry out her own music education through a disciplined and rigorous program that is documented in her surviving notebooks.

Amy composed songs and piano works before her marriage to Dr. H. H. A. Beach (in 1885), a prominent Boston physician. He urged her to turn to writing in larger genres, but it was also his wish that she restrict her public performances as a pianist, usually to one or two major events per year, with her participation unpaid (her proceeds going to charity). Amy had performed frequently before her marriage, so this was a vast amount of energy that was now rechanneled toward composition.

She diligently took up the study of orchestration, and launched on her first large work including orchestra, her Mass in E-flat, Op. 5, completed in 1891, and performed that year by Boston's noted Handel and Haydn Society. Its critical acclaim brought Beach wide national recognition and commissions for more music with orchestra. She began work on her Symphony (Op. 32, "Gaelic") in 1894. While not formally a commission, the Boston Symphony programmed it in the fall of 1896.

When Beach turned to write a symphony, she was probably influenced by Antonín Dvořák, who was brought to the U.S. in 1892 to teach in New York City. In 1893, he stirred controversy in an article where he stated that "Negro Melodies" should serve as the basis of an American classical music. Beach was one of a group of Boston composers who responded in a newspaper article; she countered that the music of those of African

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descent was only one of many that might be brought to bear on an American musical style. She also named Native Americans, Italians, Swedes, Russians, English, Scottish, Irish, Germans, and Chinese as possible sources of influence on American music. As musicologist Sarah Gerk has pointed out, Beach argues for a diverse, inclusive, and cosmopolitan view of American music. Beach draws on Irish folk tunes in her symphony because of her genuine interest in the Irish character, as well as her compassion for the plight of Irish immigrants and refugees. Beach's own ancestry was Anglo-Scottish, and the elite "Brahmin" class of Boston that she married into in general did not share her feelings of empathy for the Irish, and some of the negative reviews of the symphony may have been motivated by anti-Irish sentiment.

The first movement of the "Gaelic" Symphony employs one traditional Irish melody, and borrows from her own song "Dark is the Night." It begins with an agitated swirling rustling in the strings, building into the bold strokes of the first theme. This theme and the lyrical second theme are drawn from Beach's song, which begins "The sea is full of wand'ring foam." Gerk suggests that it illustrates the tempestuous ocean crossing of Irish migrants. For the closing theme of the exposition, Beach turns to the lively, bagpipe-like dance tune, "Conchobhar ua Raghallaigh Cluann" ("Connor O'Reilly of Clounish"), which provides a respite from the previous intense musical character. The development section focuses on the first two themes as the basis of its material. The closing theme is extended in the recapitulation. A dramatic coda section whirls into a new tempo and theme; this coda will be recalled as the opening of the last movement.

The tripartite second movement, features the Irish folk song, "Goirtin Ornadh" ("The Little Field of Barley"), and Gerk suggests the middle movement of Saint-Saëns' Violin Concerto No. 3 as another source of influence. Beach praised the "sweetness" of that movements' *Siciliano* melody when she heard it in 1890. Beach introduces her theme with the oboe to suggest a bagpipe, and then transforms it into a sparkling and effervescent scherzo. The second movement was consistently the favorite of audiences in Beach's day.

The third and longest movement uses two folk tunes for the first and second sections respectively. Following a rhapsodic violin solo, Beach quotes the entire mournful lullaby, "Paisdin Fuinne" ("The Lively Child")

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