

2016/17 Season



Peace, Love, Mozart & Beethoven

January 22, 2017

California Symphony

Peace, Love, Mozart & Beethoven

Leshner Center for the Arts, Hofmann Theatre

January 22, 4:00 PM

Donato Cabrera, Music Director

Maria Radutu, piano

Theofanidis (b. 1967) Peace Love Light YOU ME ONE (2001)
5 minutes

Mozart (1756–1791) Piano Concerto No. 23, KV 488
26 minutes *Maria Radutu, piano*

INTERMISSION

Beethoven (1770–1827) Symphony No. 4, Op. 60
34 minutes

The total running time for this concert is approximately
1 hour and 30 minutes, including a 20-minute intermission.
Please silence your cell phones.

Support for this concert is provided by

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The California Symphony Orchestra



Patricia Drury is in her 28th season as a violinist in the California Symphony. In addition to her performing career, Patty is the Orchestra Director at Dougherty Valley High School in San Ramon where her Orchestra students have established a mentorship with the children of our Sound Minds program.

FIRST VIOLIN

Jennifer Cho, *Acting Concertmaster*

Andrew Davies

Josepha Fath

Dan Flanagan

Sergi Goldman-Hull

Holly Heilig-Gaul

Laurien Jones

Christina Knudson

Akiko Kojima

Michelle Maruyama

Patricia Miner

David Steele

Sarah Wood

SECOND VIOLIN

Philip Santos, *Principal*

◀ Patricia Drury

Noah Strick

Sharon Wood

VIOLA

Marcel Gemperli,
Principal

Darcy Rindt, *Acting Assistant Principal*

Daria D'Andrea

Katy Juneau

Betsy London

Janet Lynch

Catherine Matovich

Elizabeth Prior

CELLO

Leighton Fong,
Principal

Julie Feldman

Dawn Foster-Dodson

Paul Hale

Robert Hoexter

Leslie Meeks

Elizabeth Struble

Nicole Welch

BASS

Andy Butler, *Principal*

Michel Taddei,
Assistant Principal

Timothy Spears

Carl Stanley

Raymond Vargas

Kristin Zoernig



William Harvey has been performing with the California Symphony since 1994. He's also Principal Trumpet with Oakland Symphony and Opera San Jose, and represents the Musicians Union as Union Steward and Delegate to the Alameda Labor Council. He also teaches at Cal (Go Bears!) and is married to California Symphony violinist Josepha Fath.



FLUTE

Monica Daniel-Barker,
Principal

Alexandra Miller

Michelle Caimotto

OBOE

Laura Reynolds,
Principal

James A. Moore III

Elizabeth Merrill Telling

CLARINET

Jerome Simas, *Principal*

► Clark Fobes

BASSOON

Douglas Brown,
Principal

Carla Wilson

HORN

Douglas Hull, *Principal*

Nicky Roosevelt

Meredith Brown

TRUMPET

Mark Grisez, *Principal*

◀ William Harvey

Scott Macomber

TROMBONE

Donald Benham,
Principal

Thomas Hornig

David Ridge

TUBA

Forrest Byram, *Principal*

PERCUSSION

Mark Veregge, *Principal*

Victor Avdienko

Allen Biggs

HARP

Naomi Hoffmeyer,
Principal

KEYBOARD

Marc Shapiro, *Principal*



Clark W. Fobes has played clarinet with the California Symphony for 29 of our 30-year history, and also helped to negotiate our very first union musicians contract. He also performs with San Francisco Opera Orchestra, San Francisco Symphony, and San Francisco Ballet Orchestra. What's extra special though is that he is also highly recognized internationally as a fine clarinet craftsman with his own brand of professional clarinet mouthpieces.

Program Notes

Christopher Theofanidis (b. 1967)

**Peace Love Light YOUMEONE
(1995/2001)**

Mozart and Beethoven wrote within the established norms of a fairly homogenous musical culture in which listeners knew what to expect, at least in broad outline, from any new piece. But our contemporary musical culture is polyglot, cosmopolitan, and multicultural. We don't know what to expect from new music. If anything, we're primed to expect the unfamiliar. *Which is why a simple C Major scale comes as such a surprise.*

But that's precisely the way *Peace Love Light YOUMEONE* opens, and that's precisely the way it ends. A C Major scale emerges, blooms, and slowly morphs into subtle variations and dialects, acquiring new notes and lush, unexpected harmonies. The mood is generally calm and Apollonian, although with occasional moments of (slight) angst.

**"Out of clutter, find simplicity.
From discord, find harmony."
– Albert Einstein**

Peace Love Light YOUMEONE, originally commissioned by the California Symphony in 1995, is the work of a former Young American Composer-in-Residence. Since then, Christopher Theofanidis has gone on to a spectacular career that includes Guggenheim and Fulbright Fellowships and the Rome Prize. In 1997 Theofanidis repurposed this work as part of his string quartet *Visions and Miracles*.

**Wolfgang Amadeus Mozart
(1756–1791)**

**Piano Concerto No. 23 in A Major,
K. 488**

Although composers of Mozart's era were expected to write in a wide spectrum of genres—symphony, opera, chamber, keyboard, choral—individual preferences for particular genres were fairly common. Some composers were partial to opera; others waxed symphonic; others still were keyboard specialists. The truly impartial jack-of-all-trades composer was rare, if not actually nonexistent.

In Mozart's case we find a strong gravitational pull towards two genres. Opera was Mozart's native language, as it were; he was first and foremost a composer for the musical theater and possessed an operatic sensibility that informs all his work, regardless of genre.

Mozart's second favored genre was the piano concerto, a preference dictated as much by practicality as by personality. Mozart was a pianist, indeed the first of the great composer-pianists, a noble lineage that includes Beethoven, Chopin, Liszt, and Rachmaninoff. He intended his piano concertos for himself, typically as part of the lengthy (and remunerative) subscription concerts that brought him substantial income during the decade (1781–91) of his golden years in Vienna.

And no years were more golden than 1786–7, the period of *The Marriage of Figaro* and *Don Giovanni*, of the E-flat major Piano Quartet, of the "Kegelstatt" Trio for piano, clarinet and viola, of Symphony No. 38 "Prague", of the



The opening page of Wolfgang Amadeus Mozart's Piano Concerto No. 23

beloved "Eine Kleine Nachtmusik", of the C Major and C Minor string quintets, of canons and rondos and sonatas and quartets and dances and variations and lieder.

And the period of three magnificent piano concertos, including the lithe *Piano Concerto No. 23*, written in A Major, a key that seems to have triggered particularly effulgent lyricism in Mozart. The first movement opens with an orchestral exposition that leads to the piano's entrance, all according to established formal procedures. After a discreetly chilly slow movement, a spirited rondo brimming with optimism and good cheer brings all to a radiant, yet still elegant, close.

Ludwig van Beethoven (1770–1827) Symphony No. 4 in B-flat Major, Op. 60

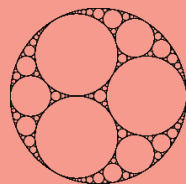
Beethoven's Fourth Symphony, written in 1806, is a product of his "middle period"—a time when he was regularly casting thunderbolts and reshaping Western consciousness as to the role of music in society. But it was also a time for intense personal turmoil in Beethoven's life—well, more intense than his typical everyday chaos—inasmuch as it involves one of his most tantalizing biographical mysteries: the "Immortal Beloved" of his only known (and undated) love letter. "My heart is full of so many things to say to you," he rhapsodized, "there are moments when I feel that speech amounts to nothing at all." That he was head over heels in love with somebody is certain. But who was she? The

BITE SIZE PROGRAM NOTES

Peace Love Light
YOU ME ONE
was originally
commissioned
by the California
Symphony.

Theofanidis
is a former
Young American
Composer-in-
Residence who's
gone on to even
greater acclaim
with Guggenheim
and Fulbright
Fellowships, the
Rome Prize, and
now a GRAMMY™
nomination.

Peace Love Light
YOU ME ONE is
simple yet complex,
like an Apollonian
Gasket (shown
below).



Mozart was on fire
when he wrote
Piano Concerto No.
23. This was from
the same period
as *The Marriage*
of Figaro and *Don*
Giovanni.

BITE SIZE PROGRAM NOTES

You may find (as it has been claimed) the *Piano Concerto No. 23* is quite lyrical and features a memorably introspective slow movement.



Title page of the first edition of the score, dedicated to Giulietta Guicciardi, published in 1802

Beethoven's No. 4 is a Haydnesque symphony, almost a throwback to an earlier period.

This is the first time the California Symphony is performing Beethoven IV in our 30-year history.

Program Notes

search for her identity has long been among music history's hottest potatoes, producing a steamy cottage industry of supposition that never quite seems to cool.

The Countess Giulietta Guicciardi, dedicatée of the celebrated "Moonlight" Sonata Op. 27 No. 2, was an early-on favorite but has since dropped out of the running. Esteemed 19th-century Beethoven biographer Alexander Wheelock Thayer opted for the Hungarian-born aristocrat Josephine Brunsvik, erstwhile Beethoven pupil, and possibly

the most important woman in Beethoven's life, love letter or no love letter. Her claim remained strong for decades until modern-day Beethoven biographer Maynard Solomon made an impassioned and deeply researched case for Antonie Brentano, to whom Beethoven would later dedicate his magnificent "Diabelli" Variations, Op. 120. The 1994 film *Immortal Beloved* would have it that she was Johanna Reiss Beethoven, the sister-in-law with whom Beethoven battled over the custody of nephew Karl. There have been numerous other candidates. But of late the odds have returned in Josephine Brunsvik's favor, after some significant new discoveries in European archives since 2002.

Robert Schumann, surely one of the most perceptive of all writers on music, described Symphony No. 4 as "a slender Grecian maiden between two Nordic giants," i.e., the towering Third ("Eroica") and Fifth symphonies. More slender the Fourth may be, but its relative lightness does not imply relative weakness. As Robert Simpson has put it, if the *Eroica* is a purebred stallion, then the Fourth is a member of the cat family—fast, fleet, powerful, even dangerous.

After a pedal-to-the-metal rush of breathless excitement in the first movement, a leisurely *Adagio* alternates a lyrical main body with highly contrasting episodes. In third place comes the Scherzo, that super-charged minuet-on-steroids that Beethoven made so uniquely his own. Then comes the *Allegro ma non troppo*, a "perpetuum mobile" affair notable for its high spirits and tensile strength.

Donato Cabrera, Music Director

Donato Cabrera is only the second Music Director of the California Symphony in its thirty year history. Cabrera was the Resident Conductor of the San Francisco Symphony and the Wattis Foundation Music Director of the San Francisco Symphony Youth Orchestra from 2009 to 2016. In 2014, Cabrera was appointed Music Director of the Las Vegas Philharmonic Orchestra and has been Music Director of the California Symphony since 2013.

At the California Symphony, Cabrera is committed to featuring music by American composers, supporting young artists in the early stages of their careers, and commissioning world premieres from talented resident composers. A champion of new music, Donato Cabrera was a co-founder of the New York based American Contemporary Music Ensemble. He made his Carnegie Hall debut leading the world premiere of Mark Grey's *Ātash Soroushan*. In 2002, Cabrera was a Herbert von Karajan Conducting Fellow at the Salzburg Festival. He has served as assistant conductor at the Ravinia, Spoleto (Italy), and Aspen Music Festivals, and as resident conductor at the Music Academy of the West. Cabrera has also been an assistant conductor for productions at the Metropolitan Opera, Lyric Opera of Chicago, and Los Angeles Philharmonic. From 2005-2008, he was Associate Conductor of the San Francisco Opera and in 2009, he made his debut with the San Francisco Ballet. Cabrera was the rehearsal and cover conductor for the Metropolitan Opera production and DVD release of *Doctor Atomic*, which won the 2012 Grammy® Award for Best Opera Recording.





Maria Radutu, Piano

"At first glance Maria Radutu is a successful classical pianist. Look a little closer and you will see the very profile of a unique musician..."

— Florian Willeitner, Composer

Hailing from Austria, Maria Radutu marks her American debut as a solo artist with performances at California Symphony and Las Vegas Philharmonic. Born in 1984 in Bucharest, Maria Radutu was quickly

recognized as a prodigy.

Radutu's solo career has included concerts with orchestras in the Golden Hall of the Vienna Musikverein, the Great Hall of the Vienna Konzerthaus, the Salle Gaveau in Paris, the Auditorio Nacional in Madrid as well as an Asia tour with the Vienna Radio Symphony Orchestra and Cornelius Meister. Recitals and chamber music concerts have taken her from Carnegie Hall in New York to the Festspielhaus in Baden-Baden to Beijing, where she performed with Lang Lang and Dominik Hellsberg in 2006.

With remarkably creative recording concepts Radutu pursues the goal of creating moments that change the listener's pulse. Radutu signed with Universal Music Group as a DECCA Artist for concept albums and released *Insomnia* in June 2016. Her debut CD *Joujoux* was released in 2013 at Preiser Records. Radutu is a member of the New Piano Trio whose first album, *NP3*, was published in 2016.

Radutu was the Artistic Director of the PhilKlang ensemble, Program Director of the Kontrapunkte Festival in Lafnitz and Director of the SoundGarden Festival in Vienna. Maria Radutu is the founder of Building Bridges – Kunst in Bewegung – a long-term project with workshops and concerts by and for young refugees.