



CALIFORNIA
SYMPHONY

DONATO CABRERA MUSIC DIRECTOR

2016/17 Season



**Season Finale:
Beethoven &
Bruckner**

May 7, 2017

Season Finale: Beethoven & Bruckner

Lesher Center for the Arts, Hofmann Theatre

May 7 | 4:00 PM

Donato Cabrera, music director

Inbal Segev, cello

Beethoven (1770–1827)

8 minutes

Coriolan Overture, Op. 62

Visconti (b. 1982)

20 minutes

Tangle Eye (concerto for cello
and orchestra) *World Premiere*

Composer-in-Residence 2014–2017

Inbal Segev, cello

I Black is the Color

II Shenandoah

III Tangle Eye Blues

INTERMISSION

Bruckner (1824–1896)

54 minutes

Symphony No. 6 in A Major, WAB 106

I Majestoso

II Adagio: Sehr feierlich

III Scherzo: Nicht schnell – Trio: Langsam

IV Finale: Bewegt, doch nicht zu schnell

The total running time for this concert is approximately 1 hour and 50 minutes, including a 20-minute intermission. Please silence your cell phones.

Support for this concert is provided by



Clarence E. Heller
Charitable Foundation

*Commissioning fees generously underwritten by Thomas Brener.
Additional support provided by the Aaron Copeland Foundation.*

The California Symphony Orchestra



Laurien Jones hails from Spokane, Washington, but really, she's hailed from California Symphony as a violinist for ALL of our 30-year history. Formerly, Laurien had also served as our music librarian (finding, pricing, renting, collating, and distributing music for every musician on every concert...phew!). Nowadays, when she's not playing violin, she's also a songstress.

FIRST VIOLIN

Jennifer Cho, *Acting Concertmaster*
Andrew Davies
Joseph 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

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*



Mark Veregge is a California Symphony veteran of veterans. He played his first concert with us in 1986, has served on the orchestra committee, plays Principal Percussion, and now we're thrilled to have Mark join the team as Orchestra Personnel Manager. That means Mark is responsible for identifying, hiring, coordinating, and processing payment for every musician on stage for the entire season. That's over 70 musicians times 5 concerts, and then some.



Carla Wilson has been playing the Bassoon with California Symphony since 1995 and while she's an east by native, she has traveled the world over as a musician. Fun Fact: In Intermediate School Carla says, "I was handed a bassoon because I had the longest fingers...I didn't even know what it was!" Carla also plays and teaches piano, and her first instruments were the autoharp and tenor saxophone.

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 Sorushan*. 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.



Inbal Segev, Cello

Inbal Segev's playing has been described as "delivered with impressive fluency and style," by *The Strad*. Equally committed to new repertoire for the cello and known masterworks, Segev brings interpretations that are both unreservedly natural and insightful to the vast range of solo and chamber music that she performs.

Segev has performed as soloist with many acclaimed orchestras internationally and made debuts with the Berlin Philharmonic and Israel Philharmonic, led by Zubin Mehta, at age 17. She has commissioned new works from composers including Avner Dorman, Timo Andres, Gity Razaz, Dan Visconti and more. In addition to her work as a soloist, she is a founding member of the Amerigo Trio with former New York Philharmonic concertmaster Glenn Dicterow and violist Karen Dreyfus. Segev's discography includes Bach's *Cello Suites (Vox)* released September 2015, a world premiere recording of works by Lucas Richman with the Pittsburgh Symphony (*Albany*), *Sonatas by Beethoven and Boccherini (Opus One)*, *Nigun (Vox)*, and Max Schubel's *Concerto for Cello (Opus One)*. With the Amerigo Trio she has recorded serenades by Dohnányi (*Navona*).

Inbal Segev's many honors include the America-Israel Cultural Foundation Scholarship and top prizes at the Pablo Casals, Paulo, and Washington International Competitions. She began playing the cello in Israel at age five and at 16 was invited by Isaac Stern to come to the U.S. to continue her studies. She holds degrees from The Juilliard School and Yale University. Inbal Segev lives in New York with her husband and three children. Her cello was made by Francesco Ruggieri in 1673.

Parting is such sweet sorrow...

Daniel Visconti, 2014–2017
Young American Composer-in-
Residence



Among the California Symphony's most unique programs is its Young American Composer-In-Residence program. Renowned among composers and conductors across the US, this intensely competitive residency provides an American composer with a once-in-a-lifetime opportunity to collaborate with Maestro Cabrera and the California Symphony over three consecutive years to create, rehearse, premiere, and record three major orchestra compositions, one each season.

In June 2014, Daniel Visconti (b. 1982), was announced as the California Symphony's eighth Young American Composer-in-Residence. Visconti's previous compositions have been honored with the Rome Prize and Berlin Prize fellowships, the Bears Prize from Columbia University, the Leonore Annenberg Fellowship in the Performing Arts, and the Barlow Prize, along with awards from BMI, ASCAP, and the American Academy of Arts and Letters. And, as a part of his tenure with California Symphony he was also awarded the prestigious Serge Koussevitzky Music Foundation Prize for Composition, placing a California Symphony commission in the Library of Congress.

Visconti is updating the role of the classical musician for the 21st century as he creates new projects in collaboration with the community. For his ongoing initiatives to address social issues through music by reimagining the arts as a form of cultural and civic service, Visconti was awarded a 2014 TED Fellowship and delivered a TED talk at the conference's 30th anniversary.

For the California Symphony, Visconti has composed, *Breakdown* (2015), *Living Language* (2016), and *Tangle Eye* (2017).

A note from the composer

"I'd like to thank Maestro Cabrera, Executive Director Aubrey Bergauer, and all of the California Symphony's musicians and staff for three fantastic years as your Young American Composer-in-Residence. It has been such an honor to get to know the local community through the nation's premiere opportunity for emerging composers of orchestral music." — Dan

Program Notes

Ludwig van Beethoven (1770–1827) *Coriolan Overture, Op. 62 (1807)*

The first thing to know about Beethoven's *Coriolan Overture*: it's not based on Shakespeare's tragedy. Heinrich Joseph von Collin's play about the same cast of characters was a popular fixture in Viennese theaters from 1802 through 1805, and it was that play that provided Beethoven with the impetus to compose this driving, dramatic, and altogether stormy work, surely among the finest of his overtures. Why, exactly, Beethoven waited until 1807 to write it—well after von Collin's play had seen its day—is not known.

The Overture was originally performed at the palace of Beethoven's patron Prince Lobkowitz during a pair of concerts that included the Fourth Symphony, a piano concerto, and some opera arias in addition to the new overture. The work made enough of an impression that a special performance of von Collin's play was mounted at the Burgtheater on April 24, 1807, using Beethoven's overture. (For those considering re-staging the play: don't bother. It's hackneyed melodrama, even if it covers more or less the same ground as Shakespeare's mesmerizing tragedy.)

Coriolan is written in C minor, a key that Beethoven associated with drama, tension, and conflict: consider the Sonata Opus 13 "Pathétique", the final piano sonata Opus 111, the second-movement Funeral March of the "Eroica" symphony, and the *ne plus ultra* of all C-minor works, the Fifth Symphony. Unlike many of those works, however, *Coriolan* does not eventually wend its way into major modality and a sunburst of optimism; it stays in minor to its starkly tragic ending, very much in keeping with the story of the haughty warrior who, banished from Rome, eventually succumbs to the pleas of his loved ones and refrains from attacking his homeland—even if that means his personal destruction.



Entrance to the old Burgtheater with theater placards (around 1880)

Dan Visconti (b. 1982)

Tangle Eye (2017)



Visconti during a TED Talk

Dan Visconti, the California Symphony's current Young American Composer-in-Residence, may have started out as a classically-trained violinist, but over the course of his career he has explored a kaleidoscopic variety of musical genres—including jazz, bluegrass, and rock—that have taken him far indeed from his relatively traditional beginnings. Consider his recent multimedia creation *ANDY: A Popera*, written in collaboration with the Opera Philadelphia and Bearded Ladies, a gender-bending theater troupe. "It takes a lot of bold chances, and it gets away with most of them," writes Steve Cohen of the *Broad Street Review*. His music has been described as "both mature and youthful, bristling with exhilarating musical ideas and a powerfully crafted lyricism" by the *Cleveland Plain Dealer*.

Visconti has written *Tangle Eye* for cellist Inbal Segev. Visconti says that the new work "will combine American folk melodies with the lyricism, scope, and drama of the great European cello concerti. It will be a true concerto in the traditional melodic and virtuosic sense, custom-made to feature Inbal's particularly rich and assured voice as a cellist." The concerto is based off of the lyrics and the emotional stories told in three folk melodies recorded by folklorist Alan Lomax. The first movement is inspired by the Appalachian tune "Black is the Color," with its noble expression of love for one who is absent. The second movement adopts the harmonies of well-known spiritual

BITE SIZE PROGRAM NOTES

The *Coriolan Overture* is based on a popular play of the early 1800s, not Shakespeare.

The *Coriolan Overture* is dramatic, often even violent composition.

Tangle Eye is the final commission by Daniel Visconti for the California Symphony as the Young American Composer-in-Residence.

Tangle Eye uses bluesy jazz inspirations for the solo cello to explore plucking and strumming like an old jangly guitar.

Symphony No. 6 was never performed in its entirety during Bruckner's lifetime.

One of Bruckner's favorites amongst his own works was the Symphony No. 6.

Even at 54 minutes, Symphony No. 6 is relatively short compared to the other Bruckner symphonies.

"Shenandoah," with swirling, rippling figures from soloist and orchestra that conjure the flow of a river. The final movement is based off of "Tangle Eye Blues," a simple lament sung by a prisoner full of the bends and inflections that make music "bluesy;" this is the only tune which Visconti has quoted from directly, taking the first four descending notes of the tune as a basis for virtuosic explorations in which the solo cello is plucked and strummed like an old jangly guitar.



Anton Bruckner (1824–1896) **Symphony No. 6 (1881)**

At age 13, Anton Bruckner was accepted into the Augustinian Abbey of St. Florian—not far from his home town of Ansfelden—as a chorister and student, where his true musical education began and a connection made that was to sustain him for the rest of his long life. No matter how far he travelled from Upper Austria, St. Florian would remain with him, in his bedrock Catholic faith, in his love for Schubert, Haydn and Mozart (all central to the St. Florian repertory), in the unhurried contemplative length of his symphonies,

"Anton Bruckner arrives in Heaven". Bruckner is greeted by (from left to right): Liszt, Wagner, Schubert, Schumann, Weber, Mozart, Beethoven, Gluck, Haydn, Handel, Bach. (Silhouette drawing by Otto Böhler)

and in the very sound of his orchestration, always flavored with the long, sustained tones of the abbey's glorious pipe organ.

Bruckner's musical development, like the internal musical progression of his symphonies, took its sweet time. Teaching work first in St. Florian, then Linz—where he was also an organist—led to a post at the Vienna Conservatory. He also taught at the University of Vienna, and for a while served on the faculty of St. Anna's teacher-training college for women—the venue of a crushing humiliation when he was disciplined for having made an innocent but misinterpreted remark to one of the young ladies.

Bruckner began the Symphony No. 6 in A Major in 1879, not long after the disastrous premiere of his Third Symphony when the audience walked out, at first only a handful, then en masse. Bruckner never heard the Sixth performed in its entirety, as only the middle movements were given by Wilhelm Jahn and the Vienna Philharmonic in 1883. Even that partial performance elicited a barrage of critical negativity:

“...clever, original, and even inspired moments alternate frequently without recognizable connection with barely understandable platitudes, empty and dull patches, stretched out over such unsparing length as to threaten to run players as well as listeners out of breath.”

Sometimes given short shrift compared to the other Bruckner symphonies, the Sixth was one of Bruckner's own favorites. Relatively concise (by Brucknerian standards, clocking in under an hour), and notably more concerned with classical form than the composer's other late symphonies, the Sixth—bold, dramatic, and superbly constructed—has a great deal to offer its listeners.

The first two movements are cast in standard, if expanded, classical sonata form; the first is authoritative and rhythmically compelling, while the second is one of those luxuriant Adagios that lay at the gravitational center of the Brucknerian universe. A moody Scherzo is offset by a complex and concentrated finale that hearkens back to the overall style of the opening movement, bringing this massive and admirable work to a thoroughly satisfying conclusion.

*Program Annotator
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