

2019/20
SEASON



MOZART AND **HIS MENTOR**

Saturday, Nov. 16, 2019 at 8PM
Sunday, Nov. 17, 2019 at 4PM

CALIFORNIA
SYMPHONY

California Symphony

MOZART AND HIS MENTOR

Leshner Center for the Arts, Hofmann Theatre

Saturday, November 16 | 8:00 PM

Sunday, November 17 | 4:00 PM

Donato Cabrera, music director

Annie Wu, flute

Mozart (1756–1791)
13 minutes

Symphony No. 1, K. 16, E-flat major

- I. Molto allegro
- II. Andante
- III. Presto

Puts (b. 1972)
23 minutes

Flute Concerto (2013)

Annie Wu, flute

- I. With great sincerity and affection;
flexible, with motion
- II. Andante
- III. Very fast, with tremendous energy

INTERMISSION

Haydn (1732–1809)
29 minutes

Symphony No. 104, D major “London”

- I. Adagio – Allegro
- II. Andante
- III. Menuet and Trio
- IV. Spiritoso

The total running time for this concert is approximately 1 hour and 45 minutes, including a 20-minute intermission. Please silence your cell phones.

Media Partner



Season Partners



THE ORCHESTRA



Violin I

Jennifer Cho, *Concertmaster*
Joseph Edelberg, *Assistant Concertmaster*
Josepha Fath
Dan Flanagan
Laurien Jones
Akiko Kojima
Michelle Maruyama
Patricia Miner
David Steele
Julie Kim

Violin II

Philip Santos, *Principal*
Sarena Hsu-Giarrusso, *Assistant Principal*
Patricia Drury
Mijung Kim
Yulee Seo
Rae Ann Goldberg
Matthew Oshida

Viola

Caroline Lee, *Principal*
Katy Juneau, *Assistant Principal*
Betsy London
Janet Lynch
Daria D'Andrea
Patricia Whaley

Cello

Robin Bonnell, *Principal*
Liz Struble, *Assistant Principal*
Julie Feldman
Leslie Meeks
Nicole Welch
Dina Weinschelbaum

Bass

Andy Butler, *Principal*
Raymond Vargas, *Assistant Principal*
Carl Stanley
Jon Keigwin

Flute

Michelle Caimotto, *Principal*
Katrina Walter

Oboe

Laura Reynolds, *Principal*
James Moore

Clarinet

Stephen Zielinski, *Principal*
Bruce Foster

Bassoon

Carla Wilson, *Principal*
Shawn Jones

Horn

Meredith Brown, *Principal*
Nicky Roosevelt

Trumpet

John Freeman, *Principal*
Brad Hogarth

Timpani

Alex Orfaly, *Principal*



Percussion

Allen Biggs, Principal
Tim Dent

Piano

Marc Shapiro, Principal

**Michelle Caimotto,
Flute/Piccolo**

Joined the orchestra: 1997

**Flutes: More Than Just a
Bird Sound in the Orchestra**

Seeing as this concert highlights the flute, we wanted to be sure to check in with the longest-serving flutist in our orchestra, Michelle Caimotto.




CSO: Do you think the flute really sounds like a bird?

MC: Perhaps on our very best days, when playing pieces like Messiaen’s *Le Merle Noir* (The Blackbird). It’s extremely difficult to sound like a bird! I’ve Paula Robison and Alain Marion both play the Messiaen, and they really did sound like birds. Mostly, I think the flute is reminiscent of birds.

CSO: What's the best thing about today's concert?

MC: Kevin Puts, was our Composer-in-Residence my first year in the orchestra, and I know Annie Wu from coaching her in the San Francisco Symphony Youth Orchestra and Northern California Flute Camp. I love Mozart and Haydn but I'm most excited for Puts' flute concerto as I love hearing and playing new works for the flute.



“This artist, it seems, can do anything.”

— The Mercury News

Photo: Rachel Rodgers

Annie Wu, flute

At 23 years old, Bay Area native Annie Wu has already made a mark in the flute world with her vibrant musical voice. Among her achievements are a Harvard award-winning album project, concerto performances with orchestras around the world, the title of Presidential Scholar of the Arts, and a YouTube video with over 2 million views. She has first prize titles in the James Pappoutsakis Flute Competition, Yamaha Young Performing Artist Competition, and YoungArts National Competition. In 2015, Wu won first prize in the Astral Artists’ national audition and joined the Astral roster as one of their youngest artists. Since then, Wu has performed dynamic recitals with her duo partner, Boston-based pianist Feng Niu, at Boston’s Jordan Hall, Strathmore’s Mansion, D.C.’s Phillips Collection, and more. Her projects this year include text-conscious arrangements of vocal songs for the flute and a solo flute commission with Grammy-nominated composer Anna Clyne. This is Wu’s second appearance with the California Symphony, after a well-received 2016 debut with the orchestra.

She holds a B.A. in Comparative Literature *magna cum laude* from Harvard University and a M.M. in Flute Performance from the New England Conservatory as a part of the Harvard-NEC 5-Year Dual Degree Program. Her mentors include Paula Robison, Isabelle Chapuis, and Cécile Guédon. Wu now lives in Manhattan working in the President’s Office at the Juilliard School, teaching, and performing. Apart from music, Wu loves books, printmaking, dogs, loud laughs, and handmade gifts.

A Message From the Music Director



In programming this concert, there were a few ‘a-ha moments’ that I hoped to share with everyone, on stage and off. Because conductors of most symphony orchestras, and unadventurous and nervous marketing departments, have sadly codified the repertoire, you, the audience, rarely get to hear all of the other great music by the famous composers, let alone all of the wonderful stuff being composed right now.

Mozart wrote 41 symphonies (actually more than that), but how many of them have you heard live? Haydn was considered the greatest living composer in his day, yet why don’t we hear more of his symphonies performed alongside the other great pieces of the Classical era? And while it’s important to keep these amazing geniuses on their pedestals, it’s also important to realize that they were human like the rest of us, and they all had to start from somewhere. Mozart’s early works are certainly phenomenal for an eight-year old, but you can hear that his first symphony is a work of a juvenile and it’s absolutely fascinating to be able to put it into context with the rest of his symphonies we all know so well.

Finally, pairing these two towering figures with a living composer like Kevin Puts, someone who could be living down the street from YOU, is a perspective and context that I love to create with the programming of concerts I conduct with every orchestra with which I work.

Donato Cabrera, Music Director

Donato Cabrera is the Music Director of the California Symphony and the Las Vegas Philharmonic, and served as the Resident Conductor of the San Francisco Symphony and the Wattis Foundation Music Director of the San Francisco Symphony Youth Orchestra from 2009-2016. Internationally, he has led orchestras at the Kennedy Center in Washington D.C., New York's Carnegie Hall, Jalisco (Mexico), and beyond. Donato Cabrera was recognized by the Consulate-General of Mexico in San Francisco as a Luminary of the Friends of Mexico Honorary Committee, for his contributions to promoting and developing the presence of the Mexican community in the Bay Area.

PROGRAM NOTES

Wolfgang Amadeus Mozart (1756–1791) Symphony No. 1 in E-flat Major, K. 16 (1764)

A child prodigy of staggering talent, itty-bitty Wolfgang Mozart was trundled about Western Europe from ages 7 through 10 by his doting—and exploitative—father. The family arrived in London in April 1764, where eight-year-old Wolfgang formed a close bond with Johann Christian Bach, youngest son of the glorious Johann Sebastian and a leading exponent of the new Viennese Classical style. Christian took the brilliant youngster under his wing, and it was under his influence that Wolfgang wrote his very first symphony.

Nobody should expect to hear blazing originality in Mozart's first symphony. He was a just wee lad, after all. And yet there's nothing childish about the symphony; it comes off as the work of a competent adult. It partakes of the so-called *Galant* style—a music of elegance, sophistication, and not much drama. Sometimes derided nowadays as musical wallpaper, *galanterie* definitely has its place in the scheme of things. It is the music of a society that aspires to sand off its rough edges, to create a harmonious culture through meticulous etiquette. *Galant* music reflects a yen for the ideal human society, and if it's perhaps a bit too pretty for our grittier modern tastes, there's something to be said for its gentle optimism.

Symphony No. 1 in E-flat Major, K. 16 demonstrates that Wolfgang was already well versed in symphonic forms and orchestration. To be sure, the manuscript contains annotations and corrections by Wolfgang's father Leopold. The kid still needed coaching. But all in all it's nothing short of a miracle, a worthy first effort from a cute little squirt who was destined to become one of the greatest symphonists of them all.



Portrait of Wolfgang Amadeus Mozart (Salzburg, 1756–Vienna, 1791) plays in Paris with his father Jean-Georg-Leopold and his sister Maria-Anna



Kevin Puts' *Flute Concerto* was influenced by the Mozart Piano Concerto K. 467 (aka the *Elvira Madigan* concerto)

Kevin Puts (b. 1972) *Flute Concerto* (2013)

Committed patrons are among the most powerful engines of musical development. Whether a wealthy heiress such as the Princess de Poliganc, née Winnaretta Singer of sewing-machine fortune, who commissioned works from Stravinsky, Satie, Milhaud, and others, or Hapsburg Imperial Librarian Gottfried van Swieten, who so influenced Mozart, Haydn, and the young Beethoven, passionate music lovers have provided the seed for any number of worthy compositions. We owe them all a big shout-out for their untiring zeal and generosity.

Thus Bette and Joe Hirsch and their long-standing relationship with the Cabrillo Festival in Santa Cruz, California. Both Bette and Joe were considering commissions from composer Kevin Puts, 2012 Pulitzer Prize winner and former Composer-in-Residence of the California Symphony. Eventually it was decided to combine both potential commissions into a single work. Thus was born Kevin Puts's *Flute Concerto*, premiered in August 2013 at the Cabrillo Festival.

For a composer, nothing is ever wasted. "What opens the concerto is a melody I have had swimming around in my head for more than half a lifetime now." And memory extends even further: "The second movement was written during a period in which I was rather obsessed with the second movement of Mozart's Piano Concerto K. 467, often referred to as the 'Elvira Madigan concerto' due to its use in the eponymously titled film of the '70s. What Mozart could evoke ... is mind-boggling and humbling to me. Nonetheless, I decided to enter into this hallowed environment, and, in a sense, to speak from within it in my own voice."

Integration and unification are always good practices, as in the rhythmically-charged final movement that takes its main materials from the first movement.

continued »

Franz Joseph Haydn (1732–1809)

Symphony No. 104 in D Major “London” (1795)

To clarify: Joseph Haydn didn’t invent the symphony, but without question he is its *éminence grise* and presiding angel. And Haydn wrote a *lot* of symphonies—about 107 all told. Getting to know them all is a daunting challenge, but there’s not a dud in the bunch. Most of his earlier symphonies are relatively lightweight affairs, but by the 1780s Haydn had amplified the genre into unprecedented expressivity, scope, and depth—a state of affairs not lost on his brilliant young colleague and friend Wolfgang Mozart, who was quick to incorporate Haydn’s innovations into his own symphonies.

The initial impetus of Haydn’s twelve “London” symphonies was the 1790 death of Nikolaus Esterházy, Haydn’s music-loving aristocratic employer since the 1760s. Nikolaus’s successor dissolved the court’s lavish musical *kapell*, although he kept Haydn on the books. Haydn, then 58 years old, could easily have slipped into a comfortable retirement thanks to a generous pension, but instead he opted for two extended visits to London, where his music was revered.

The English public made Haydn rich. They also inspired him to write a bevy of glorious late works, in particular the twelve “London” symphonies, which conclude with *No. 104 in D Major*, Haydn’s swan song to the genre he had done so much to establish and nurture. Everything about it teems with the irrepressible vitality and technical wizardry of this peerless musical craftsman. Nor were its manifold virtues lost on his English audience. Haydn wrote in his diary:

On 4th May 1795, I gave my benefit concert in the Haymarket Theater. [I presented] a new Symphony in D, the twelfth and last of the English ... I made four thousand Gulden on this evening. Such a thing is only possible in England.



London's Haymarket Theatre; Engraving with handcolouring by Stow, from a series published by Robert Wilkinson, 1815

Haydn could have stayed in England permanently, but he opted to return home to Vienna in 1795. Over the next decade he gifted posterity with the two oratorios *The Creation* and *The Seasons*, his final series of masses, his late string quartets, and even the superb Austrian (now German) national anthem. But he never wrote another symphony. Perhaps he knew that it was time to pass on the torch to younger creators such as Beethoven, who had written the first six of his nine epochal symphonies by the time Haydn went to his rest in 1809, honored and celebrated for a lifetime of superlative musical achievement.



Program Annotator Scott Foglesong, Chair of Musicianship and Music Theory at the San Francisco Conservatory of Music, is a Contributing Writer and Lecturer for the San Francisco Symphony as well as lecturer for California Symphony's adult music education series Fresh Look: The Symphony Exposed.

CONCERTS SHOULD BE FUN

Why is it that we ask people to behave completely different at symphony orchestra concerts than we do at just about all other entertainment experiences? The California Symphony is changing that.



Bring your drinks to your seats



Clap when you like what you hear



Phones on and silent allowed



Listen to the season playlist on Spotify

A FLUTE CONCERTO'S CALIFORNIA CONNECTIONS

Kevin Puts, California Symphony Composer-in-Residence (1996-1999) and Pulitzer Prize-winner (2012), says the second movement of his flute concerto was heavily influenced by Mozart's Piano Concert K. 467. The concerto premiered at the Cabrillo Festival of Contemporary Music in Santa Cruz in 2013.



Bay Area classical music lovers Joe and Bette Hirsch first met and fell in love with Kevin Puts' music at the 2003 Cabrillo Festival. Ten years later, they secretly commissioned two separate pieces by Kevin as gifts to one another, which were combined into one piece, the Flute Concerto. Bette's gift was for Joe 75th birthday and Joe's was for their 35th wedding anniversary, both in 2013.



**You're the reason we
PLAY. LEARN. CELEBRATE.
CONNECT.**

Wolfgang Mozart



Born and raised in Pleasanton, CA, Annie Wu made her 2016 debut with the California Symphony performing Mozart's Flute Concerto in G.

Annie Wu



Donato Cabrera



Music Director Donato Cabrera led the San Francisco Symphony Youth Orchestra when Annie was a member of the ensemble. The Hirsches remember Donato training them as docents at for the Silicon Valley League of the SFS, when they would go into the elementary schools and later bring the students to see the Symphony in San Francisco.