

California State University, Long Beach
Department of Music
College of the Arts

Presents

CSULB Symphony Orchestra

Eugene F. Castillo, Conductor

Deborah Mitchell, Violin

Kristen Autrey, Violin

Sun-Hee Hong, Cello

Friday, December 9, 1994

8:00 PM

Gerald R. Daniel Recital Hall

CSULB Symphony Orchestra

Eugene F. Castillo, Conductor

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PROGRAM

Concerto Grosso in G minor, op. 6, no. 8

Fatto per la notte di Natale (Christmas)

..... **Arcangelo Corelli**

Vivace - Grave

Allegro

Adagio - Allegro - Adagio

Vivace

Allegro

Pastorale ad libitum

Ms. Mitchell, Ms. Autrey, violins

Ms. Hong, cello

Ms. Lee, Ms. Liu, Mr. Nichols, continuo

Serenade for Strings, op. 20 Edward Elgar

Allegro placevole

Larghetto

Allegretto - Come prima

INTERMISSION

Symphony No. 8 in G Major,

op. 88 Antonín Dvorák

Allegro con brio

Adagio

Allegretto grazioso - Molto vivace

Allegro ma non troppo

The CSULB Symphony Orchestra

Violin I	Flute
Thi Nguyen, concertmaster	Jennifer Green, principal
Samantha Lee, assistant	Cathle Apple
Michelle Dupuis	Oboe
Marie Gonzalez	Alan Donnersberger, principal
Cynthia Thomas	Kenneth Burdick
Carey Lamprecht	Clarinet
Isabelle LaForet	Jay Hassler, principal
	Ryan Lee
Violin II	Bassoon
Kristen Autrey, principal	Chien-Hui Liu*, principal
Michelle Opie, assistant	Shelley Werst
Loretta Saladino	
Alicia Parades	Horn
Christine Ho	Tina Buschiazzo, principal
Javier Aldana	Liz Royce
Joshua Hsu	James Hensley
	Brian Shetland
Viola	Trumpet
Katey Brakney, co-principal	Ray Nowak
Christine Placilla, co-principal	Jeff Giuditta
Jennifer Bachand	Trombone
Matt Koutroulis	Christopher Nichols*, principal
	Humberto Ruiz
Violoncello	Charles Drinkworth
Cameron Stone, principal	Tuba
Jean Kwak	Shaun Taylor
Joe Osio	
Anton Estaniel	Timpani
Henryk Tay	David Gerhart
Sun-Hee Hong	
	Harpsichord
Kontrabass	Jeanle Lee*
William Been, co-principal	
Albert Allende, co-principal	*continuo instruments in Corelli
Danton Boller	Orchestra Administrator
Jeff Dickinson	Tina Buschiazzo
Antoinette Talbert	Shaun Taylor, Assistant

California State University, Long Beach
College of the Arts - Department of Music
CSULB Symphony Orchestra

Eugene F. Castillo, Conductor

Spring Concerts

Friday, March 31, 1995

8:00 PM

Gerald R. Daniel Recital Hall

with guest artists

John Barcellona, Flute

Marcia Dickstein, Harp

Narrator: TBA

The Child Within - for String Orchestra

Bruce Miller

Concerto for Flute and Harp, K. 299

Wolfgang Amadeus Mozart

Three Places in New England

Charles Ives

Lincoln Portrait

Aaron Copland

Friday, May 19, 1995

8:00 PM

Carpenter Center

with guest artist

Leland Vail, Baritone

Songs of a Wayfarer (*Lieder eines fahrenden Gesellen*),

Gustav Mahler

Concerto - TBA

(Winner of the 1995 Concerto Competition)

Symphony No. 1 in G minor

Vassili Kalinnikov

Information: (310) 985-7000

PROGRAM NOTES

by Ms. Cynthia Alicia Perez

Corelli: Concerto Grosso in g minor, op 6, no. 8

It is to Arcangelo Corelli (1653-1713) that music history owes the early development of two of the most significant forms of instrumental music - the sonata and the concerto. An Italian composer and violinist, Corelli was the first composer to derive his fame exclusively from instrumental composition.

This concerto belongs to a set of 12 *concerto grossi* that were published a year after Corelli's death. The 12 *concerto grossi* were composed for 2 violins and cello as the concertino, with string orchestra as the concerto grosso (or tutti-ripieno) with continuo. Tonight's performance makes use of the unique sound of bassoon and trombone doubling the harpsichord continuo.

The concerto has six short movements, the first being an introductory Vivace. It begins with a seven bar orchestral tutti which gives way to a stately Grave section. The melody in this movement is presented by the solo instruments and alternates every measure with the orchestra. An 8 bar Adagio, followed by an Allegro, begins very peacefully with the two solo violins "floating" above accompanimental concerto grosso in arpeggios that have been interpreted to suggest the hovering of angels over the manger. The Vivace that follows is a dance-like movement which reflects the spirit of the popular French minuet. The energetic Allegro of the fifth movement is a spirited duel between the soloists and the concerto grosso (ripieno orchestra). The final Largo is a Pastorale movement meant to depict the music of the shepherds who gathered around the manger. The melody is introduced by the first and second violins in a lilting 12/8 meter.

Corelli wrote this concerto to celebrate the birth of Christ and is notated on the score: "*Fatto per la notte di Natale*" - referred to today as the "Christmas Concerto".

Elgar: Serenade, op. 20

An English composer whose style was influenced by the works of Schumann, Liszt and Brahms, Edward Elgar (1857-1934) was the leading figure in British music for the first three decades of the twentieth century.

Serenade is an example of Elgar's earlier works and is a revision of an earlier composition entitled *Three Pieces for Strings* (*Spring Song, Elegy, and Finale*). The first movement is characterized by a graceful, lilting tune that gives way to a tender and expressive Larghetto. The final movement, Allegretto, consists of a simple melody played in 12/8 that has the same gentle charm that is found throughout the work.

Written as a gift to his wife for their third year wedding anniversary, *Serenade* was composed in May 1892, but English audiences had to wait until July 1899 to hear the entire work.

PROGRAM NOTES Continued

Dvorak: Symphony No 8 in G major, op. 88

Antonin Dvorak (1841-1904) was one of the most celebrated musicians of his day and is now regarded, with Bedrich Smetana, as one of the major Czech composers of the nineteenth century.

The first movement of the symphony begins with a chorale-like melody played by the cellos in g minor and reoccurs at various times throughout the first movement. The flute introduces the light and rhythmic first theme in G major which is then followed by an echo for the strings.

The Adagio movement appears to be based on a piano solo written earlier in the same year called *At the Old Castle*. This slow movement is built around several imaginative variations of its short opening them.

The Allegretto Grazioso, perhaps one of the most haunting melodies Dvorak ever wrote, is a waltz begun with a graceful and flowing melody played by the violins. In the Trio section, a Czech country dance is heard and the molto vivace Coda transforms the moderate triple time into a fast 2/4 tempo.

The finale, Allegro ma non troppo, is announce by a brilliant trumpet fanfare with a quiet echo from the timpani. Following a few variations on the first theme of the first movement, the bassoons and cellos develop a little march and the lively Czech dance breaks out once again, leading to a satirical country village dance and building to a frenzied momentum which brings the work to a spontaneous and jubilant conclusion.

Dvorak inscribed the following on the score: "For being admitted to membership of the Emperor Franz Josef's Czech Academy of Science, Literature and the Arts", an honor he received in April 1890. Dvorak conducted the first performance of this work on February 2, 1890, in Prague.

The Eighth Symphony is the most personal and free-spirited of Dvorak's nine symphonies. Gone is the yearning and darkness of the preceding Seventh, rather, present instead is a sense of freedom in the countryside of Vysoká of the Pribram region where he worked on the symphony. The air of the Czech countryside is especially heard in the flute's joyous bird calls in the second movement answered by the gypsy songs in the clarinets. Although Dvorak relies on the general symphonic forms for this work, the architecture of each individual movement exhibits singular traits. The misnumbering of the symphony is the result of a fallout he had with his publisher in Berlin; Novello agreed to publish the score and parts afterwards and numbered this his "Fourth" published symphony, when in reality it was his eighth. EFC