

California State University, Long Beach

College of the Arts - Department of Music

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Presents

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CSULB Symphony Orchestra

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Eugene F. Castillo, conductor  
Sewell Griffith, soprano

Friday, October 20, 1995

8:00 PM

Gerald R. Daniel Recital Hall

# CSULB Symphony Orchestra

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## PROGRAM

**Finlandia, op. 26 .....Jean Sibelius**

**Knoxville: Summer of 1915, op. 24 .....Samuel Barber**

**Ms. Griffith, soprano**

**-- INTERMISSION --**

*1994-1995 Presser Scholar*

Joanne Siu, Recipient  
presented by

Dean Wade Hobgood,  
College of the Arts

**Symphony No. 1 in c minor, op. 68...Johannes Brahms**

Un poco sostenuto - Allegro

Andante sostenuto

Un poco Allegretto e grazioso

Adagio - Più Andante - Allegro non troppo, ma con brio

## PROGRAM NOTES

Jean Sibelius (1865-1957) originally composed the tone poem *Finlandia* (1899) as a substitute for the Finnish national anthem at a celebration for their country, and called it *Finland Awakes*. During this time, Baron Axel Carpelan, a wealthy music patron, suggested Finland come up a nationalistic "theme" song (such as Liszt's *Hungary*) for their country and call it *Finlandia*. A colleague of Sibelius thought *Finland Awakes* would fulfill this idea, and the work was subsequently published for piano with this title.

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Samuel Barber (1910-1981), born near Philadelphia, attended the Curtis Institute of Music as a teenager. *Knoxville: Summer of 1915* was commissioned by the soprano Eleanor Steber and first performed with her and the Boston Symphony Orchestra under Serge Koussevitzky April 9, 1948. The text is from James Agee, where it appeared as the prologue to his autobiographical novel, *A Death in the Family*. It affected Barber deeply during the time his father was dying, and he was reminded of the time when he was a youth. After a brief orchestral introduction, the soprano enters gently, with an air of remembrance. A streetcar interrupts her thoughts, but calmness pervades, and a prayer is spoken ("May God bless..."). The orchestra answers her prayers, and ends alone. The form of the work is a quasi-rondo, with the gentle lullaby rhythm in the orchestra being the theme. This undulating 12/8 movement represents for Barber "the haunting rocking of childhood."

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### KNOXVILLE: Summer of 1915 (text)

*...We are talking now of summer evenings in Knoxville, Tennessee, in the time that I lived there so successfully disguised to myself as a child.*

...It has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street and the standing up into their sphere of possession of the trees, of birds' hung havens, hangars. People go by; things go by. A horse, drawing a buggy, breaking his hollow iron music on the asphalt; a loud auto; a quiet auto; people in pairs, not in a hurry, scuffling, switching their weight of aestival body, talking casually, the taste hovering over them of vanilla, strawberry, pasteboard, and starched milk, the image upon them of lovers and horsemen, squared with clowns in hueless amber. (cont.)

## BARBER TEXT(cont.)

A streetcar raising its iron moan; stopping; belling and starting, stertorous; rousing and raising again its iron increasing moan and swimming its gold windows and straw seats on past and past and past, the bleak spark crackling and cursing above it like a small malignant spirit set to dog its tracks; the iron whine rises on rising speed; still risen, faints; halts; the faint stinging bell; rises again, still fainter; fainting, lifting, lifts, faints foregone: forgotten. Now is the night one blue dew.

Now is the night one blue dew, my father has drained, he has coiled the hose.

Low on the length of lawns, a frailing of fire who breathes...  
Parents on porches: rock and rock. From damp strings morning glories hang their ancient faces.

The dry and exalted noise of the locusts from all the air at once enchants my eardrums.

On the rough wet grass of the back yard my father and mother have spread quilts. We all lie there, my mother my father, my uncle, my aunt, and I too am lying there... They are not talking much, and the talk is quiet, of nothing in particular, of nothing at all in particular, of nothing at all. The stars are wide and alive, they seem each like a smile of great sweetness, and they seem very near. All my people are larger bodies than mine,... with voices gentle and meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home. One is my mother who is good to me. One is my father who is good to me. By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts, on the grass, in a summer evening, among the sounds of the night. May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away.

After a little I am taken in and put to bed. Sleep, soft smiling, draws me unto her: and those receive me, who quietly treat me, as one familiar and well-beloved in that home: but will not, oh, will not, not now, not ever; but will not ever tell me who I am.

--James Agee (first appeared in *Partisan Review*, Vol.V, No.3,1938)

PROGRAM NOTES (cont.)

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Haunted by the spirit of Beethoven, whom he greatly admired, Johannes Brahms (1833-1897) completed his first symphony at the relatively late age of 43 in 1876, after finishing the first movement in 1862. It is said there was a bust of Beethoven sitting behind Brahms as he composed. He had already composed *Ein deutsches Requiem*, the first two string quartets, Piano Concerto No.1 in d minor, and two serenades. He also studied the works of Haydn and Mozart. This first symphony, in c minor, has the standard four movements of a classical symphony. The first movement is in two parts- an introduction (rare in Brahms) and an allegro. This introduction presents c minor repeatedly, from which all of the instruments try to break free. This causes extreme chromaticism, which continues into the *Allegro*. It is in sonata-allegro form, with a coda. The second movement, *Andante sostenuto*, is in the key of the E Major, the third scale degree of the parallel major. The solo violin, horn, strings and oboe help finish the the movement, and it concludes with the solo violin.

The opening of the *Un poco Allegretto e grazioso* (in the key of A-flat Major) is distinctive for its' two five-bar phrases in the clarinet. The middle (trio) section of this scherzo is in B Major. The clarinet returns with the opening melody, and in the retrospective coda, the movement ends rather simply. The combined length of the two inner movements equals the length of either of the outer movements. The *Adagio* introduction of the fourth movement recalls the first, and once again is centered in c minor. After a brief chromatic section with two *accelerandi*, the horn, with its' famous "Alpine" horn call, finally introduces the C Major tonality. This leads into the *Allegro*, which in the first theme, one recalls Schiller's "Ode to Joy," which Beethoven used in his great Symphony No.9. For this reason, this symphony was proclaimed Beethoven's "Tenth" Symphony at the first performance in Karlsruhe on November 4, 1876. There is no formal development section; rather, Brahms modulates in three bars to an extended recapitulation. A brilliant coda (*Più Allegro*) ends the work. The hymn from the *Adagio* is repeated in the brass, and the symphony ends triumphantly as light breaks through the darkness. After eleven long years in the making, Brahms' symphony journeys through the emotions of utter tragedy (first movement) to triumph (last movement), while the inner movements reflect on the subtle beauty of tragedy.

The CSULB Symphony Orchestra

Violin

Kristen Autry, concertmaster  
Michelle Dupuis, principal second  
Marie Gonzalez  
Christine Ho  
Bernard Jain  
Michael Lin  
Michelle Opie  
Alicia Paredes  
Mark Robertson  
Loretta Saladino

Viola

Christine Placilla, principal  
Roger Hickman  
Tiffany Perffetto  
Erik Soe  
Danielle Vandervelde

Violoncello

John Pickering, principal  
Anton Estaniel  
Sun-Hee Hong  
Joe Osio  
Colin Pearson

Double Bass

Danton Boller, principal  
Bill Been  
Jeff Dickinson  
Paul Lindsay  
Nathan Dubin

Assistant Conductor

Mark Robertson

Librarian

Loretta Saladino

Stage Manager

Joe Osio

Flute

Jennifer Green, principal  
Kristen Bellisario

Oboe

Colin Skowcroft, principal  
Kjirsten Undlin

Clarinet

Jay Hassler, principal  
Tamara Bolduc

Bassoon

Chien-Hui Liu, principal

Horn

James Hensley, principal  
Mark Ghiassi  
Philip Kamhi  
Brian Shetland

Trumpet

Patrick Mullen, principal  
Richard Candelaria  
Tim Hamon

Trombone

Christopher Nichols, principal  
Amy Bowers  
Charles Drinkworth, bass

Tuba

Shawn Taylor

Timpani

David Gerhart, principal

Percussion

Keith Palmer

Harp

Carla Bray

Upcoming Orchestra Events

December 10, 1995- 8pm Daniel Recital Hall

**Bach: Violin Concerto No.1 in a minor**  
(Mark Robertson, violin)

**Beethoven: Piano Concerto No.1 in C Major**  
(Jeannie Lee, piano)

**Prokofiev: Excerpts from *Romeo and Juliet***

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