

UPCOMING EVENTS AT CALIFORNIA STATE  
UNIVERSITY-LONG BEACH  
DEPARTMENT OF MUSIC

1995

December 12 Mendelssohn String Quartet  
DRH/ 8pm

1996

January 16 Maggini String Quartet  
DRH/ 8pm

January 20 *La Primavera* Youth Orchestra  
Roger Hickman, music director  
Bill Briggs, conductor  
Mark Robertson, conductor  
Richard Kim, violin  
Elaine Tsao, violin  
DRH/ 8pm

February 9 Leo Potts, saxophone  
Faculty Artists Series  
DRH/ 8pm

February 17 Leland Vail, voice  
Faculty Artists Series  
DRH/ 8pm

February 24 Mark Robertson, violin  
Faculty Artists Series  
DRH/ 8pm

California State University, Long Beach

College of the Arts - Department of Music

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CSULB Symphony Orchestra

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Eugene F. Castillo, conductor  
Mark Robertson, violin  
Jeanie Lee, piano  
Christopher Walker, narrator

Sunday, December 10, 1995  
8:00 PM

Gerald R. Dantel Recital Hall

# CSULB Symphony Orchestra

Eugene F. Castillo, conductor

Sunday, December 10, 1995 8 PM

Gerald R. Daniel Recital Hall

## -PROGRAM-

Violin Concerto No.1 in a minor, .....J.S. Bach  
BWV 1041 (1685-1750)

*Allegro moderato*

*Andante*

*Allegro assai*

Mark Robertson, violin/conductor

Piano Concerto No.1 in C Major, op.15 .....Beethoven  
(1770-1827)

*Allegro con brio*

*Largo*

*Rondo: Allegro scherzando*

Jeanie Lee, piano

(third winner of the 1995 concerto competition)

## -- INTERMISSION --

Excerpts from *Romeo and Juliet*, .....Prokofiev  
Suites 1 and 2 (1892-1953)

(with text by Shakespeare arranged by Jonathan D. Pusey)

The Montagues and Capulets

The Child Juliet

Dance of the Five Couples

Balcony Scene

The Death of Tybalt

Dance of the Antilles Girls

Romeo at the Grave of Juliet

Christopher Walker, narrator

# The CSULB Symphony Orchestra

## Violin

Kristen Autry, concertmaster

Michelle Dupuis, principal second

Marie Gonzalez

Christine Ho

Bernard Jain

Sandra Kyung

Michael Lin

Michelle Opie

Alicia Paredes

Mark Robertson

Loretta Saladino

## Viola

Christine Placilla, principal

Roger Hickman

Tiffany Perfetto

Erik Soe

Danielle Vandervelde

## Violoncello

John Pickering, principal

Anton Estaniel

Joe Osio

Colin Pearson

## Double Bass

Danton Boller, principal

Jeff Dickinson

Nathan Dubin

Paul Lindsay

## Assistant Conductor

Mark Robertson

## Librarian

Loretta Saladino

## Stage Manager

Joe Osio

## Flute

Jennifer Green, principal

Kristen Bellisario

Joanne Siu

## Oboe

Colin Skowcroft, principal

Kjirsten Undlin

## English Horn

Tom Williams

## Clarinet

Jay Hassler, principal

Tamara Bolduc

## Bass Clarinet

Jamie Likely

## Bassoon

Chien-Hui Liu, principal

## Saxophone

Paul Navidad

## Horn

James Hensley, principal

Mark Ghiassi

Philip Kamhi

Brian Shetland

## Trumpet

Patrick Mullen, principal

Corey Olariu

## Trombone

Christopher Nichols, principal

Amy Bowers

Charles Drinkworth, bass

## Tuba

Shaun Taylor

## Timpani

Keith Palmer

## Percussion

Axel Clark

## Harp

Carla Bray

## Keyboard

Milan Vidovich

J.S. Bach: Violin Concerto No. 1 in a minor, BWV 1041

J.S. Bach (1685-1750) composed this violin concerto while employed as Prince Leopold's Kappelmeister at Cöthen in Germany. Prince Leopold was extremely fond of chamber and orchestral music and it was for the Prince's private ensemble of 18 musicians that Bach wrote his chief instrumental works: the suites, various sonatas, the six Brandenburg Concertos and the two violin concertos, (Bach later revised the a minor Violin Concerto as the Clavier Concerto No. 7 in g minor).

In this violin concerto Bach uses the solo instrument as an integral part of the overall musical texture, interweaving the line, almost in the manner of the concerto grosso. The orchestral part uses strings only with continuo- to insure that the soloist will not be buried by the bright tone colors of the woodwinds. In the first movement the opening ritornello dominates the entire movement with the energy and vigor of its opening phrase. The continuous flow of melody varies in detail and the soloist derives its themes from the opening ritornello. The second movement is tranquil and eloquent and has the solo violin playing over a basso ostinato. The third movement is the most contrapuntal of the three. The solo passages are free and brilliant with more virtuosic runs than in the previous movements.

*Program notes by Cynthia Alicia Perez*

PROGRAM NOTES

Prokofiev: Excerpts from *Romeo and Juliet* (Suite nos. 1 and 2)

Soviet composer and pianist Serge Prokofiev (1891-1953) was prolific in writing music for all genres, but throughout his life his greatest involvement was with music for the stage. Prokofiev was an instinctive musical dramatist with a sharp sense of theater and character whose conception of ballet music (like Tchaikovsky's) was symphonic.

Commissioned by the Kirov Ballet, Prokofiev began working on the music for this Shakespearean ballet in 1935. But after receiving criticism for attempting to produce this ballet the Kirov Ballet canceled its plans for this project and it was taken up by the Bolshoi Theater instead. The production of this ballet seemed to have been doomed from the beginning. After hearing Prokofiev's score, the Bolshoi directors canceled their production plans because they considered the music too difficult to choreograph. Also, Prokofiev's plans to give the ballet a happy ending by having Romeo arrive just before Juliet takes the sleeping potion caused some controversy with the directors, who wished to retain the story's original ending.

In order to salvage the music that he had written, Prokofiev began arranging the ballet music into two different suites in 1936-37 and into a third suite in 1946. The ballet was produced in Brno, Czechoslovakia in 1938 and in 1940 the Kirov Ballet finally agreed to produce it in Russia with the original Shakespearean ending.

Leonid Lavorsky, director of the Kirov Ballet once said of Prokofiev: "He was one of the first Soviet composers to bring to the ballet stage genuine human emotions and full-blooded characters. The boldness of his musical treatment, the clear cut characterizations, the diversity and intricacy of his rhythms, the unorthodoxy of his harmonies... serve to create the dramatic development of the performance."

The Montagues and Capulets- begins the ballet with the stern and pompous "Dance of the Capulet Knights" that introduces the two families and contains the coldly formal music for Juliet's dance with Paris, the fiancée chosen for her by her parents.

The Child Juliet- introduces the carefree and childlike heroine with her playful motif which is followed by a slow, more gracious theme which signifies her mother's announcement of the plan to marry her to Paris.

Dance of the Five Couples- represents the first meeting of the two lovers at the Capulets' ball. Romeo is portrayed by the strings as he gazes at Juliet in wonder, while Juliet is playfully represented by the flute. They engage in conversation until other guests interrupt and she happily leaves the ballroom.

Balcony Scene- music of tranquil purity that represents the forbidden love that is shared and accepted by the two lovers.

The Death of Tybalt- music to accompany the boisterous duel between Mercutio and Tybalt is played which is then followed by the fatal duel between Romeo and Tybalt. The scene ends with Tybalt's funeral procession as his corpse is taken away.

Dance of the Antilles Girls- is the music that portrays Juliet's hallucinations after drinking the sleeping potent.

Romeo at the Grave of Juliet- the final scene of the ballet begins with the mourners bearing the body of Juliet, who they believe is dead. The slow funeral music makes use of the love themes from earlier scenes. The Capulets leave and Romeo appears, sees Juliet and in his grief, drinks the fatal poison before Juliet awakens. Juliet awakes to find that her plan has gone wrong and takes her own life by stabbing herself with Romeo's knife.

### Beethoven: Piano Concerto in C Major, Op. 15

Beethoven (1770-1827) first began work on this concerto in 1795 and completed it in 1798. Having first gained fame as a pianist rather than as a composer, Beethoven's piano works are considered to be some of the most inspiring pieces written for the piano.

The numbering of Beethoven's five piano concertos does not correspond with their chronology, therefore this concerto is not Beethoven's first but rather, his third. The first movement follows the traditional double-exposition form that was perfected by Mozart. The strings present the long march-like theme that opens the orchestral exposition which is never played by the piano soloist. The piano enters with its own gentle theme and eventually alludes to the opening orchestral theme only rhythmically, but not melodically. Beethoven wrote a total of three cadenzas for the first movement, probably improving upon each one as the development of the piano forte kept improving the musical capacity and strength of the instrument. Performed most often, the third cadenza (which will be heard tonight) is considered the best of the three cadenzas.

The second movement is the longest in any of Beethoven's concertos and possesses the quality of gentle lyricism. Beethoven followed Mozart's practice of excluding the trumpets and timpani from the middle movement and also omitted the flute and oboe to avoid any bright colors in this movement. The third movement contains the spirited and playful Haydnesque quality of syncopated accents. Beethoven added the word *scherzando* after his *allegro* tempo marking to show that he intended for this movement to be humorous.