

# **Society of Musical Arts**

**Stephen Culbertson, Music Director**

## ***Concert Program***



**Sunday, November 6, 2022**

**4:00 P.M.**

**St. Paul's Episcopal Church  
414 East Broad Street  
Westfield, NJ 07090**



# **Society of Musical Arts**

**Stephen Culbertson, Conductor**

**Sunday, November 6, 2022**

**4:00 pm**

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## ***Classical and Remarkable***

**Symphony No. 1 in D “Classical”**

**Sergei Prokofiev  
1891 - 1953**

**Violin Concerto  
in e Minor, Op. 64**

**Felix Mendelssohn  
1809 - 1847**

Susan Heerema, violin

**~~~ Intermission ~~~**

**Symphony No. 3 in C Major,  
“Sinfonie Singulière”**

**Franz Berwald  
1796 - 1868**

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414 East Broad Street  
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**March 5, 2023**

**June 4, 2023**

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# Orchestra June 2022

## Stephen Culbertson, Music Director

### FIRST VIOLIN

Susan Heerema\*  
Concert Master  
Judy Chang  
Faye Darack  
Vivian Lopez  
Deirdre Pasquarelli  
Emily Reinhard  
Eli Schaffer\*\*  
Herb Steiner  
Len Tobias  
Rich Waldman

### SECOND VIOLIN

Lillian Kessler\*  
Barbara Brandyberry  
Kelly Estrada  
Kelley Fahey  
Alexis Hartman  
George Kafka  
David Martin  
Tom Richardson  
Luba Schnable-Unger

### VIOLA

Mark Giannini\*  
Ellen Hill

Cynthia Killian  
Katherine Kolibas  
Janet Poland  
Peggy Reynolds

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Joe Whitfield\*

\* Principal

\*\* Concertmaster for  
Mendelssohn Concerto

Videographer  
Evan Schwartzman

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## **Meet our Soloist & Concert Master Susan Heerema**

Ms. Susan Heerema, performing as violin soloist since age 9 and Concertmaster since age 11, graduated the Juilliard School of Music in 1992 (BM) under the tutelage of Dorothy DeLay, Hyo Kang, and Richard Simon. She maintains an active career as Soloist and Concertmaster for the Spectrum Symphony of NY, Society of Musical Arts, Long Island Concert, Amor Artis, and the MidAtlantic Opera. She has performed all the various opera repertoire with conductors Brian Garman, Joel Revzen, Anton Coppola, Kathy Kelly, and Alfredo Silipigni. She has been the personnel manager of numerous orchestras and for nine years, Ms. Heerema was Berkshire Opera's Personnel Manager, music librarian, and housing and hiring all musicians.

Ms. Heerema has played under the baton of Rostropovich, Rampal, and Menuhin in France; toured Norway, Iceland and Scotland; performed with the Spoleto and Sarasota Opera Festivals, and with every major Baroque festival in the U.S. She has been both choral and orchestral director and on orchestral tours such as Concertmaster for the Phantom of the Opera national tour. Ms. Heerema has also performed on various TV shows including soap operas, David Letterman, Conan O'Brien with celebrities such as U2, Doc Severnson, Matchbox Twenty VH1, and Blackstreet MTV Unplugged.



She has recorded on labels for artists such as Vanessa Williams, Aretha Franklin, Tony Bennet and Brian Stokes Mitchell. Susan served as contractor and Concertmaster for "Prayers for America," the memorial services for the victims of September 11, 2001 terrorist attacks held at both the Yankee Stadium and St. Patrick's Cathedral. Most recently, Ms. Heerema performed Vivaldi's Solo Violin "Winter" Concerto with the Tagkhanic Orchestra and Chorus on December 11 and 12, 2021.

She plays on a 1906 Romeo Antoniazzi violin. For the last 19 years, Ms. Heerema teaches AP Music Theory, and is Director of Music for both the Indian Hills Chamber Choir and Concert Choir and the String Orchestra of Indian Hills Regional High School in Oakland, NJ.

# Program Notes

by Stephen Culbertson

## Sergei Prokofiev (1891-1953)

### Symphony No. 1 in D Major, *Classical* (1917)

In the middle of the Russian Revolution at a time when composers were either saying *long live* or *farewell* to the 19<sup>th</sup> Century (Holst, Mahler, et al.), or trying to develop a modern 20<sup>th</sup> Century vocabulary (Debussy, Bartók, Stravinsky), along came the young Russian, Sergei Prokofiev. He was then living in Petrograd (now St Petersburg) — which was largely undisturbed as far as musical life was concerned — and moved outside the city to “some green spot where I could both work and walk” to write his first symphony (Quotes are from his voluminous diaries).

He continues

Musically I also took an important decision: to do without a piano...When our classically inclined musicians and professors hear this symphony, they will be bound to scream in protest at this new example of Prokofiev’s insolence: look how he will not let even Mozart lie quiet in his grave but must come prodding at him with his grubby hands, contaminating the pure classical pearls with horrible Prokofievish dissonances. But my true friends will see that the style of my symphony is precisely Mozartian classicism and will value it accordingly, while the public will no doubt just be content to hear happy and uncomplicated music which it will, of course, applaud.

I’d say he was *exactly* right! The work is a masterful combination of elements of classical form with 20<sup>th</sup> Century turns of harmony, modulations and unexpected outbursts that interrupt those classical elements. All-in-all, a fun romp through music history!

**Felix Mendelssohn (1809-1847)**  
**Violin Concerto in E Minor, Op. 64 (1845)**

If not the most-loved violin concerto in the repertoire, this is certainly one of them. Historically, it was the first of what became a 19<sup>th</sup> Century trend: a non-violinist composer collaborating with a leading virtuoso of the time to produce a concerto that is both musically satisfying for the orchestra as well as a showpiece for the soloist. The Brahms and Tchaikovsky concerti are other examples of this, while works by Paganini and other primarily virtuoso performers put the orchestra in a secondary position.

Structurally, the work departs from the norms of the classical concerto: no orchestral exposition, just a 1½ measure introduction to establish E Minor, then the soloist enters. Several passages where the soloist is the accompanist, playing arpeggios while the thematic material is in the orchestra. And the one cadenza for the soloist is moved to the middle of the movement (at the end of the development) instead of the tradition end of the recapitulation. The soloist is much more *collaborative* with the orchestra, as opposed to *virtuosic displays* with expositions and injections from the orchestra.

There are also no real breaks between the movements; a solo bassoon connects the first two sections and a recitative-like interlude connects the second and third section, which returns to the Mendelssohn scherzo brilliance of other favorite works such as *Midsummer Night's Dream*.

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## **Franz Berwald (1796-1868)**

### **Symphony No. 3 in C Major *Sinfonie Singulière* (1845)**

It can be argued that this symphony is the first great Scandinavian orchestral work, preceding works by Grieg, Sibelius and Nielsen by many years. Of course, most composers at the time lived in the shadow of the Germans (Schumann, Brahms not to mention Beethoven) and almost all of the Nordic composers studied in Germany. So the lines get a little tangled.

Like a few other composers (Mussorgsky comes to mind), Berwald made his living mostly outside of composing. He came from a long line of musicians, but his father died in 1825 — causing dire economic stress — and he started an orthopedic practice and later ran a glass works (and stopped composing) for a time until circumstances improved which they did, but not until a few years before his death. He never heard his symphony which was premiered in 1905.

The designation *Singulière* is no accident; according to my French dictionary it can be translated as (among other words), “singular” or “remarkable,” and that is certainly true of the opening. Not necessarily in the harmony or orchestration, but textures and layering, which the historian Robert Layton attributes to a representation of the quality of light in the northern latitudes. Not sure I buy that one, but I have to say I had a similar thought when I first heard this symphony in the late 1970s while living in Finland! It has stuck with me ever since, and I’m very happy to share it with you today. I would say now that the opening conveys an incredible sense of anticipation.

I was also struck (at that time and continuing) about how Berwald somewhat foreshadowed the music of Sibelius (born 1865) and the other Nordic composers. The second movement has a melancholy that later became typical for this group. There are also interruptions (won’t give them away now) that seem like precursors to later works.



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## Stephen Culbertson

### *Conductor*

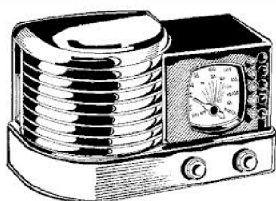


Stephen Culbertson, Music Director for the Society of Musical Arts, has conducted over 35 orchestras, opera productions, and ballet companies, ranging from major to community level, in Europe and the United States. Major engagements include a Spoleto USA debut on the 20th-Century Perspective Series and a new production of Prokofiev's Cinderella for the San Joaquin Ballet in California. In recent seasons, Culbertson has appeared with the Montclair Chamber Orchestra and Orchestra Society of Philadelphia. He has served as Music Director of the Sussex County (New Jersey) Community Orchestra and Associate Conductor of the Bergen (New Jersey) Philharmonic Orchestra. With the latter two orchestras, he conceived and conducted a series of family concerts for the community to great acclaim. He served on the board of Unity Concerts of NJ and was its Artistic Director for the 2002-3 season. Culbertson was recently named Artistic Director and Conductor of the Ridgewood Symphony.

After graduating from University of the Pacific in his native California, Culbertson was awarded a scholarship to study at the Sibelius Academy in Helsinki (Finland) with famed conducting teacher Jorma Panula. During his five-year stay, he studied the works of Sibelius with the composer's son-in-law, Jussi Jalas, and conducted most of Finland's major ensembles: The Finnish National Opera, the Helsinki Philharmonic, The Finnish Radio Orchestra, The Vaasa and Tampere Operas, and the Oulu Philharmonic. In addition to conducting, he gained valuable experience (not to mention much-needed income) by singing in a number of professional choruses, including the Finnish Radio Choir, Savonlinna Opera Chorus and the Helsinki Festival production of Britten's Church Parables.

Culbertson introduced Finnish audiences to works by Copland, S.R. Beckler, John Forsman and many others. He introduced local listeners to American music by writing a six-hour series of radio programs entitled A History of American Music for the Finnish Broadcast Corporation. As a guest conductor, Culbertson has worked for the Netherlands Opera and appeared in Czechoslovakia (with the Košice State Philharmonic), Italy, Hungary, and England. Culbertson has been a strong advocate of American music as both a conductor and a publisher. In 1993, he co-founded Subito Music Publishing and became its President in 1997. From 1987 to 1992, he was director of the rental and publications departments for G. Schirmer, Inc., where he supervised the music preparation of, among others, John Corigliano's opera *The Ghosts of Versailles* (for the Metropolitan Opera) and *Symphony No. 1* (for the Chicago Symphony).

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# **Society of Musical Arts** **who we are**

The Society of Musical Arts (SOMA) was founded in 1981 by Dr. Samuel Applebaum, New Jersey's world famous master teacher of the violin. We are continuing Dr. Applebaum's objectives to provide an opportunity for both amateur and professional string musicians to play baroque and classical music in a chamber orchestra and to present free public concerts with multi-generational appeal to the residents of Essex and surrounding counties.

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*Laura Papparatto*, President



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