

Society of Musical Arts

Stephen Culbertson, Music Director

Concert Program



Sunday, May12, 2019

3:00 P.M.

**JCC MetroWest's Maurice Levin Theater
760 Northfield Ave
West Orange, NJ 07052**

Orchestra May 2019

Stephen Culbertson, Music Director

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Ellen Hill
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Helen Kong
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Gary Hersh *
Ken Bannerman
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Laura Paparatto*
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Emily Thomson*

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Richard Franke*
Alan Kiss

ENGLISH HORN

John Cannizzaro*

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Donna Dixon*
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BASS CLARINET

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Society of Musical Arts

Stephen Culbertson, Conductor

Sunday, May 12, 2019

3:00 pm

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A Celebration of Mothers

American Salute (1943)

Morton Gould

Vårsång (Spring Song, 1894), Op. 16

Jean Sibelius

Concierto Caribe

(1993, world premiere of revised 2018 version)

Roberto Sierra

Carol Wincenc, flute

~~~ Intermission ~~~

Mother's Love from Ben Hur (1959)

Miklós Rózsa

Mother Goose Suite (1911)

Maurice Ravel

Pavane de la Belle au Bois dormant

Petit Poucet

Laideronnette, Imperatrice des Pagodes

Les entretiens de la belle et de la Bête

Le jardin féerique

Roses from the South, Waltz (1880)

Johann Strauss, Jr.

Mother's Whistler (1940) (encore if requested)

Leroy Anderson

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will be announced soon!**

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Program Notes

by Stephen Culbertson

Morton Gould (1913-1996)

American Salute

I grew up listening to my family's LPs of "Morton Gould and his Orchestra." He was one of the most prolific composers in history. In addition to writing symphonies, concertos, ballets, a Broadway musical, and many other "serious" works (he preferred "grim") he wrote, arranged and conducted up to 3 hours of music every week for radio, then TV! In his spare time he was President of the American Society of Composers, Authors and Publishers (ASCAP). In the 1980s and 90s I was privileged to be his editor and colleague.

In 1943 during his radio days he wrote *American Salute* as a patriotic piece to be broadcast in the midst of WWII. He wrote it in one night. The next day there were a crew of copyists to get the parts ready for the premiere *that* night. Since then, it has been a staple of the band and orchestra repertoire with literally tens of thousands of performances.

Jean Sibelius (1865-1957)

Vårsång (Spring Song), Op. 16

The period 1893-5 (he was 28-31 years old) were rather difficult ones for Sibelius. His early successes, *Kullervo* and *En Saga*, had already made him an important (maybe the most important) voice in the Finnish Nationalist movement in art and culture. He spent those three years in an unsuccessful attempt to write an opera, *The Building of the Boat*. That project was doomed from the start for a variety of reasons. He had some success with the *Karelia* music and wrote a few songs and other pieces with mixed results. The notable exception is *Vårsång*, which had three different incarnations. The first (1894) had a Spanish-themed finale, complete with tambourine. Sibelius was not happy with that and revised it in 1895 and performed the new version several times. He revised it again in 1902 for publication. He conducted it himself in many performances regularly until about 1923.

A few notable features: the opening theme is one of the longest (32 bars) in all of Sibelius' output. The mood is not what most of us would associate with spring. In his 1895 revision, he added the subtitle *The Sadness of Spring*. That might be a reference to the 2nd theme, but Sibelius said that the work is more about the qualities of the Nordic spring and in particular its quality of light. I can attest to feeling that, after the long, cold and dark winter, the birch forests burst into a sea of green that is totally different than what we see in North America. The final climax (with the bells and brass, in the remote key of G^b Major) is, to me, the musical apotheosis of that quality.

Roberto Sierra (b. 1953)

Concerto Caribe

The composer writes:

Concierto Caribe is programmatic in the sense that it tells a story through images. These are tropical pictures that evoke the unique atmosphere of the Caribbean through allusions that range from rhythmic figurations of popular origins to the smooth breezes of the tropical nights. The melodic and harmonic material of *Figuras* (Figures) is based mainly on the initial four notes played by the solo flute. The tight unity of the movement is disturbed near the end by the surreal orchestral fabric of slow Caribbean rhythms and melodies that accompanies the solo flute figurations (still based on the opening motive). *Claro de luna* (Moonlight) evokes a kind of Mendelssohnian night music transformed through the prism of time and location. This is Caribbean night music: it combines the soothing ocean breezes and the awesome power of the Rain Forest. The concerto ends in a jubilant celebration of rhythm — *Sabor* (Gusto). The solo flute joins the piano and percussion to form a mini “salsa” combo that is accompanied by fanfare-like figures from the strings. This ritornello alternates with music reminiscent of what one hears in the mountains of Puerto Rico.

Miklós Rózsa (1907-1995)

The Mother's Love from Ben Hur

No explanation needed: just a super-romantic bon-bon from one of the most epic movies of all time that underscores a tender scene. Happy Mother's Day!

Maurice Ravel (1875-1937)

Ma Mère l'Oye (Mother Goose)

This 1910 work was originally for piano four-hands and subtitled *Five Children's Pieces*. Ravel orchestrated it in 1911, and included quotes in the score to indicate what he was trying to evoke.

1. Sleeping Beauty's Pavane

2. Tom Thumb

He thought he'd have no trouble finding his way back by following the breadcrumbs he'd left everywhere he'd gone; how surprised he was when he couldn't find a single one; the birds had come and eaten them all. (Ch. Perrault)

3. Little Miss Ugly Face, Empress of the Pagodas

She undressed and got in her bath. Immediately, the denizens of the pagodas began singing and playing their instruments: some had theorbos made of chestnut shells; others had viols made of almond shells; for their instruments were necessarily proportional to their own size. (Mme. D'Aulnoy: Green Streamers)

4. Conversations between the Beauty and the Beast

"When I think of your kind heart, you don't seem so ugly." —
"Oh my yes, I have a kind heart but I'm hideous." —"Many men are more hideous than you." —"If I had wit, I'd think of a fine compliment to thank you, but I'm only a beast. Beauty, will you marry me" —"No, Beastly!" —"I'll die happy, since I've had the pleasure of seeing you again." —"No, Beastly dear, you shan't die: you will live and be my husband." ...The Beast vanished, and at her feet she now found a prince more handsome than love itself, who thanked her for breaking the spell that bound him. (Mlle. Leprince de Beaumont)

5. The Magic Garden

Johann Strauss II (1825-1899)

Roses from the South

We conclude our Mother's Day celebration with a bouquet of waltzes that we hope will leave you humming the tunes and with a little bounce in your step!

PS: If you really liked the concert, we'll do another special Mother's Day tribute!

Meet our Soloist

Carol Wincenc, flutist

Grammy-nominated flutist Carol Wincenc is the recipient of the 2011 Lifetime Achievement Award from the National Flute Association, and received the Lifetime Achievement Award from the Society of Arts and Letters in the spring of 2014. She recently celebrated her 25th anniversary as a faculty member at The Juilliard School in a gala recital of colleagues, students and friends, including the Escher String Quartet and members of the Les Amies Trio. Wincenc celebrated her 2009-2010 Ruby Anniversary with rave reviews from the New York Times, Wall Street Journal, The New Yorker, and Performance Today. A muse of many of today's most prominent composers, she has premiered concertos written for her by Christopher Rouse, Lukas Foss, Henryk Górecki (with a most recent release on Naxos with Warsaw Philharmonic, May 2012), Joan Tower, Paul Schoenfield, Jake Heggie, Peter Schickele, Roberto Sierra and Tobias Picker.





A prolific recording artist, her performance of Pulitzer Prize winner Christopher Rouse's Flute Concerto won the coveted Diapason d'Or Award with the Houston Symphony on Telarc as well as Gramophone's "Pick of the Month" recording with her hometown orchestra, the Buffalo Philharmonic (Naxos) with Maestro JoAnn Falletta. After winning the sole Naumburg Solo Flute Competition, her performance with Andras Schiff in an all French CD for Music Masters was awarded the Recording of Special Merit. She has appeared as concerto soloist with such ensembles as the Chicago, St. Louis, San Francisco, Detroit, Pittsburgh, Atlanta, BBC, Warsaw Philharmonic and London Symphonies; as well as the Saint Paul, Mostly Mozart, Pro Musica and Los Angeles Chamber Orchestras. She has preformed at music festivals in Aldeburgh, Budapest, Frankfurt, Santa Fe, Spoleto, Banff, Sarasota, Winter Harbor Music Festival, Yale/Norfolk, Music@Menlo, and Marlboro.

Her recording of the Mozart Flute Quartets on Deutsche Grammophone with the Emerson Quartet is regarded as one of the definitive interpretations of these works. As a result of her fascination with the flute family, Wincenc created and directed a series of International Flute Festivals at the Ordway Theater in Saint Paul featuring such diverse artists as the legendary Jean-Pierre Rampal, Herbie Mann, and Native American flutist R. Carlos Nakai. Lauren Keiser Publishers and Carl Fischer publish the Carol Wincenc Signature Editions, featuring her favorite flute repertoire as well as the staples of flute methods and etudes. A renowned pedagogue, masterclass performer and juror at the most

prestigious international flute competitions, Ms. Wincenc continues her teaching legacy at both Stony Brook University and her alma mater, The Juilliard School, graduating masterful students now holding prominent orchestral and teaching positions worldwide.

website: www.carolwincenc.com

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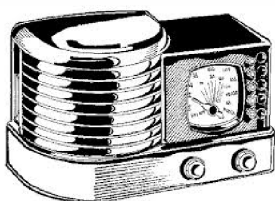


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Stephen Culbertson

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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Laura Paparatto, President



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