

Society of Musical Arts

Stephen Culbertson, Music Director

Concert Program



Sunday, June 4, 2023

4:00 P.M.

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

Orchestra June 2023

Stephen Culbertson, Music Director

FIRST VIOLIN

Susan Heerema*
Concert Master
Kelley Fahey
Mira Franke
Alexis Hartman
Jessica Mennella
Deidre Pasquarelli
Len Tobias

SECOND VIOLIN

Lillian Kessler*
Barbara Bivin
Barbara Brandyberry
Iolanda Cirillo
Eugene Ehrlich
Kelly Estrada
Shirley Li
Michael Schneider
Luba Schnable-Unger

VIOLA

Roland Hutchinson*
Ellen Hill
Cynthia Killian
Katherine Kolibas
Lillian Platte
Janet Poland
Peggy Reynolds

CELLO

James Celestino*
Colleen Helmacy
Helen Kong
Joe Orchard
Cheryl Tedesco

BASS

Bob Whiteley*
Ken Bannerman

FLUTE

Gail Berkshire*
Emily Thomsen

FLUTE 3/PICCOLO

Bruno Mayoria

OBOE

Dick Franke*
Arlene Moskowitz

ENGLISH HORN

John Cannizzaro

CLARINET

Donna Dixon*
Theresa Hartman

BASS CLARINET

Donald Ross

BASSOON

Dominic Dell'Antonia*
Mary Schwartz

FRENCH HORN

Dana Bassett*
Libby Schwartz
Linda Lovstad
Paul Erickson

TRUMPET

Ivan Miller*
Darrell Frydlewicz
John Zdanewicz

TROMBONE

Jay Shanman*
John Vitkovsky
Ken Bassett

TUBA

David Olson*

PIANO/CELESTE

Evan Schwartzman*

HARP

Patricia Turse*

TIMPANI

Evan Chertok

MALLETS

Joe Whitfield*

PERCUSSION

Tyler Schacher

* Principal

This afternoon's concert furthers the work that St. Paul's Church is doing to create a home for the arts and musical performances in the Westfield area. Featuring programs from Steeple Concerts at St. Paul's and the Society of Musical Arts, St. Paul's welcomes and supports access to the arts for all generations through its open and affordable community programs.

Society of Musical Arts

Stephen Culbertson, Conductor

Sunday, June 4, 2023

4:00 pm

PLEASE TURN OFF ALL ELECTRONIC DEVICES

Roots and Branches of American Music

Overture and Julie's aria from OMAR*

Rhiannon Giddens (1977'!)

***Winner of 2023 Pulitzer Prize for Music**

& Michael Abels (1963'!)

DaGa Lambert, soprano

Poem for Orchestra

William Grant Still

(1895 – 1978)

~~~ Intermission ~~~

Cello Concerto in B Minor, Op. 104

Antonín Dvořák

(1841 – 1904)

Allegro

Adagio ma non troppo

Finale

Jameson Platte, cello

SOMA announces our next concert season!

at

St. Paul's Episcopal Church,
Westfield, NJ 07090

November 19, 2023

March 10, 2024

June 9, 2024

Mark your calendars, and see you here!

Meet our Artists for today's concert

DaGa Lambert

GaDa Lambert, soprano, has had a passion for singing from the age of 2 years old to this present time. She has recently received her Artist Diploma student at Montclair State University at the John J. Cali school of Music under the tutelage of Professor Karen Driscoll. She received her Master of Music (M.M.) degree also from Montclair University, and bachelor's degree in music from Kean University. In 2021, she was awarded first place in the NATS-NYC competition. She has performed the role of Nella (Gianni Schicchi & Buoso's Ghost), The Countess, along with the role of Magda (The Consul) and she is currently working on the role of Violetta (La Traviata).



Jameson Platte



Cellist Jameson D. Platte maintains an active career both as a performer and a teacher. He is currently a member of the critically acclaimed Duo 92 with pianist/composer Matthew Quayle, the Omega Trio, principal cellist of The Plainfield Symphony, Bachanalia Virtuosi, Garden State Philharmonic, and the Allentown Symphony. As faculty at Skidmore College, he teaches cello and chamber music. Mr. Platte works extensively as a clinician, guest conductor and cello coach, performs as a soloist, and maintains a large private studio. He is in constant demand as a guest principal cellist throughout the northeast. A frequent recitalist in New York City, he has been featured in Carnegie Hall, Merkin Hall, St. Patrick's Cathedral, Lincoln Center, and the 92nd St. Y, among others. His recitals have been heard throughout North America, South America, Europe, Asia, and Australia. Mr. Platte is Artist/Faculty at the Atlantic Music Festival.

Mr. Platte attended the Brevard Music Festival as a teaching assistant where he won the concerto contest. He also attended the Blossom Chamber Music Festival where he played princi-

pal cello under Leonard Slatkin. Mr. Platte has been a member of the Tuscaloosa Symphony (under Louis Lane), the Alabama Symphony, and the Huntsville Symphony. He has recently been a featured soloist with the Allentown Symphony, Glens Falls Symphony, Maplewood Society of Musical Arts Orchestra, Central Jersey Symphony, Monmouth Symphony, Plainfield Symphony, Bachanalia Virtuosi, and the Stokes Forest Festival Orchestra, among others. Recent international residencies have included performances in China, Korea, Germany, Italy, and the United Arab Emirates. His recordings of contemporary music may be heard under the Koch International, Seedmusic, Naxos, and Albany labels. Mr. Platte's principal teacher was Carlton McCreery; he has also pursued studies with such teachers as Lynn Harrell, Mstislav Rostropovich, Harvey Shapiro, Heinrich Schiff, and Anner Bylsma.

Mr. Platte plays on cellos by Hannibal Fagnola (1925) and Andrea Amati (1572) as well as bows by François Xavier Tourte, John Dodd, Arcus, and Dominique Peccatte.



Music Maker

Music Engraving
973-626-3726

Gail G. Berkshire
GailBerkshire53@gmail.com

PROGRAM NOTES

by Stephen Culbertson

Rhiannon Giddens and Michael Abels: Omar (2022)

The Opera is based on the autobiographical essay *The Life of Omar Ibn Said* written in 1831 by historical figure Omar Ibn Said. The work was published posthumously, and a new translation inspired The Spoleto Festival of Charleston, SC to commission the opera. Omar was a 37-year-old West African Islamic scholar (from present-day Senegal) in 1807 when he was captured, imprisoned and sent to Charleston, where he was sold into slavery.

Overture is based on Koromanti, an African tune transcribed in the Caribbean in 1707. After the introductory statement of the theme, a long viola solo foreshadows the Islamic prayers Omar sings in the opera. The overture is quite joyous. Later in Act I of the opera, when the tribe is captured, the Koromanti theme becomes fierce and violent.

Julie's Aria occurs in Act II, Scene 2.

Omar's first master was cruel and abusive. At the Charleston slave market, he hears from Julie that she had a "better" master in Fayetteville, NC but she was stolen from him and hoped to get back there. Eventually, Omar himself escapes and manages to get to Fayetteville. Julie sings this aria when they meet again, and he asks why she wanted to help him.

My daddy wore a cap, like yours...
he got down on his knees and he faced the rising sun
and he did it again when the day was done.
And he wouldn't eat this, and he wouldn't eat that,
no matter the lean, no matter the fat.
he drove my mama crazy, but she loved him anyway.
They found each other in the darkness,
The way they looked at the world wasn't the same,
But the way that they looked at each other,

There was the flame.
They sold my daddy down when I was ten,
I've never grown as fast as I did then.
The last look in his eyes was for me and her
I'll never forget the fam'ly we were.
No matter what they say,
our hearts beat red, just like theirs,
No matter what they say,
Our tears gets shed, just like theirs...
Some men they came a courtin' after that,
But they ate all the lean they ate all the fat.
They drove my mama crazy, and she sent them all away.
We find each other in the darkness,
The way we look at the world isn't the same,
But the way our hearts can see each other,
There is the flame,
There is the light,
Ain't no shame to hold on tight
to memories, to histories, to feelings.
It's healing.

Still Poem for Orchestra (1944)

William Grant Still has often been referred to as “the Dean of Afro-American composers. He wrote five symphonies, four ballets, nine operas and numerous songs, chamber and solo works. His *Afro-American Symphony* (1930) was the most widely-performed American work for many years.

In his early years, Still worked with musicians such as W.C. Handy and Fletcher Henderson, joined the Navy (serving in WWI), then moved to New York City and was part of the “Harlem Renaissance.” He also worked as an arranger of popular music and film scores.

The Poem referred to is written by his second wife, the Russian-American musician and writer Verna Arvey, who describes the

music as expressing “the concept of a world being reborn spiritually after a period of darkness and desolation.”

The poem — as well as the musical work — has three distinct sections. Given the year of composition, one can hear the agony and torment of war, with the dissonant strings and clashing brass in the opening section. The middle section is suddenly much more lyrical and folksy (evil is uprooted). Finally, all is well in the closing section, as the earth is reborn. The last bars are a recap of the opening, with an uncertain resolution in the final A minor⁷ chord.

SOUL-SICK AND WEARY,
MAN STANDS ON THE RIM OF A DESOLATE WORLD.
THEN FROM THE EMBERS OF A DYING PAST
SPRINGS AN IMMORTAL HOPE.
RESOLUTELY EVIL IS UPROOTED AND THRUST ASIDE;
A SHINING NEW TEMPLE STANDS
WHERE ONCE GREED AND LUST FOR POWER FLOURISHED.
EARTH IS YOUNG AGAIN, AND ON THE WINGS OF ITS RE-BIRTH
MAN DRAWS CLOSER TO GOD.

Dvořák Cello Concerto (1894)

After an early attempt at a cello concerto was started and not finished, Dvořák refused various other requests for a cello concerto, stating the cello was a fine orchestra instrument, but not really suitable for a solo concerto. Interesting, coming from a violinist! However, during his sojourn in New York City, he heard performances of Victor Herbert’s cello concerto and was inspired to rethink that opinion (BTW, Herbert was the principal cellist at the premiere of the New World Symphony). As Dvořák had asked Joseph Joachim to give advice/revisions to his earlier Violin Concerto, he turned to his friend and colleague Hanuš Wihan (to whom the concerto is dedicated) to give the premiere and offer his ideas. That didn’t go so well. Complications got in the way,

including Wihan's added elaborate *cadenza* (passage for the soloist alone to "show off" their virtuosity and improvisatory skills using themes from the body of the work) and "scheduling conflicts." The actual premiere was in London in 1896 with Dvořák conducting and Leo Stern as soloist.

In my recollection, there are no other major concertos without a *cadenza* of some sort. A note from Dvořák to his publisher explains:

I shall only give you my work if you promise not to allow anybody to make any changes — my friend Wihan not excepted — without my knowledge and consent, and this includes the *cadenza* which Wihan has added to the last movement. ... I told Wihan straight away when he showed it to me that it was impossible to stick bits on like that. The finale closes gradually *diminuendo*, like a sigh — with reminiscences of the first and second movements — the solo dies down to *pianissimo* — then swells again and the last bars are taken up by the orchestra and the whole concludes in stormy mood. That was my idea and I cannot depart from it.

After hearing the concerto, Dvořák's mentor and friend Johannes Brahms commented "Why in the world didn't I know one could write a cello concerto like this? If I'd only known I'd have done it long ago!" Many historians (and cellists) have lamented the fact that there is no Brahms Cello Concerto. The most interesting thing to me about Dvořák's concerto is (partially as a result of no *cadenzas*) that it's virtually a symphony for the orchestra with a really big, featured cello. Minutes go by (especially at the beginning) when the soloist sits there and the orchestra shines. There are also many places where the solo cello is really an accompaniment, playing arpeggios and other filigree while the important thematic material is in the orchestra.

not just music

In addition to our award winning Sheet Music and Music Book publishing, we also offer:

Short-run Digital Printing

- ➔ Booklets
- ➔ Pamphlets
- ➔ Flyers
- ➔ Posters

SUBITO MUSIC
CORPORATION

60 Depot Street, Verona, NJ 07044

WWW.SUBITOMUSIC.COM

973-857-3440

SOMA is an affiliate of the



NJFMC Chapter

TELEPHONE:
(973) 675-4544

Since 1978



David Conrad

VOLINS-BOWED INSTRUMENTS
ARTISTIC RESTORATION
REPAIRS-ACCESSORIES-SALES



"OLDE WORLD"
SHOPPE

18 Scotland Road
Orange, N.J. 07050

Stephen Culbertson

Conductor

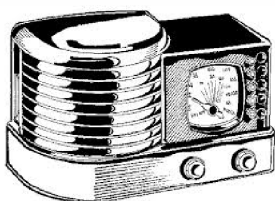


Stephen Culbertson, Music Director for the Society of Musical Arts, has conducted over 35 orchestras, opera productions, and ballet companies, ranging from major to community level, in Europe and the United States. Major engagements include a Spoleto USA debut on the 20th-Century Perspective Series and 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.

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, Vhe 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). **Subito Music is proud to be the publisher of OMAR, winner of the 2023 Pulitzer Prize in Music.**

See and hear old radios!



The New Jersey Antique Radio Club's

Radio Technology Museum

At InfoAge

"Down the Shore" near Belmar

Open Wed, Sat, and Sun, Noon - 5PM

www.rtm.ar88.net

Classical Events Weddings/Parties

Laura Papparatto

Flutist

Serving the Greater Lake George Area

518-240-6128 lpapparatto@gmail.com

Membership 2022 – 2023

We thank our members, whose gracious support makes it possible to bring you concerts of fine music, free of charge and open to the public.

Conductor's Circle: \$1,000 and up

The Rehearsal and Schumann Club

Platinum: \$500-\$999

Dr. Steven DeVito
Richard Franke
Bernard Friedland
Margaret LaVake
Alice Marcus
Evan Schwartzman

Gold: \$250-\$499

Laura & Sam Paparatto
Radio Technology Museum
Peggy Reynolds
Libby Schwartz

Silver: \$100-\$249

Sandra Abeel
Chick Barnes
Benevity Fdn (anon)
David Conrad violins
Paul D. & Nancy J. Dango
Howard K. Dreizler
Arnie & Marcia Feldman
Michele Hubley
Shirley Li
Eugene Park (matching Verizon)
Ken Pokrowski
Dorothy & Jim Sherwood
Jocelyn Schwartzman
Len & Felice Tobias

Silver (cont.)

Harry & Luba Ungar
Ann Woodward
Kirk Woodward
Marsha Ann Zimmerman
Arnie & Marcia Feldman
Michele Hubley
Shirley Li
Dorothy & Jim Sherwood
Len & Felice Tobias
Harry & Luba Ungar
Ann Woodward
Kirk Woodward
Marsha Ann Zimmerman

Bronze: \$50-\$99

Dr. & Mrs. Eugene A. Ehrlich
Kelley & Robert Fahey
Steve & Sally Janett
Alan & Cindy Lichtbroun
Linda & Paul McNamara
Jeannine Wilson

Friends: up to \$49

Marilyn Brenner
Maureen Duffy
Peter Fleischman
Robert B. and Eva R. Hart
Ilana Knopfmacher
Cynthia Esposito Lamy
Alexander Magoun
John Pearson

The next Steeple Concerts season
is beginning to take shape.

Please watch for the season
announcement this summer!

steepleconcerts.org



Steeple Concerts
at St. Paul's
2023-2024
Season

STEVEN J. DEVITO, D.M.D.

Dentist



**723 Kennedy Boulevard
North Bergen, NJ 07047**

Off-street parking at 1207 7th Street

TEL: (201) 867-4982

FAX: (201) 867-7907

Support our Advertisers!

SOMA salutes

Silver supporters:

Gail Berkshire

Dr. Steven J. DeVito

Laura Papparatto, flute instruction, performance

The Radio Technology Museum at InfoAge

Subito Music

Bronze Supporters:

David Conrad

South Orange Symphony

Thank you!

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.

BOARD OF DIRECTORS

OFFICERS

Laura Papatatto <i>President</i>	Evan Schwartzman <i>Vice President</i>	Peggy Reynolds <i>Treasurer</i>
Sabatino Papatatto <i>Secretary</i>	Libby Schwartz <i>Member</i>	

BOARD MEMBERS

Gail Berkshire – *Personnel Manager*
Bernard Friedland – *Grant Writer*
Shirley Li – *Librarian, Stage Manager*
Alice Marcus – *Venues Manager*

Emeritus

Sheila Appel – *Hospitality*
Innes Borstel – *Publicity*
Blossom Primer – *Hospitality*

WWW.SOMAORCHESTRA.ORG

Contact us:

phone: (973) 433-0244

email: orchestrasoma@gmail.com

We would welcome more board members! Call us!

Become a Member!

Your support is very important to us. With your donation we will be able to continue offering our fine concerts free to the public. Young families will be able to share in listening to live classical music without the stress of costly concert tickets. We urge everyone to join us or continue their membership in the **Society of Musical Arts** by making a tax-deductible contribution at the giving levels suggested below. As a donor, your name will be listed in our program.

Thanks for helping us keep alive Dr. Applebaum's dream of live classical music by and for New Jersey residents!

Laura Papparatto, President



*Please mail this application along with your check to:
SOMA, 110 Gifford Avenue, Jersey City, NJ 07304*

Name: _____

Address: _____

Email: _____

Friends (up to \$49), Bronze (\$50-\$99), Silver (\$100-\$249)
Gold (\$250-\$499), Platinum (\$500-\$999)
Conductors Circle (\$1,000 & up)

Contributions can also be made via PayPal at our website

WWW.SOMAORCHESTRA.ORG
click on DONATE

or drop in the fish bowl at the concert