

Society of Musical Arts

Stephen Culbertson, Music Director

Concert Program



Sunday, June 12, 2022

4:00 P.M.

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

Orchestra June 2022

Stephen Culbertson, Music Director

FIRST VIOLIN

Susan Heerema *
Concert Master
Faye Darack
Joel DeWitt
Bruce Maxwell
Deirdre Pasquarelli
Luba Schnable-Unger
Herb Steiner
Len Tobias
Rich Waldman

SECOND VIOLIN

Lillian Kessler*
Barbara Brandyberry
Iolanda Cirillo
Eugene Ehrlich
Kelly Estrada
Kelley Fahey
Shirley Li
Tom Richardson
Michael Schneider

VIOLA

Roland Hutchinson*
Lily Platte
Janet Poland
Peggy Reynolds
Paul Washington

CELLO

James Celestino*
Arnie Feldman
Colleen Helmacy
Helen Kong
Joe Orchard
Ben Rabunski

BASS

Bob Whiteley*
Margaret Blewett
Matthew Hintz

FLUTE

Laura Papparatto*
Gail Berkshire

FLUTE 3/PICCOLO

Emily Thomsen*

OBOE

Richard Franke*
Alice Marcus

ENGLISH HORN

Lynn Grice*

CLARINET

Donna Dixon*
Theresa Hartman

BASS CLARINET

Casey Raynis

BASSOON

Karen Kelland*
Mary Schwartz

CONTRA-BASSOON

Liz Rosa*

FRENCH HORN

Paul Erickson*
Linda Lovstad
Dana Bassett
Libby Schwartz

TRUMPET

Ivan Miller*
Darrell Frydlewicz
John Zdanewicz

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Henry Heyzer*
John Vitkovsky
Will Newrock

TUBA

Frank Ortega*

TIMPANI

Evan Chertok*

PERCUSSION

Joe Whitfield*
Helene Kaplan

PIANO

Matthew Culbertson*
Evan Schwartzman

ORGAN

Mark Hyczko*

* Principal

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Society of Musical Arts

Stephen Culbertson, Conductor

Sunday, June 12, 2022

4:00 pm

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The King of Instruments

An Outdoor Overture

**Aaron Copland
1900-1990**

King Kristian II, incidental music Op. 27

**Jean Sibelius
1865-1957**

Nocturne

Elegy

Musette

~~~ Intermission ~~~

Symphony No. 3 in C Minor, Op. 78 (Organ)

**Camile Saint-Saëns
1835-1921**

Mark Hyczko, organ

SOMA will be here next season!

All concerts are Sundays at 4pm

St. Paul's Episcopal Church
414 East Broad Street
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March 5, 2023

June 4, 2023

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Meet our Soloist

Mark Hyczko, organ



Organist and conductor Mark Hyczko has served as the Director of Music at St. Paul's Episcopal Church in Westfield, NJ since 2018. In addition to playing the mighty Cornel Zimmer organ and directing the choirs, he also functions as the Artistic Director of the highly acclaimed Steeple Concert Series. Mark has served as Music Director and Conductor of the New Brunswick Chamber Orchestra since 2012. He began the successful NBCO@Zimmerli salon lecture series as a means of promoting the orchestra's innovative programming of contemporary classical works focusing on the works of living composers. Previously, Mr. Hyczko has worked with Pineda Lyric Opera Company, The Little Opera Company of New Jersey, Mercury Opera, and New Jersey State Opera. In addition to performing, Mr. Hyczko currently teaches at the Mason Gross School of the Arts at Rutgers University. He previously held the positions of Director of Music and Organist at St. Peter's Church in Freehold, New Jersey where he was also the Artistic Director of the Downtown Concert Series, a classical music series that was regularly broadcast throughout the tri-state area on WWFM – The Classical Network. Additionally, he is the Choir Director and Organist at Temple B'nai Or in Morristown, New Jersey. Mr. Hyczko received his Master's Degree in Piano from The Mannes College of Music, where he studied under Pavlina Dokovska. He also holds degrees in both Music and Chemistry from Rutgers University.

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Program Notes

by Stephen Culbertson and Matthew Culbertson

Aaron Copland (1900-1991) An Outdoor Overture (1938)

Composing for young performers was close to Copland's heart, so he accepted the commission for a large orchestra piece from the High School of Music and Art in New York City. Copland's aim was to play a role in introducing good contemporary American music to young players. That aim doesn't only apply to young players! The overture has been widely performed by orchestras at every level. In a review, Elliott Carter wrote: "Its opening is as lofty and beautiful as any passage that has been written by a contemporary composer: It is Copland in his prophetic vein. . . never before has he expressed it so simply and directly."

This work was part of Copland's shift of what some would call the austerity and even dissonance of his early works, such as the Piano Concerto and Symphony for Organ (1925), of which Walter Damrosch remarked from the stage at the NY premiere "if a gifted young man can write a symphony like that at age twenty-three, within five years he will be ready to commit murder!"

The shift began with *El Salón México* (1934) and continued with the works that we now know and love: *Billy the Kid* (also 1938), *Appalachian Spring*, *Rodeo*, *Lincoln Portrait*, *Fanfare for the Common Man*, et. al.). *An Outdoor Overture* is an integral part of why we consider Copland as the "Sound of American Music."

Jean Sibelius (1865-1957) King Kristian II, incidental music from the play by Adolf Paul, Op. 27 (1898)

Sibelius wrote incidental music for theater productions throughout his career (many for the Swedish Theater in Helsinki by Swedish authors such as his friend Adolf Paul, as well as what were called "historical tableau", static scenes on stage that would be accompanied by music). *Finlandia* is an example of the latter.

After the first performance of an orchestral suite derived from the incidental music from the play and conducted by his early champion Robert Kajanus, Sibelius wrote: “The music sounded excellent and the tempi seem to be right. I think this is the first time that I have managed to make something complete.”

It is a relatively early work, written by the 33-year-old composer, before any of his numbered symphonies or *Finlandia*. In fact, it was his first published orchestral work and first performed music outside the Nordic countries. First reviews were somewhat critical (calling it “salon music”) but it was widely performed in Europe in the early 1900s. Sibelius himself liked to conduct the suite, including in his last concert outside Finland in 1926 (Copenhagen).

Although not important to non-Swedish theater-goers, King Kristian II was a 16th Century King who made the mistake of falling in love with a commoner and eventually died in prison. We are performing today three of the movements that give us a peek at some of the musical characteristics that made Sibelius one of the great 20th Century composers. These are 1) inventive melodies, 2) use of the orchestral pedal points (Sibelius once observed “unlike the piano, the orchestra has no pedal, so I have to make it), and of course 3) the melancholy that pervades much of his later music.

Camille Saint-Saëns (1835-1921) Symphony No. 3 in C Minor, Op. 78 *Organ* (1886)

French symphonies had a troubled life in 19th Century France. After the revolution of 1789, older composers were forgotten. The public was much more interested in opera, operetta, cancan and champagne. Berlioz tried to revitalize the form, with *Symphonie fantastique* and other works, but was more appreciated in Germany and England than France, where Beethoven still ruled. Wagner proclaimed that the symphony was obsolete after Beethoven’s 9th, and the way forward was to write music dramas (not operas). Saint-Saëns wrote a number of articles disputing this idea, which would have made all his works inconsequential.

London's Royal Philharmonic Society (who had commissioned Beethoven's 9th) commissioned the new symphony, which was premiered there, conducted by Sir Arthur Sullivan, no less. It was a great success, as was the French premiere the following year. Gounod declared Saint-Saëns "the French Beethoven."

Saint-Saëns wrote program notes for the premiere. He describes the first movement as "sombre and agitated in character." I don't think it's too much of a stretch to hear the *Dies Irae* theme in the main melody of the movement. The beautiful theme of the Adagio (after the first organ entrance) was called by Saint-Saëns "extremely quiet and contemplative." This tranquility is then shifted to a modified return of the *Dies Irae* theme, "bringing back vague feelings of unrest, augmented by dissonant harmonies."

The second part (really, the 3rd movement) of the symphony begins with what we would call the *scherzo*, the theme "more agitated than its predecessors," and a reappearance of the *Dies Irae* theme.

The message of the final — and most famous — movement, with the organ at full throttle and the *Dies Irae* "totally transformed" into C Major, is unmistakable: death has been transfigured. After the introductory passage (wow!), the piano arpeggios and soft strings provide the "heavenly" mood, followed by the brass fanfares (The trumpet shall sound). *Dies Irae* does come back in the original minor, but is quickly vanquished in one of the most thrilling endings in music.

Impossible to really know if Saint-Saëns had any of this in mind (maybe not incidentally, the score is dedicated to Franz Liszt), but he did begin a second golden age of symphonies by Franck, Chausson, d'Indy and Dukas. Not to mention he advanced the idea of "spiritually uplifting" or triumphant symphonies, maybe taking inspiration from Beethoven's 9th and but falling into line with many other works of the 19th and 20th centuries by Brahms, Dvorak, Mahler, Strauss, Sibelius and many others.

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Stephen Culbertson

Conductor

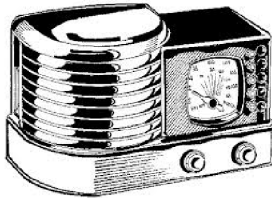


Stephen Culbertson, Music Director for the Society of Musical Arts, has conducted over 35 orchestras, opera productions, and ballet companies, ranging from major to community level, in Europe and the United States. Major engagements include a Spoleto USA debut on the 20th-Century Perspective Series and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

Ms. Heerema will perform the Mendelssohn Violin Concerto at SOMA's fall opening concert, Sunday November 6, 2022, here at St. Paul's.

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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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