

The Department of Music Proudly Presents

The CSUSB Symphony Orchestra In Concert

Featuring *Dr. Esther Back, cello*



Thursday, October 5, 7:30 p.m.
CSUSB Performing Arts Building, Recital Hall

Welcome

Good evening, and *welcome* to our first CSUSB Symphony Orchestra performance for the 2023-2024 season featuring our very own Dr. Esther Back as soloist. This concert is the very first “early autumn” concert that the orchestra has ever performed, and we are just so delighted that you are here with us tonight.

Over the last three years, we, like everyone else, have dealt with major challenges due to the pandemic, and a year ago on September 11 our Performing Arts Building flooded, and our Recital Hall and several of our instructional spaces were taken out of commission. The university worked hard to repair and restore our Performing Arts Building Recital Hall, and as of this past March, we have been absolutely thrilled to be back in our newly-refurbished performance space, and to be able to share our love of music with you, our audiences whom we treasure. You likely noticed as you walked toward our building this evening, that construction for our brand new Performing Arts Center is also moving right along. That building project is expected to be completed during the 2024-2025 academic year, and we are very much looking forward to sharing performances with you in these state-of-the-art facilities upon their completion.

The CSUSB Symphony Orchestra’s performance tonight is the beautiful culmination of focused rehearsing these first few weeks of Fall Semester 2023, and we are delighted to share with you a program that features works for full symphony orchestra, chamber orchestra, and string chamber orchestra. In keeping with the spirit of the upcoming Halloween holiday, we are performing Ravel’s *Pavane for a Dead Princess*, “In the Hall of the Mountain King” from Grieg’s *Peer Gynt Suite*, and a modern work *Phantom Run*, by Menon. Be sure to check out the program notes via QR code for these pieces to understand the storytelling in these works. This program is also infused with a feeling of Americana through George Gershwin’s sleepy, romantic *Lullaby*, the first movement from Rancho Cucamonga native David Stern’s Concerto for Cello and Chamber Orchestra (you’ll have to come to our concert in May 2024 to hear the whole thing!), and Aaron Copland’s “Hoedown” from his ballet *Rodeo*. We hope you enjoy!

Thank you for joining us this evening for beautiful symphonic music. Check out our Music Department calendar for future performances and come back to visit us again soon!

With warmest wishes for a lovely autumn,



Dr. Lucy Lewis
Director of Orchestral Studies

Program

<i>Romanian Folk Dances</i>	Béla Bartók (1881-1945)
I. "Joc cu bâț (Stick Dance)"	
II. "Brâul (Sash Dance)"	
III. "Pe loc (In One Spot)"	
IV. "Buciumeana (Dance from Bucsum)"	
V. "Poarga Româneasc (Romanian Polka)"	
VI. "M run el (Fast Dance)"	
VIII. "M run el (Fast Dance)"	

<i>Pavane pour une infante défunte</i> (<i>Pavane for a Dead Princess</i>)	Maurice Ravel (1875-1937)
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<i>Peer Gynt Suite No. 1, Op. 46</i>	Edvard Grieg (1843-1907)
IV. "I Dovregubbens hall (In the Hall of the Mountain King)"	

<i>Lullaby for String Orchestra</i>	George Gershwin 1898-1937
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Intermission

<i>Phantom Run</i>	Raphael Menon
Concerto for Cello and Chamber Orchestra.....	David Stern (b.1955-)
I. <i>Moderato</i>	

Dr. Esther Back, cello

<i>"Hoedown" from Rodeo</i>	Aaron Copland 1905-1980
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CSUSB Symphony Orchestra

VIOLIN I

Austin Terry, *concertmaster*
Linette Osorio
Amy Macias
Anna Caracosa
Noah Bartlett
Carissa Rajagukguk

VIOLIN II

Heather Lee, *principal*
Edgar Villegas
Caitlin Fernandez
Ruben Sarmiento
Raul Velazquez
Kat Wagner

VIOLA

Gabriel Knights-Herrera, *principal*
Adam Arroyo

CELLO

Annabelle Su, *concertmaster*
Karina Gomez-Torres
Jason Sanchez-Cardenas
Adeline Epstein
Evan Hesskamp
Lyla Castro
Milena Andreola

DOUBLE BASS

James McConnell, *principal*
Evelynn Neuenswander
Jason Sanchez-Cardenas
Anastasia Brubaker

KEYBOARD

Ian Kyle Granada, *principal*
Allie Morones

FLUTE/PICCOLO

Anaiya Blackmon, *principal*
Alexandra Cain
Susan Addington

OBOE

Alonzo Hernandez-Diaz, *principal*
Jessica Getman[^]

CLARINET

Wendi Shaffer, *principal*
Kevin Zhang[^]

BASS CLARINET

Steven Olmos

BASSOON

Kellen McNeil, *principal*

FRENCH HORN

Joseph Marquez-Nieblas, *principal*
April Christopher
Brian Hollett[^]
Isaac Aica

TRUMPET

Rogelio Arredondo
Brady Omar

TROMBONE

Jack Brooks

TUBA

Jorge Trevino, *principal*

PERCUSSION

David Lemoine, *principal*
Jacob Shadle
Dylan Munger
Edward Deyon

[^]Faculty

Bios

A frequent performer praised for her “passion and expressiveness that is wholly accessible to modern ears yet entirely authentic, learned, and respectful of the sources” (D. Tenbrook), **Esther Back** is an acclaimed cellist known not only for her solo, orchestral, and chamber performances but also as an avid educator and outreach advocate. She has performed at major venues in both the US and Europe. Back also has collaborated in chamber music, concertos, and symphonies with renowned artists such as Lynn Harrell, Bernard Greenhouse, Robert Watson, and Alexander Treger. A long-term pupil of world-renowned Baroque cellist and viol player Jaap ter Linden, Back began studying at Frankfurt University at the age of eleven and came to the US sometime later. She holds BM (CSU/Fullerton), MM (University of Redlands) degrees in Cello Performance, and DMA/ Historical Performance Practices (Claremont Graduate University) degree in Baroque cello and viola da gamba. At present, she is working toward PhD/Musicology degree at CGU. An enthusiastic teacher, Back serves as a faculty member at CSU/San Bernardino and has a large private studio; her students have won top awards at various music competitions, providing them with soloist opportunities with professional orchestras and invitations to regularly perform at prestigious venues. She also is the founder, artistic director, and conductor of the CSU/San Bernardino Cello Ensemble. Under her numerous years of direction, the former Orange County Cello Ensemble (OCCE)—which she founded—performed live on 88.9 KUCI frequently as well as at Walt Disney Hall and prestigious venues in France. She also produced the CD album, “Miracle of the Cellos.” Esther Back began her professional orchestral career in 2007 and is a tenured cellist with the San Bernardino Symphony as well as a member of other noteworthy ensembles.

Dr. Lucy Lewis currently serves as the Music Director and Conductor of the Orchestral Studies Program at California State University, San Bernardino. She is a dedicated interdisciplinary collaborator, and her innovative season programming has featured the CSUSB Opera Theatre Program, Concert Choir & Chamber Singers, and Vocal Jazz Program, in addition to multiple guest artists. An avid supporter of the development of young musicians, Dr. Lewis founded the CSUSB Young Artist Competition and annually commissions new works by the faculty and students of the CSUSB Composition Program. Dr. Lewis is frequently engaged as an orchestral clinician and has guest conducted orchestras in California, Michigan, Tennessee, Maine, and Florida. In the fall of 2019, Dr. Lewis led the CSUSB Orchestra on an international tour to South Korea where they performed in the Seoul Center for the Arts IBK Chamber Hall. An active soloist, chamber, and orchestral musician, Dr. Lewis has performed in the United States, Canada, South America, Europe, and Africa. Dr. Lewis holds a cognate in Orchestral Conducting from the University of Iowa and serves on the board of the San Bernardino Symphony Orchestra.

Dr. David Stern was born in Brooklyn, NY, on August 6th, 1955. Early studies in composition with Stanley Wolfe at Juilliard. Mr. Wolfe was sufficiently impressed by Stern's composing that he encouraged Stern to study composition privately with him. Stern later received a B. Mus at The Mannes College of Music, an M.A. from Queens College and a Ph.D. from The Graduate Center of CUNY. Dr. Stern has also studied composition with other teachers, but is primarily self-taught in composition. He taught music theory courses at the Mannes College of Music, University of North Texas, Ball State University and Claremont Colleges. Dr. Stern had two orchestral compositions premiered at Ball State University in fall of 2002, his Symphony no. 1, dedicated to the glory and beauty of God, and "We Stand for Freedom: In Memoriam, September 11th, 2001." This last work has already received several performances. In her review, Michelle Kinsley of The Star Press wrote: "A very impressive piece of music was performed next. We Stand For Freedom, written by Ball State University music faculty member David Stern, was quite simply music that every American needs to hear." Other orchestral performances include two works about Leonardo da Vinci which were premiered in 2006 by the New Haven Symphony Orchestra. Da Vinci's Musical Riddle is based on musical notation from a notebook of da Vinci, and Da Vinci's Wings of Flight is a colorful tone poem for large orchestra, based on the great artist's fascination with flight. "Lincoln Speaks of Liberty" sets extensive quotations by Lincoln to orchestral music, and has been performed to standing ovations.

Program Notes

Romanian Folk Dances

"In the late nineteenth century, Hungarian style music had been used with great success by major composers such as Brahms and Liszt as coloration or substance in many of their most famous works. For Liszt, who was born in Hungary but spent most of his life outside of his homeland, the inclusion of Hungarian inflections...sometimes called gypsy style...could be considered "natural." Among his most stunning works in this genre are the nineteen Hungarian Rhapsodies, so popular they covered the world in various iterations (especially the Second Rhapsody) appearing even in cartoons such as *Convict Concerto* played by Woody Woodpecker and "Rhapsody Rabbit", by Bugs Bunny. The Rhapsodies' popularity has been unquenchable on almost any level.

Brahms' Hungarian Dances paid tribute to the Hungarian style in 21 dances. He first became interested in the sound after hearing Hungarian gypsy music in Hamburg, and on his tours with the Hungarian violinist Eduard Remenyi. But, something was wrong: and Bartók and Kodály discovered it.

This so-called "Hungarian style" stemmed quite narrowly from gypsies (Roma) and was thoroughly romanticized. In fact, the style was not representative of authentic Hungarian folk music. This subject, sometimes known as "the problem of Hungarian music" was addressed by many writers and eventually clarified by the extensive work of Bela Bartók and Zoltan Kodály. A fine study titled *Redefining Hungarian Music from Liszt to Bartók* by Lynn M. Hooker traces their investigations.

Traveling throughout the most remote regions of Hungary, Bartók and Kodály transcribed, saved, recorded on an "Edison" phonograph, and classified thousands of folk tunes which provided tunes, rhythms, harmonies, and ideas for their compositions (Bartók's opera *Duke Bluebeard's Castle*, for example) as well as scholarly monographs and a gigantic set of twelve volumes containing their research. The intent was to provide examples of, foundation for, and a renaissance of authentic Hungarian music.

This quest led both men into Transylvania, now a part of Romania, but which had been part of Hungary for many years until added permanently to Romania in 1920. Thus, we find the legitimacy of *Romanian Folk Dances* as a source for Hungarian folk style. "Bartók was particularly drawn to Romanian folk traditions because he felt that these had been more isolated from outside influences and were therefore more authentic." (Stephen Strugnell) Bartók noted "I have collected Hungarian, as well as Slovak and Romanian folk music and used them as models."

The Romanian Dances were written between 1915-1917, first for piano and later orchestrated. In order, the Dances are:

1. Dance with Sticks: a solo dance for a young man, which includes kicking the ceiling
2. Waistband Dance: derived from a spinning song with dancers holding each other's waists, flowing directly into dance 3
3. On the Spot: a dance in which the participants basically stamp on one spot.
4. Hornpipe Dance: featuring the ancient Mixolydian mode (a type of scale) and Arabian colors
5. Romanian Polka: a children's dance with changing meters, flowing directly into the final dance
6. Fast Dance: fast, tiny steps are performed by couples, used as a courting dance."

–Program note by By Marianne Williams Tobias, The Marianne Williams Tobias Program Note Annotator Chair, for the Indianapolis Symphony Orchestra, 2015 <https://www.indianapolissymphony.org/backstage/program-notes/bartok-romanian-folk-dances/>

Pavane pour une infante défunte (Pavane for a Dead Princess)

"In 1899, Ravel was anything but an established composer. He had been born twenty-four years earlier in a town practically on the French border with Spain, to a Basque mother and a father of Swiss stock. Three months after his birth the family moved to Paris, where the composer grew up, warmly encouraged to develop his musical propensities and given no structured education apart from music lessons. In November 1889 he gained admission to the Paris Conservatory, thanks to his proficient piano audition. At that time the Paris Conservatory was suffering from a reputation for stodginess, and Ravel's questing mind did not fit well into the mix. For three years running he failed to win a prize in harmony, and according to the Conservatory's regulations this automatically prevented him from continuing in the composition curriculum. In July 1895 he left the Conservatory.

Still, his talent was remarkable, and in January 1898 Ravel managed to get himself readmitted to the Conservatory, now welcomed into the composition class of Gabriel Fauré. Ravel started out better this time, producing compositions that began to provoke comment (if often disapproving) from music critics. In the end, however, he was simply not cut out to succeed as an academic. In 1900 he was treated to a replay of his earlier debacle, finding himself dismissed from the Conservatory's composition program for having failed to score a prize in either composition or fugue. He continued as an auditor in Fauré's studio, but from 1900 to 1905 his five annual attempts to win the Prix de Rome, a seal of approval sought by aspiring composers, came to nothing. It turned out the juries had been rigged, and when the press learned what was going on the scandal (dubbed *L'affaire Ravel*) was so great that it brought about a wholesale change in the Conservatory's administration and, in 1905, the installation of Fauré as the school's new, reform-minded director.

Ravel was a regular at the salon of Madame René de Saint-Marceaux, a singer who often entertained composers and artists, and in time he became a presence at the Princesse de Polignac's (née Winnaretta Singer, a notable arts patron and an heiress to the Singer sewing machine fortune). The Princesse's Parisian mansion in the Avenue Henri Martin contained a 1500-square-foot room, mirrored à la Versailles, in which 250 spectators could be seated comfortably. Among the musical works commissioned by, or at least dedicated to, the Princesse de Polignac were Fauré's *Cinq mélodies* (Opus 58), Stravinsky's *Renard*, Satie's *Socrate*, Milhaud's *Les Malheurs d'Orphée*, Tailleferre's Piano Concerto No. 1, Weill's Symphony No. 2, Poulenc's Organ Concerto and Concerto for Two Pianos, Falla's *El retablo de Maese Pedro* (*Master Peter's Puppet Show*), and Ravel's beloved *Pavane pour une infante défunte*. He must have played his *Pavane* at the Princesse de Polignac's salon, although we lack any documentation of that event. The public premiere took place at a relatively high-profile concert of the Société Nationale de Musique, played by Spanish pianist Ricardo Viñes, Ravel's closest friend since the beginning of his Conservatory days.

Pavane proved immensely popular leading to Ravel to create an orchestral version in 1910. Ironically, Ravel became widely known by a piece that is atypical of his style. Many composers grow to resent certain of their creations that become so popular as to overshadow others of their efforts that they consider more deserving, and so it was with Ravel and his *Pavane*.

But music-lovers have resolutely ignored the composer's protestation—as did he, one might add, since he deigned to make a Duo-Art piano-roll recording of it himself in 1922. *Pavane pour une infante défunte* remains one of those pieces that everybody recognizes instantly. It encapsulates an emotional coolness, a restrained melancholy, and a mysterious timelessness that lends it a unique personality."

—James M. Keller, Program Annotator of the San Francisco Symphony and the New York Philharmonic. [https://www.sfsymphony.org/Data/Event-Data/Program-Notes/R/Ravel-Pavane-pour-une-infante-defunte-\(Pavane-for](https://www.sfsymphony.org/Data/Event-Data/Program-Notes/R/Ravel-Pavane-pour-une-infante-defunte-(Pavane-for)

Peer Gynt Suite No. 1, Op. 46, "I Dovregubbens hall (In the Hall of the Mountain King)"

"Peer Gynt Suite No. 1 is derived from the incidental music composed for Henrik Ibsen's play *Peer Gynt*. The real-life Peer Gynt was a man of legend in the Norwegian community during the mid 19th-Century, when the piece was composed. Ibsen's take on Gynt's travels, however, are far from the folkloric stories told by villagers in Norway. Grieg chose four of his 28 original movements to comprise the Suite No. 1.

In the Hall of the Mountain King takes us to the underground palace of the Mountain King. Trolls, goblins, and gnomes are regulars in these dark caverns. In the play, Gynt goes into the hall after hitting his head on a rock. It's likely that all of this happens within the confines of his imagination. In this movement, Grieg gives us a repeating, pulsating primal gesture with a recurring melody that crescendos dramatically in dynamic and in tempo to an epic finale."

—Roberto Kalb <https://sites.lsa.umich.edu/lso/wp-content/uploads/sites/921/2016/01/LSO-Program-Notes-Jan-2016.pdf>

Lullaby for String Orchestra

Gershwin wrote this work in 1919, the year his first musical, *La La Lucille*, was produced on Broadway and ran 104 performances. In the preceding two years, in an effort to strengthen his musical skills, he had been studying harmony, counterpoint, orchestration and musical form with a Hungarian-American musician, Edward Kilenyi. He now wrote *Lullaby for string quartet* as a harmony exercise for Kilenyi.

In 1922, Gershwin used the piece's opening theme as part of an aria, "Has Anyone Seen My Joe?", in a one-act opera, *Blue Monday*. The opera was part of a show, *George White's Scandals*, which was a failure and was withdrawn after a single performance. However, hearing the work persuaded Paul Whiteman to commission Gershwin to write a new work for an upcoming concert in New York City. That work turned out to be *Rhapsody in Blue*.

At Gershwin's death, the Lullaby manuscript became the property of his brother Ira. Years later, Ira showed it to harmonic virtuoso Larry Adler, who transcribed it for harmonica and string quartet and presented it at the 1963 Edinburgh Festival. The work was finally premiered in its original form in October, 1967.

–William J. Hertz
http://sllmf.org/archive/notes_for_457.html

Phantom Run

"Phantom Run is a fast, spooky, and fun piece for a symphony orchestra to play anytime of the year or to get into the Halloween Spirit!"

–Publisher Description
<https://www.jwpepper.com/Phantom-Run/11385384.item>

Concerto for Cello and Chamber Orchestra

"David Stern's Cello Concerto was composed in 2016-17 and is scored for cello soloist with chamber orchestra. Dr. Stern's orchestral works, this concerto is written in a neotonal style with influences from composers such as Barber, Debussy, Vaughan Williams and Copland as well as from earlier masters. The Cello Concerto is in the standard three movements after the traditional fast-slow-fast format although the fast movements here are in moderate tempo. Throughout, the emphasis is on the lyrical themes rather than on virtuoso display, although there is room for that as well. Today's program includes the first movement, which is in sonata allegro form with a lively coda. "

–Composer David Stern

"Hoedown" from *Rodeo*

Rodeo is a ballet score written by American composer Aaron Copland in 1942. It was originally created for a string orchestra but was later modified for a full symphony orchestra. The ballet

consists of five sections: *Buckaroo Holiday*, *Ranch House Party*, *Corral Nocturne*, *Saturday Night Waltz*, and *Hoe-Down*.

The well-known main theme of *Hoe-Down* is based on a unique version of the American folk song "Bonyparte" or "Bonaparte's Retreat," played by Salyersville, Kentucky fiddler William Hamilton Stepp, which was recorded in 1937 by Alan Lomax for the Library of Congress. A meticulous transcription by Ruth Crawford Seeger of that performance appeared in Lomax's 1941 book, "Our Singing Country."

Hoe-Down opens by vamping the first bar of "Bonaparte's Retreat", which will become a major theme of the section. After a reprisal of the Rodeo theme, the theme proper begins in the strings, as the horns play a simple counterpoint. Instead of building to a climax, this section segues into "McLeod's Reel", performed by various solo instruments, briefly introducing the Irish theme "Gilderoy" in the clarinet and oboe.

—Metropolitan Orchestra New Jersey

<http://www.metropolitanorchestranj.org/notes/hoedown.htm>

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ACKNOWLEDGEMENTS

CSUSB Office of the President
CSUSB College of Arts and Letters
CSUSB Department of Music
CSUSB Department of Strategic Communications
Lesley Leighton, Department of Music, Chair
Sara Bobbitt, Department of Music, Communications Specialist
Jake Leon, Department of Music, Instructional Technician
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