

Double Barreled BBBs

Silicon Valley Symphony

Julian Brown, violin soloist

Amy Hiraga, violin soloist

Mayumi Hiraga Wyrick, violin soloist

Mariko Hiraga Wyrick, cello soloist

Michael Paul Gibson, music director and conductor

Friday

19 November 2010

7:30 pm

Foothill Presbyterian Church,
San Jose

Saturday

20 November 2010

7:30 pm

Saint Mark's Episcopal
Church, Palo Alto

Ticket Donation \$20/\$15/Children 12 and under free with adult

PROGRAM

Double Concerto for 2 Violins in D Minor, BWV 1043

by Johann Sebastian Bach

Julian Brown, violin soloist

Amy Hiraga, violin soloist

Double Concerto for Violin and Cello in A Minor, Op. 102

by Johannes Brahms

Mayumi Hiraga Wyrick, violin soloist

Mariko Hiraga Wyrick, cello soloist

Intermission

Symphony No. 5 in C Minor, Op 67

by Ludwig van Beethoven

I Allegro con brio

II Andante con moto

III Allegro

IV Allegro



Heaney Violins

*Rentals, Repairs, and Sales
of Violins, Violas, and Cellos*

1350 Grant Road #13
Mountain View, CA 94040
Patrick Heaney
650-265-7796

heaneyviolins@gmail.com
www.heaney-violins.com

***Mention this Silicon Valley Symphony advert
to get 20% off your first bow rehair***

Double Barreled BBBs

In the world of classical music the three Bs - Bach, Beethoven, and Brahms - stand as towering giants. If there were a Mt Rushmore dedicated to music, these composers would surely loom large as so fittingly depicted in the artwork for our concert tonight, which features works from all three of these musical icons. Two of our compositions are double concertos - compositions for two solo instruments. Featured are Amy Hiraga, violinist who plays professionally in the San Francisco Symphony, and Julian Brown, Concertmaster of SVS playing the Bach Double Violin Concerto. Amy is the wife of Peter Wyrick, Associate Principal Cellist of the San Francisco Symphony and one of our previous soloists from last year. Peter joins the SVS cello section as his daughters, Mayumi Wyrick, violin soloist and Mariko Wyrick, cello soloist play the Brahms Double Concerto for Violin and Cello. Beethoven's Symphony No. 5, probably the most well-known symphony of all time, completes this "monumental" performance.

Johann Sebastian Bach

Double Violin Concerto in D minor (1720-1730?)

- 1. Vivace**
- 2. Largo ma non tanto**
- 3. Allegro**



J.S. Bach

While Johann Sebastian Bach spent much of his professional life working for the church, he occasionally found opportunities for writing secular works. One such period began in 1717 when he became Kapellmeister for Prince Leopold in the German city of Köthen. Leopold was more easy going than Bach's previous employer (who actually had the composer locked up for a while) and Bach found freedom to explore instrumental forms. It was during his time with Leopold that he wrote his famous Brandenburg concertos, and his solo works for violin and cello. However, it remains an open

question contested by Bach scholars whether his three violin concertos including the double were composed then or later in 1730 when he moved to Leipzig.

The D minor concerto doubles in more than one sense. Not only does it feature two solo instruments but it also exhibits two facets of Bach's musical style: a certain Italian grace, owing much to the influence of Vivaldi whom Bach much admired, layered within the complexities of contrapuntal

composition that so fascinated Bach. The outer movements feature themes that crisscross playfully between soloists and the orchestra - the last movement presenting in particular a fugal dance - while the slower middle movement introduces a highly expressive almost improvisational mood whose sublime appeal significantly accounts for why this is one of the composer's most popular works.

Johannes Brahms

Concerto for Violin and Cello in A minor Op. 102 (1887)

1. Allegro

2. Adagio

3. Vivace non troppo



J. Brahms

There's more than a touch of soap opera to the story behind the Brahms double concerto which proved to be Brahms last major orchestral work (though he wrote plenty of chamber works afterwards). It began with the composer's no doubt well intentioned intervention in the marital breakup of his close friend, the preeminent violinist of the day, Joseph Joachim. The violinist suspected his wife of having an affair with Brahms's publisher Fritz Simrock but Brahms, firmly believing the allegation groundless, wrote a supportive note to Joachim's wife which was produced in evidence in the subsequent divorce case. Joachim felt deeply

betrayed and broke off contact with Brahms for years.

Given their close personal and professional relationship the rift between them took a major toll on both men. One day, though, the cellist in Joachim's quartet, Robert Hausmann, asked Brahms to write him a concerto. In this Brahms saw an opportunity to reconnect with his estranged friend and wrote Joachim a note offering to write a double concerto for both violin and cello. Sure enough this did the trick and they started talking and collaborating once again. In 1887 Joachim and Hausmann with Brahms at the podium gave the first performances of the concerto in many German cities including Cologne and Berlin.

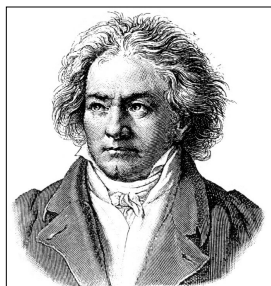
Although Joachim appreciated Brahms' conciliatory act the two men never fully recovered the same camaraderie again and the concerto was not fully to his liking. Though the solo parts demanded virtuoso skills of the highest order, he complained that they lacked brilliance. In fact, Brahms had chosen to write more of a symphonic work rather than a typical romantic showcase for soloists to dazzle against a background of light orchestral accompaniment. Perhaps partly for this reason the concerto did not enjoy

the same popularity as his solo violin concerto which he had also written for Joachim. Nevertheless, over the years appreciation of it has grown considerably as tastes have changed and with the availability of many fine recordings of it played by the world's leading violinists and cellists. To be sure, the work now stands proud like Bach's double violin concerto as one of the few great compositions that successfully marries two instruments with an orchestra.

Ludwig van Beethoven

Symphony No. 5 in C Minor, Op. 67 (1804-1808)

- 1. Allegro con brio**
- 2. Andante con moto**
- 3. Scherzo: Allegro**
- 4. Allegro**



L. van Beethoven

The emblematic opening motif in Beethoven's 5th is one of the best known phrases - perhaps *the* best known - in all of classical music. While the story that it represents "Fate knocking at the door" remains apocryphal the C minor key of the symphony indicates we are in for a stormy though ultimately heroic ride. In World War II the same dot dot dot dash pattern, which in Morse Code represents the letter "V", acquired even more resonance with the powerfully symbolic "V for Victory." However, just as focusing exclusively on

the enigmatic smile of the *Mona Lisa* or the missing arms of the *Venus de Milo* rather misses the point, there's a great deal more to this symphony than simply its powerful opening theme.

Like Beethoven's revolutionary 3rd and 9th symphonies, the entire work had a huge impact influencing and inspiring future composers. Although some of the innovations often credited to the 5th - the first use of the trombone in a symphony, the merging of the last two movements, the use of a reprise of an earlier motif in the finale, and the double variations in the slow movement in which two themes are presented in alternation in varying forms - were not totally new, taken as a whole the symphony was still groundbreaking.

The scherzo movement intriguingly has a powerful dot dot dot dash motif of its own - one that has been cited as an example of how the "fate" theme of the first unifies the whole symphony. A case of the *Mona Lisa's* smile lingering like the smile of the Cheshire Cat perhaps? Musicologists like to squabble over such things. Another point of contention in this movement is

over whether one should perform a repeat of the scherzo and trio as Beethoven had originally marked or whether this should be ignored as publishers have mostly chosen to do. Recent thinking favors the repeat, which is what you will hear tonight, as it makes the bridge passage into the triumphant finale all the more surprising.

The exhilarating last movement itself features its own unexpected diversion in the form of a reprise of the horn theme from the scherzo. Such reiteration of themes from other movements was virtually unheard of before that time. But the work gets back on track again and eventually heads into a fast moving presto culminating in a 29 bar blast of C major chords. The distance between the stormy opening C minor of the symphony and the blazing resolution in C major at its conclusion might seem but a small step in terms of fundamentals yet what an immense musical journey we have travelled.

Program notes by Julian Brown

Silicon Valley Symphony

The Silicon Valley Symphony is dedicated to offering talented Bay Area musicians both professional and non-professional the opportunity to share great music with the local community and in particular to fostering interest in classical music amongst the younger generation.



west valley music

Instrument sales and rentals - Repairs on site
Print music - Accessories - Lessons

Quality and Service

Our new location!

262 Castro Street, Mountain View CA 94040
650-961-1566 westvalleymusic.com

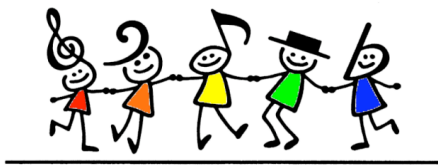


ARTISTS



Julian Brown became concertmaster of the Silicon Valley Symphony Orchestra in 2008. He is also co-concertmaster of the California Pops Orchestra, and was concertmaster of the 2010 Stanford Summer Symphony. He has made solo appearances with the SVS and the California Pops playing Massenet's *Meditation from Thais*, John Williams's theme music from *Schindler's List* and arrangement of "Tango Por Una Cabeza" from *Scent of a Woman*, and Rimsky-Korsakov's *Scheherazade*.

Born in the UK, he has followed a multi-faceted career as musician, radio producer, science writer, software engineer, and scientist. He taught himself to play the violin at age 8 and took up formal lessons with British violinist Anthony Saltmarsh at age 12. After studying physics at Cambridge University he worked at the BBC in London as a radio producer making talks and documentaries about science and technology. After leaving the BBC, he worked as a science writer and wrote several popular science books including "Minds, Machines, and the Multiverse", an account of the history and science of quantum computation. In 1998 he emigrated to the US and worked for several years as a software engineer before joining Stanford University where he has worked for the last eight years in a brain research lab. Throughout these times he has pursued a second life as an active musician playing in numerous orchestras and chamber ensembles.



CANON MUSIC

- * Music Lessons * Accessories * Printed Music
- * Instrument Rental/Sale * Instrument Repair
- * Lesson books and materials from the ABRSM

M - F 11am ~ 8pm Sat 9am ~ 5pm
408-996-8033 10885 S. Blaney Ave., Cupertino



Violinist **Amy Hiraga** is currently a member of the San Francisco Symphony. She was a member of the Metropolitan Opera Orchestra from 1991 to 1999. A student of Emanuel Zetlin in Seattle, Washington and Dorothy DeLay at the Juilliard School in New York, she has performed and recorded with the Orchestra of St. Luke's, the New York Chamber Orchestra and the Orpheus Chamber Orchestra. Amy has performed as soloist with the Aspen Philharmonia, Solisti of New York, Northwest Chamber Orchestra, and the St

Luke's Chamber Ensemble. In addition she has performed chamber at the Caramoor, Bard, Olympic, Chamber Music West, and Santa Fe Chamber Music Festivals, as well as with the St. Luke's Chamber Ensemble, Chelsea Ensemble, and the Partita Ensemble.



Violinist **Mayumi Hiraga Wyrick** is currently a student of Nicholas Kitchen at the New England Conservatory of Music. Before moving to Boston, she studied with Axel Strauss at the San Francisco Conservatory of Music and was a member of the San Francisco Symphony Youth Orchestra as well as the San Domenico Orchestra da Camera with whom she has performed Saint-Saëns Concerto No.3 and the Brahms Double Concerto. She is a past winner of the Marin Music Chest scholarship award and won the

instrumental award for the Robert Mondavi Young Artists Competition in 2007. As a winner of the American Fine Arts Festival competition, she performed at Weill Hall in New York City. Mayumi has performed in the masterclasses of Glenn Dicterow, the American, Daedalus, Alexander, Cavani and Takacs string quartets. She has participated in summer music programs such as Greenwood Music Camp and the Aspen Music Festival. Mayumi is the eldest daughter of Peter Wyrick and Amy Hiraga.



Cellist **Mariko Hiraga Wyrick**, co-principal of the San Francisco Youth Orchestra was born in New York City in 1992. She is currently a student of Michael Grebanier. Mariko is a senior at the San Francisco School of the Arts and was a member of the Orchestra da Camera with whom she has soloed in the Dvorak and the Brahms Double concertos. She is a four time winner of the Marin Music Chest scholarship award and won the 2006 Stewart Brady Award for Excellence. As a winner of the American

Fine Arts Festival competition, she performed at Weill Hall in New York City. She has participated in the masterclasses of Lynn Harrell, Bonnie Hampton, Joel Krosnick, Yoyo Ma, as well as the American, Daedalus, Chiara, and Alexander string quartets. Mariko has attended Greenwood Music Camp for the past four years and is youngest daughter of Peter Wyrick and Amy Hiraga.



Michael Paul Gibson is one of the most versatile and experienced conductors in the Bay Area since 1975. His experience includes conducting Symphony Orchestra, Chamber Orchestra, Concert Chorus, Church Choir, Symphonic Wind Ensemble, Musical Theater and Ballet Pit Orchestra. Michael's charismatic energy garners respect and reviews from critics, audiences and musicians. In addition to conducting, he has expertise in recording and editing audio and video of concerts and performances, and he makes the recordings of the Silicon Valley Symphony available on its website

(siliconvalleysymphony.net).

Maestro Gibson has had master classes with Georg Solti and Carlo Maria Giulini working with the Chicago Symphony, Neville Marriner with the Los Angeles Chamber Orchestra, Pinchas Zukerman at San Francisco State University, and Peter Schickele (PDQ Bach) with the Denver Symphony. He studied orchestral conducting with Bernard Rubenstein (NU), John Miller (Denver Sym.), and Laszlo Varga (SFSU); instrumental conducting from John Paynter (NU); and choral conducting with Margaret Hillis (Chicago Symphony Chorus) at Northwestern University from which he holds Bachelor of Music Education and Master of Music in Orchestral Conducting degrees. He played trombone in the Denver Symphony, Bohemian Club Orchestra, and the San Francisco 49ers Band. Gibson is also Music Director and CEO of the Bay Area Music Foundation, a 501(c) (3) non-profit corporation, fiscal sponsor of the SVS. He offers expertise in business, operating his own company, BACH to Music. For details and resume, please visit www.bach2music.com.

Sponsor a Rehearsal

Donate \$100 to the Silicon Valley Symphony to sponsor one rehearsal and we will include your name in our programs this season and give you 2 free tickets to any one of our concerts during the season. You may also attend the rehearsal that you sponsor. This is a great way for you to help us and attend a rehearsal in addition to one of our concerts. If you are interested in sponsoring one of our rehearsals, please send an email to support@siliconvalleysymphony.net. Thanks very much in advance.

San José Dance Theatre

PRESENTS OUR 45th ANNUAL PRODUCTION OF

The Nutcracker

in association with Los Gatos Ballet

ARTISTIC DIRECTOR MARCIE RYKEN



DECEMBER 3rd - DECEMBER 5th, 2010

SAN JOSÉ CENTER FOR THE PERFORMING ARTS

Celebrating 45 Years of Magic

TICKETS \$22-\$52 • CANDY KINGDOM \$8 • BACKSTAGE TOURS \$3-\$5

FOR TICKETS CALL (408) 286-9905 OR VISIT www.ticketguys.com

FOR MORE INFORMATION VISIT OUR WEBSITE AT www.sjdt.org

San Jose Dance Theatre is a 501(c)(3) non-profit organization
supported, in part, by a Cultural Affairs grant from the City of San Jose



For tickets to this exciting production of the Nutcracker Ballet please call the box office at the San Jose Center for the Performing Arts on 408 286 9905.

Please be sure to mention the **Silicon Valley Symphony** in order to get a \$2 or \$5 discount per ticket and to help the SVS with this fantastic collaboration. Thank you!

FUTURE SVS CONCERTS

Tchaikovsky's Nutcracker Ballet with San Jose Dance Theater

Friday 3 December 2010: 7:30 pm

Saturday 4 December 2010: 2:00 pm & 7:30 pm

Sunday 5 December 2010: 1:00 pm

Choice Chamber Music

Friday and Saturday 28 & 29 January 2011: 7:30 pm

Tchaikovsky: Serenade for Strings

Dvořák : Serenade for Winds

Vaughan Williams: Fantasia on a Theme by Thomas Tallis

Bach: Orchestral Suite No. 3 in D Major

Flute and Fantastic Symphony

Friday 18 March 2011: 7:30 pm

Saturday 19 March 2011: 7:30 pm

Vaughan Williams: Fantasia on "Greensleeves"

Liebermann: Concerto for Flute and Orchestra

Berlioz: Symphonie Fantastique

Symphonic Poetry

Friday 3 June 2011: 7:30 pm

Saturday 4 June 2011: 7:30 pm

Hindemith: Symphonic Metamorphosis

Chausson: Poème for Violin and Orchestra

Tchaikovsky: Symphony No. 4 in F minor

KAMIMOTO

STRING INSTRUMENTS

609 North Fourth Street
San Jose, California 95112



Fine Handmade Instruments

Serving our community since 1967

New and Old Violin, Viola, Cello and Bass

Repairs and Restorations

One-hour Bow Repair (by appointment)

Rentals: Violin, Viola, Cello, Bass

Hours: Mon-Sat 10:00-5:30pm

[408] 298-8168

www.kamimotostrings.com

Silicon Valley Symphony

Michael Paul Gibson, Music Director and Conductor

Violin 1

Julian Brown,
*Concertmaster**
Courtney Onodera
Diane Egli
Eriola Pengo
Beverly Olivier-Blount
Thomas Alexander
Amy Hiraga (guest)

Violin 2

Eri Ishigaki*
Katja Battarbee
Jane Wiens
Hilda Hodges
Aryn Krijnen
Charlotte Leary

Viola

Norin Saxe*
Anton Petrenko
Robert Maltz

Cello

Scott Krijnen*
Grace Worthington
Debra Fenzel-Alexander
Jim Aikin
Ruth Kim
Peter Wyrick (guest)

Bass

Robert Woodcock*
Aaron Shual
James Schulz
Jared Pabilona

Flute

Brian Bensing*
Lindsay Driemeyer

Piccolo

Tomiko Tsai

Oboe

Claudia Engel*
David Bloom

Clarinet

Laura Vandenbogaart*
Jerry McBride
Rosemary Fernandez

Bassoon

Ron Bobb*
Matthew Thornton

Horn

Armando Castellano*
Nathan Huie

Trumpet

Chris Schalk*
Joel Ebel

Trombone

Becky Dugan*
Keith Hunter

Bass Trombone

Wesley Broadnax

Timpani

Doug Chin

* denotes principal player

Join the Silicon Valley Symphony!
maestro@bamusic.org tel. (415) 287 6002
www.siliconvalleysymphony.net

The Silicon Valley Symphony thanks our sponsors: Bay Area Music Foundation, Foothill Presbyterian Church, and Performing Arts Alliance at Foothill College.

Rehearsal sponsors:

David Kyser: September 13, 2010

Lettie Smith: September 20, 2010

Hilda and Don Hodges: September 27, 2010

Anonymous: October 4, 2010

Ron Bobb: October 11, 2010

Susan Combs-Bauer on behalf of Thomas Alexander: October 18, 2010

Dr. Calvin and Mrs. Dixie Wood: October 24, 2010

Special thanks to the Foothill Presbyterian Church in San Jose for allowing SVS to rehearse and give concerts in the Sanctuary and for ads in FPC publications; for marketing, advertising, tickets, and recording by BACH to Music; to our advertisers, ushers, and helpers. To Katja Battarbee for artwork, program and flyers; and to Julian Brown for program notes.