

Silicon Valley Symphony

Michael Paul Gibson, *Music Director and Conductor*

Violin 1

Julian Brown*
Concertmaster
Courtney Onodera
Beverly Olivier-Blount
Eugenie Krampe
Eric Leong
Marilyn Harding
Nori Tagawa

Violin 2

Chen-Wen Su*
David Lischinsky
Katja Battarbee
Chiao-hui Chang
Eileen Woo

Viola

Kathleen Fasenfest*
Robert Maltz
Laura Pasternack
Claire Wilson

Cello

Jim Aikin*
Jonathan Humphries
Madeleine Graham
Kara Holthe
David Boyle
Inez Boyle

Bass

Kelly Beecher*
Drew Plant
Nicholas James

Flute

Brian Bensing*
Amy Streeper

Piccolo

Amy Streeper
Lindsay Driemeyer

Oboe

Claudia Engel*
David Bloom

English Horn

David Bloom
Lorna Kohler

Clarinet

Laura Sanchez*
Gene Burkert

Bass Clarinet

Stephen Zielinski

Bassoon

Lettie Smith*
Matthew Thornton

Contra Bassoon

Ron Bobb

Horn

Carrie Campbell*
Ryan Timmons
Paul Schneider
Naomi Dushay

Trumpet

Bob Runnels*
Yoshi Takahashi
Matthew DePasquale

Trombone

Mark Olson*
Mike Basta

Bass Trombone

Scott Sterling

Tuba

Jay Perry*

Timpani

Doug Chin*

Percussion

Shirley Huang
Masako Iguchi
Chester Leung

Piano

Myrna Emata*
Sidhant Rajadnya

Organ

Margaret Kvamme*

** denotes Principal*

Silicon Valley Symphony



Michael Paul Gibson

Music Director and Conductor

Margaret Martin Kvamme

Organ Soloist

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Special thanks to Julian Brown for program notes, Katja Battarbee for concert artwork, and flyers, Ron Bobb and David Bloom for stage management, Ranjith Jim Box for photography, video production, and camera operations, Courtney Onodera for online ticket sales, Loretta Faulkner, for door management, and all our helpers, ushers, and advertisers. Programs, tickets, website, video editing and production and audio recording by BACH to Music.

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www.siliconvalleysymphony.net

Thanks to rehearsal sponsors for 2012-2013

Judy Borlase: September 24, 2012; Klaus and Ann Krause: November 11, 2013; Anonymous: April 8, 2013; Roger Bensing: May 6, 2013

Friday, 17 May 2013 • 7:30 PM

Saint Mark's Episcopal Church
600 Colorado Ave. Palo Alto, CA

Saturday, 17 May 2013 • 7:30 PM

Holy Trinity Episcopal Church
330 Ravenswood Ave. Menlo Park, CA

Ticket Donation \$20 / \$15 seniors & students, children 12 and under free with adult

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PROGRAM

An American Experience • Reflections On A Theme (2012) by Lothar Bander mann, Orchestrated by Bruce Vandervalk

World Premiere

1. Bold 2. Warm 3. Powerful 4. Delightful 5. Angry 6. Hurried
7. Gentle 8. Sad 9. Moving Forward 10. Retrospective

Enigma Variations (1898-99)

Variations on an Original Theme, Op. 36

by Edward Elgar

- | | |
|---------------------------------|--|
| Theme: Enigma - Andante | VIII. (W.N.) - Allegretto |
| I. (C.A.E.) - Andante | IX. (Nimrod) - Adagio |
| II. (H.D.S.P.) - Allegro | X. (Dorabella) - Intermezzo - Allegretto |
| III. (R.B.T.) - Allegretto | XI. (G.R.S.) Allegro di molto |
| IV. (W.M.B.) - Allegro di molto | XII. (B.G.N.) - Andante |
| V. (R.P.A.) - Moderato | XIII. (***) Romanza - Moderato |
| VI. (Ysobel) - Andantino | XIV (E.D.U.) Finale - Allegro |
| VII. (Troyte) - Presto | |

Intermission

Symphony No. 3 in C minor, Op. 78 "Organ Symphony" (1886) by Camille Saint-Saëns

Margaret Martin Kvamme, *Organ Soloist*

1. Adagio - Allegro moderato
2. Poco Adagio
3. Allegro moderato - Presto - Allegro moderato
4. Maestoso - Più allegro - Molto allegro



Lothar Bander mann was born in 1936 into a coal miner's family as one of 7 children in Waltrop, Westphalia, in north-western Germany. During WWII he and his older brother lived with a host family in Eastern Germany (now Poland) as evacuees from Allied bombing raids on his home town. That family had a piano which he tinkered on often, and so, after the war, his parents gave him piano lessons. He studied piano throughout his school years but went on to becoming a physicist. He emigrated to Canada in 1958

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and two years later to the USA continuing his studies there and eventually received a Ph.D. in Space Physics from the University of Maryland. He did research and taught Physics at the University of Hawaii where he met and married his wife, Billie, who then studied voice at UH. In 1978 they moved to Cupertino, when he began working on NASA and military space projects at Lockheed Corporation. He retired in 1998 and has devoted himself since to his first love, music. He has played the organ in church since age 14 and is currently parish organist at St. Joseph of Cupertino Catholic church. Billie teaches voice at De Anza College and directs several choirs. She and Lothar have 3 children together and six grandchildren, a seventh being on the way.

Bruce Vandervalk was born in Australia and has a B. Music degree from the American Conservatory of Music, and a M. Mus. from Northwestern University. His many compositions include a chamber symphony and a one-act opera. He has orchestrated music for many documentary and children's films. He also orchestrated Lothar's "Requiem for Solo, Choir, Organ and Orchestra" and "An American Experience" for concert band. He and his wife reside in Southern California.



Canadian-born organist **Margaret Martin Kvamme** has performed extensively throughout the San Francisco Bay Area, in Michigan; New York, Arizona, and Ontario, Canada. She has appeared on the "Distinguished Women at the Console" series in Akron, Ohio, was featured as solo artist with the Santa Cruz Baroque Festival, and has been heard on the nationally syndicated radio program, Pipedreams. After graduating from the Eastman School of Music and the University of Michigan, Ms. Kvamme won the 1993 Naples International Organ Festival

Competition in Florida. She has directed college, high school, church and community choruses and has taught college courses in music theory and conducting, including four years on the faculty at the University of California at Santa Cruz. Currently Ms. Kvamme is active as a freelance organist and private teacher. Her debut solo organ album, Sevenfold Gifts, was recorded in 2006 at Holy Cross Church in Santa Cruz and is available on iTunes and at albanyrecords.com.



Michael Paul Gibson is one of the most versatile and experienced conductors in the Bay Area since 1975. Gibson founded the Silicon Valley Symphony in 2001 and is Music Director and Conductor. Maestro Michael Paul served as Conductor and Founding Music Director of the Foothill Orchestra (1999), Menlo Park Chorus (1998), and Colorado Springs Chamber Music Society (1971). His experience includes conducting Symphony Orchestra, Chamber Orchestra, Concert

Chorus, Church Choir, Symphonic Wind Ensemble, Musical Theater and Ballet Pit Orchestra. Mestro Gibson conducted the Nutcracker Ballet at the San Jose Center for the Performing Arts in December for three years in collaboration with the San Jose Dance Theatre. 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.

to furnish a new symphony, his tenth. Sadly, he died eight days later. Nevertheless, the Society deserves praise since not only did they provide Beethoven the wherewithal to write his greatest symphony, they did something similar for Saint-Saëns, who remarked about his Third Symphony, "I gave everything to it I was able to give. What I have here accomplished, I will never achieve again".

Coming from a composer with the phenomenal intellect and accomplishment of Saint-Saëns, such a statement should give us pause. To be sure, the work is considered to be one of the few great French symphonies to have appeared since Hector Berlioz's trail blazing *Symphonie Fantastique* of 1830. In composing it, Saint-Saëns acknowledged a considerable debt to his friend and mentor, Franz Liszt, who had praised the Frenchman's piano concertos and had conducted the premier of his opera *Samson and Dalia*. Like Liszt, Saint-Saëns was a virtuoso performer on piano and organ, both of which feature prominently in this symphony. The symphony's "Organ" moniker, is perhaps a little deceptive as the organ is not heard until its later stages - the original title "*Symphony No. 3 avec orgue*" is more accurate. Nevertheless, while this was not intended to be a concerto for organ, the instrument's sudden arrival in the last movement makes for a truly grand entrance that has, no doubt, shaken the rafters of many an auditorium. It is not a moment you are likely to miss not least for the angelic answering phrases one hears in response to those thunderous chords.

Like works by both Liszt and Berlioz, the symphony builds on a reappearing motif that allows for thematic evolution, transfiguration, and a satisfying sense of interconnectedness. In the last movement, after an unexpected pastoral episode for oboe, flute, english horn, and clarinet, the innovative cyclic structure comes to the fore in a massive climax where the organ, piano four hands, and orchestra, converge upon the final statement of the symphony's opening theme. It's a powerful effect that brings to mind a vision that T.S. Elliot so beautifully captured when he wrote:

We shall not cease from our exploration
And at the end of all our exploring
Will be to arrive where we started
And know the place for the first time

Program notes by SVS Concertmaster, Julian Brown

PROGRAM NOTES

Lothar Bandermann: "An American Experience" (2012)

This is a patriotic piece meant for performances around Memorial Day, the 4th of July or Veteran's Day. It is a series of short (~ 1 min each) vignettes portraying an American characteristic which impressed me as an immigrant to this wonderful country. The piece is dedicated to the great American writer John Steinbeck, whose novel "*Grapes of Wrath*" has its 50th anniversary next year. The vignettes are: 1. Bold (followed without a break by) 2. Warm; 3. Powerful; 4. Delightful; 5. Angry (I envisioned Steinbeck's anger about the plight of the people in "*Grapes of Wrath*"); 6. Hurried (always!); 7. Gentle; 8. Sad (compassionate for others suffering); 9. Moving Forward (always optimistic), and 10. Retrospective.

In "10. Retrospective" I am looking toward the future of this country which, according to a number of social and Economics scientists, will include a world-wide economic crash and social disaster much worse than either the Great Depression or the recent economic crisis. It is believed to result in a break-down of economic and social order. Yet, if so, then - judging from disasters and difficulties that were overcome in the past by the indomitable American spirit – I believe this catastrophe, too, will once again lead to tireless, successful rebuilding by those surviving the catastrophe, and so my piece ends gloriously.

I began writing this piece in 1977 while taking a course on orchestration in the Music Department of the University of Hawaii but did not finish it then. In 2012, while pondering a tribute to John Steinbeck for the 50th anniversary in 2014 of his '*Grapes of Wrath*,' I remembered these "American" sounding Reflections (fourth and fifth intervals dominate the main theme). I transcribed for organ (and revised) what I already had and added to it (vignettes 8, 9 and 10). Since I never practiced what I had learned in that 1977 orchestration course, I engaged an experienced orchestrator (and composer), Mr. Bruce Vandervalk, to transcribe the piece for orchestra and concert band.

Lothar Bandermann

Edward Elgar: "Enigma" Variations (1898-1899)

The word "enigma" strikes some deeply felt resonances within the British psyche. Recall Sir Winston Churchill's famous aphorism, delivered in a 1939 radio broadcast, when he pondered the inscrutable intent of the Russians early in the Second World War: "It is a riddle, wrapped in a mystery, inside an enigma", he authoritatively intoned. Then there was the work of the British mathematician, Alan Turing,

who not only did much to lay the foundations of computer science but later in the Second World War cracked the German Enigma code used to encrypt enemy military communications. This remarkable breakthrough, arguably, achieved more than any other single act to change the course of the War. However, in the 1950s, instead of being honored as a national hero, Turing came under scrutiny for his homosexuality which eventually led to a loss of his security clearances and criminal prosecution. A year later Turing allegedly took his own life, though this event itself remains enigmatic as there was evidence that his death by cyanide poisoning may have been an accident rather than suicide. Either way, Turing's shameful treatment was finally acknowledged in 2009 by the then Prime Minister, Gordon Brown, who gave an unreserved apology, on behalf of the government.

Finally, in our list of British themed enigmas, we come to Sir Edward Elgar's work, the majestic "Enigma" variations. The composition was his first full scale orchestral work and one that brought him, after many years of struggle and disappointment, almost overnight success. Indeed, on hearing it, the great German composer Richard Strauss is said to have declared "Here for the first time is an English composer who has something to say."

The idea for the work was conceived when one day, while exploring some ideas on the piano, his wife Alice, remarked on a melody he had played. She wanted to hear it again. Encouraged by her enthusiasm he obliged and then began to improvise on the tune, evoking portraits of his friends. Thus was born the idea of a set of variations, 14 in all, that Elgar dedicated to "my friends pictured within". In the score each variation is prefaced with either a nickname or initials, a clue to the identity of the person alluded to. In fact, the variations are not so much personality portraits but rather sketches that refer to some anecdotal feature of his friendships. The "Enigma" of the work arises not from any missing identities - all are known, even the one marked *** - but from an untold source. Elgar said: "The Enigma I will not explain - its 'dark saying' must be left unguessed ... over the whole set, another and larger theme 'goes', but is not played". Cryptic right? Many solutions were proposed to Elgar during his life but he rejected all of them and, amused by his contrivance, he took the secret to his grave.

The work opens with a quiet statement of the main theme which is followed by the first variation (C.A.E.), depicting his wife Alice. It starts intimately with a passage marked triple pianissimo in the violins and builds to an impassioned climax which then recedes into the distance as the strings ascend to the heavens. The mood abruptly changes in variation II (H.D.S.P), which features a friend and amateur pianist, whose penchant for diatonic runs while warming up, Elgar parodied with jagged sequences of chromatic notes. After several more variations, we reach the frenetic variation VII (Troyte), which

humorously mimics a friend's enthusiastic incompetence on the piano. It also refers to a specific memory, of a day on which Elgar and his friend were walking and got caught in a thunderstorm. The pair ran for it, and took refuge in a graceful 18th century house owned by a friend, W.N.. The house and the lady who owned it are the subject to which the next theme refers. After this in variation IX, we arrive at the famous Nimrod variation, a theme that has become a British institution, often played on solemn occasions such as the Cenotaph ceremony in London held each year in memory of all those who have died in service to their country. The tune was a hymn of gratitude to Elgar's close friend August Jaeger, a music editor who worked for the London publisher Novello & Co., and someone who had encouraged the composer through dispiriting times not to give up. To keep Elgar motivated, Jaeger had reminded him, how Beethoven had triumphed against adversity and reinforced his point by singing the theme of the second movement of Beethoven's Pathétique sonata. To be sure, the opening of Nimrod hints at that very same theme. Elgar, who enjoyed crossword puzzles, chose the name, Nimrod, which comes from a figure in the Old Testament described as a mighty hunter, because "Jäger" is German for "hunter". The final variation and grand finale, the composer's self-portrait, echoes the themes from Nimrod and C.A.E., representing two of the biggest influences in his life, his friend Jaeger and his wife, Alice.

One final clue to the "Enigma" may have come in a letter Elgar wrote in 1912 where he stated that the main theme of the work "expressed my sense of the loneliness of the artist." It has been proposed that in dedicating the variations to his closest companions, perhaps the composer's larger psychological theme to which the "Enigma" refers was to be found in the solace he had found with the bond of friendship and love. Okay, we don't know for sure but it makes for a nice story.

Camille Saint-Saëns: Symphony No. 3 in C minor, Op. 78 "Organ Symphony" (1886)

Like Beethoven's magnificent Choral Symphony, the Third Symphony by Saint Saens was commissioned by the Royal Philharmonic Society of England, and it was in London the symphony by Saint-Saëns received its first performance. And therein lies another interesting British divertimento. In 1827, a few years after delivering his manuscript for the Choral Symphony, Beethoven wrote to the society informing them he was suffering from a bad case of, to use the modern vernacular, "financial austerity". The society resolved to send him £100 immediately, an act that George Bernard Shaw once referred to as "the only entirely creditable incident in English history." So grateful was Beethoven for the Society's generosity he wrote back thanking them saying he would strive