



LONG BEACH
SYMPHONY
ECKART PREU, MUSIC DIRECTOR

2022-2023
CLASSICAL SERIES
Long Beach Terrace Theater

Saturday, February 4, 2023

The
Four Seasons

Eckart Preu, conductor

Saturday, March 11, 2023

Carmina
Burana





Our VISION

The vision of Long Beach Symphony is to inspire and unite people through the transformative power of music.

Our MISSION

Long Beach Symphony engages audiences of all ages and cultures through exceptional orchestral performances, community partnerships, and meaningful educational experiences.

ABOUT Us

Under the baton of Music Director Eckart Preu, Long Beach Symphony presents more than 100 concerts and events annually along with a rich array of education and community engagement programs that reach more than 300,000 residents from school children to senior citizens. Core to its offerings is a five-concert Classical series performed at the Beverly O'Neill Performing Arts Center's Terrace Theater as well as a five-concert Pops series in the Long Beach Arena's Pacific Ballroom. The Symphony has received international stature through its dedication to presenting both classical masterworks and contemporary music as well as multicultural work through unique collaborations.

For over 40 years, Long Beach Symphony has focused on providing free education programs to youth. Elementary Ensembles annually present concerts to 15,000 2nd and 3rd graders throughout Long Beach and surrounding communities. Toyota Youth Concerts serve 12,000 4th and 5th graders each year with interactive and educational live symphony performances. The annual RuMBa Foundation Family Concert provides a kid-friendly, engaging concert experience combined with fun activities on the plaza, all of which are designed to create lifelong memories for families to share. To date, nearly 1,000,000 children have experienced concerts of accessible music performed by the Symphony's world-class musicians.

Long Beach Symphony is committed to developing artistic alliances and unique and innovative musical performances which unite and celebrate our diverse communities. The Musical Bridges initiative embodies both of these important goals, allowing the Symphony to serve our community more broadly and deeply and to strengthen the orchestra's connection and relevance with existing and new audiences.

Long Beach Symphony was awarded the Long Beach Heritage Preservation Award in 2012, the Long Beach Chamber of Commerce Award for Outstanding Nonprofit Organization and the City of Long Beach in 2015 and in 2017 honored by the Arts Council for Long Beach and the Long Beach NAACP for its commitment and dedication to fighting for civil rights and social justice.

Music Director Eckart Preu



Maestro Eckart Preu (Eck-art Proy) began his tenure as Music Director of Long Beach Symphony in 2017. Critics, the orchestra, and audiences alike have celebrated his ability to combine well-loved masterworks with rare or newer works in programs offering dimension, sophistication, and spirit.

Preu also currently serves as Music Director of the Cincinnati Chamber Orchestra (OH) and Portland Symphony Orchestra (ME). Previously, he held the positions of Music Director of the Spokane Symphony (2004–2019) and Stamford Symphony (2005–2017), Associate Conductor of the Richmond Symphony (2001–2004), Resident Conductor of the American Symphony Orchestra (1997–2004) and of the American Russian Young Artists Orchestra (1999–2004). Other former posts include Music Director of the Norwalk (CT) Youth Symphony and Principal Conductor of the New Amsterdam Symphony (NY). He was associated with the Bard Music Festival from 1997 to 2004 as both Assistant and Guest Conductor. In Europe, Maestro Preu served as Music Director of the Orchestre International de Paris (1993–1995).

As a guest conductor, he has appeared with the Jerusalem Symphony (Israel), Symphony Orchestra of Chile, Auckland Philharmonia (New Zealand), Radio Philharmonic of Slovenia, Pecs Philharmonic (Hungary), Varna Philharmonic (Bulgaria), and in Germany with the Jenaer Philharmoniker. Guest conducting engagements include the Memphis Symphony Orchestra, the Delaware Symphony, the Duluth Superior Symphony, the Fairfax Symphony Orchestra, and the Wichita Symphony. Recent international appearances also include the Philharmonie Baden-Baden in Germany.

Career highlights include performances at Carnegie Hall, the Sorbonne in Paris, a live broadcast with the Jerusalem Symphony, and his first commercial recording of the world premiere of Letters from Lincoln – a work commissioned by the Spokane Symphony from Michael Daugherty featuring baritone soloist Thomas Hampson. 2012 also saw a live CD recording featuring Paganini's Violin Concerto No. 2 with Sergey Malov and the New Zealand Philharmonia. His concerts have been aired from coast to coast and on Jerusalem Radio.



Apostolia Nikouli Assistant Conductor

Apostolia Nikouli moved to the States in 2021 to start her masters in Orchestral Conducting after finishing her masters in Systematic Musicology in Aristotle University of Thessaloniki. A native of Greece, Nikouli was assistant conductor with the Thessaloniki City Symphony Orchestra (2018–2020), the New Thessaloniki State Orchestra (2017–2018), the North College Choir (2019–2020), and was guest conductor with the Athens Symphony Orchestra, Contemporary Music Lab of Aristotle University and Youth Orchestra and Youth Choir in Catholic Church of Thessaloniki. Her great interest in contemporary music motivated her to make numerous first performances of contemporary pieces with the Contemporary Music Lab and the Thessaloniki City Symphony Orchestra. Currently, at California State University, Long Beach she is conductor for the Orchestra at the Beach, and graduate conductor for the Bob Cole Conservatory of Music Symphony Orchestra and the Opera Institute. Her research as a musicologist specializes in 19th and 20th century analysis.

Long Beach Symphony Musicians

Violin I

Roger Wilkie,
concertmaster
Agnes Gottschewski,
assistant concertmaster
Chyi-Yau Lee
Reina Inui
Valerie Geller
Chloe Chiu
Carrie Kennedy
Alwyn Wright
Sarkis Gyurgchyan
Dynell Weber
Julie Metz
Linda Stone
Mei Chang
Yaeri Choi

Violin II

Chloé Tardif, principal
*Karen & Wayne Freeman
Chair in Memory of Katia Popov*
Carolyn Osborn,
assistant principal
*
Ellen Jung
Jacqueline Suzuki
Cynthia Moussas
Sakura Tsai
Haesol Lee
Charlin Lin
Ann Brenton
Sean Takada
Richard Clark

Viola

Andrew Duckles, principal
Jonah Sirota,
assistant principal
*
Colleen Sugata
Carole Castillo
Hyeree Yu
Alexander Knecht

Craig Gibson
Alexander Granger
Kira Blumberg

Cello

Cécilia Tsan, principal
Allan Hon,
assistant principal
Trevor Handy
Andrew Honea
Jonathan Flaksman
Victoria Bacon
Kyle Champion
Youna Choi
Jake Saunders
Jisun Jung

Bass

Geoffrey Osika, principal
Samuel Miller,
assistant principal
Thomas Peters
Zach Hislop
*
Sukyung Chun
Thomas Harte
Frank Marino

Flute

Heather Clark, principal
Jennifer Olson
Diane Alancraig

Piccolo

Diane Alancraig

Oboe

Rong-Huey Liu, principal
Joseph Stone
Lelie Resnick +

English Horn

Lelie Resnick +

Clarinet

Gary Bovyer, principal
Paul Castillo
*

Bass Clarinet

*

Bassoon

Julie Feves, principal
Leslie Lashinsky
Judith Farmer

Contra-bassoon

Leslie Lashinsky

French Horn

Melia Badalian, principal
Stephanie Thomas
Teag Reaves
*

Trumpet

Miles McAllister, principal
*
associate principal
*

Trombone

Alexander Iles, principal
Alvin Veeh,
associate principal

Bass Trombone

Phillip Keen

Tuba

Douglas Tornquist, principal

Timpani

Gary Long, principal

Percussion

David Riccobono +
principal
Jeffrey Grant +
Brian Cannady

Harp

* principal

Keyboard

* principal

*audition pending + on leave

Saturday, February 4, 2023

The Four Seasons

Eckart Preu, conductor

Roger Wilkie

Agnes Gottschewski

Chloé Tardif

Chyi-Yau Lee

violins



Symphony No. 40 in G minor (1788)

Wolfgang Amadeus Mozart (1756–1791)

.... 20 min. Intermission

The Four Seasons (1725)

Antonio Vivaldi (1678 – 1741)

La primavera (Spring), RV 269

- Agnes Gottschewski, violin

L'estate (Summer), RV 315

- Chloé Tardif, violin

L'autunno (Autumn), RV 293

- Chyi-Yau Lee, violin

L'inverno (Winter), RV 297

- Roger Wilkie, violin

Program and artists subject to change.

Tonight's concert is in honor of the memory of **Katia Popov**

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event photography.*

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concert hall—Sip & Enjoy.*



Agnes Gottschewski "Spring"

Violinist Agnes Gottschewski is the assistant concertmaster of the Long Beach Symphony and a member of Pacific Symphony's first violin section since 1996. She has performed with many local orchestras, including the Los Angeles Chamber Orchestra, the Santa Barbara Chamber Orchestra, and the Santa Barbara Symphony. She taught violin at Long Beach City College, teaches violin to students at the Santa Ana Boys and Girls Club and Santa Ana High School, coaches at chamber music seminars and she is also an active studio musician in the Los Angeles area.

An avid chamber music player, Agnes has been performing with various groups in the Los Angeles area including Camerata Pacifica and Salastina. She has participated at the Sitka Chamber Music Festival in Sitka, AK from 1998 to 2012 and performed in chamber music programs in Anchorage, AK, Bend, OR, El Paso, TX, and the Methow Valley, Aspen and Santa Fe Music festivals. For several years she was a member of Southwest Chamber Music, playing many premieres of contemporary chamber music and recording several CDs. She has also been an artist faculty member at the Music Fest Aberystwyth (Wales, England), a chamber music festival. Agnes is originally from West Berlin, Germany, where she started playing the violin at age 6. She studied at the Hochschule der Künste Berlin and attended UC San Diego and UC Santa Barbara for graduate studies. When she is not playing the violin she likes making pottery and going on walks with her husband and her dog.

Chloé Tardif "Summer"

Chloé Tardif is a violinist and teacher based in Orange County. A student of William Fitzpatrick and Paul Kantor, she received a Bachelor of Music from Chapman University ('16) and a Master of Music from Rice University ('18). After completing her Master of Music degree, Tardif became the Principal Second Violinist of the Long Beach Symphony in June 2019. She teaches privately across Orange County and works as a recording musician in Los Angeles. Tardif also served as the Assistant Director of the MusiShare Young Artist Program (MSYAP) from 2018 to 2022 alongside its Director William Fitzpatrick. A proud alumna of the



Orange County School of the Arts in Santa Ana (OCSA), Tardif now enjoys teaching many classes at the school, including performance, music history, and music theory courses. During the 2021-22 school year, Tardif taught violin lessons to performance majors at Chapman University.

Chyi-Yau Lee

"Autumn"

Chyi-Yau Chen Lee was born in Taiwan and began her study of violin at age five with her father. After winning numerous violin competitions in Taiwan, she came to Los Angeles to study with Professor Alice Schoenfeld in 1980. She furthered her education in New York where she received a prestigious scholarship to study with Margaret Pardee, Earl Carlyss, Felix Galimir, and Joseph Fuchs and received her Bachelor and Master degrees from The Juilliard School. Mrs. Lee is a dedicated educator and has been a member of Long Beach Symphony Orchestra since 1993.



Roger Wilkie

"Winter"

A native of Los Angeles, Roger Wilkie began his violin studies at age 13. Eight years later, he joined the Los Angeles Chamber Orchestra as one of its youngest members, eventually being appointed principal second violin, a position he held until 1989.

In 1990, Mr. Wilkie was named concertmaster of the Long Beach Symphony. A frequent soloist with the LBSO, he has been featured in performances of the majority of the standard violin concerto repertoire. He also serves as concertmaster of the Los Angeles Master Chorale Orchestra. A much sought-after chamber musician, Mr. Wilkie was a founding member of the Angeles String Quartet. In addition, he was solo violinist with Camerata Pacifica, on whose series he played hundreds of concerts as recitalist and chamber musician. Currently, Mr. Wilkie is a member of the critically acclaimed Pacific Trio. He has also appeared at Santa Fe Chamber Music Festival, La Jolla Summerfest, and Mainly Mozart Festival. In great demand as a concertmaster for the Hollywood studio orchestras, Mr. Wilkie has served in that capacity for many of Hollywood's leading composers. Since 2005, he has had the honor of serving as concertmaster for the motion picture scores of legendary composer John Williams.



February 4th Program Notes by Susan Swinburne

W.A. Mozart – Symphony No. 40 in G minor

Most resources agree: Mozart composed 41 symphonies. A few outliers maintain that some of his other orchestral works skate close enough to what we now accept as symphonic structure to also be included, and a few also tease that several actually might not be his work. However, the collective weight of opinion sticks with the officially catalogued 41. Number 40, therefore, is his penultimate symphonic work, written just three years before his untimely death in 1791 at the age of 35.

Completed at the end of July, 1788, when Mozart was 32, Symphony No. 40 is one of only two symphonies Mozart wrote in a minor key, and for both he chose G minor. Relatively few orchestral works were composed in minor keys during Mozart's era. Of the 687 Mozart works of all kinds recorded with a key noted in the Petrucci Music Library/IMSLP, just 10% are in a minor mode. Among his prominent contemporaries, Haydn's symphony stats are 97/7; CPE Bach's, 18/2. Antonio Salieri, a distinguished composer unjustly maligned as Mozart's nemesis in the play and film "Amadeus," wrote no minor symphonies at all.

There is great speculation about what Mozart's motivations might have been when he wrote the powerfully mournful Symphony No. 40. No direct evidence exists that connects the symphony with events in Mozart's life, however, it is known and documented that he was having a pretty bad, sad time in 1788. For one thing, his father had died in 1787, which was both a personal and professional loss. The father and son did not always see eye to eye, but the greatly respected Leopold was highly influential as one of Mozart's strongest promoters and his son valued his opinion and guidance. Another difficulty was money. Debts forced the Mozart family to move to a smaller home. It seems the composer's popularity with the public was in decline, subject to the unpredictable ebb and flow of fame and fashion, while his one professional post as Kappelmusicus in the Imperial Court of Vienna paid only 800 gulden – about \$17,500 dollars today – and could not support the family. Surviving letters to a patron who supplied Mozart with several loans (reportedly repaid) include references to his deep depression and "black thoughts." Finally, on June 29, 1788, just four weeks before the composer added Symphony No.40 to his official catalog of compositions, Constanze and Wolfgang's infant daughter, Theresia, died at the age of 6 months.

It is no wonder that Symphony No. 40, whose movements alternately rage with emotion and keen with pain, is considered to be a turbulent, tragic masterpiece.

Antonio Vivaldi – *The Four Seasons*

Le Quattro Stagione by Antonio Vivaldi is, by far, the world's most well-known work of Baroque music and the most beloved of the more than 800 works the master composed during his prolific lifetime.

Vivaldi's first works, a suite of sonatas for violin and bass, were composed in 1705 and his career extended until his death in 1741. Born in 1678, Vivaldi trained from age 15 as a priest, was ordained at 25, and remained a member of the clergy throughout his life. However, his fragile health restricted his capabilities and his passion for music eclipsed his clerical obligations. Less than a year after his ordination he segued into what became

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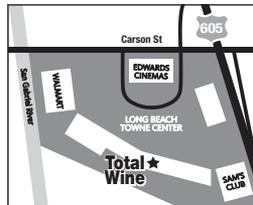
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February 4th Program Notes by Susan Swinburne

a decades-long post composing and teaching both sacred and secular music. As well, he led the chorus and orchestra at l' Ospedale de la Pietá, an elite Venice charity home for girls that hosted and educated the illegitimate offspring of wealthy Venetian nobles and courtiers. Many of these young ladies were talented musicians, some of whom went on to illustrious performance careers. While no official record of a premiere concert of *The Four Seasons* exists, it is thought to first have been performed in Venice by the school's excellent, renowned student orchestra.

For decades, Vivaldi was also a successful and sought-after musician in the elite circles of Venice and neighboring cultural centers. His employment at l' Ospedale allowed him ample opportunity to accept commissions and travel to other artistic hubs, which brought him wealth and fame. His cantata *Gloria e Imeneo* was composed for the wedding of France's King Louis XV, and Emperor Charles VI of Austria honored him with a knighthood. *The Four Seasons* was published in Amsterdam in 1725, however, music historians believe Vivaldi composed the concertos a few years earlier, likely between 1717 and 1721 when the maestro was living in the city of Mantua while completing a private commission for a patron.

But, times change. Fickle Venetian musical tastes shifted, leading to a reversal of fortune. In financial straits, Vivaldi relocated to Vienna seeking renewed patronage at the court of Charles VI, but time ran out. He died there in 1741, in poverty, with fame and reputation rapidly fading. Vivaldi's vast catalog of sacred and secular music ceased to be performed and fell into obscurity, with the exception of the nine violin concertos transcribed for keyboard by the master's enduring fan, J.S. Bach. It may surprise 21st century audiences to learn that Vivaldi's music was utterly unknown in the 19th and early 20th centuries. It was only rediscovered in 1926, when a boarding school in Piemonte unearthed a long-archived cache of Vivaldi's manuscripts. The St. Louis Symphony performed the premiere U.S. concerts of *The Four Seasons* in January, 1928, introducing this glorious, unparalleled Baroque masterpiece to American audiences. The rest, as they say, is history.

The Four Seasons was famously inspired by a quartet of sonnets – likely written by Vivaldi himself – relating a tale of peasants in the countryside that plays out during a full year as the seasons change. His manuscript even includes notes in the margins instructing musician to play “like a dog barking” and “like a sleeping goatherd.” Fun fact: When the concertos were composed, Venetians took a dim view of what we now call Program Music, then an upstart genre of generally clumsy tunes (but not Vivaldi's) that paint a musical picture or tell a story. Eighteenth century Venetians disdained these musical caricatures, instead favoring the purity of music un sullied by the crass intention to convey a story. However, Vivaldi conquered Venetians' prejudice with his ornate and crystalline orchestral vignettes that vividly illustrate the varying moods of Mother Nature.

Those interested in reading the Sonnets will find them here:
<https://www.baroquemusic.org/vivaldiseasons.html>

Susan Swinburne has been a lover and student of music since demanding piano lessons at age six. Her work in orchestra management has enriched her life personally and professionally for the past three decades. A habitu e of concert halls throughout southern California, she lives, listens, writes, and researches in the South Bay.

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••••UPCOMING SPECIAL EVENTS••••

Crescendo by the Sea

Saturday, April 1, 2023
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Saturday, June 17, 2023

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Saturday, March 11, 2023

Carmina Burana

Eckart Preu, conductor

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Angeles de Llama y Hielo
(Angels of Fire and Ice)

Ana Lara (1959 -)

.... 20 min. Intermission

Carmina Burana

Carl Orff (1895 – 1982)

Anna Schubert, soprano

Ashley Faatoalia, tenor

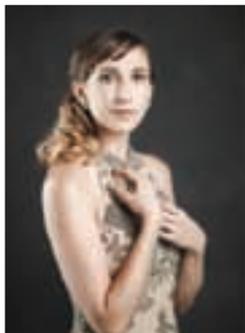
James M. Schaefer, baritone

Long Beach Camerata Singers, chorus

South Bay Children's Choir

Silver-Garburg Piano Duo

Program and artists subject to change.



Anna Schubert soprano

Described as "luminously expressive" with a "silvery voice" that "moves from innocence to devastation with an actor's ease," Anna is passionate about bringing new voices, stories, and musical ideas to life. Highlights from her repertoire include a myriad of Handel, Mozart, Bach, French art songs, and 20th/21st Century favorites, as well as several world premieres, like the role of Bibi in Ellen Reid's Pulitzer Prize winning opera *p r i s m*. She enjoys a versatile stage career that takes her all over the world, as well as a stimulating career in her hometown of Los Angeles, making a wide variety of sounds for film and television. Recent features include solo vocals in *Birds of Prey* (2020) and the Netflix series *Midnight Mass* (2021).

Ashley Faatoalia tenor

Ashley Faatoalia is a versatile and inspirational singer born and raised in Los Angeles. He studied at Chapman University and is a sought-after vocalist around the world. *Opera News* calls his singing "hauntingly beautiful," crediting him with "a voice of winning purity and variety of expression;" and *The San Francisco Chronicle* calls him "Sweettoned." Ashley's recent engagements include performances in the role of Amadou in the west coast premiere of *Omar* with Los Angeles Opera, Korey Wise in the Pulitzer-Prize-winning *The Central Park Five* with Long Beach Opera, Simon in *The Three Women of Jerusalem* with Los Angeles Opera, The Crab Man in *Porgy & Bess* with Seattle Opera, Lyric Tenor in EUROPERAS with Los Angeles Philharmonic, and his debut as Marco Polo in the Emmy-Award-winning, Pulitzer-Prize-nominated, *Invisible Cities* with The Industry. For more information, visit www.ashleyfaatoalia.com and follow Ash on Twitter - @ashthetenor



James Martin Schaefer baritone



James Martin Schaefer has performed in numerous productions with LA Opera and was a member of Opera Pacific's O.P.E.R.A. resident artist program. Some recent engagements include appearances in Los Angeles Opera productions of Verdi's *Il Trovatore* and *Don Carlo*, Wagner's *Tannhauser*, Rossini's *La Cenerentola*, Bernstein's *Candide*, and Gluck's *Orfeus and Eurydice*. He was recently featured as principal performer in Verdi's *La Traviata*. In March 2022, Mr. Schaefer was "Bass Soloist" for St. Matthew's Passion by J.S. Bach, a collaboration between LA Opera and The Hamburg Ballet. He also appeared as the bass soloist for the Berkshire Choral Festival, and as a featured / solo artist with LA Opera, LA Philharmonic, Hollywood Bowl Orchestra, Pacific Symphony Orchestra,



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“praCh’s incendiary tales of Cambodia’s past, told in the defiant tones of rap, hit Phnom Penh like a B-52 bombing raid.” – NEWSWEEK

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Long Beach Camerata Singers



The Long Beach Camerata Singers was founded in 1966 by Frank Allen as the Vocal Arts Ensemble, and served as the resident chorus for the Long Beach Bach Festival which he founded in 1973. In 1983, Dr. David Wilson, a professor of choral music at USC, succeeded Frank Allen and led the choir for over twenty years, expanding

the Singers' repertoire and choosing its name. Under his baton, the chorus toured Europe in 1999 and 2005. CSULB choral director Dr. Jonathan Talberg became artistic director in 2005. He added a core of professional singers to the ranks and led a European tour in 2006. From 2009 to 2017, Dr. Robert Istad, director of choral studies at CSU Fullerton, led the choir as its artistic director, expanding the auditioned ensemble to 90 voices and raising the group to the professional-quality level for which it is known today. In 2015, the choir established an artistic partnership with Long Beach Symphony to serve as its official chorus. The Long Beach Camerata Singers also performs regularly with other arts organizations, including Musica Angelica Baroque Orchestra, the Pacific Symphony, Long Beach Opera, Long Beach Youth Chorus, and South Bay Children's Chorale. Today, they are led by Dr. James K. Bass, Artistic Director since 2017, and Tammi Alderman, Associate Conductor. In addition to his position with LBCS, Dr. Bass is Director of Choral Studies at UCLA and Associate Conductor of the Miami-based chorus, Seraphic Fire. He received his Doctor of Musical Arts degree from the University of Miami–Florida, Master of Music and Bachelor of Science degrees from the University of South Florida, and is a graduate of the Interlochen Arts Academy.

South Bay Children's Choir

The South Bay Children's Choir is a well-trained ensemble of young singers, ages 6-17, in residence at El Camino College. The ensemble is known for their beautiful tone, expressive singing, and inspiring performances. Founded in 1996 to provide outstanding music education and to pursue excellence in the choral art within a nurturing environment, they perform annually in the Marsee Auditorium at El Camino College and have appeared at many other venues throughout the southland, including Royce Hall at UCLA, the Dorothy Chandler Pavilion in the Los Angeles Music Center, the Wiltern Theater, Segerstrom Hall in

Carmina Burana Guest Artists



Orange County, and the Armstrong Theater in Torrance. The choir tours both nationally and internationally, most memorably to England where they performed in the Canterbury Cathedral, so rich in history and beauty. They performed in Carnegie Hall with composer John Rutter conducting his “Mass of the Children.”

Julie Corallo, Artistic Director, a National Board-Certified Teacher, joined the South Bay Children's Choir in 2006 as the musicianship teacher, became associate director, and now serves as the Artistic Director. As a Kodály-certified teacher, she believes that all children can learn to read music and sing beautifully. Earning her Bachelor of Arts in Music Education and her Master of Education at UCLA, she has been a music administrator with LAUSD, vocal director for several musical theater groups, and is currently an elementary music teacher for LAUSD and an adjunct lecturer at CSULB. Under her direction, the choir was invited to perform at the 2016 National Conference for the Organization of American Kodály Educators, and she was the guest conductor for the 2015 Kodály Association of Southern California Honor Festival, the Education Through Music Los Angeles Choral Festival, and the California Association of Independent Schools Choral Festival. In 2022 she was honored with the Outstanding Music Educator award from the Southwest Division of the California Music Educators Association. She has been a presenter for numerous music organizations, including Little Kids Rock (now MusicWill), California Choral Directors Association, and the Kodály Association of Southern California, and is an active member with OAKE, ACDA and SCVA.

Silver-Garburg Piano Duo

Returning to our stage, Sivan Silver and Gil Garburg have performed in Carnegie Hall, Lincoln Center, the Vienna Musikverein, the Salzburg Festspielhaus, the Sydney Opera House and the Berlin Philharmonie; they have concertized in nearly 70 countries on five continents; and collaborate regularly with such orchestras as the Israel Philharmonic, the St. Petersburg Philharmonic, the Melbourne Symphony and the Deutsche Kammerphilharmonie.

Their most recent album, “Illumination,” was presented at the Elbphilharmonie Hamburg and released in April 2019 under the Berlin Classics label. The duo joined forces with the Vienna Symphony and Maestro Florian Krumpöck to record the world premiere of a new concerto, written for and dedicated to them: Richard Dünser's adaptation of Brahms Quartet op. 25 for piano, four hands and string orchestra.

While pursuing their solo careers, the duo paired up first privately and then at the piano. “We express our own emotions and, at the same time, a combined sensibility. We are one, and yet we're in dialogue with each other – that's the magic.” After 20 years of playing together, Sivan Silver and Gil Garburg are establishing themselves at the top echelon of the music world.



March 11th Program Notes by Susan Swinburne

Ana Lara – *Angeles de Llama y Hielo* (Angels of Fire and Ice)

Mexican composer Ana Lara is among the most notable, versatile, and highly respected classical music composers at work in Mexico in the present day. Born in 1959 and trained as a pianist, she has forged a multi-faceted career as a composer, commentator and writer, founder and director of prestigious music festivals, diplomat, and academic.

In 1993, Lara began an elite artistic residency with the Orquesta Sinfónica Nacional, the National Symphony Orchestra of Mexico in Mexico City. For six months, she had the invaluable opportunity to live, work, breathe, eat, and compose in the constant presence of the wonderful musicians of her nation's illustrious premier orchestra. Her meditative (but by no means serene) orchestral exploration of temporal spirituality, inspired by the evocative poetry of her countryman Francisco Serrano, is the product of that daily diet of music and musicianship in the nourishing presence of top tier musical practitioners who understand and embody both the fine technique and encompassing soul of orchestral music.

Speaking about her composition, Lara has said, *“Francisco Serrano’s poems speak of four angels, four cardinal points, four states of being, four moments of the day, and this gave me the idea to approach the orchestra in four different forms. It was never my intention to compose songs from the poems, but to take from them the basis for an orchestral work in four parts that alludes to the spirit of each poem and, in a way, to the structure of the poems: sonnet form. I tried to stay very true to the texts during the composition process and I had many conversations with the poet in which we discussed our respective interpretations. This work emerged, whose parts have a very close relationship between the literary origins and my musical version.”*

Angeles de Llama y Hielo received its premiere on September 2, 1994 in the Theater of Fine Arts, Mexico City, performed by the Orquesta Sinfónica Nacional de México. And here arrives a delightful “Kevin Bacon moment” connecting this deeply moving work, its composer Ana Lara, and the Long Beach Symphony Orchestra. Lara dedicated her work to the OSN’s Music Director, who conducted the premiere performance: none other than Enrique Arturo Diemecke, who seven years later became Music Director of Long Beach Symphony (2001 – 2014). Their fruitful partnership flourished, and Diemecke and Lara would go on to collaborate again in 2004 with the creations of *Dos Visiones*, an orchestral work co-commissioned by Long Beach Symphony and the OSN.

Find Francisco Serrano’s poems here:
[https://francisco-serrano.com/translated/angels\(english\).pdf](https://francisco-serrano.com/translated/angels(english).pdf)

Orff – *Carmina Burana*

Carl Orff was born in 1895 into a culturally-attuned family and he showed musical talent at a very young age. While his father was a career military officer of high rank (and hoped, futilely that Carl might follow in his footsteps), his mother was a talented pianist. He began piano lessons at five, cello at eight, organ at twelve, and enrolled in the Munich Music Academy in 1912 at seventeen where he excelled, eagerly absorbing the progressive work of Arnold Schoenberg, Claude Debussy, and Richard Strauss. Upon graduating, however, his early life as a successful working musician would soon be derailed when he was drafted into the military during World War I, and further delayed by serious injuries he sustained in



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the fighting which required months of recuperation.

Orff composed his “scenic cantata” *Carmina Burana* (“*Songs of Bavaria*”) in 1937. The vivid and musically engrossing suite of works for soloists, chorus and orchestra, is his masterful creative setting of 23 works of obscure medieval poetry. Orff stumbled upon the source material while browsing in a used book store. He was immediately intrigued by a German translation of more than 1,000 collected poems and song lyrics – originally written in Latin and French, as well as vernacular German – by a band of 13th century troubadours known as the Goliards. These roving bards entertained people with songs and poetry reflecting very secular subject matters: the joys of the tavern, nature, love, and lust. Comprised of both trained scholars and students, the Goliards were also perceptive social critics, and among their works is also some biting and sarcastic finger pointing at political and religious corruption of the day. The collection had been discovered in 1803 in the archives of a Bavarian Benedictine monastery, and in 1847 was published under the title *Carmina Burana – Latin and German Poems of a 13th-Century Manuscript from Benedictbeuern*, according to surviving records.

Carmina Burana was a popular hit from the get go. Orff’s ‘s vivid musical tour de force thrilled audiences and received effusive acclaim. However, its arrival and the composer’s subsequent popularity occurred at a problematic moment in 20th century Europe as Germany was already fully ensnared by Nazism. Life for artists in Nazi Germany was precarious and rife with hazards. Hitler’s regime rewarded those who chose to create art that reflected his values of militaristic order and strict compliance with its philosophy, but exercised a wide range of punishments on those deemed uncooperative or defiant. With the success of *Carmina Burana*, Orff found himself in something of a conundrum. Avid German audiences embraced his new opus, interpreting its pulsating rhythms and lush emotional fervor in the context of high-stepping troops and roaring rally crowds. However, among Orff’s peers were many who were persecuted, jailed, and even executed by Hitler’s government. The lucky ones, including Arnold Schoenberg, were able to escape to the U.S. and other democratic destinations. Orff walked a tightrope, remaining in Germany and benefitting financially from *Carmina Burana*’s success while being careful to make no political missteps. Years later, during reconstruction, this self-preservation became a stigma that he was forced to work to erase, going through a denazification counseling process that resulted in a rating of only “Grey C, acceptable.”

Today, *Carmina Burana* is arguably the most well-known choral work of the 20th century. Excerpts crop up often in soundtracks, lending tension, passion, and drama to a wide variety of cinematic works, including Oliver Stone’s excellent Jim Morrison biopic “*The Doors*” (1991). And, for film audiences of a certain age, the throbbing charge of *Carmina Burana*’s sweeping opening soundscape, “*O Fortuna*”, immediately conjures images of the charging steeds of King Uther’s (soon to father the baby who would grow to become King Arthur) ensorcelled army in “*Excalibur*,” John Boorman’s lavish 1981 retelling of the Arthurian legend. Given some of the lusty, bawdy source material for Orff’s magnificent suite of music and song, these medieval images are completely apropos.

Susan Swinburne has been a lover and student of music since demanding piano lessons at age six. Her work in orchestra management has enriched her life personally and professionally for the past three decades. A habitué of concert halls throughout southern California, she lives, listens, writes, and researches in the South Bay.

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