

Society of Musical Arts

Stephen Culbertson, Conductor

Concert Program

Sunday, October 17, 2010

3:00 P.M.

Maplewood Municipal Building
Maplewood, NJ



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The Society of Musical Arts gratefully acknowledges the
Township of Maplewood
for allowing us to use this beautiful and historic municipal
building as the setting for today's concert

Stephen Culbertson, Conductor

Stephen Culbertson, who made his first appearance with the Society of Musical Arts last spring, has conducted over 35 orchestras, opera productions, and ballet companies, ranging from major to community level, in Europe and the United States. Major engagements include a Spoleto USA debut on the 20th-Century Perspective Series and a new production of Prokofiev's *Cinderella* for the San Joaquin Ballet in California. In recent seasons, Culbertson has appeared with the Montclair Chamber Orchestra and Orchestra Society of Philadelphia. He has served as Music Director of the Sussex County (New Jersey) Community Orchestra and Associate Conductor of the Bergen (New Jersey) Philharmonic Orchestra. With the latter two orchestras, he conceived and conducted a series of family concerts for the community to great acclaim. He served on the board of Unity Concerts of NJ and was its Artistic Director for the 2002-3 season. Culbertson's most recent activities include leading the New Jersey Reading Orchestra and a second stint as Music/choir director at the Presbyterian Church of Upper Montclair.

After graduating from University of the Pacific in his native California, Culbertson was awarded a scholarship to study at the Sibelius Academy in Helsinki (Finland) with famed conducting teacher Jorma Panula. During his five-year stay, he studied the works of Sibelius with the composer's son-in-law, Jussi Jalas, and conducted most of Finland's major ensembles: The Finnish National Opera, the Helsinki Philharmonic, The Finnish Radio Orchestra, The Vaasa and Tampere Operas, and the Oulu Philharmonic. In addition to conducting, he gained valuable experience (not to mention much-needed income) by singing in a number of professional choruses, including the Finnish Radio Choir, Savonlinna Opera Chorus and the Helsinki Festival production of Britten's Church Parables.

Culbertson has been a strong advocate of American music as both a conductor and a publisher. In 1993, he co-founded Subito Music Publishing and became its President in 1997. From 1987 to 1992, he was director of the rental and publications departments for G. Schirmer, Inc., where he supervised the music preparation of, among others, John Corigliano's opera *The Ghosts of Versailles* (for the Metropolitan Opera) and *Symphony No. 1* (for the Chicago Symphony).

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PROGRAM

En Saga, Op. 9 Jean Sibelius

Concerto for Horn No. 4 in E-flat, K. 495 W.A. Mozart

Allegro moderato

Andante

Allegro vivace

Jonathan Groszew, Horn

Intermission

Symphony No. 2 in D, Opus 73 Johannes Brahms

Allegro non troppo

Adagio non troppo

Allegretto grazioso (quasi andantino)

Allegro con spirito

Jonathan Groszew

French Horn

Jonathan Groszew is a music education major at Montclair State University in NJ. He started playing trumpet in grade school and switched to horn as a senior in high school. Groszew was featured as principal/solo horn for his college orchestra's performance of Mahler's Fifth Symphony and was runner-up in the concerto competition. He has attended several music festivals such as Colorado College, Bowdoin and Brevard Summer Music Festivals. While at Brevard, he played under the baton of Keith Lockhart, the conductor of the Boston Pops Orchestra. He has worked and studied with esteemed horn players from many major orchestras including the Atlanta Symphony, Orpheus Chamber Orchestra, St. Luke's Orchestra, and the Colorado Symphony.

The Society of Musical Arts
salutes
Freddy Garnett
for her many years of invaluable contributions
to the planning and presenting of classical music
to the Maplewood community

Orchestra October 2010

Stephen Culbertson, Conductor

First Violin

William Keller,
Concertmaster
Dan Daniels
Yu Young Lee
Richard Lyon
Amelia Muccia
Jennifer Seligman
Naomi Shapiro
Herb Steiner
Stacy Wang

Second Violin

Peggy Reynolds*
Barbara Brandyberry
Norma Davis
Chase Linden
Anna Sayanagi
Luba Schnable
Len Tobias

Viola

Roland Hutchinson*
Jennifer Asleson
Harry Berkshire
Ysa Borstel
Ellen Hill

Eleanor Kostant
Carrie Schwimmer
Elaine Wisniewski

Cello

William Medeiros*
Bill Becker
Innes Borstel
James Celestino
Cheryl Herrera
Joseph Orchard

Bass

David Shapiro*
James Buchanan
Bob Whiteley

Flute

Laura Papatatto*
Kent Weisert

Oboe

Jeff Ladolcetta*
Alice Marcus

Clarinet

Donna Dixon*
Julie Lundemo

Bassoon

Dr. David Tiersten*
Karen Kelland

French Horn

Libby Schwartz*
Dana Bassett
Brian Hill
Leah Van Doornik

Trumpet

John Wilder*
Anthony Fennechia

Trombone

Art Sundheim*
Richard Legon
Jerome Smith

Tuba

John Bilyk*

Timpani/Percussion

Alan Buxbaum*
Mariam Khan

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Peggy Reynolds thanks her husband, Al Klase for all his technical, logistical and moral support towards making today's concert a success.

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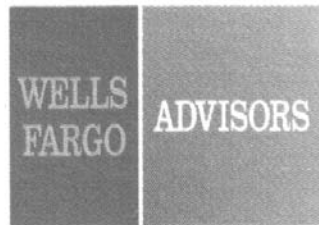


Laura Papparatto

Flutist

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Program Notes

by Stephen Culbertson and Jonathan Groszew

Sibelius: En Saga (A Story or A Fairy Tale), Op. 9

Johan Julius Christian Sibelius (1865-1957) was one of the leaders of the movement in the late 19th/early 20th Centuries to develop a Finnish culture, independent from the dominance of Sweden and Russia. This was a very hot topic at the time. His most-famous work *Finlandia* — originally entitled *Fatherland*— was banned by the Russian authorities. Even though the name “Sibelius” is Swedish, and his first language was Swedish, he considered himself a Finn, having been educated at Finnish-language schools and what is now the University of Helsinki. He set the national epic poem *Kalevala* as early as his first major work *Kullervo* (Op. 7). Musically, he endeavored (and I think largely succeeded) to get out from under the influence of Brahms and Bruckner. Finnish music before Sibelius sounds like watered down Brahms. En Saga doesn't; but it does have signs that a distinctive new voice was developing in the northern frontier. Sibelius was invited by Busoni to conduct the work in Berlin in 1902. He made extensive revisions, keeping the youthful exuberance while making a more mature work (contemporary with the Symphony No. 2). That performance was one of his early triumphs in Europe.

What the “story” is or about is somewhat unclear. “Saga” is a word more associated with Icelandic tales. Late in his life (perhaps with some selective memory), he told his secretary: “*En saga* is the expression of a state of mind. I had undergone a number of painful experiences at the time and in no other work have I revealed myself so completely. It is for this reason that I find all literary explanations quite alien.” In any case, it is an amazing story, full of the features that made Sibelius one of the most important composers of the era: lyrical and galloping themes, excitement, melancholy. A beautiful clarinet solo ends the work, respite after the wild ride.

—SC

Mozart: Horn Concerto No. 4 in E^b, K. 495

Wolfgang Amadeus Mozart was a prolific and influential composer

of the Classical era. He composed over 600 works including four Horn Concerti. All of Mozart's horn concertos were written for Joseph Ignaz Leutgeb (or Leutgeb), a Salzburg-born hornist of considerable talent, and played on a valveless horn. The two musicians apparently had a very friendly relationship, because the concertos are filled with jokes: an instruction in the First reads “Courage!”, and the Fourth is written with multicolored inks, apparently in an attempt to rattle the performer. Like its predecessors, the Fourth Concerto is a virtuoso vehicle that allows the soloist to show a variety of abilities. In the final “hunt” movement, even a modern player with the advantage of the latest valve technology will be hard pressed to keep up with the musical demands invented 200 years ago by the master melodist who just wanted to have a bit of fun with a good friend.

—JG

Brahms: Symphony No. 2 in D, Op. 73

After a 15-year struggle to write his first symphony, Brahms started his second almost immediately and finished it in a matter of months. It is interesting that after a heroic and epic symphony in C minor, both Beethoven (after his fifth) and Brahms turned to more pastoral, lyrical keys for their next major work (even composers need a well-balanced diet!).

Brahms wrote to his friends that his new symphony had a dark and melancholic side, even suggesting to his publisher that “the score must appear with black borders and in mourning.” I hope he was joking! To these modern ears, it's not nearly as melancholy as Sibelius can be. The trombones do add some darkness to many passages. But ultimately the joy and triumph of the last movement, complete with some of the most exciting (and definitely *not* melancholic) final bars of any symphony in history, turns the darkness of the brass section into a blaze of joyousness!

—SC