

Society of Musical Arts

Stephen Culbertson, Music Director

Concert Program



Sunday, November 8, 2015

4:00 P.M.

**Maplewood Middle School
7 Burnet Street
Maplewood, New Jersey**





This program is made possible in part by funds from the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts and administered by the Essex County Division of Cultural and Historic Affairs.



SOMA gratefully acknowledges our grant from Essex County DCHA in the amount of \$750 for the year 2015.

Orchestra November 2015

Stephen Culbertson, Music Director

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Susan Heerema*
Dan Daniels
Lea Karpman
Joel Miller
Herb Steiner
Naomi Shapiro
Larissa Skinner
Richard Waldmann
Melanie Zanakis

SECOND VIOLIN

Len Tobias*
Barbara Bivin
Jim Jordan
Lillian Kessler
Shirley Li
Michael Schneider

VIOLA

Roland Hutchinson*
Katherine Kolibas
Peggy LaVake
Janet Poland
Peggy Reynolds

CELLO

Jameson Platte*
Megan Doherty
Helen Kong
Charles Sachs

BASS

David Shapiro*
Kenneth Bannerman
James Buchanan
Matthew Hintz
Robert Whiteley

FLUTE

Laura Papparatto*
Gail Berkshire

OBOE

Lynn Grice*
Alice Marcus

CLARINET

Theresa Hartman*
Joel Kolk

BASSOON

Laura Carnibucci*
Karen Kelland

FRENCH HORN

Paul Erickson*
Brian Hill
Linda Lovstad
Susan Martin

TRUMPET

Anthony Fenicchia*
Robert Ventimiglia
Darrell Frydlewicz

TROMBONE

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Ed Moderacki*

PIANO

Matthew Culbertson*

TIMPANI

Joe Whitfield*

* Principal

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Society of Musical Arts

Stephen Culbertson, Conductor

Sunday, November 8, 2015

4:00 pm

PLEASE TURN OFF ALL ELECTRONIC DEVICES

Sibelius and Strings

First Essay for Orchestra, Op. 12

Samuel Barber

Cello Concerto No. 1 in A Minor, Op. 33

Camille Saint-Saëns

Jameson Platte, violoncello

Intermission

Romance for Violin & Orchestra, Op. 11, F minor

Antonín Dvořák

Susan Heerema, violin

Symphony No. 3 in C Major, Op. 52

Jean Sibelius

Allegro Moderato

Allegretto

Moderato - Allegro, Sempre Energico

Today's concert is dedicated to the memory of SOMA flutist Kent Weisert.

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Program Notes

by Stephen Culbertson

Samuel Barber (1910-1981): First Essay for Orchestra

Various dictionaries define “essay” as a short composition on a particular subject, using the author’s thoughts and reasoning to come to a conclusion. Barber adopted the literary term to invent his own rather clever concept. The entire piece is built on the music in the opening bars played by violas and cellos. At times faster, slower, louder, softer, more and less instruments, new modes and keys, reflective, intense, majestic, playful, complex, climactic, serene. At the time Barber wrote *Essay for Orchestra*, he had already written a successful piano work entitled *Three Essays*. He went on to write two more *Essays for Orchestra* (hence the need to retitile the First).

Camille Saint-Saëns (1835-1921): Concerto No. 1 for Cello and Orchestra in A Minor, Op. 33

Saint-Saëns was one of the more interesting characters in the history of music. He started out as a musical prodigy, making his concert debut at the age of 10. At that time, he embraced the modern music of his time: Liszt, Wagner and Schumann. He lived long enough to be around for Impressionism (Debussy) and even atonality (Schoenberg), at which time he came to be considered “reactionary”. He was very prolific; most of his works are very good and a few are truly great, including the concerto we’re hearing today, his Third (Organ) Symphony, *Samson and Delilah*, *Danse macabre* and *Carnival of the Animals*.

Cello Concerto No. 1 is one of the most well-constructed works in the repertoire, admired by later composers such as Rachmaninoff and Shostakovich (both of whom wrote major works for cello). Although its one, continuous movement breaks from the traditional three-movement form, there really are three main sections that flow organically from one to the next. The soloist jumps through virtuosic hoops of very fast playing and extremes of register, but there are also lovely and charming passages.

Antonín Dvořák (1770-1827): Romance in F Minor, Op. 11 for Violin and Orchestra

Speaking of lovely and charming, Dvořák’s short *Romance* is an adaptation of the slow movement of his String Quartet No. 5. Like many of Dvořák’s early works (including the first four symphonies), the quartet was not published or performed during his lifetime. It was premiered in Prague in 1877 and has become a favorite of violinists ever since.

Jean Sibelius (1865-1957) Symphony No. 3 in C Major, Op. 52

Sibelius himself conducted the first performance of this symphony in 1907 with the Helsinki Philharmonic. It marks a turning point in his output, from the Romanticism of the First and Second symphonies to the austere complexity of the later works.

The first movement is perhaps the most perfect example of Sonata form in any of his symphonies. What that means to the listener is the themes are organized in a way that flows naturally from one to the next, then developed (or, altered and thrown around to the different instruments) in the middle section, then repeated (again in an organized fashion) before a concluding section (coda) that is loosely based on the opening material. The movement is dominated by the strings, with a few climaxes from the brass. The strings play in all but 16 bars of 276! As always in Sibelius, there is a hint of melancholy, especially in the second theme (played by the cellos).

In the second movement, melancholy turns to a gentle sorrow. The form is much simpler (a kind of rondo, where the main theme repeats, with interludes). The theme is reminiscent of a folk song (maybe a lullaby), but not a specific quote. The woodwind countermelody in the last repetition of the theme sounds, to me, like the sun coming out after the months of darkness during the Finnish winter.

The third movement (really a combination of a scherzo and finale) is where we *really* get into what I would call “mature” Sibelius. In the opening (scherzo) section, themes are introduced and altered at a dizzying pace, with tremendous climaxes from the brass. If it sounds complex and difficult, that’s because it is. In a way, though, concise: Mahler would have made an hour-long symphony out of the material in these 5 minutes. The scherzo flows organically into something that sounds like a hymn, introduced by cellos and violas. It has great power and eloquence; almost an *Ode to Joy* quality. Sibelius uses the device of repetition (stanzas) to increase tension. Each stanza adds instruments and complexity. The strings turn to *ostinato* (a repeated rhythm that becomes the foundation) to add volume and weight while the winds and brass carry the theme for one more majestic and triumphal statement. The final three chords (all C Major) couldn’t be simpler, but release the tension in a truly exhilarating way.



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Jameson Platte - *Cello*

Cellist Jameson Platte maintains an active career both as a performer and a teacher. He is currently a member of the critically acclaimed Duo 92 with pianist/composer Matthew Quayle, principal cellist of the The Orchestra of Northern New York, The Plainfield Symphony, Bachanalia Virtuosi, Chelsea Opera and assistant principal of the Allentown Symphony. As faculty at Skidmore College, he teaches cello and chamber music. Mr. Platte works extensively as a clinician, guest conductor and cello coach, performs as a soloist and maintains a large private studio. He is in constant demand as a guest principal cellist throughout the northeast. A frequent recitalist in New York City, he has been featured in Carnegie Hall, Merkin Hall, St. Patrick's Cathedral, Lincoln Center and the 92nd St. Y, among others. His recitals have been heard throughout North America, South America, Europe, Asia and Australia. Mr. Platte is Artist/Faculty at New England Music Camp.

Mr. Platte attended the Brevard Music Festival as a teaching assistant where he won the concerto contest. He also attended the Blossom Chamber Music Festival where he played principal cello under Leonard Slatkin. Mr. Platte has been a member of the Tuscaloosa Symphony (under Louis Lane), the Alabama Symphony and the Huntsville Symphony. He has recently been a featured soloist with the Allentown Symphony, Glens Falls Symphony, Orchestra of Northern New York, Plainfield Symphony, Central Jersey Symphony, Bachanalia Virtuosi and the Stokes Forest Festival Orchestra, among others. Recent international residencies have included performances in China, Korea, Germany and the United Arab Emirates. His recordings of contemporary music may be heard under the Koch International, Seedmusic, Naxos and Albany labels. Mr. Platte's principal teacher was Carlton McCreery; he has also pursued studies with such teachers as Lynn Harrell, Mstislav Rostropovich and Harvey Shapiro.

Mr. Platte plays on cellos by Hannibal Fagnola (1925), Andrea Amati (1572) and Luis and Clark as well as bows by François Xavier Tourte, Dominique Peccatte and Arcus.

Susan Heerema - *Violin*

Ms. Susan Heerema, performing as violin soloist since age 9 and Concertmaster since age 11, graduated the Juilliard School of Music in 1992 (BM) under the tutelage of Dorothy DeLay, Hyo Kang, and Richard Simon. Presently, Ms. Heerema is the Concertmaster of the NY's Spectrum Symphony and has been since its conception. Among her past positions, she has performed all the various opera repertoire with conductors Joel Revzen, Anton Coppola, Kathy Kelly, and Alfredo Silipigni. She has been the personnel director of NY and NJ orchestras and the Berkshire Opera company, and has performed in different countries. Ms. Heerema has played under the baton of Rostropovich, Rampal, and Menuhin in France; toured Norway, Iceland and Scotland; performed with the Spoleto {Italy} and Sarasota Opera Festivals, and with every major Baroque festival in the U.S. She has held positions of Concertmaster and Principal for multiple orchestras, some of which include the Westchester Symphony, Ocean Grove Orchestra, First Baptist Orchestra, Amor Artis, Collegium Westchester, and the Berkshire Opera Company. She has been both choral and orchestral director and on orchestral tours, Concertmaster for the Phantom of the Opera national tour. Ms. Heerema has also performed on various TV shows including soap operas, David Letterman, Conan O'Brien with celebrities such as U2, Doc Severnson, Matchbox Twenty VH1, and Blackstreet MTV Unplugged. She has recorded on labels for artists such as Vanessa Williams, Aretha Franklin, Tony Bennet and Brian Stokes Mitchell. Susan served as contractor and Concertmaster for "Prayers for America," a service for the victims of September 11 terrorist attacks at Yankee Stadium. For nine years, Ms. Heerema was Berkshire Opera's Personnel Manager, music librarian, and housing and hiring all musicians. Ms. Heerema continues to perform in all these mediums of both small and large ensembles including solo performances of classical, pop, rock, and jazz. The solo concertos she has frequently performed with orchestras include the Mendelssohn, Bruch and Barber violin concertos. In the past, Ms. Heerema spent eight years teaching in the FarBrook School and continues in her thirteenth year as Director of two choirs, two string orchestras and teaches Music Theory AP and CPE at the Ramapo Indian Hills High School Regional District.

She plays on a 1906 Romeo Antoniazzi violin.

Stephen Culbertson

Conductor

Stephen Culbertson, Music Director for the Society of Musical Arts, 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 serving as interim Music 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 introduced Finnish audiences to works by Copland, S.R. Beckler, John Forsman and many others. He introduced local listeners to American music by writing a six-hour series of radio programs entitled A History of American Music for the Finnish Broadcast Corporation. As a guest conductor, Culbertson has worked for the Netherlands Opera and appeared in Czechoslovakia (with the Košice State Philharmonic), Italy, Hungary, and England. 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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Society of Musical Arts who we are

The Society of Musical Arts (SOMA) was founded in 1981 by Dr. Samuel Applebaum, New Jersey's world famous master teacher of the violin. We are continuing Dr. Applebaum's objectives to provide an opportunity for both amateur and professional string musicians to play baroque and classical music in a chamber orchestra and to present free public concerts with multi-generational appeal to the residents of Essex and surrounding counties.

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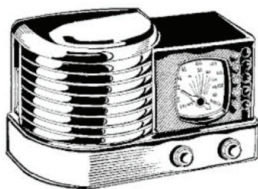
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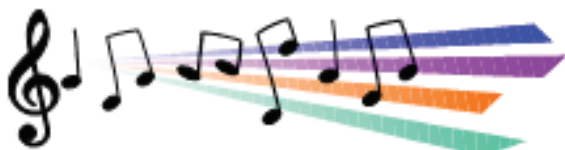
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Laura Papparatto, President



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