

# **Society of Musical Arts**

**Stephen Culbertson, Music Director**

## ***Concert Program***



**Sunday, June 2, 2013**

**4:00 P.M.**

**St. George's Episcopal Church  
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***This past season the Society of Musical Arts lost three of its dedicated board members. We send condolences to their families and gratefully acknowledge gifts in memory of Ed Appel, Freda Garnett and Zita Friedland.***

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# Orchestra June 2013

## Stephen Culbertson, Music Director

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# **Society of Musical Arts**

**Stephen Culbertson, Conductor**

**Sunday, June 2, 2013**

**4:00 pm**

## ***American Masterworks and Double Delight***

***Jubilee* from Symphonic Sketches**

**George W. Chadwick**

***The Incredible Flutist*, Suite from the Ballet**

**Walter Piston**

**Adagio for Strings, Op. 11**

**Samuel Barber**

***~~ Intermission ~~***

**Concerto for Violin, Violoncello and Orchestra, Op. 102**

**Johannes Brahms**

**Garry Ianco, Violin**

**Jameson Platte, Violoncello**

*This program is dedicated to the memory of Freda Garnett.*

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**Our next concert is**

**Sunday, October 20, 2013**

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Featuring the World Premiere of a work written for SOMA

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# Program Notes

by Stephen Culbertson and Jameson Platte

## George Whitefield Chadwick (1854 - 1931)

### **Jubilee, from *Symphonic Sketches***

Chadwick was an important figure in late-19th and early-20th Century American music life (founder of the Music Teacher's National Association, president of New England Conservatory for many years, and codified our chord-naming convention). Chadwick knew and spent some time with Dvorak during the Bohemian master's visit to the US. Indeed, he was writing music with American themes 20 years before Dvorak's famous advice to our composers to use native material.

Jubilee is the first of the four Symphonic Sketches, written 1895-1904. Each was inspired by a scenic depiction, printed in the score.

*No cool gray tones for me!  
Give me the warmest red and green,  
A cornet and a tambourine,  
To paint my Jubilee!*

*For when pale flutes and oboes play,  
To sadness I become a prey;  
Give me the violets and the May,  
But no gray skies for me.*

## Walter Piston (1894 - 1976)

### **The Incredible Flutist, Suite from the ballet**

Piston is known nowadays more as a teacher and theorist, with good reason: he taught at Harvard from 1926-1960, and his students ranged the gamut from Leroy Anderson to Leonard Bernstein to Elliot Carter! He also wrote the textbooks *Harmony* and *Orchestration*, which were standard until a generation ago.

Nonetheless, his music is not what we would consider "academic." True, it is extremely well-crafted and technically sound. But it is also emotional, beautiful and even fun in places. His best works are his Symphony No. 2 and the one we will hear this afternoon. It was originally written to accompany a ballet to be accompanied by the Boston Pops in 1938. The 1938 issue of *Dance* magazine had a summary of the action:

The siesta is over. With a hearty yawn and a wide stretch, the village shakes off its drowsiness. First to wake up is the Apprentice who opens the shop, and life begins its eventful flow. The Merchant's Daughters demonstrate their father's wares to Shoppers. The Busybody and the Crank have their argument. But what is this?... A march is heard! The Circus Band marches in, followed by the people of the circus. They're all here: the Barker, the Jugglers, the Snake Dancer, the Monkey Trainer with her Monkeys, the Crystal Gazer, and of course, the main attraction, the Flutist... He not only charms snakes; he also charms...the Snake Dancer...and the Merchant's Daughter, and they meet at eight o'clock that very evening. When the clock strikes eight, young couples are all over the place, and love is in the air. Even the prudish, rich Widow cannot resist the charged atmosphere, and she grants the Merchant the kiss he's been begging for well nigh two years. But they don't fare so well. Their sustained embrace is discovered, the Widow faints right into the arms of her boyfriend. But, the incredible Flutist comes to her rescue. A little dancing, a little flirting, and the Widow comes out of

her swoon, none the worse for wear. And then... the Band strikes up, the spell is broken: the Circus, Incredible Flutist and all, leave the village.

The preceding is the story of the complete ballet. Here are the movements of the Suite:

- Introduction
- Siesta Hour in the Marketplace and Entrance of the Vendors
- Dance of the Vendors
- Entrance of the Customers
- Tango of the Four Daughters
- Arrival of Circus and Circus March (complete with crowd cheering and dogs)
- Solo of the Flutist
- Minuet - Dance of the Widow and Merchant
- Spanish Waltz
- Eight O'Clock Strikes
- Siciliano - Dance of the Flutist and the Merchant's Daughter
- Polka
- Finale

## **Samuel Barber (1910 - 1981)**

### **Adagio for Strings**

Perhaps the most iconic work of concert music written in the 20<sup>th</sup> Century, there is an incredible journey in Barber's short Adagio. First, intense sadness. Then, a buildup to one of the most intense climaxes ever. Finally, a serenity that releases the emotion and stress. The simplicity of the material (essentially scale passages taken up by alternating sections against the sustained notes of the other sections) creates suspensions (tensions) in the harmony. But Barber does not release all the tension. Not only do the recaps of the melody lead in unexpected directions, but the final resolution is not to "home" but to a significantly unresolved state.

–SC

## **Johannes Brahms (1854 - 1931)**

### **Concerto for Violin and Violoncello in A Minor, Op. 102**

Written in the latter part of Brahms' life, the Double Concerto in A Minor for Violin and Cello, Op. 102 was a gesture of reconciliation to violinist Joseph Joachim (for whom Brahms wrote his Violin Concerto). The longtime friends had parted ways when Brahms sided with Joachim's wife in their divorce. Brahms figured that Joachim would reject a solo work, but could not turn down an opportunity for his friend and colleague, cellist Robert Hausmann (a frequent chamber music partner of both Brahms the pianist and Joachim). Although receiving a very cool reception at the time of its premiere, the Double Concerto has become a much-loved and admired work.

For Garry and me, the opportunity to perform this grand work together has been a long time coming. For the past seven years, we have collaborated in recitals, chamber music, recording sessions, pop music, opera and as orchestral principals. However, the Double Concerto has been the piece that we have most often discussed our desire to perform together. As good friends outside of our musical collaboration, Garry and I have been able to put together a unified interpretation of this concerto. This aspect is essential to a convincing performance of the work. Although each solo part is as difficult as any major concerto, we must

play it as chamber music, in effect forming one grand string instrument capable of a range, virtuosity and richness not possible on any single solo instrument.

Ask a classical musician what their favorite type of playing is and you will likely receive "chamber music" as the answer. Ask a patron of the arts about their favorite classical musician and you will likely receive the name of a famous concerto soloist as the answer. Brahms's Double Concerto is one of a very small number of works, and probably the greatest, to combine the chamber and the solo world.

—JP

## **Garry Ianco** - Violin

From studio recordings with artists Jacam Manricks, Ron Foster, and Paul Kyser to an appearance on TV's 30 Rock, Garry Ianco leads a varied international career.

Currently, Garry Ianco is performing in the Broadway productions of Phantom of the Opera, Evita, and Giant. Mr. Ianco is the concertmaster for The Chelsea Opera, and the assistant concertmaster of The Santo Domingo Music Festival Orchestra. Mr. Ianco also performs as a section violinist with the Munich Symphony, The Orchestra of Northern New York, and The Strathmere Festival Orchestra.

As a chamber musician and recitalist, Garry Ianco has appeared at the Capital City Concerts in VT, the Red Bank Chamber Music Society in NJ, and at Fontainebleau Palace in France amongst others. Mr. Ianco has collaborated with artists such as Ricardo Cobo, Christopher Collins Lee, Jameson Platte, Frederick Zlotkin, and Adonis Gonzales.

As a soloist, Mr. Ianco has recently appeared with Bachanalia Chamber Orchestra, The Montclair Chamber Ensemble, The Orchestra of the Bronx, and The Monmouth Symphony performing concertos by Bach, Mozart, Beethoven, and Saint-Saens. In the fall of 2013, Mr. Ianco will return to the Monmouth Symphony for a challenging concert featuring Brahms' Double Concerto and Rimsky-Korsakov's Scherezade.

Garry Ianco holds a BM from the Mason Gross School of the Arts at Rutgers University, an MA from New York University, and a diploma from L'Ecole Americaine in Fontainebleau, France. His teachers have included Matthew Reichert, Oscar Ravina, Neil Weintrob, and Nina Beilina. Mr. Ianco has also had master classes and chamber music study with Ani Kavafian, Glenn Dicterow, Gunther Schuller, Herre-Jan Stegenga, Philippe Entremont, and Lucie Robert.

Mr. Ianco is an Adjunct Professor of Music at New Jersey City University.



## **Jameson D. Platte** - Cello

*“What made the performance of this wonderful work was the absolutely spell-binding playing of cellist Jameson Platte. The composer provided a terrific platform for a cello virtuoso, and Platte excelled.”* –VOX VIEWS AND REVIEWS

*“Mr. Platte’s soulful rendition was a lesson in rich cello sound and expressiveness. His sound poured forth to the furthest seat of the balcony”*

–THE CHRONICLE

*“...richness and beauty of sound”* –TIMES UNION

Jameson Platte maintains an active career both as a performer and a teacher. He is currently a member of the critically acclaimed Axis quintet, the Conservatory Quartet, Duo 92 with pianist/composer Matthew Quayle, principal cellist of the Glens Falls Symphony, principal of the Orchestra of Northern New York and assistant principal of the Allentown Symphony. 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 north east. 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 has 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. Mr. Platte also served as Professor of Cello at the Montclair State University Preparatory Division and the Stokes Forest Music Festival. He has been a featured soloist with the Jacksonville Symphony, Allentown Symphony, Glens Falls Symphony, The Orchestra of Northern New York and the Stokes Forest Festival Orchestra, among others. Mr. Platte’s recordings of contemporary music may be heard under the Koch International and Seedmusic labels. Mr. Platte’s principal teacher was Carlton McCreery; he has also pursued studies with such teachers as Yo-Yo Ma, Lynn Harrell, Mstislav Rostropovich, Harvey Shapiro and Carter Brey.

Mr. Platte plays on cellos by Hannibal Fagnola (1925), J.B. Guadagnini (1757) and G.F. Pressenda (1825) as well as bows by François Xavier Tourte, Dominique Peccatte, Bernard Ouchard, and James Tubbs.

# 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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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 orchestral masterworks in a chamber orchestra and to present free public concerts with multi-generational appeal to the residents of Essex County.

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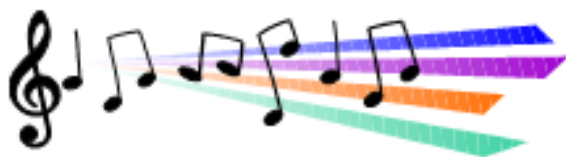


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*Laura Papparatto*, President



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