

## 2006-2007 Season of Classical Concerts

### MARK YOUR CALENDAR! LAST CHAMBER ORCHESTRA CONCERT OF THE SEASON

Sunday, June 3, 2007 ~ 2:00 p.m.

Castro Valley Center for the Arts  
19501 Redwood Road, Castro Valley

[www.cvorchestra.org](http://www.cvorchestra.org)

### Donor and Membership Information

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- ♪ Membership is valid for one year from the date of purchase
  - ♪ Members may receive ticket discount off the suggested donation amount
  - ♪ Members receive one FREE ticket per year
- NOTE:** Memberships are not tax-deductible

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**JOIN TODAY FOR THE 2007-08 SEASON OF CLASSICAL CONCERTS!**

### Mission Statement

The Castro Valley Adult School Chamber Orchestra (CVASCO) is dedicated to providing valuable and challenging opportunities for musicians and a cultural resource for the community. Under the musical direction of Joshua Cohen, CVASCO will bring creative musical programming and exciting, quality entertainment to the East Bay and Castro Valley audience.

# Castro Valley Adult School Chamber Orchestra

## Classical Concert

Sunday

Afternoon

March 18, 2007

2:30 p.m.

Special Guest Performer

"The Hornman" -

Bill Nemoyten



Music Director: Joshua Cohen

2006-2007



6th Season of Performances

## Music Director - Josh Cohen

**Josh has been an important part of the music scene in and around the San Francisco Bay Area for many years as violinist, bassist, concertmaster, conductor, board member and impresario. At Cal State Hayward, he studied violin with Daniel Kobialka and Nate Rubin, and conducting with Dennis DeCoteau.**

**Josh has performed with the Oakland East Bay Symphony, the California Symphony, Oakland Lyric Opera, Holy Names Orchestra, Livermore Valley Opera, Livermore Symphony, San Jose Lyric Theater, Alameda Civic Light Opera, Diablo Valley Opera, Contra Costa Musical Theater. He has also served on the boards of the Oakland Lyric Opera, the California Symphony, and ProMusica Alameda and has been involved in projects with the San Francisco, Oakland (Oakland East Bay) and Berkeley Symphonies.**

**When he has free time, Josh is a principal in Qibits Associates, specializing in computer networking projects. Josh lives in Alameda with his wife Genevieve, where they are an active part of their community.**



## Guest Performer - Bill Nemojten



**Recently when a student asked Bill why he plays so many different horns, his answer was "I'm slightly crazy!" He really believes that a person hauling 12 to 14 different horns around to perform in schools, libraries, retirement homes, band and now orchestra concerts is a form of musical craziness! But Bill declares that it is a joyous form of insanity that has made it possible for him to share his love of music and the horns that make it with thousands of children and adults in California, Nevada, Florida and Ohio, his home state. He is especially proud of his performances at Stanford Children's Hospital, a school for severely disabled children in Reno and for the Veteran's Home in Yountville.**

**Bill has a Bachelor and a Master's degree in music education. He taught music in Ohio and California and has played the trombone, his first horn, for sixty-six years! The other eleven horns he will perform have been gathered from around the world, some while on his trips to Israel, Australia and across America. The Hornman is a unique program where the audience is encouraged to participate by clapping, singing and mimicking the horns on certain pieces. Participate and enjoy! Normally performed with recorded music or with concert bands, the Hornman score has been recently rescored by Bill for orchestra. The performance today will be the first ever using a full orchestra, and launches Bill on a new career path!**

## Music Director's Message ~ Josh Cohen

The orchestra you hear tonight is comprised of musicians from the Bay Area who come together for the love of music; they are teachers, attorneys, secretaries, business executives. They are here for many of the same reasons you are here: your love of community and your love of music. We all are people who believe that community involvement is not only beneficial to the area, but, as a volunteer, is very gratifying on a personal level where you develop strong friendships and human "roots."

Most people appreciate the time and talent represented on stage. What is sometimes unrecognized are the many tasks and talents necessary to produce such a concert; all those things that have to happen to take "concept" to "performance." As a relatively young organization, the orchestra handles most of the administrative duties as well as playing. For example, the food we have at the reception is provided by the orchestra members. The programs and much of the promotion is handled by the Adult School staff (in addition to their regular work duties!) There is also plenty of running around, getting music from various libraries around the state and keeping track of it during the rehearsals, maintaining and developing our website ([www.cvorchestra.org](http://www.cvorchestra.org)), making sure enough chairs and stands are on stage for everyone, etc.

I invite you to become a member of the Castro Valley Chamber Orchestra even if you do not play an instrument, or carry a tune! Besides the musical activities of the group, volunteers are needed to handle the numerous tasks it takes to produce these concerts, including the following:

- Community advocates to promote orchestra and concerts
- Write articles for local newspapers
- Speak to businesses, civic groups about ways to support the orchestra
- Develop advertising and marketing materials to promote orchestra and concerts
- Update mailing lists and email lists
- Coordinate and recruit volunteers
- Assist orchestra director and/or concert master
- Develop and maintain orchestra's website
- Assist with post-concert receptions
- Prepare musical program materials and help coordinate selected musical pieces

The benefits of volunteering are great--for both the orchestra and yourself. What better way to be active in your community--**Join the Orchestra today!** You can call the Castro Valley Adult School (510-886-1000) and leave a message for me or call / write me direct. (510-522-0250 or [maestro@musicmacher.com](mailto:maestro@musicmacher.com)).

## Acknowledgements and Appreciation!

**The Castro Valley Adult School Chamber Orchestra acknowledge and thank:**

- ~ **Lydia Osias**, for managing the post-concert reception
- ~ **Genevieve Pastor-Cohen**, for ticket sales, stage management
- ~ **Jerry Green, Director**, for Castro Valley Adult School support
- ~ **Paula Evans**, for the design of Programs, flyers, tickets, and PR
- ~ **Castro Valley Adult School staff**, for registration and assistance
- ~ **Julie Cannon**, Librarian and Assistant Orchestra Manager

**Helping hands are in short supply! There are many volunteer opportunities available for those who would like to participate. Email Josh Cohen for details: [joshc@qibits.com](mailto:joshc@qibits.com)**

## Program Notes

sonatas, string quartets, works for wind ensemble, and numerous pieces of chamber music.

Invited by the English violinist and impresario Johann Peter Salomon, Haydn made two trips to London, in 1791-92 and 1794-99, which were artistic and financial successes. The premiere of the Symphony No. 104 (which also bears the individual nickname of "London") occurred during a 4 May 1795 concert, held for Haydn's benefit at the King's Theater in the Haymarket. As the composer recalled: "The whole company was thoroughly pleased and so was I. I made four thousand Gulden on this evening. Such a thing is only possible in England."

The critic for the Morning Chronicle offered the following observations after the premiere of Haydn's "London" Symphony: (Haydn) rewarded the good intentions of his friends by writing a new Overture (i.e., Symphony) for the occasion, which for fullness, richness, and majesty, in all its parts, is thought by some of the best judges to surpass all his other compositions."

This symphony shows Haydn's sense of humor, which is directed at both the audience and the performers throughout the work. The slow introduction, both stately and moody, gives way to a refined allegro. Everything seems perfectly traditional until the introduction of a somewhat ethereal second theme--which is in the wrong key. The development and recapitulation continue to exploit the use of the unexpected.

The second movement is a theme with variations and begins in the style of a simple string quartet. When the winds finally enter, there is a dramatic shift to minor. Suddenly the orchestra is fortissimo with an intense passage that is reminiscent of Mozart's g minor symphony. Using a grand pause (silence), Haydn's sense of humor reemerges. One wonders if he was trying to nudge a sleeper in the audience, or an unobservant performer. The movement ends in a pastoral mood with the flute and strings bringing the main theme to a close.

In the minuet, which is in  $\frac{3}{4}$  time, Haydn introduces sets of two, first in the violins, then imitated with the cellos. This juxtaposition of three against two is called a hemiola. The trio section of the movement is more in the style of the Austrian peasant dance, the Landler, and uses the oboes and horns to imitate a dance in the town square. The Da Capo (return to the beginning of the movement is taken faster as is the custom during the time.

The finale, one of Haydn's best, is based on the folk song "Hot Cross Buns" and uses the lower strings to imitate the drone of the bagpipe. Beethoven used the same effect in his "Pastoral" Symphony. Haydn also shows us his mastery of harmony and form as he weaves from one key to next, contrasting the winds against the strings, and pulls everyone back to the main key, this time using the oboe and violins against the cello drone.

## The Classical Brass Quintet

**1ST TRUMPET**, John Hagglof  
**2ND TRUMPET**, David Stodola  
**FRENCH HORN**, Sally Johnson

**TROMBONE**, Bill Nemoyten  
**TROMBONE**, Dean Leonard  
**TUBA**, Dustin Short

In addition to augmenting the orchestra for the "Hornman" performance, the Classical Brass Quintet will be playing a variety of brass quintet classics from baroque pieces to jazz standards in the lobby during the reception following the concert.



## Chamber Orchestra Players

### STRINGS

#### Violin I

Susan Fowle\*  
 Betty Culp  
 Elizabeth Martin  
 Dorris Marx  
 Georgene Moffitt  
 Gary Osias

#### Violin II

Janet Basta, Principal  
 Daniela Cowan  
 Sherrie Kong  
 Jackie McBride  
 Erik Nuno  
 David Ojakian  
 Ron Ojakian  
 Wesley Siegel  
 Joanne Young

#### Viola

Tom Baker  
 Judy Beck  
 Dotty Gonsalves  
 Lieske Wetherwax

### Cello

Nancy O'Connell  
 David Gallagher  
 Murial Haupt  
 Susan Maunder  
 Vicki Woolworth

### Bass

Michael Adams  
 Julie Cannon  
 Steve Schaefer

### Harp

Wendy Sachs

### WINDS

#### Flute / Piccolo

Elizabeth Baptista-  
 Gaston  
 Beverly Johnson  
 Betty Lucchesi

### Oboe

Todd Wetherwax  
 Kay Wetherwax

### Clarinet

Mark Moss  
 Tony Scarr

### Bassoon

Michelle Jones  
 Torri Lyon

### English Horn

Kay Wetherwax

### French Horn

Lea Casini  
 Sally Johnson  
 Richard Lamb

### Brass Trumpet

David Graber  
 John Hagglof  
 Gordon Pappas  
 David Stola

### Trombone

Dean Leonard  
 Charlie Seavy

### Percussion

Roy Halliday  
 Wendy Sachs

## Concert Program

THE HORNMAN  
Special Guest ~ Bill Nemoyten

GEORGES BIZET  
Carmen Suite

INTERMISSION

FRANZ JOSEPH HAYDN  
Symphony #104

RECEPTION TO FOLLOW

Classical Brass Quintet performing in lobby

## Program Notes - "Carmen" Suite

### Georges Bizet (1838-1875)

Prelude & Aragonaise  
Intermezzo  
Seguedille  
Les Dragons d'Alcala  
Les Toreadors



Bizet's "Carmen" is now probably the world's most popular opera. 19th Century France, however, enjoyed humiliating its most talented sons and "Carmen's" first production at the Paris Opera-Comique, on 3 March 1875, was an abject failure. The first night audience grew steadily colder as the new opera progressed and by the end of Act 2 had simply ceased to respond. The remainder of the work was received in total silence. The following morning the Parisian press moved in to finish the job. The story of "Carmen" was "obscene", the music "obscure", "devoid of color", "unoriginal and undistinguished in melody" and the opera as a whole was "altogether undramatic". Bizet's fellow-composer Charles Gounod conceded that "Carmen" had some merits but was at pains to point out that they weren't Bizet's - "Take the Spanish airs and mine out of the score, and there remains nothing to Bizet's credit but the sauce that masks the fish". "Carmen" staggered on for 48 performances to progressively emptier houses and by the end the management of the Opera-Comique was giving the tickets away for free. 19th Century French taste had triumphed again, and it took a production in Vienna that October to launch the opera on the triumphant worldwide career which continues to this day. But by then Bizet was already dead - an attack of quinsy, exacerbated by his depression at the reception of "Carmen", had carried him off on June 3 at the age of 37. Gounod was one of the pallbearers at his funeral.

## Program Notes

In the 125 years since then the musical world has fallen over itself to make amends for "Carmen's" sorry early history. The opera itself has never left the repertoire, and by the second half of the 20th Century had overtaken Gounod's "Faust" as the world's favorite. Musicians of all types have paid their homage to its powerful drama and inexhaustible flow of melody. Brahms, Wagner and Nietzsche were all early admirers; and Tchaikovsky even went so far as to base several of the principal themes of his Fourth Symphony on melodies from "Carmen". Pablo de Sarasate and Franz Waxman have both composed "'Carmen' Fantasies"; Oscar Hammerstein II wrote a new libretto and turned it into the Broadway musical "Carmen Jones", and earlier this year Matthew Bourne's new ballet "The Car Man" opened in the West End using Bizet's music in a 1970's re-orchestration by the Russian composer Rodion Schedrin. "Carmen" has become public property, universal in its appeal, and there are currently over 20 recordings available.

In the pre-recording era, of course, popular music had could only live outside the concert hall or opera house through arrangements - piano duets were the most common, but orchestral suites of edited "highlights" also meant that favorite works could be heard more frequently without the expense of singers or staging. Two orchestral suites from "Carmen" were made by Fritz Hoffman after Bizet's death, and a selection of movements from these will be performed tonight. The Prelude presents the passionate, chromatic "fate" motif which colors so much of the opera's action; in the Aragonaise, taken from the interlude before Act 4, a closely related melody rises and falls over fiery dance rhythms. The tranquil Intermezzo precedes Act 3 and shows Bizet's melodic gift at its most exquisitely simple; Seguedille from Act 1 where Carmen dances for the soldiers in the cantina; Les Dragons d'Alcala is typical of the light-hearted "military" music which often accompanies Don Jose in the first half of the opera - before his ruin has become irreversible; and finally, the brilliant march Les Toreadors is the music which opens the entire opera, the bullfighter Escamillo's unforgettable song "Toreador, en garde" forming its second section. **R.G. Bratby, 2000/J. Cohen**

## Program Notes - Haydn Symphony #104



Franz Joseph Haydn (1732-1809) is remembered today as the father of the string quartet and the symphony. His working career began as a Vienna Choir boy (he sang at the funeral of Antonio Vivaldi) and ended more than 60 years later as the composition teacher of a rather headstrong young Beethoven. Haydn's astonishing volume of work includes all genres: sacred music, opera and dramatic works, symphonies, piano