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stephen paulson, music director

2004-05 season
summer concert



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Stephen Paulson, Music Director

S U M M E R C O N C E R T

Sunday, June 12th, 2005, 4pm
Herbst Theatre, San Francisco

PROGRAM

Cantata "Nach dir, Herr, verlanget mich," Johann Sebastian Bach (1685-1750)
BWV 150 (BC B24) [1706 - pub. 1884]

I Sinfonia

II Chorus: Nach dir, Herr, verlanget mich

III Aria (soprano): Doch bin und bleibe ich vergnügt

IV Chorus: Leite mich in deiner Wahrheit

V Aria (Trio:alto, tenor, bass): Zedern müssen von den Winden

VI Chorus: Meine Augen sehen stets zu dem Herrn

VII Chaconne. Chorus: Meine Tage in dem Leide

Gretchen Klein, soprano

Terry Alvord, mezzo soprano

Kevin Gibbs, tenor

Jay Moorhead, bass

Symphony No. 4 Op. 98 [1884-85]

Johannes Brahms (1833 - 1897)

I Allegro non troppo

II Andante moderato

III Allegro giocoso

IV Allegro energico e passionato

Intermission

Hope Briggs, soprano, will sing a selection
of concert and opera arias and spirituals
Please see program insert for details

Please turn off pagers, watch alarms & cellular phones prior to the performance.

2005-2006 SEASON SAVE THE DATES

Sundays

October 9, 2005 Kanbar Hall,
Jewish Community Center of San Francisco

February 12, 2006 Herbst Theatre

April 23, 2006 Herbst Theatre

June 4, 2006 Herbst Theatre

PROGRAM HIGHLIGHTS

San Francisco Symphony Youth Orchestra musicians
Hannah Tarley | Bruch Violin Concerto
Liz Dorman | Bartok Piano Concerto No. 3

David Abel | Mozart Violin Concerto No. 5 in A

Strauss – Don Quixote
With San Francisco Symphony musicians
Victor Romasevich, viola
Lawrence Granger, cello

Dawn Harms, violin
Vaughan Williams - The Lark Ascending

Sibelius – Symphony No. 5

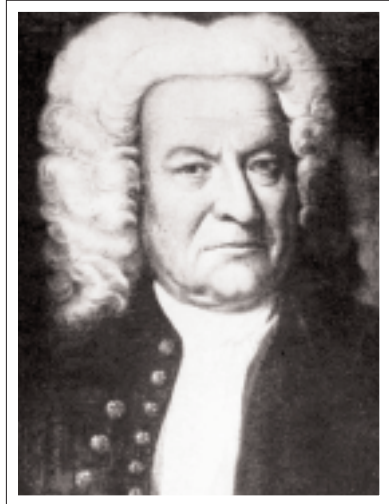
Mahler – Symphony No. 1
(including the rarely performed “Blumine” movement)

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Bach Cantata BWV 150

During his lifetime as a church composer, Bach probably completed five different sets of cantatas for the Sundays and feast days of the church year. Only a total of about 200 survive today.

Despite its advanced number, this may be the earliest surviving church cantata by Bach. It is believed to be a tribute to the composer Pachelbel. The final movement is a chaconne which is derived from one by Pachelbel. It is this theme that much later inspired the last movement of Brahms Fourth Symphony.



The text of Bach's Cantata 150 comes from psalm 25, which deals with suffering in this life and salvation through Christ. There are moments of chromaticism, which evoke the suffering of the world. The whole tone scales in movement 4 indicate the way to God's truth.

It is scored for two violins, cello, bass, bassoon, organ and four vocal parts.

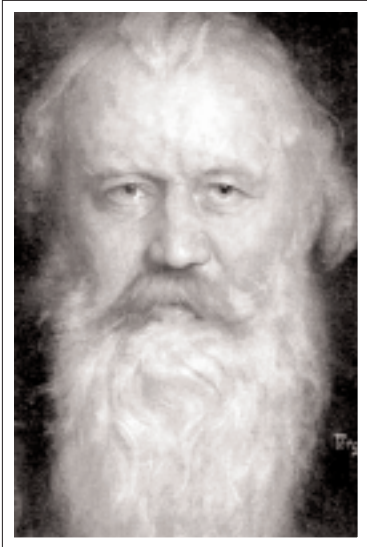
Brahms Symphony No. 4 in E minor op. 98

Brahms composed his Fourth during the summers of 1884 and 1885. Shortly after its completion, he wrote to his friend, the great conductor Hans von Bulow: "I have written a few entr'actes lying here and there, the kind of thing that's usually called a symphony. It tastes of the climate hereabouts. The cherries are hardly sweet here. You wouldn't eat them."

We can guess that his friend knew immediately that the composer's false modesty was an ironic joke, and that a monumental work had been created. Brahms' Fourth is indeed a grand tragedy, but of the sort that uplifts the spirit of the listener. The relentlessness of the key of E minor, though relieved at some points, leaves no doubt that the symphony will end tragically, yet we find ourselves not craving a last minute turn of events that would allow us the obvious triumph of a

switch to a major key. We accept the tragic life of this symphony, and marvel at the nobility in which the humanity of the music confronts its fate. No whining here.

The first movement begins directly with the main theme, a free floating yet halting melody in the violins, shadowed one beat later by the woodwinds. To begin a symphony without an introductory section was rare in Brahms' day, and he had even written a short preamble, consisting of two sustained chords, which he ultimately rejected. The fourth note of the theme is the note "C", a minor 6th above the tonic. This degree of the scale is usually thought of as an affirmation of the painfulness of minor key music. Brahms uses this "C" many times throughout the four movements of the Fourth Symphony, but somehow makes us feel that these moments are "melancholy yet consoling in tonal flavor" to quote Gunther Schuller.



Listen for rhythmic interplay in the first movement. Beats are sometimes divided into two, three, and four parts at the same time. Here is a perfect illustration of how Brahms was a futurist who nevertheless preferred classic forms.

The second movement makes use of the phrygian mode, which is among ancient church modes that found popularity in the 20th century. Again "C" plays a role in this E major music, especially near the end, when a sudden detour into C major touches the heart while setting up the key for the third movement, a boisterous romp in C major.

The fourth movement is perhaps the most remarkable of all. It is in the form of a Baroque chaconne (an 8 bar pattern, repeated over and over with variation above and below it.) This theme is openly copied from the Bach Cantata No. 150. Brahms wanted to convince Bulow that these 18th century forms, considered dated in the late 19th century, were worthy of expansion. Bulow was amazed at the finished product, calling the work "gigantic", "utterly original", and exuding an unparalleled energy from A to Z".

-Stephen Paulson

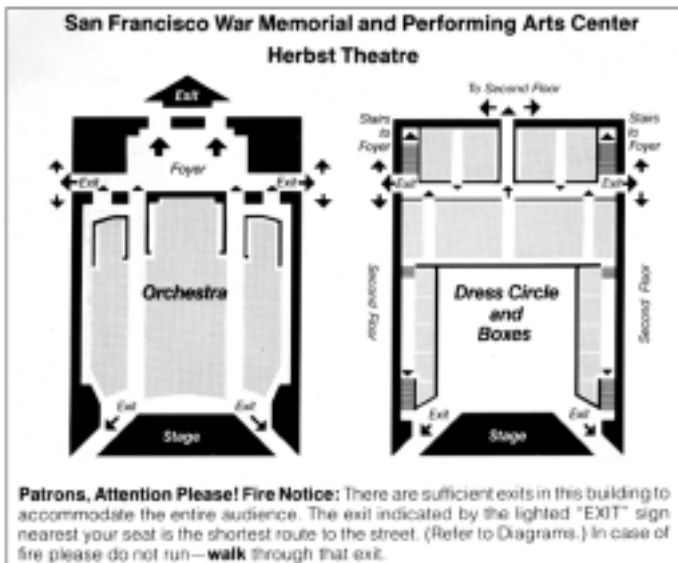
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Hope Briggs, soprano

Hope Briggs, who grew up in the Bay Area, is well known for her dramatic portrayals and a pure, lush soprano voice that inspired one critic to compare her sound to that of the great soprano, Leontyne Price.

This past season she impressed many in her San Francisco Opera debut as the Duchess of Parma in Busoni's *Doktor Faust* and in her Frankfurt Opera debut as The First Lady in *Die Zauberflöte*. She reprised her Duchess of Parma role in her debut at the Stuttgart Opera in May 2005. In July Ms. Briggs will bring to life Amelia in Verdi's *Un Ballo in Maschera* with East Bay's Festival Opera. During the 2006-2007 seasons, she will be featured as Donna Anna in *Don Giovanni* with Frankfurt Opera and San Francisco Opera. She will perform with the Pacific Symphony in August 2005 and with the Oakland East Bay Symphony in February 2006.



Other operatic roles include the High Priestess in *Aida*, the Countess in *Le Nozze di Figaro* and Micäela in *Carmen* at Opera Company of Brooklyn, Donna Elvira in *Don Giovanni* and The First Lady in *Die Zauberflöte* at Opera San Jose, the title role of *Suor Angelica* at Pacific Repertory Opera, and Strawberry Woman in Houston Grand Opera's National Tour of *Porgy and Bess*. She created the role of Paula in the world premiere of Hector Armienta's *River of Women*.

On the concert stage Ms. Briggs has performed Verdi's *Requiem*, Mozart's *Coronation Mass* and *Requiem*, Vivaldi's *Gloria*, Villa-Lobos' *Bachianas Brasileiras*, Rachmaninoff's *Vocalise* and Lailstork's *I Will Lift Up Mine Eyes*. She has been the featured soloist in the San Francisco Symphony's The Wondrous Sounds of Christmas; she created and performed the role of one of the Divas in the World Premiere of Marion J. Caffrey's *Three Mo' Divas* and sang with the Billy Graham Crusade.

Ms. Briggs has been the recipient of numerous awards, including: National Finalist in the Metropolitan Opera National Council Auditions, Metropolitan Opera International Vocal Competition Award, Encouragement Award from the Licia Albanese Puccini Foundation, and study grants from the Opera Buffs of California and the Barkley Fund.



Gretchen Klein

Gretchen Klein, soprano,

Gretchen Klein sings first soprano with the San Francisco Symphony Chorus. She has appeared in musicals and plays in the Bay Area with the Lamplighters, Walnut Creek Civic Arts, and Juno Lyric Opera. Today she makes her fourth appearance as a soloist with Symphony Parnassus.

Terry Alvord, mezzo soprano,

Terry Alvord has performed with numerous Bay Area opera companies including, among others, San Francisco Lyric Opera and Pocket Opera. She currently sings with the San Francisco Symphony Chorus and Philharmonia Baroque Chorale.



Terry Alvord



Kevin Gibbs

Kevin Gibbs, tenor, is an active professional soloist and choral musician. He performs this season with the San Francisco Opera Chorus, the San Francisco Symphony Chorus, the Philharmonia Baroque Chorale, and the American Bach Soloists.

Jay R. Moorhead, baritone, has performed extensively in his native Idaho and in the Bay Area. He has sung with the San Francisco Concert Chorale, Ensemble Parnassus, Schola Cantorum of the National Shrine of St. Francis of Assisi, and is a professional member of the San Francisco Symphony Chorus.

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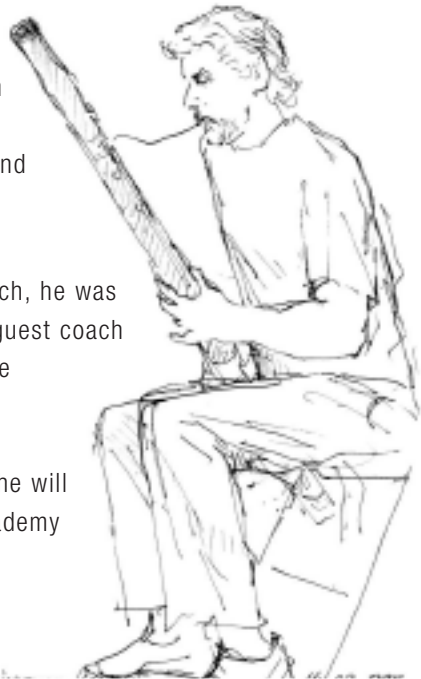
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Stephen Paulson completes his seventh season as Music Director of Symphony Parnassus. He is also well known in Bay Area music circles as the San Francisco Symphony's principal bassoonist, a position he has held for twenty-seven years. During this time, he has appeared often as soloist with the orchestra, and has received such honors as an invitation by the late Sir George Solti to perform with the World Orchestra for Peace.

Teaching and playing chamber music also fill his schedule. He has been on the faculty of the San Francisco Conservatory of Music since 1978. On October 15, 1998, he helped inaugurate the UCSF Chancellor's Concert Series with a chamber music performance with two of his San Francisco Symphony colleagues at UCSF's Cole Hall.

Mr. Paulson started his orchestral conducting career in 1991 with the San Francisco Concerto Orchestra. From 1994 to 1996, he was conductor of the Orchestra da Camera of the San Domenico School in Marin. He has also conducted several performances with members of the San Francisco Symphony, including an orchestral program in 1997 which met with rave reviews from audience and press. In 1998 he conducted the gala concerto concert at the International Double Reed Society's annual conference, accompanied by members of the Phoenix Symphony. He has also conducted two film scores, featuring music by Todd Boekelheide: Showtime's "The Outsider," and the short film "Exploring the Reef" which appears on all "Finding Nemo" DVDs.

Always in demand as a performer and coach, he was invited by Michael Tilson Thomas to be a guest coach with the New World Symphony in Miami; he recently gave master classes at the New England Conservatory of Music and the Manhattan School of Music. This summer he will participate in the Symphony Orchestra Academy of the Pacific in Canada, The Aspen Music Festival, Music at Kirkwood, and will present a master class at Ball State University in Indiana.



First Violins

Annie Li
Concertmaster
Daniel Ahn
Howard Bennett
Dan Chen
Florence Fong
John Greenwood
Yuri Katayama
Doug Widney
Milton Wong

Second Violins

Paula Rickert
Principal
Jen Berman
Shannon Krizo
Julie Levonian
Allyson Nakayama
Kristin Porter
Cat Taylor
Jessie Tom
Cathy Valentine

Violas

Jocelyn Lamm Startz
Principal
Thomas Bodenheimer
Sez Giulian
Mark Jansen
Donna Lim
Joan Murray
Judith Ostapik
Merle Rabine

Cellos

Nicholas Carlin
Principal
Chris Brann
Brian Colfer
Frank Diaz
Douglas Slaton

Basses

Don Prell
Principal
Kristin Ammon
Gerald Harris
Bing Nathan
Sean Silverman
Martin Thoolen

Flutes

Darcy Mironov
Principal
Amy Hanson

Piccolo

Amy Hanson

Oboes

Melissa Hung
Principal
Lianne Araki

English Horn

Lianne Araki

Clarinets

Bert Baylin
Co-Principal
Robert Hoffman
Co-Principal

Bassoons

Amy Duxbury
Principal
Sarah Smith

Horns

Jan Bures
Principal
Sandra Shefelbine
Robin Varga
Sheila Fischthal
Justin Fletcher
Jaclyn Shea

Trumpets

Chris Wilhite
Principal
Travis Nasatir

Trombones

Barry Roland
Principal
Michael Boorstein

Bass Trombone

John Farey

Timpani

Larry Lasky

Harp

Phyllis Gold Berenson

Harpsichord

Peter Hwang

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