

Cambrian Symphony

Scott Krijnen
Conductor

Sunday, September 6, 2015

San Jose State University
Music Hall



Cambrian Symphony

The Cambrian Symphony is comprised of community-minded individuals that act not only as musicians on the stage, but as doctors, lawyers, engineers, designers, research scientists and educators throughout the Bay Area. Their joy of making and sharing music is infectious and is the foundation for their contribution to the arts.

Affiliated with the San Jose Dance Theatre, the Cambrian Symphony is in its third year of collaboration with the Nutcracker, receiving rave reviews, and is now embarking on a full season of concerts. One of the unique elements of this ensemble is its connection with arts education and its commitment to inviting students to join in side-by-side performance. We hope to cultivate the value, appreciation and understanding of the orchestra and its connection to hundreds of years of music with all generations, current and future.

The Cambrian Symphony's mission is not only to entertain through classical music, but to work with our community to support the next generation of musicians. With that in mind, we have developed ties with several institutions of learning and hope to continue to branch out to more schools that would like the unique experience of collaborating with a high caliber symphony orchestra. There are currently no fees associated with our educational component, just the expectation of thorough preparation for rehearsal.

We are always looking for like-minded individuals to join as members of the orchestra, to serve on our board, or to expand our community outreach.

For more information on how to connect with Cambrian and its educational outreach please contact us at cambriansymphony@gmail.com.



cambriansymphony.weebly.com



Violin 1

Julian Brown

Concertmaster

Nina Han

Xander Abbe

Courtney Onodera

Beverly Olivier-Blount

Ethan Lin

Catherine Kung

Bozo Vareskic

Violin 2

Vita Yee

Principal

Thomas Alexander

Aryn Krijnen

Kerry Li

Mira Park

Anya Houk

Jamie Hong

Viola

Goetz Leonhardt

Principal

Silvio Rocha

Michelle Holland

Allison Li

Nori Tagawa

Annabel Bouwer

Shelley MacAlister

Clara McMahon

Cello

Hans Hoffer

Principal

Calvin Kung

Yu-Ting Wang

Isaac Fuh

Zoe Lin

Serena Ying

Bass

Nick Krulee

Principal

Daniel Murguia

Eric Nelson

Raquel Yoffie

Gabriel Rangel

Scarlett Rocha

Troy Rosenbaum

Flute

Brian Bensing

Amy Streeper

Piccolo

Asa Stern

Oboe

Claudia Engel

David Bloom

English Horn

Lorna Kohler

Clarinet

Gene Burkert

Richard Krishnan

Clarinet/Bass Clarinet

Rachael Bailey

Bassoon

Lettie Smith

Matt Thornton

Bassoon/Contra

Ron Bobb

French Horn

Amberle Mitchell

Amit Nag

Kevin Wang

Kelli Reynolds

Trumpet

Bob Runnels

Yoshi Takahashi

Travis Gould

Trombone

Michael Basta

Barry Roland

Bass Trombone

Scott Sterling

Tenor Tuba

Bill Gallmeister

Tuba

Jay Perry

Percussion

Christine Lovejoy

Niles Flynn

Matt Frederickson



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Program

Symphony No.6 “Pathétique”
Pyotr Ilyitch Tchaikovsky

- I. Adagio - Allegro non troppo
- II. Allegro con grazia
- III. Allegro molto vivace
- IV. Finale: Adagio lamentoso

Mezzo-Soprano - Veronica Jensen
Symphony No. 2
Gustav Mahler

IV. Urlicht

Great Mass in C minor
Wolfgang Amadeus Mozart

III. Laudamus Te

Intermission

The Planets
Gustav Holst

I. Mars, the Bringer of War



A native of Washington state, mezzo-soprano **Veronica Jensen** is embarking on a professional career after completing a Master's degree in vocal performance at Indiana University Jacob's School of Music. Most recently, she performed in Des Moines Metro Opera's scenes festival as Orfeo in Gluck's Orfeo ed Euridice and Octavian in Der Rosenkavalier by Strauss.

While teaching and studying at Indiana University, Ms. Jensen performed Isabella in L'Italiana in Algeri and made her IU debut with the titular role in The Tale of Lady Thi Kinh. Ms. Jensen graduated from Western Washington University with a Bachelor of Music in vocal performance where she performed the title role

in Massenet's Cendrillon, Zerlina in Mozart's Don Giovanni, and Edith in Pirates of Penzance by Gilbert and Sullivan.

During her studies, she has performed selections of Mahler's Des Knaben Wunderhorn with the IU ad-hoc orchestral program, premiered PQ Phan's Vietnamese Requiem as a soloist, was the winner of the WWU Concerto Competition singing Ravel's Shéhérazade, placed first in the WWU Annual Aria Competition, and was also a featured soloist in Bach's Magnificat with the Whatcom Symphony in Bellingham, WA. During the summer of 2012, she performed in Southern France with the Franco American Vocal Academy in their productions of The Tales of Hoffmann, Bagatelle, and Le Mariage aux Lanternes, and placed 3rd in their 2013 Grand Concours de Chant in Austin, Texas.

This fall and winter, Ms. Jensen will be in Europe, coaching with renowned singer Claudia Visca and auditioning for European houses and will sing Dorabella from Mozart's Cosi fan Tutte with Peoria Symphony with conductor George Stelluto in March 2016.

Symphony No 6 “Pathétique” by Pyotr Ilyich Tchaikovsky (1893)

Tchaikovsky's spectacular final symphony, the Sixth, has been the subject of much controversy and speculation regarding the Russian composer's untimely and mysterious death at the age of 53. Receiving its first performance under his baton just nine days before his death, the symphony's next appearance came just three weeks later - at his memorial service. Its tragic undercurrents underlined by the title *Pathétique* (*Pateticheskaya* in its original Russian version), led people to wonder whether the symphony was in effect an elaborate suicide note. The pathos of the symphony is evident throughout but perhaps no more so than in the final devastating movement that ends in the final bars fading away like a man's dying breath.

The official cause of his death was cholera presumably caused by drinking tainted water. But apparently what happened at his death was totally inconsistent with the usual procedures for dealing with a corpse contaminated with cholera. Think of Ebola without the biohazard suits. Tchaikovsky's body was displayed in his brother's flat, and the flat freely opened to visitors wishing to pay their last respects. Among the guests, composer Nikolai Rimsky-Korsakov was surprised by what he saw: “How strange that, although death had resulted from cholera, still admission to the Mass for the dead was free to all!”

Such stuff is fodder for creators of urban legends and conspiracy theories. One such theory is that the composer's “suicide” was ordered by no less than Tsar Alexander III for some kind of transgression with a nobleman. The composer's predilection for same-sex encounters and relationships would scarcely raise an eyebrow in the west today, but in those days would have been punishable with at least a severe jail sentence and, ironically, in Vladimir Putin's Russia today might not fare too well either. The evidence is conflicting and despite multiple investigations and books on the subject, no-one really knows for sure what happened and maybe

they never will.

The composer's title of *Pathétique*, reminds one of Beethoven's famous piano sonata that bears the same name, a title Beethoven himself also chose (unlike, for example, some of his other sonata nicknames - *Moonlight* and *The Tempest*). Both works feature dark sonorities but not without some wonderfully bipolar exuberance that will leave us dazzled and uplifted. The third movement of Tchaikovsky's symphony, a fast moving scherzo, is a stunning virtuosic display of his compositional skills at their most heroic.

The first movement begins as the last movement ends, slowly and quietly. As such, the normal structure of a symphony in which one would expect a slow inner movement is turned completely inside out.

The introspective introduction in the bassoons turns to the violas before leading into a faster Allegro that contains as its second subject, one of Tchaikovsky's most exquisitely beautiful and celebrated melodies. He must have realized he had hit pure gold because he redeploys the theme multiple times, each one grander than the last. The second movement showcases Tchaikovsky's wizardry in writing sumptuous waltzes, only this one is cast in five beats instead of the usual three, and there's more than a whiff of the melancholic in its tristful ambience. After the wonderfully vibrant scherzo, we arrive finally at the tragic last movement that initially left audiences baffled and was perhaps the cause of so much speculation about the composer's fuller meaning of the symphony.

At one point, the composer had wanted to describe the work as a “program” symphony, but refused to reveal what the program was. Perhaps rather than suggesting a suicide note, the word “Pathétique” should be taken as a clue, one similar to the role of the word “Rosebud” in the classic movie *Citizen Kane*: a Freudian signifier of an unresolved childhood crisis.

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Tchaikovsky was deeply traumatized by being separated from his mother when he was sent to boarding school and then even more so when she died, while he was just 14. The cause of death in her case was also, the very same scourge, cholera.

Coincidence? Perhaps the composer decided, on a whim, to drink a glass of unboiled water in her memory, knowing he was rolling the dice. Pure conjecture but, deprived of the full facts, it's fun to speculate.

“Urlicht” from Symphony No. 2 by Gustav Mahler (1892-3)

Known as *The Resurrection Symphony*, Mahler's Second Symphony is a gigantic powerhouse of work lasting some 90 minutes that requires a large orchestra, soprano and alto soprano, and in the last movement, like Beethoven's 9th symphony, a full blown choir. The work was Mahler's declaration to the world about the beauty of afterlife and resurrection and has proved to be his most enduringly successful. *Urlicht*, which means Primeval Light, comes from the penultimate movement of this symphony and was inserted soon after the death of Mahler's friend and colleague, the famous 19th century conductor, Hans von Bülow. The movement is by far the shortest and consists of a *Wunderhorn* song performed by alto soprano. Mahler wrote twenty or more songs based on the poems from *Des Knaben Wunderhorn* (“The Youth's Magic Horn”), a collection of

anonymous German folk poems and decided to use this one in his second symphony because of its resonance with the themes with which Mahler was wrestling. The death of von Bülow, in particular, deeply affected him and at his funeral, Mahler heard a setting of German poet, Friedrich Gottlieb Klopstock's *The Resurrection*, that gave him the inspiration he needed to complete the symphony. At one point Mahler wrote a narrative for friends to describe the program behind each movement of the symphony although later he thought better of giving away the plot and withdrew it. The fourth movement he summed up as “a wish for release from life without meaning.” It begins (in English translation):

“O red rose!
Man lies in greatest need!
Man lies in greatest pain!
How I would rather be in heaven.”

“Laudamus Te” from Great Mass in C minor, K. 427 by Wolfgang Amadeus Mozart (1782-3)

Like the famous Requiem Mass that Mozart wrote on his deathbed, his Great Mass was never completed, so performances have to be based on reconstructions by other composers. Why it remained incomplete is not clear but being uncommissioned, the work may have received lower priority than paying projects: Mozart was notoriously always low on funds. It's also possible Mozart just wrote the work to please his father, Leopold, a shadowy figure, who

sometimes seems to have lurked like a Darth Vader presence over his son. Nevertheless, it is still a substantial, mature work which has been described as a kind of forerunner to the Requiem Mass. The aria *Laudamus te* (“We praise you”), a paean to God, is taken from the Gloria, and sounds suitably bright and cheery being cast in the key of F major in contrast to the tonic minor key of the Mass.

“Mars, Bringer of War” from *The Planets* by Gustav Holst (1914-16)

The recent NASA flyby of Pluto, one of the last remaining significant places to visit in the solar system (Europa next, please), was a delightful reminder of the awe inspiring influence the heavens can have on us as we gaze out into space and wonder at the sheer enormity and mystery of it all. Who would have guessed that Pluto, so rudely demoted from full planetary status, would become one of our most endearing cosmic neighbors with the discovery of that evocative heart shaped feature on her face? It was as if we had found the loveliest part of humanity itself staring at us from the edge of the space.

The interests of British composer Gustav Holst were more mystical than astronomical, and while hard-nosed skeptics would scoff at the reality of any such influences, the psychological and emotional power of the music in his best known work, *The Planets*,

remains undiminished. The seven movement suite represented each of the known planets (Earth was excluded, while Pluto was not discovered until 1930). In Holst's astrologically inclined universe, the red planet Mars, not unlike the Roman myth, spoke to the darkest aspects of the human condition in our disturbing tendency toward violence and destruction. The repetitive five beat rhythm that begins this work, initially struck on the wood of the bow in the strings, perfectly captures the menace of a mechanistic war machine on the move. Brass and percussion soon hold sway over the rhythmic march. After a dissonant climax, the death machine grinds to a halt for a moment, only to re-engage by powering on to a calamitous finish. Holst's composition must have seemed all too prescient as it was completed just a few years before the horror of World War I began.

*Program notes by Julian Brown,
Concertmaster of the Cambrian Symphony*



Born in Antwerp, Belgium, **Scott Krijnen** was raised in an environment of music, conducting and education. It is with great joy that he gets to continue to grow in these areas everyday in his career and personal life. A recipient of a Master's Degree in Cello Performance from the San Francisco Conservatory of Music, he is a frequent performer as a chamber musician, with concerts throughout the Bay Area, as well as Europe, Taiwan and Korea, and as an orchestral player, including as a member of the Silicon Valley Symphony and the San Francisco Chamber orchestra.

Scott has appeared as a soloist with the Spokane Symphony, the Palo Alto Chamber Orchestra, Silicon Valley Symphony, The Winchester Orchestra and the Coeur d'Alene Symphony. As a conductor, he is sought after throughout the Bay Area, currently leading the Cambrian Symphony, appearing as a recurring guest conductor with the Palo Alto Chamber Orchestra, in his 5th year as Orchestra Director of the "Summer in the City" festival at San Jose State University and his 3rd year as Musical Director of San Jose Dance Theatre. As an educator, Scott currently teaches over 550 students through 9 orchestras at Castillero and Redwood Middle Schools, winning teacher of the year recognition in 2011. Mr. Krijnen coaches and has conducted at Saratoga High School, leads sectionals at SJSU, and has coached and presented with PACO for the last decade. Scott is happily married to his wife of 12 years, Aryn, and is the father of two beautiful children who get to grow up in the same wonderful world of music as their father.



Thank you!

I would like to extend a brief but heartfelt thanks to all involved in today's concert. The only way that the Cambrian Symphony exists and performs, is through the dedication of an incredible group of people: our musicians. They donate their time and their artistry. Commit to an engaged and meaningful connection with the discipline of music as well as the idea of the arts being a required element of our culture and society. They are here to today to celebrate the legacy of the great composers of our past and share them with the audiences of the future. They inspire me and I thank them.

Also, we need to give special thanks to **Lucy Yamakawa Cox** for all of her assistance with facility use here at San Jose State University, **Jon Jow** and the use of rehearsal space at Redwood Middle School; **Patricia Bilello** and the construction of these wonderful programs; **Cynthia Chen** and **Mira Park** for the construction of our website, **Julian Brown**, our fearless leader, concertmaster and author of our program notes, **Yu-Ting Wang** and her help with flyers, graphic design and server space for the website, **Courtney Onodera** for all of her work with managing the members of our orchestra, and my family, that gives me the love and support needed to be able to make music with the Cambrian Symphony. Thank you for your support and we hope that today's performance gives you a sense of what it means to be human.

Scott Krijnen

