



solì & sibelius

Silicon Valley Symphony

Eric Leong, violin soloist
Rebecca Davis, lyric soprano soloist
Michael Dailey, tenor soloist

Michael Paul Gibson, music director and conductor

Friday
4 June 2010
8:00 pm

Foothill Presbyterian Church,
San Jose

Saturday
5 June 2010
8:00 pm

Presbyterian Church
of Los Gatos

Ticket Donation \$20/\$15/Children 12 and under free with adult

PROGRAM

Introduction and Rondo Capriccioso

by Camille Saint-Saëns

Eric Leong, violin soloist

E la solita storia del pastore from “L’Arlesiana”

by Francesco Cilea

Duet - Parigi o cara from “La Traviata”

by Giuseppe Verdi

Un Bel Di from “Madama Butterfly”

by Giacomo Puccini

Duet - Brindisi: Libiamo ne’lieti calici from “La Traviata”

by Giuseppe Verdi

Rebecca Davis, lyric soprano soloist

Michael Dailey, tenor soloist

Intermission

Symphony No. 2 in D Major

by Jean Sibelius

I Allegretto

II Tempo Andante, ma rubato

III Vivacissimo

IV Finale: Allegro moderato



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Introduction and Rondo Capriccioso (1863) by Camille Saint-Saëns



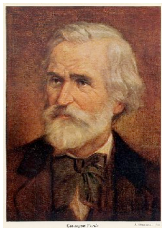
At the age of 15 the Spanish violin prodigy Pablo de Sarasate approached the celebrated French composer Saint-Saëns with a commission. After obliging with his first violin concerto, four years later Saint-Saëns composed this shorter work for the young virtuoso. It starts with a slow melancholic introduction that leads into a rondo featuring a lilting syncopated melody that has the feel of a Spanish dance. Both introduction and rondo serve as a launchpad for some spectacular fireworks in the solo violin part interspersed with moments of lyrical beauty, yielding a dazzling concoction that remains one of the composer's most popular works.

***E la solita storia del pastore* from “L'Arlesiana” by Francesco Cilea (1897)**



This famous aria, whose title means "the old tale of the shepherd", is a lament sung by the character Frederico who is in the depths of despair about having to give up his love for a girl from Arles because his family have arranged for him to marry another. Although the opera was not a great success in its day this aria has since been sung by many famous tenors including Enrico Caruso, Plácido Domingo, and Luciano Pavarotti.

***Parigi o cara* from “La Traviata” by Giuseppe Verdi (1853)**



"La Traviata", which means "fallen woman" tells the story of Violetta, a Parisian courtesan, who falls in love with Alfredo. In this aria which occurs near the end of the opera the two sing of running away together from Paris. "La Traviata" was a huge flop at its first performance in Venice but is now so immensely popular that it has become one of the most frequently performed of all operas.

***Un Bel Di* from “Madama Butterfly” by Giacomo Puccini (1898)**



Say what you like about Puccini but the guy really knew how to craft tunes to melt the heart. Can there be anything more touching than this gorgeous aria from his beloved opera "Madama Butterfly"? In "Un Bel Di" the central character of this story, Cio-cio san, responds to a warning that her American husband will never return. The song expresses her impassioned longing and faith that he will "one fine day" sail into harbor.

***Brindisi: Libiamo ne'lieti calici* from “La Traviata” by Giuseppe Verdi (1853)**

This drinking song, one of the most recognizable tunes from this opera, is a wonderfully hedonistic duet between the lovers Violetta and Alfredo extolling the pleasures of an intoxicating mix of booze and sex. Of course, all ends in tears later but this is oh so fabuloso and a rousing finish for the first half of our concert.

SJ Opera ad

Symphony No 2 (1900-1902) by Jean Sibelius



What happens when two of the world's greatest composers clash on their symphonic ideals? Unfortunately, we don't have a blow by blow account but we do know that in 1907 the great German composer Gustav Mahler was on a conducting tour in Finland and took the opportunity to meet the country's leading composer Jean Sibelius. 'A symphony must be like the world', Mahler counseled him. 'It must embrace everything.' Sibelius, although less established than the much older Mahler, would have none of it. Instead he argued for an approach in which symphonic ideas grew out of some common seed inextricably tied by a powerful inner logic.

The results are evident throughout Sibelius's symphonic output. Although each of his seven symphonies are strikingly different from one another they all exploit to varying degrees the idea of organic growth wherein themes gradually evolve, motifs morph, and ideas reappear in new guises. Perhaps the most extreme example of this approach can be heard in his last symphony, the seventh, which consists of just one astonishing movement that in its climactic conclusion returns to the place from which it started almost like some life-form undergoing rebirth.

The second symphony, which you will hear tonight, represents perhaps something of an intermediate stage on the way to this almost completely organic synthesis. But that in no way undermines its importance especially given its status as perhaps his most famous symphony. Part of the reason for its enduring popularity no doubt lies in its grandeur, large stock of memorable themes, and powerfully optimistic ending.

The first movement is sometimes described as bright and genial but half way into it the orchestra surveys increasingly menacing terrain whereupon in a sudden moment of clarity like some vision emerging from the desolate Finnish landscape violins and flutes cry out from a high peak with one of the main motifs of this movement. But it's not a sunny moment - it sounds intensely troubled. As the music critic, Alex Ross, has put it: "Many times in Sibelius's music, the exaltation of natural sublimity gives way to inchoate fear, which has less to do with the outer landscape than with the inner one: the forest of the mind."

The second slow movement starts off quietly with gentle pizzicato in the basses but soon leads into strife that some took as a political commentary about the strained relationships between the Finns and Russia at the turn of the century but Sibelius denied any such intent. The third scherzo-like movement presents a rapid fire motif that is interrupted twice with a slow beautiful passage featuring oboe and solo cello. The second time around this passage morphs into a linking idea that leads us without a break into the big theme of the last movement. The overarching shape of the last movement like that of the symphony as a whole takes the form of a great crescendo that brings us in conclusion to a gloriously triumphal blaze of sound.

Program notes by Julian Brown

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ARTISTS



Eric Leong is a performer and teacher of violin, viola, and trumpet. He performs internationally as a soloist, chamber musician and orchestral player. Born in 1977 in Redwood City CA, he holds a bachelors degree from the San Francisco Conservatory where his primary teachers were Ian Swensen and Mark Sokol. In 2001, Eric received his Masters of Music Degree from the Manhattan School of Music where he studied with Patinka Kopec.

For the past three years, Eric has been a member of the UBS Verbier Festival Orchestra, directed by James Levine, and working under the baton of world class artists such as Kurt

Masur, Yuri Temiranov, Kent Nagano, Wolfgang Sawallisch, Yuri Bashmet, Mstislav Rostropovich, Gabor Takás-Nagy and Dimitry Sitkovetsky. He has participated in numerous festivals including the Eastern Music Festival, Summer Music West (SF), Aspen Music Festival, Musica Da Camera (Positano, Italy), Henry Mancini Institute, California Music Festival, and the UBS Verbier Festival. Outside of the classical music circle, he has performed with prestigious musicians such as Ray Charles, Bjork, Terence Blanchard, Josh Groban and Bud Shank.

He served as concertmaster of the Peninsula Symphony in the 2002-3 season. He was a member of San Jose Opera from 2004-7. He is concertmaster of the "Viva La Musica" Choir Orchestra. Last year he won the San Francisco Concerto Orchestra Competition and appeared as soloist with the orchestra. In addition to music, Eric is a practitioner and certified teacher of yoga in the BKS Iyengar tradition. During the winter season, he is a competitive big wave surfer.

Lyric soprano **Rebecca Davis** is fast becoming known for her brilliant and warm vocal timbre and dynamic vocal versatility. Her voice has been characterized as "powerful, supple, and elegant". Rebecca made her Chicago Symphony Orchestra debut in April 2008 singing Salaambo's aria from the movie score of Citizen Kane. In 2006 Rebecca debuted at Carnegie Hall singing Schubert's Mass in G, Imant Raminsh's Missa Brevis, and Mozart's Laudate Dominum. Ms. Davis has received glowing reviews for her acting and stage deportment, "a visceral actress with insight and presence". In her



blossoming career, Rebecca has appeared in the roles of many heroines including Donna Elvira, Violetta, Fiordiligi, Leonora, Poppea, Abigail Williams, Cio Cio San, Mimi, Musetta, Micaela, Tosca, and Magda in La Rondine. Ms. Davis has appeared with Chicago Opera Theater, the Sarasota Opera, the Kentucky Opera, Opera North, Opera San Jose, Music by the Lake, DuPage Opera Theatre and Opera Theatre North. Rebecca has earned numerous singing awards, including the Grand Prize of the Chicago Bel Canto, and finalist of the Tri-State Region in the Metropolitan Opera Competition. Her 2008-2009 season includes Tatyana in Eugene Onegin, Adina in L'elisir d'amore, Fiordiligi in Così fan tutte, and Micaela in Carmen with Opera San Jose, and Vivaldi's Laudate Pueri Dominum with the Santa Cruz Chamber Orchestra. In 2010, Rebecca returns to Opera San Jose to sing the Countess in Le Nozze di Figaro and Magda in La Rondine.

Michael Dailey is a tenor whose voice was described by Opera News as “blessed with freshness.” He is a member of Opera San Jose's resident company of principal artists having performed the roles of Lensky (Eugene Onegin), Nemorino (The Elixir of Love), Ferrando (Così fan tutte) and Don José (Carmen). Other performances include Rodolfo (La Bohème) with Portland Opera to Go and a European tour of 6 countries as Sportin' Life (Porgy and Bess) with the New York Harlem Production company. For Tri-Cities Opera he performed the role of Romeo (Roméo et Juliette), Camille (The Merry Widow) and Parpignol (La bohème); for Ash-Lawn Opera Festival, Camille (The Merry Widow); and for Virginia Opera, Don Basilio (Le nozze di Figaro), Benvolio (Roméo et Juliette), and Melot (Tristan und Isolde). His



upcoming operatic appearances include Des Grieux (Manon), Don Ramiro (La Cenerentola), and Prunier (La Rondine) for Opera San Jose's 2009-2010 season. In addition, he will make his debut with Theater an der Wien in Vienna performing the roles of Lucano/1st Soldier (L'Incoronazione di Poppea) in January 2010. On the concert stage, Mr. Dailey has been a featured soloist with the Virginia Choral Society in their performances of Bruckner's Te Deum and Vaughn Williams Serenade to Music. He has also appeared as a soloist in Mozart's Missa Longa K262 (Todi Music Festival) and Requiem (Schola Cantorum), and Handel's Messiah (South Valley Symphony, Virginia Wesleyan College and Virginia Beach Symphony Orchestra). While a member of Tri-Cities Opera's Resident

Artist in Training Program, Mr. Dailey received their Opera Guild and Adele Bernstein Scholarship. He also participated in Des Moines Metro Opera's Apprentice Artist Program.



Michael Paul Gibson is one of the most versatile and experienced conductors in the Bay Area since 1975.

Founder of the Silicon Valley Symphony he was previously music director of the Foothill Orchestra, the founding music director of the Menlo Park Chorus, and music director at the Presbyterian Church of Los Gatos. He has conducted numerous ensembles ranging from symphony orchestras to church choirs and last year in a new collaboration between the Silicon Valley Symphony and the San Jose Dance Theater he conducted Tchaikovsky's Nutcracker ballet at the San Jose Center

for Performing Arts. In addition to conducting, his expertise in recording and editing audio and video makes it possible via his company *BACH to Music* to hear and watch the Silicon Valley Symphony on its website (siliconvalleysymphony.net).

Maestro Gibson has had master classes with Georg Solti and Carlo Maria Giulini working with the Chicago Symphony, Neville Marriner with the Los Angeles Chamber Orchestra, Pinchas Zukerman at San Francisco State University, and Peter Schickele (PDQ Bach) with the Denver Symphony. He studied orchestral conducting with Bernard Rubenstein (NU), John Miller (Denver Sym.), and Laszlo Varga (SFSU); instrumental conducting from John Paynter (NU); and choral conducting with Margaret Hillis (Chicago Symphony Chorus) at Northwestern University from which he holds Bachelor of Music Education and Master of Music in Orchestral Conducting degrees. He played trombone in the Denver Symphony, Bohemian Club Orchestra, and the San Francisco 49ers Band.

Gibson is also Music Director and CEO of the Bay Area Music Foundation, a 501(c)(3) non-profit corporation, fiscal sponsor of the SVS. Visit www.bach2music.com.

Silicon Valley Symphony

Violin 1

Julian Brown,
*Concertmaster**
Courtney Onodera
Diane Egli
Eriola Pengo
Beverly Olivier Blount
James Tsai
Susan Combs-Bauer
Eric Leong

Violin 2

Svetlana Terekhina*
Nat Collins
Hilda Hodges
David Kyser
Charlotte Leary
Shelley MacAllister
Janie Wiens

Viola

Norin Saxe*
Anton Petrenko
Jennifer Gille

Cello

Scott Krijnen*
Grace Worthington
Debra Fenzel-Alexander
Jonathan Humphries
Susan Williams-Gibson

Bass

Robert Woodcock
Aaron Shual
Jared Pabilona

Flute

Brian Bensing*
Amy Streeper

Piccolo

Amy Streeper

Oboe

Claudia Engel*
David Bloom

English Horn

David Bloom

Clarinet

Laura Vandenbogaart*
Jerry McBride

Bassoon

Lettie Smith*
Ron Bobb

Horn

Nathan Huie*
Amberle Mitchell
Gary France
Sarah Gagnon

Trumpet

Nora Smith*
Joseph Wyatt
Chris Schalk

Trombone

Becky Dugan*
Keith Hunter

Bass Trombone

Wesley Broadnax

Tuba

Jay Perry*

Timpani

Kenny Lavoie*

Harp

Celeste Everson Misfeldt

* denotes principal player.

Join the Silicon Valley Symphony!

maestro@bamusic.org tel. (408) 873 9000

www.siliconvalleysymphony.net

The Silicon Valley Symphony is dedicated to offering talented Bay Area musicians both professional and non-professional the opportunity to share great music with the local community and in particular to fostering interest in classical music amongst the younger generation.

Sponsors: The Silicon Valley Symphony thanks our sponsors: Bay Area Music Foundation, Presbyterian Church of Los Gatos, and Performing Arts Alliance at Foothill College.

Special thanks to the Presbyterian Church of Los Gatos for allowing SVS to rehearse and give concerts in the Sanctuary and for ads in PCLG publications; to Holy Trinity Episcopal Church for allowing the SVS to give this concert in the church; for marketing, advertising, tickets, and recording by *BACH to Music*; to Door Manager, Loretta Faulkner; to all our ushers, to Katja Battarbee for artwork, program and flyers; and to Julian Brown for editorial content of the concert program.