

SUMMERFEST 2013

June 11 to July 3

Three weeks, 10 concerts, and a boatload of talent playing some of the best music ever written—from classical to classic rock.



Beethoven's Ninth

SUNDAY, JUNE 30 — 3:00 PM

AMARAL CENTER

Symphony No. 9 in E flat Major, Opus 70

Dimitri Shostakovich

Allegro

Moderato

Presto

Largo

Allegretto - Allegro

—Intermission—

Symphony No. 9 in D minor, Op. 125

Ludwig van Beethoven

Allegro ma non troppo, un poco maestoso

Allegro vivace

Adagio molto e cantabile

Allegro assai

Liisa Davila, soprano

Jennifer Kosharsky, mezzo-soprano

Brian Thorsett, tenor

Anton Belov, baritone

The MIM Chorus—Ryan Murray, Choral Director

BEETHOVEN'S NINTH

*This concert is dedicated in memory of Dick Wiebe,
a long time MIM supporter and beloved friend.
(Read more about Dick on page 5.)*

Underwritten in memoriam by

Sherry & Lou Bartolucci

*This concert is also underwritten in honor of
the 100th Birthday of Mary Ryan Fuller, by*

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New Moon Café

Notes—Beethoven's Ninth

DMITRI SHOSTAKOVICH [1906-1975]

A BALANCING ACT — Artistic creativity and political correctness often posed a challenge for composers in Soviet Russia. From the Russian Association of Proletarian Musicians to the requirement that all works be subjected to Marxist musical criticism, composers were often second-guessed as to the political propriety of their work. It was during this time that Dmitri Shostakovich began his musical odyssey with the *October Symphony*. Two years later came his *May Day Symphony* which received official endorsement and praise. In 1936 came a creative bump in the road—more like a gigantic sink-hole—when he wrote the opera *Lady Macbeth of Mzensk*. It was denounced by Soviet party music critics as “vulgar realism” and (gasp) having “bourgeois formalistic tendencies”. But Dmitri was quick on the rebound and the following year wrote his monumental and creatively scored *Symphony No. 5*. It received the highest recognition that could be given: the Stalin Prize!

The compositional sun began to shine again for the beleaguered soul and in 1945 he wrote *Symphony No. 9 in E flat Major, Op. 70*. He thoroughly enjoyed writing it but knew what was coming from the critics. He said, “It is a merry little piece. Musicians will love to play it, and critics will delight in blasting it.” This up-beat work of five movements opens with a Haydnesque feeling followed by a romantic and opera-like second movement. A scherzo of “Daytona 500” intensity and speed follows. Then a largo movement lets us catch our breath before the cheerful finale.

He continued to compose in spite of the 1948 Zhdanov Decree which set forth conservative standards of acceptable composition — finally in 1960 Dmitri threw in the sponge and joined the Communist Party. He kept composing, writing a number of string concertos, some chamber works and more symphonies (a total of 15). He also actively pursued human rights issues and movements toward political and cultural freedom.

LUDWIG VAN BEETHOVEN [1770-1827]

A LONG STORY — Probably more has been written on the subject of Beethoven's *Symphony No. 9 in D minor, Op. 125* than any other work in orchestral literature, but let's not get sidetracked too quickly. First, a bit about Ludwig's life, which doesn't start off in a positive vein. His father, a dissolute court musician, was convinced that his son was another Mozart-like prodigy. Poor little Ludwig was made to stand and practice piano for what seemed like endless hours. He gave his first public recital at age eight — no

jackpot for father Beethoven! His musical life changed when he began studies with the Bonn court organist. In 1792 he moved to Vienna and studied very briefly with Haydn, and took lessons in composition from the Kapellmeister of the Austrian Court, Antonio Salieri.

During the mid and later part of the 1790's Ludwig's creative juices began to increase in octane rating with an outpouring of chamber works, concertos, string quartets, piano sonatas, and more. In 1800 he made his major Viennese debut with the *Symphony No. 1*. With this symphony's opening harmonic progressions, the critics were aroused — something that didn't often happen to a number of them. He also introduced the second movement scherzo which he moved to a dramatic third position in his *Symphony No. 9*, which was his last major symphonic work. This work incorporated many compositional innovations including the last choral movement, sung to the words of Schiller's “Ode to Joy”.

Friedrich Schiller [1759-1805] the great German poet, playwright and philosopher wrote the “Ode” in the late 1700's to celebrate the brotherhood and unity of mankind. It was originally titled “Ode to Freedom” but Freedom was changed to Joy to soften the political impact that might affect the many Royal Courts that were spread over Central Europe at the time. The “Ode” truly does impart a joyous feeling — one that was used in musical settings by Schubert, Tchaikovsky, Mascagni and most recently, in 2002, by Z. Randall Stroope.

The *Symphony No. 9* begins quietly but forcefully in stating its theme and dynamic contrasts. The second movement is brilliantly stated with tympani punctuations. The scherzo is a contemplative period and sets the stage for the dramatic concluding movement. This section opens with the “Ode” theme being developed by the orchestra and vocally introduced by the baritone soloist who declares, “Oh friends, no more these sounds continue. Let us raise a song of sympathy and gladness.” The chorus, soloists and orchestra then carry the “Ode” to full completion. In the finale prestissimo for chorus, the joy is unreserved!

Beethoven had a continual creative evolution until the end — changes that were accompanied by his deafness, growing health problems and the inevitable social distancing. The last words attributed to him were “I shall hear in heaven”. So may it be!

—Jack Roberts

About the Soloists—Beethoven's Ninth



Soprano **LIISA DÁVILA**, a California native, has delighted audiences with roles such as Donna Elvira in *Don Giovanni*, Liù in *Turandot*, Pamina in *Die Zauberflöte*, and the title role in *Cendrillon*. Upcoming performances include the role of Micaëla in Bizet's *Carmen*. She has performed in concert as the soprano soloist in Mozart's

Requiem, Fauré's *Requiem*, Beethoven's *Symphony No. 9*, Mozart's *Mass in C minor*, Mozart's *Vesperae Solennes de Confessore*, Mendelssohn's *Christmas Oratorio*, and Handel's *Messiah*. Ms. Dávila has studied in opera programs in Sacramento, Los Angeles, New York, and with the Greek Opera Studio. She is a winner of multiple vocal competitions.



Mezzo soprano **JENNIFER KOSHARSKY** is quickly becoming a favorite in both dramatic and comedic roles with such opera companies as Union Avenue Opera of St. Louis, Elgin Opera, Golden Gate Opera, Miami Lyric Opera, Muddy River Opera, and Music by the Lake. A rare and convincing Suzuki, she has portrayed

this devoted servant for numerous opera companies.

Recent engagements include a gala fund raising concert for San Francisco Bay's Golden Gate Opera, Beethoven's *Choral Fantasy* with Chicago's Music of the Baroque, and Handel's *Messiah* with Chicago's Northshore Chamber Arts Ensemble.



Tenor **BRIAN THORSETT** has been seen and heard in over 90 diverse operatic roles. 2012-33 highlights include the title character in Rameau's *Pygmalion*, Nemorino in *L'Elisir d'Amore*, Jupiter in *Semele* and creating roles in new works by Allan Shearer, Gordon Getty and Laurence Rosenthal.

As a concert singer Brian fosters a stylistically diverse repertoire of over 200 works, which has taken him to concert halls across the US and Europe and collaborations with acclaimed conductors Nicolas McGegan, Masaki Suzuki, Antony Walker, Jeffrey Thomas, Michael Morgan and Konrad Junghanel. Upcoming highlights include perennial favorites such as *Carmina Burana*, *Messiah*, Beethoven's *Ninth Symphony* and Bach's *Magnificat*, *Mass in B minor*. He is a graduate of San Francisco Opera's Merola Pro-

gram, Glimmerglass Opera's Young American Artist program, American Bach Soloists Academy, the Britten-Pears Young Artist Programme at Aldeburgh, England and Music Academy of the West.



Baritone **ANTON BELOV** is quickly earning recognition from audiences and critics alike. His voice has been called that of an emerging star by the Philadelphia Enquirer and "rich and mellifluous" by the New York Times.

Mr. Belov's recent operatic appearances include title role in the

Delaware Opera's production of *Don Giovanni*, Masetto with Boston Baroque, Count di Luna with the Anchorage Opera, John Sorel in *The Consul* (Menotti) with Opera Boston and Chamber Opera of Chicago, Count Almaviva in *Le nozze di Figaro* and Ping in *Turandot* with the Opera New Jersey and the Connecticut Grand Opera, as well as recital appearances at Carnegie Recital Hall and the Kennedy Center with the New York Festival of Song. In the upcoming season Mr. Belov returns to Anchorage Opera as Escamillo and will appear with Opera Boston and numerous orchestras around the country.

Mr. Belov has appeared in many recitals throughout the United States. A native of Moscow, Anton Belov holds a Bachelor of Music Degree from The New England Conservatory, an Artist's Diploma and a Master of Music Degree from The Julliard School.

The MIM Chorus

SOPRANO I

Janet Bellavia
 Mary Crane
 Jennifer Dahlgren †
 Yvonne Fuller †
 Sally Humpherys
 Susan Lemmons
 Lois Robinson
 Natalie Stevens
 Sarah Svendsen
 Ginny Trapani
 Anne Vaaler
 Judy van der Veen
 May Williams
 Aurora Wilson

SOPRANO II

Julie Austin †
 Ruth Bertaccini
 Amy Butler
 Pat Donnelly
 Kay Drake
 Beverly Erickson
 Kathryn Jechura
 Lois Johnson
 Alicia Lacoste
 Joan Mosley †
 Katelyn Reichert
 Ginny Roberts
 Denise Tambasco
 Erin Thomas-Rose

ALTO I

Alissa Aune
 Joy Betz
 Maya Chensue
 Joan Clappier
 Marilyn Darlington
 Jenny Darlington-Person
 Linda DeMartini †
 Heather Lucas-Ross
 Nancy Moyer
 Rosalie Plummer
 Jean Poff
 Betsy Wagner
 Phyllis Wong

ALTO II

Judith Ciphers ‡
 Madeline D'Andrea
 Nancy Donahue
 Mary Frances Holdcroft
 Ann Johnson
 Janie Kesselman
 Helen Lay †
 Ashley Lloyd
 Rosalie Opperman
 Jane Primrose
 Margot Schulze
 Kathleen Stradinger †
 Mary Grace Tassone

TENOR

George Anderson
 Marguerite Blickenstaff
 Karen Brown
 Lynn Costa
 John Darlington
 Alan Gaines
 Peter Galbraith
 Sandy Gold
 Kevin Guerrero
 Richard Johnson
 Andrew Selbie †
 John Simon
 Jeff Thomsen
 David Wallace

BARITONE

Timothy Alsup
 Terry Brown
 Darrell Crawford †
 Jerry Grant
 Dave Moyer
 Stan Thomas-Rose
 Toby Thomas-Rose

BASS

Terry Crane
 Bill Derrick
 Brian Fry
 Dan Halloran
 Chris Kane
 Bob Kline
 William Lewis
 Kevin Lucas-Ross
 Clarence McProud
 Neil Stradinger
 Stephen Tassone †
 Rick Tuggle
 Bill Vicars

ACCOMPANIST

Roberta Frank

† Member of the Chorus
 Committee
 ‡ Chorus President

The MIM Chorus
 is graciously underwritten by
Robert & Carol Hamilton

The MIM Festival Orchestra

VIOLIN I

Robin Mayforth, concertmaster ♦
 Karen Sor, concertmaster *
 Eline van den Ende, assistant
 concertmaster
 Dan Zuckerman ♦
 Ron Whaley
 Anna Gendler
 Matt Oshida †
 Richard Altenbach †
 Kathy Marshall †
 Claire Martin †
 Sarah Wood ♦

VIOLIN II

Rae Ann Goldberg, principal ♦
 Mutsuko Tatman, principal *
 Sergi Goldman-Hull
 Claudia Fountain
 Ryo Fukuda †
 Randi Soule
 Kristen Autry †
 Elizabeth Choi †
 Ann Gaines
 Eugenia Wie †
 Jan Septon ♦
 Brooke Aird ♦
 Michelle Maruyama ♦

VIOLA

Janet Sims, principal ♦
 Tamas Strasser, principal *
 Chad Kaltinger †
 David Gold
 Melinda Rayne
 David Thorp
 Nancy Ewing

CELLO

Janet Witharm, principal ♦
 Adele Akiko Kearns †
 Noriko Kishi
 Ellen Sanders †
 Dahna Rudin

DOUBLE BASS

Tim Spears, principal ♦
 David Everett, principal *
 Andy Butler
 Richard Worn †

FLUTE

Jane Lenoir, principal ♦
 Carol Adeo
 Monique Rance †

OBOE

Neil Tatman, principal ♦
 Jason Sudduth

ENGLISH HORN

Jason Sudduth

CLARINET

Tom Rose, principal ♦
 Geordie Frazer

BASSOON

Carla Wilson, principal ♦
 Karen Gale

CONTRABASSOON

David Granger †

FRENCH HORN

Peter Nowlen, principal
 Richard Burdick
 Cara Jones
 Phil Richardson ♦

TRUMPET

Scott Macomber, principal
 Kale Cumings

TROMBONE

Don Benham, principal
 Wayne Solomon

BASS TROMBONE

Doug Thorley

TUBA

Tony Clements

PERCUSSION

Matt Darling, principal
 Scott Ney
 Tom Rance
 David Gabrielson †
 Michael Downing †

PIANO/CELESTE

Aileen Chanco †
 Lynn Schugren †

HARP

Motoshi Kosako †
 Sage Po †

* Acting
 † Guest Musician
 ♦ Musician on sabbatical
 ♦ Members who were part of the
 First Season (1982)

Players in the violin, viola and cello sections may change seats on different pieces (rotate). The above listing reflects the players' normal seating order. To identify who is who, please refer to the photos in pages 36-38 of this program.

The 2013 SummerFest Orchestra
 is graciously underwritten in part by

Terry & Karen Brown