



NEW WEST SYMPHONY
MICHAEL CHRISTIE | Music Director

2023
MASTERPIECE
SERIES

BINGING ON
MOZART



SATURDAY, APRIL 15 | SUNDAY, APRIL 16

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NEW WEST SYMPHONY
Chairman's Welcome



Dear Friends,

It is my pleasure to welcome you to the fourth concert of the New West Symphony's 2023 Masterpiece Series concert season. A program dedicated to presenting the musical genius of one of the greatest composers in Western music history, Wolfgang Amadeus Mozart.

This is also early Spring, a time of renewal in a complex world environment with many difficult problems including both serious domestic and international issues, deepening environmental concerns, and a stubbornly diminishing pandemic. Is it fair to ask why attend a concert hall symphony performance when the world around us is so turbulent? I think the answer lies in the need for all of us to experience the beauty and soul inspiring performance of some of humanity's most meaningful works of creation.

It is in this spirit that I invite you to bring your friends and family to share the privilege of such a cultural gift to our community. And like many privileges it comes with an understanding of our individual responsibilities to support to the best of our capabilities this gift via concert attendance, volunteering and financial gifts.

To borrow a thought, it is like nurturing a young tree under whose evolving shade future generations will be comforted.

See you at the concerts.

Paul Finkel, MD
Board of Directors Chair



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BINGING ON MOZART

SATURDAY, APRIL 15 | SUNDAY, APRIL 16

Programs subject to change.

This concert is generously sponsored in memory of Adele and James McGinnis and Peter Van Name

Michael Christie, conductor
Glywn and Ruth Chase Music Director Chair

Joshua Ranz, clarinet

Natasha Kislenko, piano

Cedric Berry, baritone

New West Symphony Chorus, Dr. Wyant Morton, director

THE PROGRAM

WOLFGANG AMADEUS MOZART

Symphony No. 35 in D Major, K. 385, "*Haffner*," Allegro con spirito

The Marriage of Figaro, K. 492, Overture

"*Non piú andrai*" from *The Marriage of Figaro*

Piano Sonata No. 11 in A major, K. 331, "*Alla Turca*," Allegretto

Piano Concerto No. 24, in c minor, K. 491, Allegro

Serenade No. 13 in G major, K. 525, "*Eine Kleine Nachtmusik*," Allegro

String Quintet No. 4 in g minor, K. 516, Allegro

Clarinet Concerto in A major, K. 622, Rondo

Requiem in d minor, K. 626

Introitus: Requiem aeternam, Kyrie

Sequenz: Dies Irae, Lacrimosa, Amen

Communio: Lux Aeterna, Cum Sanctis

Letter from Artistic and Music Director Michael Christie

With six hundred and twenty-six catalogued works and numerous fragments written in just thirty-five years, it is always a monumental undertaking to offer music-lovers and new patrons a perspective on Wolfgang Amadeus Mozart (1756-1791) that adequately conveys his impact on every genre known during his lifetime.

For this performance, I thought it could be interesting to look at the genres themselves; opera, chamber music, symphony, choral, solo works, and concerti and find representative works that typify his approach as a demonstration of his vast interests.

I also thought it would be fun to hear a highlight from each genre back to back as a “mini-festival” of his greatest hits, so to speak. One thing I hope will be particularly interesting is hearing works with varying numbers of performers, from a single pianist performing an iconic piano sonata movement to nearly one hundred undertaking movements of his final work, his Requiem, left unfinished at his death.

I hope you will forgive the license I’ve taken in deciding which works to put on this program. Not only do we all have our personal favorites, but dozens of works could justifiably be chosen for any of the featured genres.

Enjoy!

Michael Christie

Symphony No. 35 in D major, K. 385, “Haffner,” Allegro

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, two french horns, two trumpets, timpani, strings. | *Duration: 6 minutes*

Composed in 1782 for the prominent Salzburg family, the Haffners, Mozart’s thirty-fifth symphony started its life as a much longer eight movement serenade also known as “Haffner,” written six years earlier. Owing to extraordinary professional and personal demands on then twenty-six year old Mozart, he repurposed much of the serenade with structural alterations as well as adding several woodwind instruments to the texture, giving it a fuller symphonic sound. Many musical historians regard this and the following six symphonies as “symphonies that transcend all his former symphonic works.”

I particularly enjoy his dramatic opening gestures, rapidly shifting dynamics and the exciting launch into the quick pace of the movement. Mozart wrote to his domineering father, Leopold, that this movement was to be played with fire!

The Marriage of Figaro, K. 492, Overture and Aria “Non più andrai”

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, two french horns, two trumpets, timpani, strings.

Duration: 4 minutes (overture), 3 minutes, 30 seconds (aria)

Mozart’s seventeenth of twenty-two operas, his Marriage of Figaro (1786), consistently ranks among the top ten most performed operas around the world. It is the first of three “Da Ponte” operas, followed by Don Giovanni and Così fan tutte, the libretti (opera text) written by writer and poet Lorenzo Da Ponte (1749-1838). The story takes place in one

day of mayhem that culminates in the marriage of characters Figaro and Susanna. The aria “Non più andrai” - “no more gallivanting”, ends the first act. The Count dispatches the young page, Cherubino, to military service, a response to the page’s incessant flirting with the Countess.

Piano Sonata No. 11 in A major, K. 331 “Alla Turca,” Andante grazioso

Instrumentation: Piano solo

Duration: 6 minutes

The enticing sounds of Janissary Bands and Turkish military bands influenced many composers of the classical era, including Haydn, Mozart, and Beethoven. The perceived exoticism associated with percussion instruments not typically found in western Europe such as cymbals, triangles and certain drums, along with folk-styled instruments like the piccolo led Mozart to incorporate these “Turkish” themes into his opera *The Abduction from the Seraglio*, his fifth violin concerto and the piano sonata on this program. The third movement, a rondo, is marked “Alla Turca.” When played loudly, the piano’s lower strings from Mozart’s day would have rattled with exciting effect.

Piano Concerto No. 24 in c minor, K. 491, Allegro

Instrumentation: one flute, two oboes, two clarinets, two bassoons, two french horns, two trumpets, timpani, strings.

Duration: 13 minutes

Composed in the same time period as his comic opera, *The Marriage of Figaro*, Mozart’s twenty-fourth piano concerto is one of his most advanced in the concerto genre. It was widely admired by master composers including Beethoven and Brahms. It is also one of two in a minor key and has the largest orchestral complement of all his piano concerti. The choice of key is an important indication of Mozart’s possible need for a darker emotional outlet while writing predominantly major key arias and ensembles for *Figaro*. Mozart gave the premiere performance as piano soloist in April 1786. Among the materials housed at the Royal College of Music is the incomplete soloist part suggesting he improvised much of it during the premiere! There were also no tempo indications given to the orchestra members leaving the burden of hastily bringing the concerto together squarely on Mozart’s shoulders.

Of his twenty-seven piano concerti, only four first movements are in triple meter, one being this work. The concerto’s principal theme is tonally ambiguous, using all twelve notes of the chromatic scale as it leads the listener through statements of intense minor drama.

In the classical compositional form there are typically three sections in each sonata movement, “exposition,” “development,” and “recapitulation.” The development section allows for the most dramatic exploration of thematic components and harmonies. In this concerto, Mozart is particularly passionate, and some call severe, with exchanges of material between the piano and orchestra.

The recapitulation can be interesting as well. Composers return to the home key, but often restate themes in a different order, with a new combination of instruments, or bring back themes that haven’t been as widely explored in the development section.

PROGRAM *Notes*

BINGING ON MOZART

Piano Concerto No. 24 in c minor, K. 491, Allegro *(continued)*

As is typical for music of this era, the latter quarter of the movement features a cadenza (opportunity for the soloist to improvise without the accompaniment) and, unusually, the piano plays with the orchestra to the end of the movement.

Eine Kleine Nachtmusik in G major, K. 525, Allegro

Instrumentation: Strings | *Duration: 7 minutes*

One of the most widely performed and recorded works of Mozart is his “little night music,” a serenade most likely written on commission in 1787, but not published until many years after his death when a trove of his compositions was sold to a publisher by his widow, Constanze. Funnily, the ubiquitous title “*Eine Kleine Nachtmusik*” was not an official title by Mozart but an entry in his personal catalog indicating he had finished the serenade. It is written for string orchestra.

I think it’s amazing that Mozart is able to transform run-of-the-mill gestures such as scales into a revelation through repetition, employing a unique harmony or by assigning certain instruments to play it. This opening movement of *Eine Kleine Nachtmusik* is based on a compositional idea called a “Mannheim Rocket,” a swiftly ascending arpeggiated melodic line. An arpeggio consists of the notes that create a musical chord, omitting several notes of the scale. *Eine Kleine Nachtmusik*’s main theme is one of the most famous of all Mozart’s works and is simply an arpeggiated chord going up followed by a partial statement of the theme and a descending arpeggiated chord. How he transforms this theme over the course of the movement is a marvel.

String Quintet No. 4 in g minor, K. 516, Allegro

Instrumentation: Two violins, two violas, one cello | *Duration: 11 minutes*

Mozart wrote six string quintets, for string quartet plus an extra viola.

Clarinet Concerto in A major, K. 622, Rondo

Instrumentation: Two flutes, two bassoons, two french horns, strings

Duration: 8 minutes

The clarinet as we know it today has a fascinating evolution from its predecessor, the chalumeau (origins in the late 1600s), to clarinets with varying numbers of keys and registers. Its importance was also closely tied to musical centers of the time. Mozart would come into contact with the instrument during trips as a young boy to Paris, Mannheim, and London. Initially, he minimally incorporated them into only a few compositions. As the instrument improved and its characteristic singing sound and ability to make larger jumps further distinguished it among other wind instruments, Mozart pushed its musical boundaries beyond what Beethoven or Haydn, for example, would have written.

The third movement of his Clarinet Concerto, premiered in October of 1791, is written in a Rondo form. A typical Rondo structure would be ABACA or expansions thereof. Mozart’s rondo for the clarinet concerto is more complex – ABABA’AC.

The manuscript of the Clarinet Concerto has yet to be found, but we know it was written for the basset horn and subsequently altered for the range of the typical, smaller clarinet. Among clarinetists and music historians there is disagreement about which type of clarinet should be used but it is becoming more common for soloists to use the mellow, singing basset horn. The piece was composed for clarinetist Anton Stadler who greatly influenced Mozart’s understanding of what the instrument could do.

Requiem in d minor, K. 626

Introitus: Requiem aeternam, Kyrie | *Sequenz: Dies Irae, Lacrimosa, Amen*

Communio: Lux Aeterna. Cum Sanctis

Instrumentation: Two basset horns, two clarinets, two bassons, trumpets, trombones, timpani, strings | *Duration: 20 minutes*

Mozart’s final work, his Requiem left incomplete upon his death on December 5, 1791, is deeply revered among music lovers, especially choral ensembles. Its first completion at the hands of Mozart’s assistant, Franz Xaver Süssmayr, was presented in fulfillment of the original commission by Count Franz von Wallsegg to mark the one-year anniversary of his wife’s passing. Controversy came quickly because many of the decisions Süssmayr made in his work were felt to be below Mozart’s standard. Whole movements later in the work are completely attributed to Süssmayr, but experts contest that he would have been unable to create them unaided. In addition to questioning Süssmayr’s musical skills, various research linking sketches from the same timeframe have led to a fuller understanding of what Mozart had intended to be included in this Catholic Requiem Mass.

For this performance, I have chosen the completion by renowned pianist and lauded Mozart historian Robert Levin. I appreciate his careful consideration of the Requiem’s performance history along with a painstaking comparison of Mozart’s composition style in terms of character, texture, voice leading and structure. All of this with the benefit of decades of scholarship that has yielded more information about music intended for the Requiem, but not yet included, such as the stirring Amen at the conclusion of the Lacrimosa. I am also drawn to Levin’s more considered assignment of instrumental forces that help lean the overall texture, more in keeping with Mozart’s approach.

There are many well considered decisions made in this edition that refine the work’s adherence to expectations not only of Mozart’s day, but to his tendencies, such as having trombones playing considerable portions of the vocal lines with the chorus. Trombones and its relatives were widely deployed as reinforcement for choruses for hundreds of years and Levin retains their participation in the manner Mozart preferred from earlier masses. Levin also tempers some of Süssmayr’s exaggerated dynamics Mozart very rarely used.

These and other changes are illuminating and will surely lead to other opinions about how this masterwork could have been finished. But still, we are left with music that offers us a glimpse of a vulnerable but venerated genius.

ABOUT *the* ARTISTS



MICHAEL CHRISTIE *Artistic and Music Director*

Equally at home in the symphonic and opera worlds, Michael Christie is a thoughtfully innovative conductor focused on making the audience's experience entertaining, enlightening, and enriching. The New York Times reports, "Michael Christie is a director open to adventure and challenge," and the Cincinnati Enquirer declares, "If Michael Christie represents the future of music in this country, the future looks promising indeed."

Christie's nearly 25-year symphonic conducting career has included serving as Music Director of the Minnesota Opera (2011-2018), Phoenix Symphony (2005-2013) and Brooklyn Philharmonic (2005-2010), and as Chief Conductor of the Queensland Orchestra (2001-2004) in Australia, as well as guest appearances leading top orchestras such as the Los Angeles Philharmonic, National Symphony Orchestra, the Symphonies of Dallas, Atlanta, Houston, and more. Christie lives in the Twin Cities with his wife, Alexis, a physician, and their two children.

DR. WYANT MORTON *director*

The New West Symphony Chorus debuts under the direction of Dr. Wyant Morton. Dr. Morton is a Professor of Music at California Lutheran University and is in his 31st year as a conductor of the Cal Lutheran Choral Ensembles. He served as Chair of the Music Department from 1998-2013 and 2018-2019. In recent seasons, Dr. Morton has prepared the Cal Lutheran Choral Ensembles for performances with the New West Symphony (Beethoven's 9th Symphony in 2022, *A Midsummer Night's Dream* by Felix Mendelssohn in 2019 with Michael Christie, *Leonard Bernstein On Stage* in 2017 with John Mauceri, *Gloria* by Francis Poulenc in 2017 with Kynan John, *The Planets* by Gustav Holst in 2016, and *Daphnis et Chloé* in 2015 with Marcelo Lehninger). For this performance, Dr. Morton prepares the newly formed New West Symphony Chorus for performances of music from Mozart's Requiem.



CEDRIC BERRY *baritone*

Cedric Berry is an award-winning bass baritone whose experience spans Opera, Broadway, American Songbook, jazz and gospel. He has performed with the Los Angeles Opera, The Industry Opera, Long Beach Opera, *Savonlinna Opera Festival* of Finland, *Banlieues Bleues Festival* of France, and the Ravinia Music Festival to name a few. He has appeared with Los Angeles Philharmonic, Pacific Symphony, Arizona Symphony, Santa Fe Symphony, Luckman Jazz Orchestra, Pasadena Pops Orchestra, California Philharmonic, and the Telemann Chamber Orchestra of Japan. Cedric has

also been the recipient of several awards including first place in the Metropolitan Opera Western Region Competition. Notable recent engagements include the world premiere of Yusef in *The Central Park Five* opera.



NATASHA KISLENKO *piano*

Born in Moscow, Natasha Kislenko holds degrees in piano from the Moscow Tchaikovsky Conservatory and Southern Methodist University in Dallas, TX. She earned her Doctor of Musical Arts degree from Stony Brook University, NY. Natasha made her Carnegie Hall solo recital debut after taking the Grand Prize at the Missouri Southern International Piano Competition in 1996. Recent solo engagements include the Eskisehir Greater Municipality Symphony Orchestra, Turkey and the Varna Chamber Orchestra, Bulgaria. A resident pianist of the Santa Barbara Symphony since 2010, Natasha has been a featured

soloist for the Shostakovich, Grieg, Clara Schumann, de Falla, and Mozart piano concerti, to critical acclaim. In addition to a successful performing career, Dr. Kislenko has been a collaborative faculty member at the Music Academy of the West since 2004, and joined the faculty at University of California, Santa Barbara in 2007 after serving at California State University, Fresno for five years.

JOSHUA RANZ *clarinet*

Hailed in the Los Angeles Times for his "stunning rendition" of the Mozart Clarinet Concerto and an "exciting" version of the Copland Clarinet Concerto, Joshua Ranz is principal clarinet of New West Symphony and Los Angeles Chamber Orchestra. He is also bass clarinetist of the Pacific Symphony. Joshua has played on over 200 soundtracks for such composers as John Williams, James Horner, Randy Newman, Michael Giacchino, and many others. Some of the recent films he has played on include *Encanto*, *Coco*, *Lady Bird*, *Star Wars VII and IX*, *Rogue One*, and *The Incredibles*. His upcoming film is *Indiana Jones 5*. In April 2021, Joshua released a groundbreaking album "Three Cello Suites" comprising three J.S. Bach Cello Suites arranged for Bass Clarinet. In the fall of 2018, Joshua joined the faculty at UCLA's Herb Alpert School of Music as Lecturer in Clarinet. A graduate of Harvard College and Yale School of Music, he has previously taught at Pomona College, Biola Conservatory of Music, and Long Beach City College.



Season 2024 Preview

FROM MUSIC DIRECTOR MICHAEL CHRISTIE

It is always a thrill to offer you a new season after months of planning, reviewing your survey comments, and dreaming about how New West Symphony continues to contribute to our region's quality of life.

We are honored to share our stages with my New West Symphony and Chorus colleagues and guest artists Jennifer Holliday, Roger Kellaway, Joseph Sohm, Lara Downes, Cirque de la Symphonie, Daniel Vnukowski, and Alyssa Park.

It's hard to believe Gershwin's Rhapsody in Blue and Fascinating Rhythm were premiered a century ago! Wow, do they still captivate audiences! Powerhouse masterpieces like the Pines of Rome, New World Symphony, and Italian Symphony share our season billing with Handel's Messiah. The Messiah in particular should be of interest as we take it out of the December holiday season and restore its rightful place in the Easter timeframe to capture the full scope of its narrative power.

I am striving to balance essential symphonic masterworks with audience expanding initiatives that bring context and surprises to our wonderful concert offerings. I hope you'll join us for another year of powerful performances, excited ovations, and community building fit for our growing region.

Enjoy and help us spread the great news!



Michael Christie
Artistic and Music Director

Iconic works celebrate centenaries, New West Symphony musicians shine in great masterworks, a new symphony chorus expands our programming, the "circus is coming to town" to dazzle and delight, stunning guest artists show off their prodigious talents, all under the direction of Music Director Michael Christie. You won't want to miss any of this exciting season of musical highlights.



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MICHAEL CHRISTIE | Music Director

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Dr. Wyant Morton, *director*

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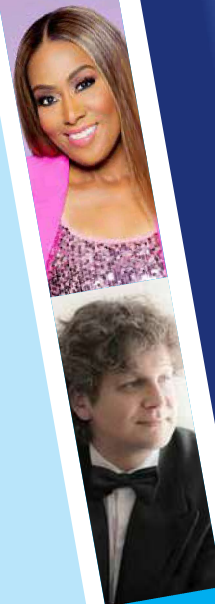
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DECEMBER 7 & 8, 2024



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NEW WEST SYMPHONY

ORCHESTRA ROSTER

This list represents New West Symphony's tenured musicians as of April 2023. Musicians performing with the orchestra during this performance may be substitutes.

VIOLIN I

Alyssa Park, *Concertmaster*
Dr. Paul Finkel
Grace Martinez
Tina Chang Qu, *Second Associate*
Concertmaster
Jina Lee, *Assistant Concertmaster*
Lisa Dondlinger
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Sue & Bob Engler
Ji Eun Hwang
Eloise & Chuck Cohen
Stephanie Pak
Marilyn & Al Adam

VIOLIN II

Ina Veli, *Principal*
Dr. Susan & James Nagy
Dianne Rammon
Dr. Robert & Joan Piccioni
Lisa and Al Baker
Yaeri Choi
Jacqui & Jon Irwin
Nan Ying
Kim Woods & Mark Schadecker
Hwieun Kim
Kathy Jeffers-Volk
Jen Choi Fischer
Natasha & Yordan Trenev

VIOLA

Phillip Triggs, *Principal*
Erin Pohl
Diane Gilbert, *Assistant Principal*
Kathy Jeffers-Volk
Josephine Moerschel
Dr. Robert & Joan Piccioni
Aaron Oltman
Claudia Bill-de la Peña
& Ron de la Peña
Colleen Sugata
Marijane Unter

CELLO

Youna Choi, *Principal*
Cathy and Phil Lichtenberger
Wendy Velasco, *Assistant Principal*
Louetta Kalof
Paula Fehrenbach
Pamela Perkins Dwyer
& Tom Dwyer
Marney Weaver
Pamela de Almeida
Marney Weaver
Robin Snyder
John Swhope & Karen Dean Fritts
Madlen Sarkissian
John Swhope & Karen Dean Fritts

BASS

Sukyung Chun, *Principal*
John Hammer
Barry Newton, *Assistant Principal*
Patricia & George Jones
Jeff Bandy
Oksana & Kim Zussman
Nicolas Philippon
Barbara Blanchard
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Nancy Israel, in memory
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Carol Lockart
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Frances Pardee
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Petra & Al Lowe

CLARINET

Joshua Ranz, *Principal*
Saralee Baldwin
Kathy Warnke
Nancy Mathison
Petra & Al Lowe

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William Wood
Mary & Richard Carpenter

HORN

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Sara Horner
Karen Dean Fritts & John Shwope
Danna Vest
Jon Titmus
Danna Vest
Jenny Kim, *Assistant*
Paul Loreda
Karen & John Bradley

TRUMPET

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Drs. Lucy & Sam Bruttomesso
David Etterbeek
Linda & David Catlin

TROMBONE

Hiram Rodriguez, *Principal*
Bob Biery
Brad Close
Martha Jaffe
Linda and David Catlin

TUBA

P. Blake Cooper, *Principal*
Bob Lugari

TIMPANI

Principal
John Gay

PERCUSSION

Marie Matson, *Principal*
Patty Biery
Kenneth McGrath
Tracey de Ruyter
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Insightful and informative, our Hear & Now Live! pre-concert talks will entertain and enlighten you about the music and guest artists on the program. This lively 30-minute discussion led by passionate music expert David Ravetch, is free to ticket holders and takes place one hour prior to each performance.

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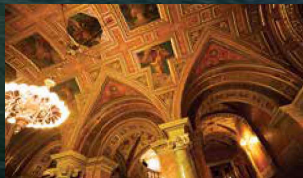
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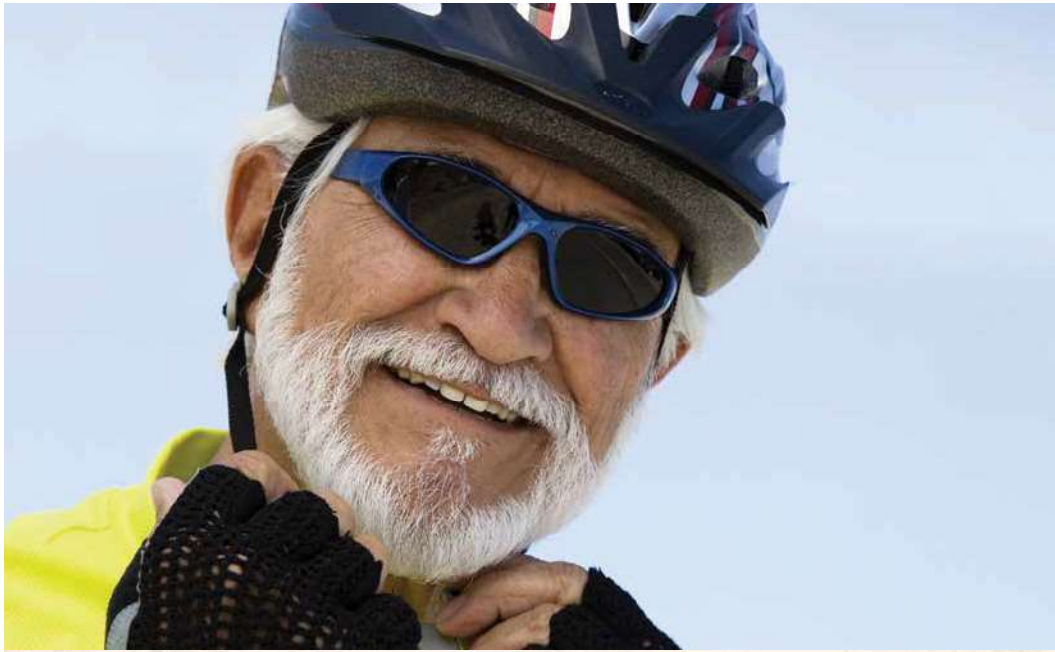
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