

Silicon Valley Symphony

Michael Paul Gibson, Music Director and Conductor

Violin 1

Thomas Alexander,
*concertmaster**
Julian Brown
Shannon Delaney
Diane Egli
Paula Filseth
Courtney Onodera
Eriola Pengo
Nori Tagawa

Violin 2

Svetlana Terekhina*
Katja Battarbee
Nat Collins
Hilda Hodges
Aryn Krijnen
Charlotte Leary
Robert Maltz

Viola

Norin Saxe*
Anton Petrenko
Irene Saxe

Cello

Scott Krijnen*
Debra Fenzel-Alexander
Anne Powell
Grace Worthington
Alan Yang

Bass

Robert Woodcock*
Aaron Shual

Flute

Brian Bensing*
Amy Streeper
Christine Page
Margy Glasner

Piccolo

Christine Page
Margy Glasner

Base Flute

Margy Glasner

Oboe

Claudia Engel*
David Bloom
Donald Pender
Barbara McCormick

Bass Oboe

Barbara McCormick

English Horn

David Bloom

Clarinet

Laura Vandenbogaart*
Jerry McBride
William Burkhead

Bass Clarinet

Mark Russo

Bassoon

Lettie Smith*
Carrie Barclay

Contra Bassoon

Ron Bobb

Horn

Christophe Gillet*
Brian Anderson
Jesse Welden
Amberle Mitchell
Naomi Dushay
Carl Ek

Trumpet

Ariel Jessup*
Nora Smith
Walker Beard
Tina Jupp

Trombone

Erik Dabel*
Steve Harreld

Bass Trombone

Andrew Walker

Tenor Tuba

Scot Gorman

Tuba

Jay Perry*

Timpani

Kenny Lavoie*
Jon Lou

Percussion

Kenny Lavoie*
John Lou
Lane Sanders
Bart Raynaud
Gabe Slotnick

Harp

Celeste Everson Misfeldt*
Robert Fonda

Celesta

Margaret Martin Kvamme

Organ

Margaret Martin Kvamme*
David Wills

SVS Chorus

Mardie Dailey
Kathy Derby
Susan Endelman
Loretta Faulkner
Lauren Gutstein
Kristi Hobbs
Susan Hough
Anne Hubble
Shirley Harned Kelley
April McNeely
Mara Sneiderman



the planets

Saturday
7 June 2008
8:00 p.m.

Shirley Harned Kelley, mezzo-soprano
Castillero Middle School Advanced Orchestra
with Scott Krijnen

Silicon Valley Symphony

Michael Paul Gibson
Musical director and conductor

* denotes principal player. String players thereafter are listed alphabetically.

Join the Silicon Valley Symphony! We are auditioning players.
maestro@bamusic.org tel. (408) 873 9000 www.bamusic.org

Presbyterian Church of Los Gatos
Ticket Donation \$20/\$15/Children 12 and under free with adult

PROGRAM

Marche Slave, op. 31

by Pyotr Ilyich Tchaikovsky

Habanera: L'amour est un oiseau rebelle

Seguidilla: Près des remparts de Séville

by Georges Bizet, from "Carmen"

Shirley Harned Kelley, Mezzo-soprano soloist

Pirates of the Caribbean: Dead Man's Chest

by Hans Zimmer, arr. Ted Ricketts

Carpe Diem

by Richard Meyer

Bacchanale

by Camille Saint-Saëns, arr. Merle J. Isaac

Castillero Middle School Advanced Orchestra
Scott Krijnen, director and conductor
with players from SVS joining in for Bacchanale

Firebird Suite: Berceuse and Finale

by Igor Stravinsky

SVS and select players of Castillero Advanced Orchestra

Intermission

The Planets - Suite for Large Orchestra

by Gustav Holst

I Mars, the Bringer of War
ii Venus, the Bringer of Peace
III Mercury, the Winged Messenger
IV Jupiter, the Bringer of Jollity
V Saturn, the Bringer of Old Age
VI Uranus, the Magician
VII Neptune, the Mystic

Silicon Valley Symphony Chorus, dir. Shirley Harned Kelley
Margaret Martin Kvamme, Organ and Celesta



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 Lazlo 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. He also offers expertise in business, operating his own company, BACH to Music. Please visit his web site, www.bach2music.com/mpg for details and resume.

THANK YOU!

Sponsored by Bay Area Music Foundation, Presbyterian Church of Los Gatos, Performing Arts Alliance Foothill College.

Become a Support Member of the SVS - see the website for donation information.

Special Thanks to the Presbyterian Church of Los Gatos and Rev. Mark Burnham for allowing SVS to rehearse and give concerts in the Sanctuary and for ads in PCLG publications.

Marketing, Advertising, Tickets, and Recording by BACH to Music; Door: Loretta Faulkner; Ushers: Philip Kurokawa and others. Thank You to Katja Battarbee for her original artwork for the concert, and creation of flyers and program.

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strings. Castellero's orchestras have once again had a successful competitive season, sweeping 1st place awards in their division at the Heritage Festivals in Anaheim, receiving the highly sought after Adjudicators Award and being invited to numerous events around the Bay Area. Most recently the Advanced Orchestra performed for 400 superintendents and board members from Texas, Arizona, New Mexico and California at the Californian Board of Schools Association's annual convention.

Violin 1

*Erica Dorn **
Lishan Zhu
Jillian Finley
Karen Reyes
Abigail Williams
Nick Koontz
Grace Melville
Mary Smith
Lisa Fulkerson
Tiffany Pham
Kyle Hoefer

Violin 2

*Javier Rodriguez **
Daniel Cuellar
Joyce Shoults
Caitlin Brubaker
Karensa Tjoa
Katie Gerdt
Brenden Schmidt
Dylan Miller
Merryn Zankich
Katherine Finucane
Elizabeth Velquez

Viola

*Silvio Rocha **
Ilea Chau
Monica Collins

Cello

*Ray Wang **
Artin Zargarian
Adam Amoroso
Sam Reha
Bretton Fraboni
Katie Peck
Brianna Solano

Bass

*Nick Krulee **
Ryan Baca
Hiroki Yuasa
Nolan Rutherford
Sam Kim
Jared Pabilona

"In addition to the pieces performed by Castellero Advanced Orchestra, the winning students from Castellero's Young Artist music festival get to perform alongside SVS players for some of the pieces. These festival winners are:

Ilea Chau, viola
Erica Dorn, violin
Nick Krulee, bass
Jared Pabilona, bass

Silvio Rocha, viola
Ray Wang, cello
Abigail Williams, violin
Hiroki Yuasa, bass

Michael Paul Gibson is the Music Director, Conductor and founder of the Silicon Valley Symphony. He is the Director of Music Ministry for the Presbyterian Church of Los Gatos. He is the founding Music Director of the Menlo Park Chorus, and conducted the group from 1998 - 2005. He is the Music Director of the Bay Area Little Symphony, and Bay Area Music Foundation, and past Music Director of the Foothill Orchestra. While serving in the United States Air Force, Gibson played in the Norad Band and Air Force Academy Band. He founded and was Music Director for the Colorado Springs Chamber Music Society from 1971 - 1974, which received tremendous local recognition, attracted audiences of 1200, appeared in a 30 minute TV show on KRDO Television, and did numerous radio broadcasts on KRDO Radio. Gibson has created many electronic music compositions and arrangements.

Marche Slave, Op. 31

by Pyotr Ilyich Tchaikovsky

The Slavonic March in B flat minor, Op. 31 (also commonly known by its French title Marche Slave), is an orchestral composition by Pyotr Ilyich Tchaikovsky.

In June 1876, following incidents in which Turkish soldiers killed a large number of Christian Slavs, Serbia declared war on Turkey. Many Russians sympathized with those they considered to be their fellow Slavs and sent volunteer soldiers and aid to assist the Kingdom of Serbia. In the ensuing struggle the Serbian army was quickly defeated by the Turks.

Nikolai Rubinstein, a close friend of Tchaikovsky's, asked him to compose a piece for a concert benefiting the wounded Russian volunteers. In a burst of patriotism, Tchaikovsky composed and orchestrated what was first known as the "Serbo-Russian March" (later to be known as "Marche slave") in only five days. The piece was premiered in Moscow on November 17, 1876 to a warm reception.

The march is highly programmatic in its form and organisation. The first section describes the oppression of the Serbians by the Turkish. It uses two Serbian folk songs. The first "Come my dearest, why so sad this morning?" is played at the outset, as Tchaikovsky directs, "at the speed of a funeral march". The second folk song is more optimistic in character. An episode follows, describing the atrocities in the Balkans, in which Tchaikovsky uses his mastery of the orchestra to build a tremendous climax, at the height of which the first folk song returns, fortissimo on the trumpets like a plangent cry for help. The tempestuous mood subsides giving way to the second section in the relative major key, which describes the Russians rallying to help the Serbs. This is based on a simple melody with the character of a rustic dance which is passed around the orchestra until finally it gives way to a solemn statement of the Russian national anthem "God Save the Tsar". The third section of the piece is a repeat of Tchaikovsky's furious orchestral climax, reiterating the Serbian cry for help. The final section describes the Russian volunteers marching to assist the Serbians. It uses a Russian tune, this time in the tonic major key and includes another blazing rendition of "God Save the Tsar" prophesying the triumph of the Slavonic people over tyranny. The overture finishes with a virtuoso coda for the full orchestra.



P.I. Tchaikovsky
1840 - 1893

Habanera: L'amour est un oiseau rebelle

Seguidilla: Près des remparts de Séville

from "Carmen", by Georges Bizet

Shirley Harned Kelley, Mezzo-soprano soloist

Carmen is a French opera by Georges Bizet. The libretto was written by Meilhac and Halévy, based on the story of the same title by Prosper Mérimée. The opera premiered at the Opéra Comique of Paris on March 3, 1875. For a year after its premiere, it was considered a failure, denounced by critics as "immoral" and "superficial".

The story is set in Seville, Spain, circa 1830, and concerns the eponymous Carmen, a beautiful Gypsy with a fiery temper. Free with her love, she woos the corporal Don José, an inexperienced soldier. Their relationship leads to his rejection of his former love, mutiny against his superior, turn to a criminal life, and ultimately, out of jealousy, murder of Carmen. Although he is briefly happy with Carmen, he falls into madness when she turns from him to the bullfighter Escamillo.

Several well-known pieces from this opera have taken on a life separate to the work: the Prélude (overture), the Toréador Song, and the Habanera. Today, it is one of the world's most popular operas and a staple of the standard operatic repertoire. Carmen appears as number four on Opera America's list of the 20 most-performed operas in North America.

Habanera

Carmen flirts with soldiers, paying special attention to Don José.

L'amour est un oiseau rebelle
que nul ne peut apprivoiser,
et c'est bien en vain qu'on l'appelle,
s'il lui convient de refuser.
Rien n'y fait, menace ou prière,
l'un parle bien, l'autre se tait:
Et c'est l'autre que je préfère,
Il n'a rien dit mais il me plaît.
L'amour! L'amour! L'amour! L'amour!

Love is a rebellious bird
That nothing can tame,
And it is simply in vain to call it
If it is convenient for it to refuse.
Nothing will work, threat or pleading,
One speaks, the other stays quiet;
And it's the other that I prefer
He said nothing; but he pleases me.
Love! Love! Love! Love!



Georges Bizet
1838 - 1875

major work by Diane Thome for soprano, orchestra and tape, The Ruins of the Heart, composed in 1990. The Seattle Post-Intelligencer music critic mentioned particularly Ms. Harned's "lovely sound."

To round out her career, Ms. Harned has done several theatrical productions with companies such as the Seattle Repertory Theatre and The Group Theatre. She performed in recital "as often as people would let me!" as she has a special love for the song repertoire, especially the music of the United States, Latin America and Spain. She was heard in recital on radio in the Pacific Northwest's KING-FM and KUOW-FM on several occasions. In addition to the Pacific Northwest, recital engagements took Ms. Harned as far afield as the eastern United States, Japan, and Panama - where she was raised and first started singing professionally.



Scott Krijnen

Born in Antwerp, Belgium, Mr. Krijnen has grown up in musical surroundings. His parents were members of the Royal Flemish Opera Company, the San Francisco Symphony Chorus and later the Spokane Symphony. Having played for the last 17 years, Scott has moved through many musical circles. He received his first degree at the University of Idaho receiving the distinguished Presser Scholar award, and has achieved his Masters' in Cello Performance from the San Francisco Conservatory of Music. Through various competitions, he has been featured as a soloist with the Coeur d'Alene Symphony, the University of Idaho Symphony Orchestra, and the Spokane

Symphony. He is a tenured member of the Washington Idaho and Coeur d'Alene symphonies and has worked with many of our community orchestras in the Bay Area. Mr. Krijnen's most recent performances have taken him to Europe for a world premier of a string quartet, the Monterrey Symphony and recitals with affiliation to the San Francisco Conservatory of Music. He currently directs the orchestra at Castillero and Redwood Middle Schools.

The Castillero Advanced Orchestra is part of a string program with over 150 students composed of 6th, 7th and 8th graders. As one of the premier public middle schools in the San Jose Unified School District, Castillero continues to thrive both academically and artistically. The visual and performing arts department consists of three art teachers, two drama teachers, one dance teacher, one choir teacher, one band teacher and the orchestra director. Out of a student body of 1,300, Castillero has over 1,000 students participating in visual and performing arts. The orchestra program is under the direction of Scott Krijnen, who is currently in his third year at Castillero after receiving his Master's in cello performance from the San Francisco Conservatory of Music in 2005.

The orchestra programs continued excellence consists of four levels: Beginning, where they start from little to no knowledge, Intermediate, Advanced and Chamber

ARTISTS

Shirley Harned Kelley has sung with most of the major opera companies on the West Coast. Ms. Harned made her professional debut with Seattle Opera and appeared with that company every subsequent season until her retirement. In addition, during that time, she sang annual stints in the Wagner Ring Cycle from its beginning, for a total of 27 complete cycles.



Ms. Harned appeared with the Opera de Bellas Artes in Mexico City singing Verdi's Lady Macbeth to great acclaim in the Mexican press. San Francisco, Vancouver and San Diego have seen Ms. Harned in Wagner, Massenet, Mozart, Janacek and R. Straus operas. She has appeared in Portland as Prince Orlovsky, the Valkyrie Siegrune, and the Second Lady in Mozart's Die Zauberflöte. Venturing further inland, she has sung Olga Olsen in the Houston Grand Opera production of Kurt Weill's Street Scene. A review in Opera News called her performance "delightful."

Major roles with Seattle ranged from Azucena, Augusta Tabor, and Santuzza to Orlovsky, the Mother in Amahl, Nicklausse in Les contes d'Hoffmann, Berta in Il barbiere di Siviglia, two roles in the epic War and Peace (Prokofiev), La Ciesca in Gianni Schicchi, and the High Priestess in Aida, as well as many supporting and character roles. Her last appearance in Seattle was as the Contessa de Coigny in Andrea Chénier. The music critic of The Seattle Times deemed her performance "brilliant".

She also sang the Mother in Amahl with Seattle Opera for three Christmases, at the Seattle Opera House, to sold out houses. The production traveled to Yakima, Bellingham, and several other cities on tour in the state. Other venues in Washington State in which she appeared include the Tacoma Opera as the Mother in Amahl and the Witch in Hansel und Gretel. She sang La Ciesca in Gianni Schicchi with the Spokane Symphony to open the new Spokane Opera House.

Ms. Harned's symphonic engagements have included many performances with the Seattle Symphony in works ranging from El sombrero de tres picos by Manuel de Falla through Beethoven, Mendelssohn and Mozart to Handel's Messiah. In addition to the Anchorage Symphony's Basically Baroque Festival singing both the contralto and mezzo-soprano solos in Bach's B minor Mass, she has appeared as soloist with orchestras and choruses throughout the Northwest with such dissimilar works as Respighi's Lauda per la Natività del Signore, Mozart's Davidde penitente, and the Requiems of both Verdi and Duruflé.

While the classics have been a mainstay of Ms. Harned's career, she also has enjoyed the unique challenges offered by contemporary music. One such appearance was as soloist in a concert of new compositions by women, singing a

L'amour est enfant de Bohème,
il n'a jamais, jamais connu de loi;
si tu ne m'aimes pas, je t'aime:
si je t'aime, prends garde à toi!
Si tu ne m'aimes pas,
si tu ne m'aimes pas, je t'aime!
Mais si je t'aime, si je t'aime
prends garde à toi! (x2)

L'oiseau que tu croyais surprendre
battu de l'aile et s'envola ...
l'amour est loin, tu peux l'attendre;
tu ne l'attends plus, il est là!
Tout autour de toi, vite, vite,
il vient, s'en va, puis il revient ...
tu crois le tenir, il t'évite,
tu crois l'éviter, il te tient.

Seguidilla

Arrested after a fight in the cigarette factory, Carmen enflames her guard, Don José, who lets her escape to meet him later.

Près des remparts de Séville
chez mon ami Lillas Pastia,
j'irai danser la seguidilla
et boire du Manzanilla,
j'irai chez mon ami Lillas Pastia.

Oui, mais toute seule on s'ennuie,
et les vrais plaisirs sont à deux;
donc pour me tenir compagnie,
j'emmènerai mon amoureux!
Mon amoureux!.. il est au diable!
Je l'ai mis à la porte hier!
Mon pauvre coeur, très consolable,
mon coeur est libre comme l'air!
J'ai des galants à la douzaine;
mais ils ne sont pas à mon gré.
Voici la fin de la semaine:
qui veut m'aimer? je l'aimerai!
Qui veut mon âme? Elle est à prendre!
Vous arrivez au bon moment!
Je n'ai guère le temps d'attendre,
car avec mon nouvel amour....
près des remparts de Séville,
chez mon ami Lillas Pastia,
nous danserons la seguidilla
et boirons du Manzanilla,
Tralala.....! Tralala....., la, la, la!

Love is the child of the Bohemian,
It has never, never known any law
If you don't love me, I love you,
If I love you, watch yourself!
If you don't love me,
If you don't love me, I love you!
But, if I love you, if I love you,
watch yourself! (x2)

The bird you thought to surprise
Beat its wing and flew away;
Love is distant, you can wait for it;
If you stop waiting, there it is!
All around you, quickly, quickly,
It comes, goes, then it comes back!
You think to hold it, it avoids you;
You think to avoid it, it holds you!

Close to the walls of Sevilla,
at my old friend Lillas Pastia's,
I'll go to dance the seguidilla
and drink some manzanilla,
I'll go to my friend Lillas Pastia's.

Yes, but being all alone is boring!
And the true pleasures are as a pair;
so, in order to have some company,
I'll take along my lover!
My lover? To the devil with him!
I put him out the door yesterday!
My poor heart—very consolable—
my heart is free as the breeze!
I have suitors by the dozen;
but none of them is to my taste.
Here it's the end of the week!
Who wants to love me? I'll love him!
Who wants my soul? It's for the taking!
You have arrived at a good moment!
I don't have much time to wait,
for with my new love...
close to the walls of Sevilla,
at my old friend Lillas Pastia's,
we'll dance the seguidilla
and drink some manzanilla.
Tralala.....! Tralala....., la, la, la!

Pirates of the Caribbean: Dead Man's Chest

by Hans Zimmer, arr. Ted Ricketts

Carpe Diem

by Richard Meyer

Bacchanale

by Camille Saint-Saëns, arr. Merle J. Isaac

Joined by players of SVS

Castillero Middle School, Advanced Orchestra

Scott Krijnen, Director and Conductor

Firebird Suite, Berceuse & Finale

by Igor Stravinsky

The Firebird (French: L'Oiseau de feu; Russian: Жар-птица, Žar-ptitsa) is a 1910 ballet by Igor Stravinsky and choreographed by Michel Fokine. The ballet is based on Russian folk tales of the magical glowing bird of the same name that is both a blessing and a curse to its captor.

The music was premiered as a ballet by Diaghilev's Ballets Russes in Paris on 25 June 1910 conducted by Gabriel Pierné.[1] It was the first of their productions with music specially composed for them. Originally the music was to have been written by Russian composer Anatol Liadov (1855-1914); but when he was slow in starting work, Diaghilev transferred the commission to the 28-year old Stravinsky. The ballet has historic significance not only as Stravinsky's 'breakthrough piece' ("Mark him well", said Diaghilev to Tamara Karsavina, who was dancing the title role: "He is a man on the eve of celebrity..."), but also as the beginning of the collaboration between Diaghilev and Stravinsky that would also produce Petrushka and The Rite of Spring.



Igor Stravinsky
1882 - 1971

The ballet was staged by George Balanchine for the New York City Ballet in 1949 with Maria Tallchief as the Firebird with scenery and costumes by Marc Chagall, and was performed in repertory until 1965. The ballet was restaged by George Balanchine and Jerome Robbins in 1970 for the New

York City Ballet with new scenery and Karinska costumes for the 1972 Stravinsky Festival that introduced Gelsey Kirkland as the Firebird.

Intermission

The Planets - Suite for Large Orchestra

by Gustav Holst

- I. Mars, the Bringer of War
- II. Venus, the Bringer of Peace
- III. Mercury, the Winged Messenger
- IV. Jupiter, the Bringer of Jollity
- V. Saturn, the Bringer of Old Age
- VI. Uranus, the Magician
- VII. Neptune, the Mystic

with Silicon Valley Symphony Chorus
under the direction of Shirley Harned Kelly

The Planets Op. 32 is a seven-movement orchestral suite by the English composer Gustav Holst, written between 1914 and 1916. The Planets is the most-performed composition by an English composer.[1] Its first complete public performance was on October 10, 1918 in Birmingham, with Appleby Matthews conducting. However, an earlier invitation-only premiere occurred during World War I on September 29, 1918, in the Queen's Hall in London, conducted by Adrian Boult.

The elaborate score of The Planets produces unusual, complex sounds by using some unique instruments and multiples of instruments in the large orchestra (like Mahler's Sixth of 1906), such as three oboes, three bassoons, two piccolos, two harps, bass oboe, two timpani players, glockenspiel, celesta, xylophone, tubular bells, and organ (see "Instrumentation" below). Holst had been influenced by Stravinsky, who used four oboes and four bassoons in his Rite of Spring (1912-1913) and by Schoenberg's 1909 composition titled "Five Pieces for Orchestra".

Reception

Champagne reception in Social Hall with live jazz by Donald Pender & Bruce Russo.