

Silicon Valley Symphony

Michael Paul Gibson, Music Director and Conductor

Violin 1

Thomas Alexander,
*concertmaster**
Julian Brown
Stephane De Burbur 
Shannon Delaney
Diane Egli
Robert Maltz
Courtney Onodera
Eriola Pengo

Violin 2

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

Viola

Norin Saxe*
Scott Homer
Karen Louie
Anton Petrenko

Cello

Scott Krijnen*
Debra Fenzel-Alexander
Marilyn George
Grace Worthington

Bass

Robert Woodcock*
Aaron Shual

Flute

Brian Bensing*
Amy Streeper
Christine Page

Piccolo

Christine Page

Oboe

Claudia Engel*
David Bloom
Donald Pender

Clarinet

Laura Vandenbogaart*
Jerry McBride
Erin Dunning

Bass Clarinet

Erin Dunning

Bassoon

Lettie Smith
Ron Bobb
Carrie Barclay

Contra Bassoon

Ron Bobb

Horn

Christophe Gillet*
Jesse Walden
Brian Anderson
Diane Ryan

Trumpet

Ariel Jessup*
Joel Ebel
Erik Kalish
Curtis Nash

Trombone

Erik Dabel
Steve Harreld

Bass Trombone

Andrew Walker

Tuba

Jay Perry

Timpani

Don Baker

Percussion

Don Baker*
Kenny Lavoie
Bart Raynaud

Harp

Celeste Everson Misfeldt

SVS Chorus

Kathy Derby
Shirley Harned-Kelley
Michelle Kemmerling
April McNeely
Brett Ruona



& sorcery

Saturday
8 March 2008
7:30 p.m.

* 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

Sponsored by Bay Area Music Foundation, Presbyterian Church of Los Gatos,
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Christine Chon, violin
Christopher Bengochea, tenor

Silicon Valley Symphony

Michael Paul Gibson
Musical director and conductor

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

PROGRAM

Finlandia, op. 26

by Jean Sibelius

Video of World Debut Performance of Christine Chon, June 11, 1998

Vivaldi Violin Concerto in A Minor, 1st Movement

Concerto for Violin and Orchestra in D Minor, op. 47

by Jean Sibelius

Christine Chon, Violin soloist

1. Allegro moderato; Molto moderato e tranquillo; Allegro molto; Moderato assai; Allegro moderato; Allegro molto vivace
2. Adagio di molto
3. Allegro, ma non tanto

Intermission

La donna è mobile - "Woman is fickle" from Rigoletto

by Giuseppe Verdi

Christopher Bengochea, Tenor Soloist

La Danza "Tarantelle Napoletana"

by Gioacchino Rossini

Christopher Bengochea, Tenor Soloist

Night on Bald Mountain

by Modeste Mussorgsky

arr. by Rimsky-Korsakov

Funiculi funiculà

Music by Luigi Denza, Words by Peppino Turco

Christopher Bengochea, Tenor Soloist

Encore

o Sole mio "My Sun"

by Eduardo di Capua

Christopher Bengochea, Tenor Soloist

The Sorcerer's Apprentice (L'Apprenti sorcier)

by Paul Dukas

For more information, please visit Mr. Bengochea's website:

www.ChristopherBengochea.com.



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.

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.

proud to have given her her first orchestral solo opportunity and I am now privileged to work with her again.

"Michael Paul Gibson, Music Director, Silicon Valley Symphony



Appearing courtesy Opera San José, the Basque-American born tenor, **Christopher Bengochea**, has been praised as having "power, sure intonation, and fine diction that come in a package tied with a ribbon of 'natural sound.'.....It is a unique, broadly-projected "wide" sound that can serve lyrical or heroic music equally well," as quoted by Janos Gereben of the San Francisco Classical Voice. He has delighted audiences with his unique combination of vocal and dramatic interpretations in performances ranging from art song to opera.

During the 2007 - 2008 Opera San José season, Christopher Bengochea appears as Edgardo (Lucia di Lammermoor), the title role in Werther, the Duke of Mantua (Rigoletto) and Tamino (The Magic Flute.) Roles performed for Opera San José during the previous season included the title role in Roméo et Juliette, Alfredo (La traviata) and Pinkerton (Madama Butterfly). Other 2006 engagements include the title role in Poliuto for Da Corneto Opera in Chicago. On the concert stage, Mr. Bengochea was a featured soloist in the Mozart Festival in San Luis Obispo.

Most recently Mr. Bengochea has been seen as Reverend Samuel Parris in The Crucible and King Gustavus III in Un ballo in maschera. Richard Scheinin of the The Mercury News says.."to hear Bengochea expand into big, lusty high notes -- Verdi specials -- was thrilling.... Bengochea, who was impressive in "The Crucible".. could be the tenor the company has been waiting for." Finishing the 2005-06 season he adds Rodolfo in La bohème, Don Ottavio in Don Giovanni, and the title role in Poliuto. He will also performing the tenor soloist in Mozart's Great Mass in c minor with the Mozart Festival of San Luis Obispo under the baton of Scott Yoo. In 2006-07 Mr. Bengochea will performing the title role in Roméo et Juliette, Alfredo in La traviata, and Pinkerton in Madame Butterfly and Nemorino in L'elisir d'amore in 2008. Companies with which Christopher has performed include: Opera San Jose, da Corneto Opera, Center City Opera, Opera Company Brooklyn, MCT Theater Opera, Jarvis Conservatory, Intermountain Opera, Townsend Opera, Rimrock Opera, Pacific Repertory Opera, Livermore Valley Opera, West Bay Opera, Teatro Felice, Caramoor Opera, and the Tigulio Festival Opera.

He began his musical career as a pianist then moved into the study of opera at age 18 during his time at Montana State University continuing later to the University of Montana. After becoming an award winner at the Northwest Regional Metropolitan Opera national council auditions and winning third prize at the Internationale Societa Concertistica Vocal Competition in Santa Margherita-Ligure, Italy, it was obvious that opera was not only Bengochea's passion, but also his future profession.

Finlandia, op. 26 (1899, revised in 1900)

by Jean Sibelius (1865-1957)

Johan Julius Christian "Jean" Sibelius (December 8, 1865 – September 20, 1957) was a Finnish composer of classical music and one of the most notable composers of the late 19th and early 20th centuries. His music played an important role in the formation of the Finnish national identity.

In 1899 Sibelius contributed music to introduce and accompany a series of six tableaux vivants depicting notable events in Finnish history – the last of which was entitled Finland Awakes. Sibelius later separated this final piece from its companions and presented it as a symphonic poem, giving it the now familiar title, Finlandia. With its grand crescendo at the end symbolizing the Finnish people's ardent hope for freedom the work offered enormous potential for national identification, which before long led to it being banned by the Russian authorities who had been tightening their grip on Finland throughout the 1890s.

Video of World Debut Performance of Christine Chon, June 11, 1998

Vivaldi Violin Concerto in A Minor, 1st Movement

Concerto for Violin and Orchestra in D Minor, op. 47

by Jean Sibelius (1865-1957)

Christine Chon, Violin soloist

1. Allegro moderato; Molto moderato e tranquillo; Allegro molto; Moderato assai; Allegro moderato; Allegro molto vivace
2. Adagio di molto
3. Allegro, ma non tanto

Like all his works, Sibelius's violin Concerto op. 47 written in 1903 (and revised in 1905) was initially slow to find favor with performers and audiences alike, even in countries such as England and the United States that proved most responsive to the Finnish composer's music. Although much was expected of the piece at its first performance in Helsinki on 8 February 1904, those expectations were disappointed, not least as a result of the inadequacies of the performance. But even the piece itself was roundly condemned by the critics present, and Sibelius lost no time in subjecting it to a thoroughgoing overhaul. This revised version -- the version invariably performed today -- was first heard in public 18 months later at the Berlin Singakademie. The soloist was the Czech violinist Karel Halír, and the conductor none other than Richard Strauss, who guided the Berlin Hofkapelle through the piece after no fewer than three full orchestral rehearsals. Sibelius was deeply impressed. Yet the Concerto initially remained a peripheral piece, for all that it has subsequently come to be seen as a leading example of the national Romantic concerto repertory. Not even the fact that such legendary violinists as

Jascha Heifetz and Ginette Neveu brought it to international attention with their exemplary readings in the early days of recording altered the situation appreciably.

La donna è mobile - "Woman is fickle" from Rigoletto (1851)
by Giuseppe Verdi (1813 – 1901)
Christopher Bengochea, Tenor Soloist

La donna è mobile Qual piuma al vento, Muta d'accento — e di pensiero. Sempre un amabile, Leggiadro viso, In pianto o in riso, — è menzognero.	Woman is flighty Like a feather in the wind, She changes her voice — and her mind. Always sweet, Pretty face, In tears or in laughter, — it is always lying.
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Refrain La donna è mobile qual piuma al vento Muta d'accento e di pensier! e di pensier! e di pensier!	Refrain Woman is flighty Like a feather in the wind, She changes the tone of her voice and her thoughts, And her thoughts! And her thoughts!
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È sempre misero Chi a lei s'affida, Chi le confida — mal cauto il core! Pur mai non sentesi Felice appieno Chi su quel seno — non liba amore!	Always miserable Is he who trusts her, He who confides in her — his unwary heart! Yet one never feels Fully happy
--	--

Refrain	Who on that bosom — does not drink love!
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Refrain

Già la luna in mezzo al mare, mamma mia, si salterà;
l'ora è bella per danzare, chi è in amor non mancherà.
Già la luna in mezzo al mare, mamma mia, si salterà;
l'ora è bella per danzare, chi è in amor non mancherà.
Già la luna in mezzo al mare, mamma mia, si salterà.
Presto in danza a tondo a tondo, donne mie, venite quà;
un garzon bello e giocondo a ciascuna toccherà.
Finché in ciel brilla una stella e la luna splenderà,
il più bel con la bella tutta notte danzerà.
Mamma mi, mamma mia, già la luna è in mezzo al mare,
mamma mia, mamma mia, mamma mia, si salterà,
frinche, frinche, frinche, frinche frinche,
mamma mi, mamma mia, mamma mia, si salterà,
la la la ra la ra

ARTISTS



Christine Chon is currently a senior at Monta Vista High School. Born on August 29, 1990, she started playing the violin when she was six years old. Her current teacher is Li Lin from the San Francisco Conservatory. She joined the Palo Alto Chamber Orchestra (PACO) in 1999 and has been the co-concertmaster for one year. She also joined the KAMSA supported Korean Youth Symphony shortly after in 2001 and has been the concertmaster in 2006 and 2007.

Outside from playing in orchestras, Christine has also been competing around the Bay Area. In 1999, she was as Laureate in Palo Alto's Sounds of Music Festival, received Honorable Mention at 2000 Saigon Chamber Ensemble's Vivaldi Four Seasons

Competition in San Jose. She participated in Berkeley's 2003 Junior Bach Festival and later placed first in the MCA Bay Area Piano & Violin Competition and the Menuhin Dowling Competition in 2004. More recently, she received first alternate in the VOCE State Finals and won the Grand Prize in the Silicon Valley Youth Music Competition, both in 2007.

Christine has also soloed on several occasions. Her earlier solos were with PACO starting in 2004. Joining them on their international tour to Europe, she soloed with PACO in 2007. Most recently, she soloed with KAMSA in August of 2007. Outside, Christine loves spending time with friends, running, and baking. She hopes to pursue violin performance when she attends college in the fall.

"Ten years ago, in 1998, I met seven-year-old Christine Chon at the World of Music store in Cupertino. She was having a violin lesson with her teacher at the time, James Xuan. Mr. Xuan asked me to come into her lesson and listen to her play an excerpt from the Vivaldi Violin Concerto in A minor. I was totally amazed at her playing and decided to ask her to play the Vivaldi as soloist with the De Anza Symphony (I was Music Director of the De Anza Symphony at that time). Christine's proud father, Jaeson Chon, brought her to all of the rehearsals. Christine's debut performance, at age 7, on June 11, 1998 of the Violin Concerto in A minor was played completely from memory.

In January of 2007 I was asked to be an adjudicator for a music competition: Silicon Valley Korean-American Alliance with the sponsorship by Korean Consulate General in San Francisco, Korea Daily News Paper, and KTVN. Christine won 2nd prize (I voted for her to win 1st prize) in the competition. This was the first time I had seen Christine since our performance with the DeAnza Symphony in 1998. She played an excerpt from the Sibelius Violin Concerto. I was very impressed and I asked her if she would like to be soloist with the Silicon Valley Symphony. She said yes, and now you will get to hear how wonderfully she plays -- ten years later. I am very

quanno fa notte
e 'o sole se ne scenne.

When night comes
and the sun has gone down.

Ma n'atu sole
cchiù bello, oje ne'.
O sole mio sta 'nfronte a te!
O sole, O sole mio
sta 'nfronte a te!
sta 'nfronte a te!

But another sun,
that's brighter still
It's my own sun that's in your face!
The sun, my own sun
It's in your face!
It's in your face!

The Sorcerer's Apprentice (L'Apprenti sorcier) (1897)
by Paul Dukas (1865 - 1935)

Paul Abraham Dukas (October 1, 1865 - May 17, 1935) was a Parisian-born French composer and teacher of classical music. A man of erudition and charm, Dukas as composer was so exacting that he published a mere handful of works. Everything else he burned, over the protests of knowledgeable friends.

Dukas was from a French-Jewish family. He studied under Théodore Dubois and Ernest Guiraud at the Conservatoire de Paris, where he became friends with the composer Claude Debussy. After completing his studies Dukas found work as a music critic and orchestrator; he was unusually gifted in orchestration and was one of the most sensitive and insightful critics of the era.

Despite its scintillating beauties, despite the cleverness of its program, The Sorcerer's Apprentice composed at the same time as his Symphony in C in 1897, is a small-scale work that Dukas himself intended to be a joke. It's plot drew upon a ballad by Goethe and was by no means new, Goethe having borrowed it from a second century dialogue entitled "The Lie-Fancier or the Skeptic," which itself drew on a tale more ancient. A magician's apprentice, during his master's absence, cannot resist trying his hand at incantation. Taking them from a corner an old broomstick that is in fact one of the magician's tools, he repeats over it the words of a spell he has heard his master pronounce. In a silence tensed with expectation, the youth awaits the results.

Suddenly the broom stumbles to its wooden feet and begins to dance around the room. It dances round and round and then dances out the door, quickly returning and in obedience to the spell, bringing water to fill the bath. The bath is soon full, yet the broom still brings water. The terrified apprentice cannot remember the countermand words, and he watches in dismay as more and more water is brought, and more and more and more, till at last the house is flooded -- and still the process goes on. In desperation, the youth grabs a hatchet and chops the broomstick in two, only to watch in horror as both pieces bring water. At length the magician returns, utters the needed incantation, and the broomstick goes back into being a broomstick.

Free champagne reception in the Social Hall after the concert.

Salta, salta, gira, gira, ogni coppia a cerchio va;
già s'avanza, si ritira e all'assalto tornerà:
Salta, salta, gira, gira, ogni coppia a cerchio va;
già s'avanza, si ritira e all'assalto tornerà.
Serra, serra colla bionda, colla bruna qua e là,
colla rossa va a seconda, colla smorta fermo sosta.
Viva il ballo a tondo a tondo, sono un re, sono un pascià;
è il più bel piacer del mondo, la più cara voluttà.

Mamma mia, mamma mia, Già la luna in mezzo al mare,
mamma mia, mamma mia, si salterà;
frinche, frinche, frinche, frinche, frinche, frinche, frinche,
mamma mia si salterà,
frinche, frinche, frinche, frinche, frinche, frinche, frinche,
mamma mia si salterà,
la la la ra la ra

La Danza "Tarantelle Napoletana" (1835)
by Gioacchino Rossini (1792 – 1868)
Christopher Bengochea, Tenor Soloist

Night on Bald Mountain (1867, revised several times)
by Modeste Mussorgsky (1839 - 1881)
arr. by Rimsky-Korsakov (1844 - 1908)

"Night on the Bald Mountain" usually refers to one of two compositions – either a seldom performed early (1867) 'musical picture' by Modest Mussorgsky, St. John's Night on the Bare Mountain, or a later (1886) and very popular 'fantasy for orchestra' by Nikolay Rimsky-Korsakov, A Night on the Bare Mountain, based almost entirely on Mussorgsky's themes. Inspired by Russian literary works and legend, Mussorgsky made a witches' sabbath the theme of the original tone poem, completed on June 23rd, 1867 (St. John's Eve). St. John's Night on the Bare Mountain and Rimsky-Korsakov's 'musical picture' Sadko (also composed in 1867) share the distinction of being the first tone poems by Russian composers.

As with so much of Mussorgsky's music, the work had a tortuous compositional history and was arranged after his death in 1881 by his friend and fellow member of the The Mighty Handful Rimsky-Korsakov. It was never performed in any form during Mussorgsky's lifetime. The Rimsky-Korsakov edition premiered in 1886, and has become a concert favorite. The first performance was at a concert of the Russian Symphony Société at St. Petersburg on October 27, 1886, with Rimsky-Korsakov at the conductor's desk. It was unusually well received, so much so that it was again performed during the same season. Here is the composer's program in his own words: "Subterranean sounds of supernatural voices. Appearance of spirits of darkness, followed by that of Satan himself. Glorification of Satan and celebration of the Black Mass. The sabbath reveals. At the height of the orgies the bell of the village church, sounding in the distance, disburses the spirits of darkness. Daybreak."

Funiculì funiculà (1880)
 Music by Luigi Denza (1846 - 1922)
 Words by Peppino Turco
Christopher Bengochea, Tenor Soloist

Do you know where I got on, yesterday evening, baby? Where this ungrateful heart can't be spiteful to me more! Where the fire burns, but if you run away it let you go! And it doesn't run after you, doesn't tire you, looking at sky!... Let go on, let go, let go, funiculì, funiculà!	Aieressera, oì nè, me ne sagliette, tu saie addò? Addò 'stu core 'ngrato cchiù dispietto farme nun pò! Addò lo fuoco coce, ma si fuie te lassa sta! E nun te corre appriesso, nun te struie, 'ncielo a guardà!... Jammo 'ncoppa, jammo jà, funiculì, funiculà!
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We go from the ground to the mountain, baby! Without walking! You can see France, Procida and Spain... I see you! Pulled by a rope, no sooner said than done, we go to the skies.. We go like the wind all of a sudden, go up, go up! Let go on, let go, let go, funiculì, funiculà!	Nè... jammo da la terra a la montagna! no passo nc'è! Se vede Francia, Proceta e la Spagna... lo veco a tte! Tirato co la fune, ditto 'nfatto, 'ncielo se va.. Se va comm' 'à lu viento a l'intrasatto, guè, saglie sà! Jammo 'ncoppa, jammo jà, funiculì, funiculà!
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The head has already got on, baby, got on! It has gone, then returned, then come... It is still here! The head turns, turns, around, around, around you! This heart always sings one of these days Get married to me, baby! Let go on, let go, let go, funiculì, funiculà!	Se n' 'è sagliuta, oì nè, se n' 'è sagliuta la capa già! È gghiuta, pò è turnata, pò è venuta... sta sempe ccà! La capa vota, vota, attuorno, attuorno, attuorno a tte! Sto core canta sempe nu taluorno Sposammo, oì nè! Jammo 'ncoppa, jammo jà, funiculì, funiculà!
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Audience sing-along transliteration: by Shirley Harned-Kelley

Yahm-moh yahm-moh ncoh-pah yahm-moh yah!
 Yahm-moh yahm-moh ncoh-pah yahm-moh yah!
 Foo-nee-koo-lee foo-nee-koo-lah, foo-nee-koo-lee foo-nee-koo-lah!
 ncoh-pah yahm-moh yah foo-nee-koo-lee foo-nee-koo-lah!

...solo...	too sah-yahd doh?
...solo...	fahr-meh noon poh.
...solo...	teh lahs-sah stah
...solo...	soh-loh gwa-dah.

Yahm-moh yahm-moh ncoh-pah yahm-moh yah!
 Yahm-moh yahm-moh ncoh-pah yahm-moh yah!
 Foo-nee-koo-lee foo-nee-koo-lah, foo-nee-koo-lee foo-nee-koo-lah!
 ncoh-pah yahm-moh yah foo-nee-koo-lee foo-nee-koo-lah!

Mount Vesuvius, an active volcano outside Naples, Italy, was a popular tourist destination in the mid 1800s. Enterprising Hungarian engineer Ernesto Emanuele Oblieght decided to capitalize on this demand by building a funicular cable car to carry people from the side of the mountain to the volcano's rim. In 1880, to market the new funicular, Mr. Oblieght commissioned Luigi Denza to pen a jingle, "Funiculì-Funiculà". The song was an instant success, as was the funicular.

Curiously composer Richard Strauss came along six years later and on a tour of Italy heard "Funiculì funiculà". He assumed that this was a traditional Italian folk song. He incorporated the jingle into his symphony "Aus Italien". Strauss realized his mistake, with much horror and embarrassment, when an enraged Denza slapped him with a lawsuit. Denza won the lawsuit and Strauss was forced to pay Denza a royalty every time "Aus Italien" was performed in public. While the funicular itself has not operated since a volcanic eruption in 1943, the song lives on as a standard in the modern tenor repertoire.

o Sole mio "My Sun" (1898)
 by Eduardo di Capua (1865 - 1917)
Christopher Bengochea, Tenor Soloist

Che bella cosa na jurnata 'e sole, n'aria serena doppo na tempesta! Pe' ll'aria fresca pare già na festa... Che bella cosa na jurnata 'e sole.	What a wonderful thing a sunny day The serene air after a thunderstorm The fresh air, and a party is already going on... What a wonderful thing a sunny day.
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Ma n'atu sole cchiù bello, oje ne'. O sole mio sta 'nfronte a te! O sole, O sole mio sta 'nfronte a te! sta 'nfronte a te!	But another sun, that's brighter still It's my own sun that's in your face! The sun, my own sun 'It's in your face! It's in your face!
--	--

Quanno fa notte e 'o sole se ne scenne, me vene quase 'na malincunia; sotto 'a fenesta toia restarria	When night comes and the sun has gone down, I start feeling blue; I'd stay below your window
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