

ARE YOU INTERESTED IN THE FUTURE OF THE CASTRO VALLEY ORCHESTRA?

The Board of Directors of the Castro Valley Orchestra is looking for people interested in insuring the future of the orchestra. We especially need people who have some experience in managing volunteer organizations, marketing and fundraising, but even enthusiasm and vision are appreciated! If you want to take a leadership role with us, please talk to any of our board members or write to cvoa@cvorchestra.org.

CVOA Board

Beverly Johnson, President

Agnes Lingat, Treasurer

Genevieve Pastor-Cohen, Secretary

Josh Cohen

Mia Sagen

Doris Marx

Castro Valley Adult School Orchestra

WWW.CVORCHESTRA.ORG

Winter Concert

JOSH COHEN, CONDUCTOR



SUNDAY, DECEMBER 1, 2019

2PM

**Castro Valley
Center for the Arts
19501 Redwood Rd.**

ARE YOU INTERESTED IN PLAYING WITH THE CASTRO VALLEY ORCHESTRA?

The orchestra, directed by Maestro Josh Cohen is a class of the Castro Valley Adult and Career Education School (www.cvadult.org). It has been rehearsing and performing in Castro Valley since the orchestra's founding in 2002. Many of the players in the group have been with the orchestra for many years, and the camaraderie that has developed makes our weekly rehearsals and the three to four public concerts a year challenging and enjoyable for everyone.

We are always on the lookout for new players!

If you play an orchestral instrument at an intermediate to advanced level, you can audition to become a member of the orchestra. Please contact Maestro Cohen at maestro@cvorchestra.org or through the Adult School's website (www.cvadult.org). We would love to include you in our ensemble. The three Adult School sessions each year run from September through June, with concerts normally in November, March, and late May; with an occasional additional holiday performance.

Come play great music with a fun group!



Acknowledgements

The orchestra, Association and Director would like to acknowledge and thank the following people:

Sunita D'Costa for our social media presence

Sherrie Yeung-Kong for managing our post-concert reception

Susie Passeggi and Sharon Travers, Director and Assistant Director of Castro Valley Adult and Career Education (CVACE)

Laurie Chaikin, whose love of music and playing inspired and created the orchestra.

Dobie Gelles, Jerry Green and Dustin Gacherau, past principals of Castro Valley Adult School

The Staff of CVACE: Rochon, Meyling, Stacey, Leticia, Christine, and Lisa

The Staff and crew of the Center for the Arts: David Judson, Trevor

Olazabal, and all the technical support, box office and ushering staff and volunteers

And, of course, you, the audience!

Without all of your support and encouragement we would not exist!

Castro Valley Adult School Mission Statement

The Castro Valley Adult School Orchestra (CVASO) is dedicated to providing valuable and challenging opportunities for musicians, and a cultural resource for the for the community. Under the musical direction of Joshua Cohen, CVASO brings creative musical programming and exciting, quality entertainment to the East Bay and Castro Valley audiences.

Its mission is to:

(a) to provide greater educational opportunities for the playing and enjoyment of music, and to foster musical growth for individuals and for the community;

(b) to provide the means to bring together music players;

(c) to promote love and appreciation of classical, chamber and orchestral music through education and performance;

(d) to provide opportunities for public performances, and

(e) to provide music scholarships to local musicians.

Donations

The Castro Valley Orchestra Association (CVOA) is our California registered, non-profit, 501(c)3 organization formed specifically to support the Castro Valley Adult School Orchestra. (Please consult your tax advisor or accountant as to your individual tax circumstances). Your contributions enable the orchestra to continue its mission to provide these opportunities for students and the community, and to provide orchestral concerts and other events in the community.

Donations can be made online to the *Castro Valley Orchestra Association on the orchestra's webpage: www.cvorchestra.org - there is a button on the bottom of the page!*, or check made out to "CVOA" and mailed to the **Castro Valley Orchestra Association**.

Primary Eyecare

20283 Santa Maria Ave, PO Box 20674
Castro Valley, 94546

Castro Valley Adult and Career Education

4430 Alma Ave
Castro Valley, CA 94546

Donations can also be given to any of our Board members. CVOA Board Members are:

Beverly Johnson, President, Agnes Lingat, Treasurer, Genevieve Pastor-Cohen, secretary, Josh Cohen, Mia Sagen, Doris Marx, Cinda Conefry; .

Bio: Music Director, Joshua Cohen



Joshua Cohen has been a part of the music scene in and around the San Francisco Bay Area for many years. He performs on violin, bass, mandolin, domra (among other instruments) and studied music at California State University at Hayward (now East Bay) with Daniel Kobialka, Nate Rubin and Denis DeCoteau.

Mr. Cohen has performed with the Oakland East Bay Symphony, the California Symphony, Oakland Lyric Opera, Holy Names Orchestra, Livermore Symphony, San Jose Lyric Theater, Awesome Orchestra Collective, Alameda Civic Light Opera, Diablo Valley Opera, Contra Costa Musical Theater, Altarina Theater, and others. He can also be found playing in various string quartets, jazz and Klezmer ensembles, and directing music events. He has served on the boards of the Oakland Lyric Opera, the California Symphony, ProMusica Alameda and has been involved in developing projects with San Francisco, Oakland and Berkeley Symphonies as well as being the founding director of the Castro Valley Orchestra.

When he has a little free time, Joshua is a principal with Qibits Associates (computer networking security) and has worked in technical and development roles with companies as Lucent Technologies and Cisco Systems.

Josh lives in Alameda with his wife Genevieve (a flutist and disaster management specialist), where they are an active part of their community.

PRIMARY EYECARE OPTOMETRICS
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Castro Valley Adult and Career Education Orchestra Personnel—Dec 1, 2019 concert

Joshua Cohen, Musical Director

<p>Violins Chris Cooper, <i>concertmaster</i> Gary Osias Doris Marx* Jody Reguero Stephanie Malone Wesley Siegel Patricia Brewer Betsy Barsamian</p> <p>Sherrie Yeung-Kong Joanne Neu Patricia Brown Agnes Lingat Alan Silverman Theresa Tranbinh Ronald Ojikian May Pon Lin Shao</p> <p>Viola Sheri Schultz Dorothea Gonsalves Tom Baker Pohan Bystrom Alison Corsonl</p> <p>Cello Mary Ascinar Jane Lo Greg Jones</p> <p>Bass Amy Chinn Mia Albano</p>	<p>Flute Beverly Johnson ◇ Christian Gerardo Kathleen Keating</p> <p>Oboe Larry George Tiffany Fajardo</p> <p>Clarinet Michael Wilson Julia Frederico-Youngs</p> <p>Bassoon Adam Williams Dave Ferree</p> <p>French Horn Lea Casini Daniel Grumet Mia Sagan Daniel Bao</p> <div data-bbox="1465 1084 1690 1279" data-label="Image"> </div>	<p>Trumpet *Keita Hassagawa Daniel Grumet Steve Capie</p> <p>Trombone Joe Paceco Steven Combs</p> <p>Tuba Judy Stewart</p> <p>Percussion/Timpani Annette Granger Eric Phillips Kevin McNair</p> <p>Special thanks to: Elizabeth Kraut</p> <p>Castro Valley Orchestra Association Board of Directors Bev Johnson, President Genevieve Pastor-Cohen, Secretary Agnes Lingat, Treasurer Mia Sagan Doris Marx Joshua Cohen</p>
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IF YOU ARE INTERESTED IN JOINING THE ORCHESTRA OR OUR BOARD, CONTACT OUR MUSICAL DIRECTOR OR ANY BOARD MEMBER FOR INFORMATION!

PROGRAM: December 1, 2019

Giuseppe Verdi (1813--1901) Overture to "Nabucco Sinfonia"

Kurt Rapf (1922--2007) Duo Concert for Violin, Viola and String Orchestra

Joseph Gold, violin 7 Debbie Dare, viola

Pyotr Ilyich Tchaikovsky (1840--1893) Symphony No. 1
"Winter Dreams"

Program Notes

PYOTR ILYICH TCHAIKOVSKY (1840--1893) SYMPHONY NO. 1 "WINTER DREAMS"



Little is known about the early history of the First Symphony. Most artists begin their careers through the auspices of a generous or affectionate advocate, a teacher or patron whose encouragement and recommendation go far toward gaining the early exposure necessary for success. Tchaikovsky's was Nikolai Rubinstein, the pianist/conductor who invited the 25-year-old to Moscow in 1866 to teach harmony at the Russian Musical Society, the academy he had founded and would later be-

come the Moscow Conservatory.

The young composer, who had already given up his first career in law to devote himself to music, had just graduated from Russia's principal conservatory--that at St. Petersburg, where Nikolai's brother, Anton, had been one of his teachers. Nikolai overlooked the young composer's inexperience as a teacher in appointing him to the new faculty, doubtless because he saw in him the spark of genius. During Tchaikovsky's first years in Moscow, Rubinstein took him under his wing both socially and artistically, conducting his early orchestral works and advising him on potential new ones. After the success of the Overture in F in March 1866, Rubinstein suggested to Tchaikovsky that he embark on a full-length symphony, which he would conduct.

It proved a torturous task. The young composer produced a first version during the spring and summer of 1866 and revised it later that year. Niko-

ARE YOU INTERESTED IN VOLUNTEERING WITH THE CASTRO VALLEY ORCHESTRA?

You don't have to play an instrument to become involved with us! The orchestra always needs people interested in helping out, and there are many ways one can get involved--some take only a little time, and other tasks or programs can be done for those who can commit to a little more.

Some of the things we'd love to get some help with are:

- Write a monthly article for our blog and media
- Help maintain our website
- Create and maintain an audience database
- Invite new audience members
- Arrange presentations by our conductor or players with local civic organizations
- Arrange transportation for those who have none
- Run a pre-concert lunch for audience members
- Run a school outreach program
- Run a fundraising campaign
- Run a crowdfunding campaign
- Join our board

Have a good idea for the orchestra? We'd love to hear about it and make it happen!

So when you are ready to step up and help the orchestra, contact any of our board members, or you can email CVOA@cvorchestra.org and let us know how you'd like to help.

JOSEPH GOLD, VIOLINIST

Joseph Gold, violinist, has been praised on four continents for his brilliant interpretations of the great repertoire for violin of the nineteenth-century violin virtuosos of Paganini, Sarasate, Bazzini, and others. A noted musicologist as well as performer, he has discovered many unknown compositions by Sarasate and Paganini, and has premiered several works by twentieth-century composers written especially for him.

Mr. Gold is a graduate of the University of Southern California and a former student of the legendary Jascha Heifetz.



DEBBIE DARE, VIOLA

Debbie Dare has an international reputation as a violinist and violist with performances in Europe and the United States. She was first violinist in important state opera orchestras in Braunschweig and Kaiserslautern, Germany and soloed with orchestras in Austria, Bulgaria, and Mexico. Returning to America, she formed the Pro Musica String Quartet which has performed in the musical capitals of the world. Soon thereafter, Ms. Dare formed the Paganini Trio.



The international success of this string quartet was launched in Vienna, the city of Mozart, Beethoven, and Paganini. At the Schonbrunn Palace of Vienna with the Wiener Sinfonietta, she and husband, Joseph Gold, performed the world premiere of Kurt Rapf's Concerto written especially for them. In addition to an active teaching career, Ms. Dare is a recording artist and performs with orchestras in the San Francisco Bay area.

1866 at a meeting of the Musical Society, then the slow movement with scherzo in February 1867, and finally all four movements in February 1868. Dissatisfied with the result, Tchaikovsky revised the piece once more in 1874 for its publication the following year. It is this third version that we know today as the "Winter Dreams" Symphony.

Unlike Tchaikovsky's "Little Russian" or "Polish" Symphonies (Nos. 2 and 3), whose subtitles were bestowed by later critics, the First Symphony was named "Winter Dreams" by the composer. In the printed edition of the score, Tchaikovsky gave further titles to two of the symphony's movements, calling the first "Dreams of a Winter Journey" the second "Desolate Land, Land of Mists." None of this is to suggest that the symphony is openly programmatic, however, for such titles were common in music of the period. They were most often intended simply as "mood descriptions." While a wintry landscape is certainly one of the moods evoked by the G-minor Symphony, there is nothing especially "desolate" about the slow movement.

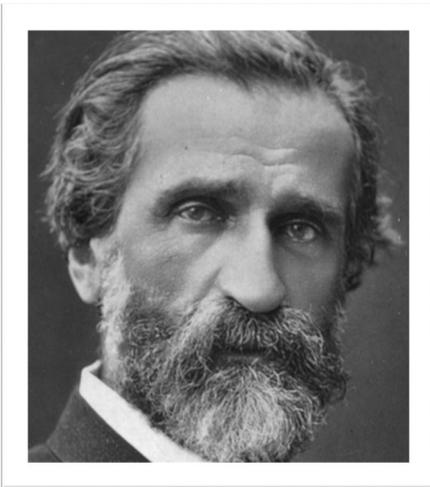
A certain unlabored freshness pervades the symphony, a directness of expression that is sometimes lacking in Tchaikovsky's later works. This immediacy is apparent in the opening theme of the *Allegro tranquillo*, heard first in octaves by solo flute and bassoon, and in the assertive chromaticism of the vigorous transitional theme. This *Allegro's* development section is remarkable not only for its "un-academic" counterpoint but for the intuitive climax built through a gradual evolving of the thematic material.

An *Adagio cantabile ma non troppo* forms the second movement, which builds from a sentimental and plangent oboe solo over muted strings to a highly emotional peak with full orchestra, after which the movement returns to its opening melancholic mood. The scherzo (*Allegro scherzando giocoso*) contains something of Mendelssohn's "elfin" mood, though it is a highly original creation; its trio section, a lilting waltz, looks ahead to Tchaikovsky's later ballet scores. The finale begins with a sophisticated introduction (*Andante lugubre*), then embarks on a discursive finale (*Allegro maestoso*) that takes the listener through a nomadic tour of tonalities, thematic transformations, and contrapuntal developments. (The appearance of the folk tune "The Garden Blooms" is perhaps the composer's way of saying that, as in *The Snow Maiden*, winter's icy grip has been eased, and spring is anon.) Despite the finale's somewhat loose organization (or perhaps because of it), it forms a satisfying conclusion to this most straightforward and emotionally sober of Tchaikovsky's six numbered symphonies.

Attribution: The Kennedy Center, Paul Hornsley

GIUSEPPE VERDI (1813--1901) OVERTURE TO "NABUCCO"

Overture from Nabucco, Giuseppe Verdi (1813–1901). Nabucco, first performed at La Scala in Milan in 1842, Verdi commented that "this is the opera with which my artistic career really begins. And though I had many difficulties to fight against, it is certain that Nabucco was born under a lucky star." The opera follows the plight of the Jews as they are assaulted, conquered, and subsequently exiled from their homeland by the Babylonian King Nabucco (Nebuchadnezzar). The historical events are used as background for a romantic and political plot.



It was written at a time that Verdi's work was being turned down by all the impresarios, and his self-esteem was taking a beating. When he had finished *Nabucco*, he worked very hard at getting it produced. The poor performances during rehearsal did nothing to revive his spirits. He was thinking that he had chosen the wrong profession. The singers and orchestra worked hard to overcome the hammering of the workers building sets, but when they finished the soon-to-become-famous chorus *Va pensiero sull' ali dorate* (Go, my thought, on gilded wings), the workers broke out in applause, crying "Bravo, bravo, viva il maestro!" In his memoirs, Verdi wrote, "Then I knew what the future had in store for me."

The libretto for *Nabucco* is by Temistocle Solera, based on a French play by Anicet-Bourgeois and Francis Cornue, which was an adaptation of the Biblical story of the Jewish captivity in Babylon. Perhaps the success of the opera is owed to the association of the plight of the Jews in Babylon with the Italian independence movement, the *Risorgimento*. Verdi eventually became identified with the movement as supports of Vittorio Emanuele II of Sardinia would call out "VERDI, VERDI" at concerts, meaning Vittorio Emanuele, Re d'Italia.

Attribution: Manchester Symphony Orchestra

KURT RAPF (1922--2007) DUO CONCERT FOR VIOLIN, VIOLA AND STRING ORCHESTRA

KURT RAPF



Kurt Rapf was the last living representative of the glorious second Viennese school of composers which included Anton Webern, Alban Berg, and Arnold Schoenberg. In addition to composing, Dr. Rapf was an outstanding concert organist, a famed piano accompanist, and a conductor. Even more, he was the preeminent city administrator of music in Innsbruck and Vienna.

The concerto for violin and viola was the result of a longtime friendship between Dr. Rapf, Joseph Gold, and Debbie Dare.

Listen closely. You can discern the personalities of the dedicatees in what they play. More than anything else, this concerto is a musical biography of all three; Dr. Rapf, Joseph Gold and Debbie Dare.

The first movement is rhapsodic and filled with dynamic tension. The solo instruments converse in intimate but animated discourse. A unique feature of this concerto is the scherzo second movement. It is the last outpouring of Johann Strauss' Vienna... in a waltz reminiscence. The third movement is a lush operatic duet with the orchestra acting as the Greek chorus. The finale brings a return of the first movement's dynamic tension. It builds to a dynamic, but terse conclusion. As the composer, Dr. Rapf finds a way to have the last word.