

The logo for Folsom Lake Symphony is written in a white, elegant cursive script. Below the main title, the name of the music director and conductor is printed in a smaller, white, sans-serif font.

Folsom Lake Symphony
PETER JAFFE, MUSIC DIRECTOR AND CONDUCTOR

The background of the poster features a stylized, colorful illustration of Russian Orthodox architecture, including onion domes and arched windows, rendered in shades of red, green, and blue against a dark, textured background.

HIGH IMPACT

Chris Brubeck, bass trombone

Saturday, October 19, 2019

HARRIS CENTER FOR THE ARTS
Three Stages at Folsom Lake College

2019-2020 Season

Folsom Lake Symphony

PETER JAFFE, MUSIC DIRECTOR AND CONDUCTOR



BIANCO NATALE

Saturday, December 7, 2019, 7:30 pm

Sunday, December 8, 2019, 2:00 pm

Pasquale Esposito, tenor

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SWEPT AWAY

Sat., February 15, 2020

7:30 pm

Jon Nakamatsu, piano

Smetana: *The Moldau*
Tchaikovsky: Piano
Concerto No. 1

Ravel: *Pavane*
Gershwin: *An American
in Paris*



OPERA MEETS BROADWAY

Sat., June 6, 2020

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Sun., June 7, 2020

2:00 pm

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7:30 pm

Ji in Yang, violin

Lalo: *Symphonie
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Folsom Lake Symphony

PETER JAFFE, MUSIC DIRECTOR AND CONDUCTOR

Chris Brubeck, *bass trombone*

HIGH IMPACT

Saturday, October 19, 2019 • 7:30 pm

Harris Center for the Arts, Three Stages at Folsom Lake College

Chris Brubeck
(b. 1952)

Concerto for Bass Trombone and Orchestra
Paradise Utopia
Sorrow Floats
James Brown in the Twilight Zone
Chris Brubeck, *bass trombone*

Dave Brubeck
(1920–2012)
arr. Chris Brubeck

Unsquare Dance

Intermission

Sergei Rachmaninoff
(1873–1943)

Symphony No. 2 in E minor, op. 27
Largo—Allegro moderato
Allegro molto
Adagio
Allegro vivace

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PETER JAFFE

MUSIC DIRECTOR AND CONDUCTOR



PETER JAFFE has served as the dynamic music director and conductor of the Folsom Lake Symphony since 2014. Also serving as the music director for the Stockton Symphony since 1995 and for the Auburn Symphony since 2012, Mr. Jaffe is known for combining a passion for outreach and education with top-notch musicianship, and for fostering sustained artistic growth. Organizations ranging from the Association of California Symphony Orchestras to the Brubeck Institute and Goodwill Industries have honored Mr. Jaffe with prestigious awards for his innovations in educational programming and for his distinguished cultural contributions. Mr. Jaffe

has spearheaded the commissions of several world premieres—Avner Dorman's *Uzu and Muzu from Kakaruzu* earned the Stockton Symphony national recognition for community engagement activities dealing with crucial social issues, and a portion of the Stockton Symphony CD of Chris Brubeck's *Mark Twain's World* was broadcast nationally on NPR's *Performance Today*.

Mr. Jaffe has appeared as guest conductor with the Louisiana Philharmonic Orchestra, New Mexico Symphony Orchestra, Flagstaff Symphony Orchestra, Long Beach Symphony Orchestra, Symphony Silicon Valley, the Sacramento and Virginia Symphonies, and many other orchestras and music festivals across the country. He teaches every summer at the Conductor's Institute of South Carolina, and he conducted and taught at the Aspen Music Festival for fourteen years—many of his Aspen performances have been broadcast nationally. He spent three seasons conducting at the Oberlin Conservatory and two as a visiting professor at Stanford University, highlighted by an Eastern European tour with the Stanford Symphony. He has served as music director for the Stockton Opera since 2000.

Many of Mr. Jaffe's own arrangements have been commissioned by and performed with orchestras in Aspen, Chicago, Long Beach, and Stockton, including his *Symphonic Birthday*, his recent *Symph-Hanukkah*, and his transcription of Haydn's *Arianna a Naxos* for Jan DeGaetani, which was also performed by the Chamber Music Society of Lincoln Center. A CD of his lullaby arrangements was released on the Chandos label, featuring mezzo-soprano Nadia Pelle with Yuli Turovsky directing I Musici de Montréal.

Mr. Jaffe appeared on NBC's *First Camera* in a show devoted to Tanglewood, where he was coached by Seiji Ozawa, Gunther Schuller, Gustav Meier, and Leonard Bernstein—a brief segment was later included in the *American Masters* special honoring Bernstein. Mr. Jaffe also studied conducting with Andor Toth, Paul Vermel, Charles Bruck, and Herbert Blomstedt. His instrumental background includes extensive performing on the violin, viola, and keyboard, and he often conducts from the harpsichord when performing Baroque or early Classic repertoire.

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GUEST ARTIST



Chris Brubeck, bass trombone

For biographic information, please see the program note for his Bass Trombone Concerto.

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A photograph of a group of five musicians in formal attire performing. In the foreground, a man in a white tuxedo jacket and black bow tie is playing a trombone. Behind him, a woman in a black dress plays a flute, a man in a black tuxedo plays a violin, a woman in a black dress plays a cello, and another man in a black tuxedo plays a trombone. The background is a plain, light-colored wall.

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PROGRAM NOTES

Concerto for Bass Trombone and Orchestra

Chris Brubeck

Born in Los Angeles, March 19, 1952

Grammy-nominated composer Chris Brubeck continues to distinguish himself as a multifaceted performer and creative force. Respected music critic John von Rhein of the *Chicago Tribune* called him “a composer with a real flair for lyrical melody—a 21st-century Lenny Bernstein.” Brubeck has created an impressive body of symphonic work while maintaining a demanding touring and recording schedule with his two groups: the Brubeck Brothers Quartet (with brother Dan on drums), and Triple Play, an acoustic trio featuring Chris on piano, bass guitar, and trombone along with guitarist Joel Brown and harmonica player extraordinaire Peter Madcat Ruth.

In 2018 the Brubeck Brothers Quartet released their *Timeline* CD in time for their tour celebrating the 60th anniversary of Dave Brubeck’s historic State Department tour. The Quartet has also scheduled numerous engagements in 2020 honoring the 100th anniversary of Dave Brubeck’s birth.

A much sought-after composer, Brubeck had his double concerto *Pas de deux* premiered by Jaime Laredo and Sharon Robinson in 2018 at the Classical Tahoe Festival, and in 2017 the famed Canadian Brass premiered his *No Borders* with the Lexington Philharmonic. Brubeck’s commissions have resulted in other innovative works for a variety of artists and ensembles—among them guitarist Sharon Isbin, mezzo-soprano Frederica von Stade, violinist Nick Kendall, Time for Three, the Muir String Quartet, the Concord Chamber Music Society, the Boston Pops, the St. Paul Chamber Orchestra, and the Colorado Music Festival as well as the National, Baltimore, Indianapolis, Portland, Stockton, and Oakland East Bay Symphonies.

Another career highlight was the 2009 premiere of *Ansel Adams: America*, an exciting orchestral piece co-written by Chris and Dave Brubeck to accompany one hundred of Adams’s majestic images projected above the orchestra. Commissioned by a consortium of eight orchestras—led by the Stockton Symphony—the work received a Grammy nomination in 2013 for Best Instrumental Composition.

Brubeck is also a renowned trombone soloist, who writes about his First Trombone Concerto:

“Having spent many years of my adolescence playing in youth orchestras, counting endless measures, playing trombone for only a few passages, and then frustratingly having to count more measures of rest yet again, I resorted to frequent musical daydreams. In fact, I used to have musical nightmares about not being able to contain myself any longer, and would visualize myself jumping up from the back of the orchestra to unleash improvisations much to the conductor’s horror. So imagine how my wheels began turning when in 1991 I was approached by the Greater Bridgeport (Connecticut) Symphony Youth Orchestra to compose a work utilizing their high-school-aged musicians. My Concerto for Bass Trombone was the result.

“Being a veteran of that scene, and a strong advocate for the arts in our schools, I couldn’t resist the chance to compose for those forces. My goal was to write a challenging work that would keep all sections of the orchestra on their toes, expose them to odd time signatures, polytonality, and above all remind them that music was supposed to be joyous, energetic, beautiful, adventurous, powerful, and even humorous.

“The first movement, *Paradise Utopia*, is sizzling with American expansionist energy. I imagine a billionaire maniacally rebuilding the New York skyline. Jazz elements were inescapable, and realizing my old nightmare/dream, quite a bit of the bass trombone solo is meant to be improvised. The second movement, *Sorrow Floats*, is

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a reflective Adagio and the name was inspired by a chapter title from one of my favorite novels by John Irving.

"The name of the third movement, James Brown in the Twilight Zone, might benefit from a note of explanation. The title refers to dual compositional elements used throughout: two bars from the 'turn around' of the Godfather of Soul's 'I Feel Good' and an ascending chromatic passage (originating in the piano and pizzicato strings), which is reminiscent of the music used in Rod Serling's innovative TV anthology. In addition to these very American cultural influences, the Gulf War was being waged at the time I wrote it and Middle Eastern threads started to weave through the music."

Brubeck has since recorded his highly acclaimed Bass Trombone Concerto with the London Symphony Orchestra. The work appears on the album *Bach to Brubeck* and has been performed by many of the world's top bass trombonists. His second trombone concerto, *The Prague Concerto*, which he premiered and recorded with the Czech National Symphony Orchestra, appears on his album *Convergence*, about which *Fanfare* magazine raved, "Brubeck's skill both as composer and soloist is extraordinary."

Unsquare Dance

Dave Brubeck

*Born in Concord, California, December 6, 1920;
died in Norwalk, Connecticut, December 5, 2012*
arr. Chris Brubeck

Jazz legend Dave Brubeck was equally great as a pianist and as a composer. He achieved amazing popular success with the Dave Brubeck Quartet, joined by drummer Joe Morello, double bassist Eugene Wright, and alto saxophonist Paul Desmond. Their unusual approach to jazz, particularly the use of uncommon time signatures, produced such classics as *Take Five* and *Blue Rondo à la Turk*. Brubeck organized a number of performing groups, often including his sons, and kept up an incredible touring schedule in the United States and abroad.

The rollicking *Unsquare Dance* is a wonderful example of a piece written in an unusual meter. In 7/4, it swings along merrily in a rhythm that could be counted 1-2-3-4-5-6-7, but perhaps it works better to count in smaller groupings: 1-2, 1-2, 1-2-3.

Dave Brubeck's multitalented son Chris arranged *Unsquare Dance* for orchestra and also wrote lyrics for the piece. (For more about Chris Brubeck's remarkable career, please see the notes above for his Bass Trombone Concerto.) Hand-clapping, foot-stomping, and finger-snapping are all part of the fun.

Symphony No. 2 in E minor, op. 27

Sergei Rachmaninoff

Born in Semyonovo, April 1, 1873; died in Beverly Hills, March 28, 1943

In October of 1906 the thirty-three-year-old Rachmaninoff moved with his wife and three-year old daughter from Moscow to Dresden so that he could compose in peace. The demands on his time as celebrity pianist and conductor had made creative endeavor impossible. He had chosen Dresden for its musical attractions, particularly the Dresden Opera, and for its proximity to Leipzig, where Arthur Nikisch, whom he esteemed as the greatest living conductor, conducted the famous Gewandhaus Orchestra. His temporary escape from his homeland lasted three productive years, during which time he worked on four large-scale compositions: the Second Symphony, the First Piano Sonata, the symphonic poem *Isle of the Dead*, and the unfinished opera *Monna Vanna*.

He began the Second Symphony as soon as he was settled in October, completing the first draft around January 1, 1907. Biographer Barrie Martyn pointed out, however, that the work had actually originated in 1902 and was advertised for the Moscow Philharmonic's 1902-03 season and again for 1903-04 by the overanxious

Palazzo di Stigianella



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conductor Alexander Siloti. It remains unclear, however, how much of the unfinished 1902 work appears in the Second Symphony. Again in 1907 Siloti prematurely announced the completion of the Symphony; the composer reported in a letter to a friend on January 29, that the completion was "in rough" only.

I have not announced it to the world because I wanted to finish it completely beforehand.

While I was planning to put it in a "tidy" state it became terribly boring and repulsive to me. So I cast it on one side and took up something else. So "the world" would not have known about my work for the time being if Siloti had not come here and got out of me everything I have and am going to have. I told him that I *shall* have a symphony, and so I have already received an invitation to conduct it for him in the coming season and . . . news of the symphony has flown everywhere. Speaking personally, I can tell you that I am dissatisfied with it but that it *will* come into existence, though not really before the autumn, because I shall begin to orchestrate it only in the summer.

Rachmaninoff did begin the orchestration that summer at Ivanovka, his country estate, but work went slowly so that it was not completed until January 1908 back in Dresden. In dedicating the Second Symphony to his former conducting teacher Sergei Taneyev, Rachmaninoff apparently disappointed Nikisch who had been expecting the dedication. Rachmaninoff himself conducted the premiere in St. Petersburg on January 26, the success of which was especially welcome after the disastrous premiere there of his First Symphony in 1897. Of epic proportions, the Second Symphony was often performed with cuts. Rachmaninoff never liked them, but seems to have allowed them on occasion in the interest of having the work performed. He later said to Eugene Ormandy, "You don't know what cuts do to me; it is like cutting a piece out of my heart."

In the slow introduction to the large-scale first movement, the cellos and basses present the dark motto theme that generates much of the Symphony's thematic material. Several commentators have pointed out the resemblance between this opening and that of his 1891 "Youth" Symphony. The violin figure that is derived from the motto dominates the introduction. The main theme of the fast main section of the movement, played by the violins in unison, also relates to the motto. The lyrical second theme makes an idyllic contrast. Not having employed this theme in the development section, Rachmaninoff extends its return in the recapitulation. It is here that one realizes the recapitulation has already begun; the first theme had returned in the preceding stormy climax.

The predominant lyricism is temporarily put aside in the scherzo, whose memorable main theme derives from the *Dies irae chant* (of the Gregorian requiem mass) with which Rachmaninoff was so obsessed in his later compositions. The lyrical impulse returns in the second theme. Following the humorous disintegration of the scherzo, the "trio" begins sharply with a *fortissimo* chord and an impressive fugato (imitative entries). The scherzo's return closes with a coda that emphasizes the *Dies irae* connection.

The slow movement displays the essence of Rachmaninoff—the Rachmaninoff of the "big tune." Two melodies particularly stand out: the introductory violin melody with its rising thirds and the expansive main theme played by solo clarinet. The violin version of the motto theme in the first movement plays an important role in the movement's central section.

The finale begins exuberantly in the tonic major; a hushed march theme provides contrast. Anyone familiar with the composer's Second and Third Piano Concertos might suspect that the lyrical second theme, one of his "big tunes," will return for the emotional climax of the movement. One of Rachmaninoff's most striking and unusual passages occurs in the development with the accumulation, over a low F pedal, of downward cascading scales—some fast, some slow, in various regis-

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ters—often linked to the tolling of thousands of church bells. Rachmaninoff showed a great fondness for bell sounds in his works, to the point that his choral symphony is called *The Bells*. The “big tune” indeed returns triumphantly in the recapitulation and a short coda concludes the work in a full orchestral blaze.

—©Jane Vial Jaffe

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www.FolsomConcertAssociation.org

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An Evocative Journey
October 27, 2019

3:00 pm

C.K. Mc Clatchy Performing Arts Center



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Symphony#3, Op.56 (Scotch) - Mendelssohn
William Tell Overture - Rossini
The Moldau (Vltava) - Smetana
Symphony #3 "Eroica" - Beethoven

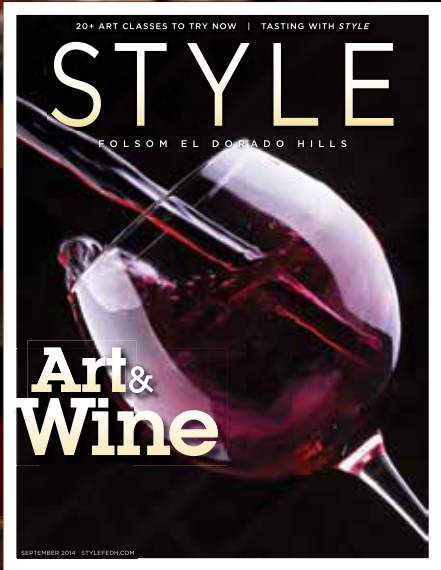
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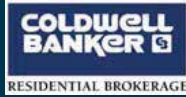
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