



THE
PALO ALTO
CHAMBER
ORCHESTRA

A Bach Celebration

The Palo Alto Chamber Orchestra

Spangenberg Auditorium

Sunday, February 1, 1987, 8:00 p.m.

William Whitson, Conductor

Tonight's Program

Concerto for Piano in a
Felix Mendelssohn-Bartholdy (1809-1847)

Allegro

Adagio

Finale

Piano — Sandra Lau

INTERMISSION

Mass in G

Franz Schubert (1797-1828)

Kyrie

Gloria

Credo

Sanctus

Benedictus

Angus Dei

Soprano — Edith Zitelli

Tenor — Gregory Wait

Baritone — William Ramsey

In Memory of Elizabeth Kincade

Tonight's performance is dedicated to the fond memory of Elizabeth Kincade. It would be difficult to find someone who gave more to the development of the young people within our community. Many of our present teachers and performers experienced Elizabeth's teaching and human warmth. It is with fond memories that we say farewell.

The Musicians

Violin I

Yuko Kawasaki
Tina Minn
Julie Ha
Ken Duda
Bryan Fong
Gay Bardin

Violin II

Caroline Hu
Rigele Abilock
Deanna Lin
Andrew Olive
Andrew Moon
Kay Byler

Viola

Anne Shultz
Christine Lin
Dan Swartz
William Lai
Alex Berghausen
Emily Tabri

Cello

Eileen Moon
Dan Inkelas
An-Lin Bardin
Cristina Lee
Dena Ringold
Alicia Pae

Bass

Brad Annis

Portraits of PACO members, on display in the lobby tonight, were taken by Western School Portraits.

PACO concerts are recorded by Shur Sound & Sight, Inc.

Tonight's concert is being taped for broadcast at a future date as part of "Our Youth in Concert" series on KKHI radio, 95.7 FM and 1550 AM.

This concert is co-sponsored by the City of Palo Alto Arts and Sciences Department.

Please join us outside for the reception following tonight's concert.

The Choir

Sopranos

Eleanor Achuck
Helen Caplan
Barbara Caulfield
Valerie Flatt
Shirley Fitzgerald
Ruth Jeppson
Laurel Maylan
Penny Morel
Irene Sohm
Dana Swears
Gerd Syrstad
Ruth Vines
Kathleen Wade
Caryn White

Tenors

Daniel Armistead
Larry Baer
Adrian Boyer
Max Capestany
Reuben Moulton
Burns Searfoss
Jack Wilkinson

Altos

Deborah Bennett
Mary Breslin
Lelia Coyne
Lois Drieslein
Ruth Eskenazi
Mary Ferrari
Marjorie Grimm
Patricia Koss
Angela Lude
Patricia McDonald
Mary Belle Nolan
Pamela Swarz
Lorna Thompson

Basses

Joseph Boyes
Robert Brauns
Israel Eskenazi
Ronald Hodges
Raymond Krug
David Maurice
Tom Miner
Dick Poage
Stephen Pursell
Douglas Stobie
Norman Wade
James White

The Peninsula Master Chorale, directed by Carl Sitton, is a select community choir sponsored by the Humanities Division of Cassida College in Redwood City. Organized in 1970, the group has made concert tours in both Europe and Japan. The Chorale repertoire consists of a wide variety of musical styles ranging from Renaissance to Contemporary, in seven foreign languages. Collaboration with the Palo Alto Chamber Orchestra began in 1972.

Tonight's Soloists

Sandra Lau, 20, began piano studies at age three in Hong Kong and moved to the United States when she was ten. She has won prizes in the Southwest Division of the Baldwin Junior Keyboard Auditions and recently the Stanford University Keyboard Competition. She soloed with Junior PACO last year. This summer she toured Europe with PACO and also played at one of the Twilight Concerts. A senior at Stanford, she studies piano with Adolph Baller.

Edith Zitelli, soprano, started her musical career as a violinist, but vocal studies, especially the "Art Song", became the focus of her studies at the Juilliard School in New York. Her concerts with noted pianist Adolph Baller span a 25-year period, with performances in many communities. She has appeared frequently in both opera and oratorio, and for five years was artist-in-residence at the Shasta College Music Festival. She gives many solo recitals and often appears with PACO.

Gregory Wait, tenor, is a Senior Lecturer in Voice and Choral Conducting at Stanford University, where he has taught since 1979. He has sung with the Modesto, Marin, Sacramento, and Livermore Symphonies and has made conducting appearances in London, Chichester, Mont St. Michel and Chartres. He has also given many recitals, master classes and concerts throughout California.

William Ramsey, baritone, is Professor of Music and Director of Choral Activities at Stanford University. He has directed the Stanford Chorale since 1975. He obtained a Masters Degree in Sacred Music from the Union Theological Seminary in New York and a Ph.D. from Columbia University. He has been a soloist at Carnegie Hall, Town Hall, Lincoln Center, and many other places throughout the country. He has recorded with Leonard Bernstein, Igor Stravinsky and Paul Hindemith. William Ramsey is also a regular soloist at the Carmel Bach Festival.

Program Notes

Mendelssohn's Piano Concerto in *a* was written in 1822, when the composer was only thirteen. He grew up in Berlin, where family Sunday musicales provided an audience for his early compositions. Distinguished musicians often attended these events. Eduard Devrient described one thus: "The singers sat around the large dining table, and close to the grand piano, raised on a high cushion, sat Felix, grave and unembarrassed, directing us with an ardour as if it had been a game he was playing with his comrades."

In 1821 Felix visited the famous and then elderly poet Goethe in Weimar. Mendelssohn wrote, "Every afternoon Goethe opens the piano with these words, 'I have not heard you play at all today, so you must make a little noise for me now.'" Goethe would sit while Mendelssohn played Bach, Haydn, Mozart, and Beethoven "... like a Jupiter Tonans, with his eyes flashing fire."

The concerto that we are hearing this evening was written shortly after this meeting. Though it is the first of his larger compositions, it is not performed often, and there is not much written about the work in music reference books or in Mendelssohn biographies. It is more contrapuntal than his later works, which reflects both his youth and his devotion to tradition. However, in it can also be seen his first exploration of changes to the classical piano concerto, changes that would eventually become historically significant.

Such innovations can be found throughout Mendelssohn's subsequent concertos. For example, in his later Piano Concerto in *g*, the first movement is in sonata form with no *ritornello* (recurring orchestral refrain). Also, there is a continuous transition to the second movement rather than the traditional intermovement pause, a device which Mendelssohn also uses with great effect in his well-known violin concerto. Another of the changes Mendelssohn introduced is the use of a tremolo accompaniment in the strings. The cumulative effect of these innovations is considered to have been an important influence on such later composers of romantic piano concertos as Schumann, Chopin, Liszt and Tchaikovsky.

Like Mendelssohn, Franz Schubert was blessed with great musical gifts that were evident in early childhood. Unlike Mendelssohn, Schubert did not have the good fortune to be born into a wealthy family. When he composed the Mass we are hearing tonight, his working days were spent as a schoolteacher, primarily at the wish of his father, but perhaps also to avoid conscription in the Austrian army. He resented

the time teaching duties took from writing music. He left teaching when his time for conscription had passed, though perhaps he would not have had to serve in any case due to his short stature and poor eyesight.

Schubert's Mass No. 2 in G was written in early March of 1815 and was first performed two months later. That year Schubert produced an amazing number of compositions, including 144 songs. It was not unusual for him to write six, seven, even eight songs in a single day. He wrote "Gretchen am Spinnerade" a few months before writing the Mass we are hearing tonight; according to historian Oscar Bie, this event marked "... the birthday of the German *lied*," the German art song.

Much of classical music had its origins in church music. In fact, Western classical music is often said to have begun with Gregorian Chant. The Chant was used in many religious services of the Catholic Church, including its central service — the Mass. Complete musical settings of the Mass date from the Medieval Period, and were strictly vocal. However, instrumental accompaniment was gradually added, which led to the development of a major musical form by the Eighteenth century. Musically conservative elements of the Church deplored the operatic nature of some of these settings, and formed a group called the *Caecilienverein* (named after the patron saint of music, St. Cecilia) to bring back "pure" *a capella* Masses for vocalists only. Finally, a papal encyclical was issued in 1903 severely limiting the playing of instruments in services; interestingly enough, Austria was explicitly exempted from this ban, due to the great popularity there of the Masses of Haydn, Mozart and Schubert.

The six sections of the Ordinary of the Mass (which is the part of the service that is always the same) are the Kyrie (pleading for God's mercy), Gloria (celebrating God's glory), Credo (outlining the central beliefs of the Apostle's Creed), Sanctus (revering God's holiness), Benedictus (praising Christ), and Agnus Dei (asking for peace and the forgiveness of sin). Traditionally, the Kyrie is sung in Greek, while the other five sections are sung in Latin. The musical challenge of writing a Mass is to create a unified work while expressing both the words and the spirit of each of these sections. Often the words lose out, which was one of the reasons for ecclesiastical unhappiness. In particular, Schubert, who was deeply religious but also anticlerical, annoyed Church authorities by omitting from the Credo the words "... and [I believe] in one holy Catholic and apostolic church ..." from every Mass he wrote.

Schubert's four early Masses are in the style of those by Haydn, Mozart and Salieri. Written in six days when Schubert

was only eighteen, the Mass in G is the second and best known of this group. It does not employ the elaborate polyphony of the baroque and early classical Masses, but is straightforward and song-like in character; contrapuntal choral singing is restricted to two brief Hosannas.

The Credo is perhaps the most striking section of the work, the Benedictus the most charming, and the Agnus Dei the most profound. The Credo builds dramatically from a hushed beginning, breaking into exultation at the words "et resurrexit." But then, after a dramatic pause, it unexpectedly returns to the hushed spirit of the beginning, maintaining that mood to the end of the section. The Benedictus is dominated by the soprano soloist, who is joined in a delightful duet with the tenor and finally in a trio with the tenor and bass. This lighthearted music is followed by the quite original Agnus Dei, which is marked *lento* and is in *e* minor. The chorus chants "miserere nobis" in alternation with the solo parts, the solos and choruses being linked by expressive viola passages. Here we glimpse the greatness that would mark the works of the mature composer.

The entire Mass was subsequently "improved" by Schubert's brother Ferdinand, who added trumpets and kettle-drums to the score for performance in a nearby monastery church; this brazen addition to Schubert's delicately conceived work was used in this particular church for years thereafter. Fortunately, tonight we hear the work as Schubert originally wrote it.

— Jean H. Duda

The Conductor

William Whitson, founder, conductor, and music director of the Palo Alto Chamber Orchestra, is a respected concert violinist and teacher. His violin studies began at the age of five with Boris Sirpo of Portland. He later studied with Naoum Blinder of San Francisco and Louis Persinger of New York. He formed his own chamber music ensemble while he was a student at Palo Alto High School and developed chamber music repertoire and style under the influence of Adolph Baller of Palo Alto. He received his B.A. in Music from Drake University and attended the Juilliard School of Music. While in the military service, Mr. Whitson headed the string section of the Continental Army Command Band. As a member of the Bell'Arte Trio, he performed throughout the United States, Canada, and the West Indies. Last year, he formed the Nohant Trio with pianist Christopher Salocks and cellist Karl Bennion. In 1982, Mr. Whitson was named Citizen of the Year by the Palo Alto Civic League and the following year he received the Norman Fromm Citation from the College of Notre Dame, Belmont, for having made a significant contribution to the musical life of the San Francisco Bay Area.

The Orchestra

The Palo Alto Chamber Orchestra, founded in 1966, is composed of junior and senior high school students chosen for their musical ability and promise. While the ensemble originally concentrated on music of the Baroque era, it now performs chamber compositions from all periods; the strings are supplemented when necessary by winds and percussion. Most concerts include at least one major concerto and often feature a guest artist of national stature. PACO has toured the Western United States, Canada, the West Indies, and represented the United States in 1974 and 1984 at the International Youth Festival, Aberdeen, Scotland. The group also participates annually as the festival orchestra at the ongoing Shakespeare Festival in Ashland, Oregon. Last summer they toured Europe and won First Prize in the 1986 Vienna International Youth Music Festival in the Chamber Orchestra Division. They also won the overall First Prize awarded by the Austrian National Radio.

Palo Alto Chamber Orchestra Bach Celebration

PACO is planning a very exciting Bach celebration at the Valley Limited Presbyterian Church, 945 Portola Road, Portola Valley. Bach's "The Concerti" will be performed on the following dates:

February 15

Concerto in f for Keyboard and Strings, BWV 1056
Christopher Salocks

Concerto in F for Solo Keyboard, BWV 971, "Italian"
Christopher Salocks

Concerto in C for Two Keyboards, BWV 1061
Sarah Doniach and William Armstrong

Concerto in E for Violin and Strings, BWV 1042
Andor Toth

February 22

Concerto in a for Violin and Strings, BWV 1041
Joseph Genualdi

Sonata in g for Solo Violin, BWV 1001
Joseph Genualdi

Sonata in E^b for Flute and Keyboard, BWV 1031
Alexandra Hawley and Paul Hersh

Concerto in d for Keyboard and Strings, BWV 1052
Paul Hersh

March 1

Concerto in d for Two Violins, BWV 1043
Karen Bentley and William Whitson

Concerto in D for Keyboard and Strings, BWV 1054
Sandra Lau

Suite in C for Solo Cello, BWV 1009
Karl Bennion

Concerto in D for Three Violins, BWV 1064
Karen Bently, William Whitson and Michael Moon

These concerts are presented in conjunction with the "Music in the Redwoods" series and regular PACO season tickets will not be honored. Bach Celebration tickets are on sale in the lobby tonight. For more information, or to order tickets, call (415) 856-3848.

PACO Calendar

This is PACO's twenty-first season. Our regular season concerts are presented in Spangenberg Auditorium at 8:00 p.m. on Sunday evenings. The remaining performances are:

Sunday, April 12, 1987

Sunday, May 24, 1987

The Junior Palo Alto Chamber Orchestra will present its second concert of the season on Saturday, February 14, at 8:00 p.m. in Spangenberg Auditorium. The orchestra will perform Mozart's Concerto for Violin in A, No. 5, with violinist Bryan Fong; Saint-Saens' Concerto for Cello Op. 33, with cellist An-Lin Bardin; and Corelli's Concerto Grosso Op. 6, No. 3.

Mr. Whitson will conduct the Training Orchestra of the Palo Alto Chamber Orchestra in two one-hour concerts at 4:30 and 7:30 p.m., Friday, February 6, at the Palo Alto Cultural Center Auditorium at the corner of Newell and Embarcadero in Palo Alto. The orchestra will play Telemann's Concerto for Two Violas with violists Christine Lin and Daniel Swartz. The orchestra will also play selections from Mozart's Divertimento in C, Haydn's "Farewell Symphony," and Vivaldi's "Winter."