

BEETHOVEN, SHOSTAKOVICH!



MASTER SINFONIA CHAMBER ORCHESTRA

David Ramadanoff
MUSIC DIRECTOR & CONDUCTOR

BEETHOVEN *Leonore Overture No. 3*

SHOSTAKOVICH *Cello Concerto No. 1,*
featuring Michael Li, cello

BEETHOVEN *Symphony No. 5*

SATURDAY –

May 4, 7:30 p.m.

Palo Alto High School
Performing Arts Center

In partnership with Palo Alto Adult School

SUNDAY –

May 5, 2:30 p.m.

Los Altos United Methodist
Church

PROGRAM

LUDWIG VAN BEETHOVEN (1770 - 1827)

Leonore Overture No. 3, Op. 72a

Adagio ~ Allegro

DMITRI SHOSTAKOVICH (1906 - 1975)

Concerto No 1 for Cello and Orchestra, Op. 107

featuring Michael Li, cello

I. Allegretto

II. Moderato

III. Cadenza

IV. Allegro con moto

INTERMISSION

LUDWIG VAN BEETHOVEN (1770 - 1827)

Symphony No. 5 in C minor, Op. 67

I. Allegro con brio

II. Andante con moto

III. Scherzo: Allegro

IV. Allegro ~ Presto

MASTER SINFONIA CHAMBER ORCHESTRA
David Ramadanoff, Music Director and Conductor



David Ramadanoff is currently in his 38th season as Conductor and Music Director of Master Sinfonia Chamber Orchestra. Born in Cleveland, Ohio, he began his musical studies at the age of five on the piano and timpani. After completing a B.A. in History and Political Science at the College of Wooster in Ohio, he started his professional musical studies at Baldwin-Wallace College in Berea, Ohio. A year later, he began his graduate studies in music theory and conducting at the Cleveland Institute of Music.

He continued his musical education as a master's candidate at Temple University from 1968 to 1971 and as a doctoral candidate at the Juilliard School from 1972 until 1975, where he studied with Jean Morel and Sixten Ehrling. He also studied with Herbert Blomstedt and Otto Werner Mueller at

the Aspen Music Festival, and with Seiji Ozawa, Leonard Bernstein, Eugen Jochum, Gunther Schuller and Joseph Silverstein at Tanglewood.

During his Juilliard years, he taught conducting, served as Music Director of the Olney Symphony of Philadelphia, and conducted in special seminars with Franco Ferrara and Pierre Boulez. In 1973, he was a prize winner in the Georg Solti conducting competition. He led his first opera in the New York premiere of William Walton's "The Bear" for the American Opera Center, and was the recipient of a special grant from the National Endowment for the Arts to serve as Assistant Conductor to the Syracuse Symphony (1973-1974). In 1975, Seiji Ozawa appointed Mr. Ramadanoff Assistant Conductor of the San Francisco Symphony. In 1976, he was appointed Music Director for all of San Francisco Symphony's educational and community concerts. In 1977, under Edo de Waart he was made Associate Conductor. During his six years with the San Francisco Symphony, he regularly conducted subscription concerts.

In 1977, Mr. Ramadanoff was awarded the prize for the best performance of a modern Hungarian work at the International Hungarian Radio and Television Conducting competition. He was also awarded the Leopold Stokowski Conducting Award in 1981 as the Most Outstanding Young American Conductor and, under its auspices in 1982, he made his Carnegie Hall debut with the American Symphony. In 1983 he was appointed Music Director and Conductor of the Vallejo Symphony. During his tenure in that post (1983-2015) he guided the Vallejo Symphony in its transition from a community orchestra into one of the Bay Area's finest small professional orchestras.

From 1984 to 1988, Mr. Ramadanoff was Director of Orchestral Activities at the San Francisco Conservatory of Music, as well as Principal Conductor of its orchestra. In 1988, he was appointed Music Director of the Young Peoples Symphony Orchestra of Berkeley, an ensemble composed of musicians between the ages of 13 and 21. In 2000, he conducted his young musicians at Carnegie Hall. Over the years, Mr. Ramadanoff has made guest appearances with orchestras throughout the country to critical acclaim. And here in California, his high standards and diverse repertoire have resulted in building high quality orchestras that continually gain in reputation.

MASTER SINFONIA

MASTER SINFONIA CHAMBER ORCHESTRA, founded in 1965, is a high-caliber community orchestra that serves local audiences by making classical music accessible and inspiring. As a chamber ensemble we offer an intimate experiences in venues ideal for orchestral performances. Master Sinfonia presents both well-known works spanning the 17th through the 21st centuries, as well as new and lesser known music. The orchestra's esteemed conductor, David Ramadanoff, gives a short talk before each piece to enhance audience engagement and appreciation of the music.

We are a nonprofit organization and rely on ticket sales and donations to bring you these amazing musical experiences – Please consider donating money or your time to help us continue to bring high-quality musical and educational experiences to the community.

ABOUT MASTER SINFONIA MUSICIANS

Master Sinfonia Chamber Orchestra musicians come from all walks of life. By day, they are attorneys, a dietician, a physician, teachers, a hospital medical technologist, consultants, business executives, a physicist, software, civil, and aerospace engineers, among others. At concert time, they are incredible musicians.

Although an amateur group, the musicians maintain professional standards under the musical direction of Maestro Ramadanoff. Because of its reputation as one of the finest musical ensembles on the San Francisco Peninsula, Master Sinfonia Chamber Orchestra has been able to attract and retain highly accomplished musicians. Several members have been with the orchestra since its first years. Such dedication shows itself in the quality of its performances. The sense of camaraderie and joy in music making is strongly evident.





MICHAEL LI, CELLO

Twenty-four-year-old Michael Li was born in Maryland and began learning the cello at the age of eight. Over the years, Michael has participated in some of the nation's best music festivals including the Boston University Tanglewood Institute, the National Symphony Orchestra Summer Music Institute, and the National Orchestral Institute + Festival.

Michael went on to study at the University of Maryland, College Park, where he graduated, with honors, with degrees in Cello Performance, Computer Science, and Mathematics in May 2022. While at the UMD School of Music,

Michael studied under the guidance of Dr. Eric Kutz and had many fruitful musical experiences during his time at the university. In Spring 2021, Michael was one of three cello students from UMD — and the only undergraduate cellist — selected by the string faculty to perform in a virtual master class with renowned cellist Yo-Yo Ma. In Fall 2021, Michael was a semifinalist for the University of Maryland Symphony Orchestra Concerto Competition, a university-wide concerto competition for music students at UMD, where Michael competed with Shostakovich's Cello Concerto No. 1.

Michael now resides in the Bay Area working at Amazon as a software engineer and has been a member of Master Sinfonia since Fall 2022.



Portrait of Beethoven
by Joseph Karl Stieler, 1820

LUDWIG VAN BEETHOVEN (1770 – 1827)

Ludwig van Beethoven was born in 1770 in Bonn, in the Electorate of Cologne, a principality of the Holy Roman Empire. He was the son of Johann van Beethoven and Maria Magdalena (Keverich) Beethoven. Beethoven's father was a court singer who taught piano and violin to supplement his income. Beethoven's grandfather and namesake, Kapellmeister Ludwig van Beethoven, was Bonn's most prosperous and esteemed musician, and a strong influence in his grandson's life. Beethoven was the second born of seven children, and the eldest of three children, all boys, who survived infancy.

Beethoven began his music studies with his father, but also had instruction from other musicians known through his father and grandfather. Around 1779,

Beethoven began studying composition from Christian Gottlob Neefe, the Court's Organist and later worked with Neefe as assistant organist of the court chapel, while continuing to compose his early works. In March 1787 Beethoven traveled to Vienna, apparently in the hope of studying with Mozart. His travels were cut short abruptly when he learned his mother was ill and he returned about two weeks after his arrival. His mother died shortly after his return, and his father lapsed deeply into alcoholism. As a result, Beethoven became responsible for the care of his two younger brothers, and spent the next five years in Bonn.

During this time, he was introduced to Joseph Haydn, and in 1792 made arrangements to study with Haydn in Vienna. Over the next few years he concentrated on his studies, electing to remain in Vienna after Haydn left for England in 1794. Beethoven's initial public performance in Vienna was in March 1795, where he first performed one of his piano concertos, shortly after which he arranged for the publication of the first of his compositions to which he assigned an opus number, the three piano trios, Opus 1. These were a financial success and were able to sustain Beethoven's expenses for the next year.

Beethoven became a pivotal figure in the transition from 18th century classicism to 19th century romanticism in Western music. He remains today one of the most famous and influential of all composers.

Beethoven's works span several musical genres and a variety of instrument combinations. His works for orchestral works include nine symphonies and about a dozen pieces of "occasional" music. He wrote seven concerti for one or more soloists and orchestra, as well as four shorter works that include soloists accompanied by orchestra. His only opera is *Fidelio*; other vocal works with orchestral accompaniment include two masses and a number of shorter works. His large body of compositions for piano includes 32 piano sonatas and numerous shorter pieces, including arrangements of some of his other works. Works with

piano accompaniment include 10 violin sonatas, 5 cello sonatas, and a sonata for French horn, as well as numerous lieder. Beethoven also wrote a significant quantity of chamber music. In addition to 16 string quartets, he wrote five works for string quintet, seven for piano trio, five for string trio, and more than a dozen works for various combinations of wind instruments.

Beethoven's compositional career can be divided into Early, Middle, and Late periods. His Early period lasted until about 1802, the Middle period from about 1803 to about 1814, and the Late period from about 1815.

In his Early period, Beethoven's work was strongly influenced by his predecessors Haydn and Mozart. He also explored new directions and gradually expanded the scope and ambition of his work. Some important pieces from the Early period are



Portrait of Beethoven
by Christian Hornemann, 1803

his ***Symphony No. 1*** and ***Symphony No. 2***, the set of six string quartets Opus 18, the first two piano concertos, and the first dozen or so piano sonatas, including the famous Pathétique Sonata, Op. 13.

Around 1796, by the age of 26, Beethoven began to lose his hearing, suffering from a severe form of tinnitus, a “ringing” in his ears that made it hard for him to hear music; he also avoided conversation. The cause of Beethoven's deafness is unknown, but it has variously been attributed to typhus, auto-immune disorders (such as systemic lupus erythematosus), and even his habit of immersing his head in cold water to stay awake. The explanation from Beethoven's autopsy was that he had

a “distended inner ear,” which developed lesions over time.

His Middle (Heroic) period began shortly after Beethoven's personal crisis brought on by his recognition of encroaching deafness. It includes large-scale works that express heroism and struggle. Middle-period works include six symphonies (Nos. 3 through 8), the last three piano concertos, the ***Triple Concerto*** and ***Violin Concerto***, five string quartets (Nos. 7 through 11), several piano sonatas (including the ***Moonlight***, ***Waldstein***, and ***Appassionata*** sonatas), the ***Kreutzer Violin Sonata*** and Beethoven's only opera, ***Fidelio***.

Beethoven's Late period began around 1815. Works from this period are characterized by their intellectual depth, their formal innovations, and their intense, highly personal expression. The String Quartet, Op. 131 has seven linked

movements, and the *Ninth Symphony* adds choral forces to the orchestra in the last movement. Other compositions from this period include the *Missa Solemnis*, the last five string quartets (including the massive Große Fuge) and the last five piano sonatas.

Leonore Overture No. 3, Op. 72a

The first performances of Beethoven's *Leonore Overture* No. 3 were given in conjunction with performances of the revised, 2-act version of the opera *Leonore* at Theater-an-der-Wien, Vienna, in March 1806. The score of the overture calls for 2 each of flutes, oboes, clarinets, and bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings (first and second violins, violas, cellos, and double basses). The overture is about 14 minutes long.

Beethoven's love affair with opera was long and not fairly requited. During the last four years of his life, he cherished a plan to collaborate with the poet Franz Grillparzer on a work based on the legend of the fairy Melusine, and the success of the one opera he actually wrote, the work that began as *Leonore* and came finally to be called *Fidelio*, came slowly and late, and at the cost of immense pain. That Beethoven, over the course of a decade, wrote four overtures for the work tells its own story. These four works embody three distinct concepts, *Leonore* No. 2 (1805) and *Leonore* No. 3 (1806) being variant workings-out of the same design, while the *Fidelio* Overture (1814) is the most different of the bunch. The *Fidelio* Overture is the one that normally introduces performances of the opera, in accordance with Beethoven's final decision on the question, and *Leonore* No. 3 is the most popular of the four as a concert piece. (*Leonore* No. 3 also shows up in the opera house from time to time, as a sort of aggressive intermezzo before the finale, but that is strictly a touch of conductorial vanity, and the fact that Mahler was among the first so to use the piece does not in any way improve the idea.) The *Leonore* Overture No. 1 represents something of a byway in Beethoven's thoughts on how to introduce his opera; though it, like nos. 2 and 3, employs music from Florestan's second-act aria, here this appears as a gentler contrasting central episode rather than in the slow introduction.

Leonore-Fidelio is a work of the type historians classify as a "rescue opera," a genre distinctly popular in Beethoven's day. A man called Florestan has been spirited away to prison by a right-wing politician by the name of Don Pizarro. Florestan's whereabouts are not known, and his wife, Leonore, sets out to find him. To make her quest possible, she assumes male disguise and takes the name of "Fidelio." She finds him. Meanwhile, Pizarro gets word of an impending inspection of the prison by a minister from the capital. The presence of the unjustly held Florestan is compromising to Pizarro, who determines simply to liquidate him. At the moment of crisis, Leonore reveals her identity and a trumpeter on the prison tower signals the sighting of the minister's carriage.

Leonore Overtures 2 and 3 tell the story of **Fidelio** using somewhat varied approaches to their shared musical materials. Or each traces, at least, a path from darkly troubled beginnings to an anticipation of the aria in which Florestan, chained, starved, deprived of light, recalls the happy springtime of his life; from there to music of fiery energy and action, interrupted by the trumpet signal (heard, as it is in the opera, from offstage); and finally to a symphony of victory. It is, in a manner of speaking, Leonore No. 3 that is Beethoven's ultimate distillation of **Fidelio's** heroic-humanist ideal. It is too strong a piece and too big, even too dramatic in its own musical terms, effectively to introduce a stage action, but remains a potent and controlled musical embodiment of a noble passion.

Michael Steinberg/Marc Mandel

Program Notes for Ludwig Van Beethoven biography adapted from:

Lane, William (2006), Beethoven: The Immortal

Ludwig van Beethoven Biography, Biography

Ludwig van Beethoven, Wikipedia, the free encyclopedia, https://en.wikipedia.org/wiki/Ludwig_van_Beethoven

Program Notes for Beethoven Leonore Overture No. 3 by

Michael Steinberg and Marc Mandel, Boston Symphony Orchestra, <https://www.bso.org/works/leonore-overture-no-3>

Beethoven: Symphony No 5 in C minor, Op. 67

Composed: 1807-1808

Length: c. 31 minutes

Orchestration: piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 2 horns, 2 trumpets, 3 trombones, timpani, and strings

One of the greatest composers in the Western musical tradition, Ludwig van Beethoven revolutionized virtually every form and genre of music in which he composed. His "**Eroica**" Symphony transformed that genre; his 32 piano sonatas enabled the development of piano music from the genial pieces of the late 18th century to the colossal masterworks of Liszt and Schumann; and his opera **Fidelio** embodied the virtues of liberty and equality that transformed Europe during his life. Beethoven began work on the **Fifth Symphony** shortly after completing the **Third**; in fact, ideas that he would use in the **Fifth** and **Sixth** Symphonies already had appeared in his sketchbook for the **Third**. He stopped work on the **Fifth** in 1806 to write what then became his **Fourth** Symphony. (He also completed the **Fourth Piano Concerto**, the **Violin Concerto**, the **Triple Concerto**, the **Mass in C**, and the opera **Fidelio** while working on the **Fifth Symphony**.) When he resumed work on the **Fifth**, it was in tandem with a new symphony, the "**Pastoral**." Both symphonies had their first performances December 22, 1808, on an ill-fated mega-concert that also included vocal pieces as well as the premieres of the **Choral Fantasy** and **Piano Concerto No.**

4, with the composer in his last public appearance as soloist.

Perhaps concision is harder than expansion. Where the *Third Symphony* exploded the dimensions of the genre toward an almost geographical horizon, the *Fifth* compresses all of those interlocking advances of form and content into a much more compact space. The first movement is the shortest in all of Beethoven's symphonies, fully energized by that famous four-note opening. This four-note rhythmic motif was an obsession for the composer at the time, appearing in other works and running through this one, sometimes clearly on the surface, other times insinuated deep in the texture.

The second movement is a set of variations on two themes. The first is a sweet song for the violas and cellos; the second transforms that song into a swaggering march that brings in the trumpets and timpani, seldom heard in classical-era slow movements. The scherzo brings the rhythmic motto back into the foreground, only to disappear in an almost comical fugue.

Beethoven linked the scherzo to the finale with an astonishing transition that generates enormous anticipation over the insistent timpani. It bursts into blazing light with the finale and its grandly sweeping aspirations, where Beethoven expands the sonic range of the orchestra with the introduction of piccolo, three trombones, and contrabassoon for the first time in the symphonic literature. He caps this heroic apotheosis with a monumentally triumphant coda.

— John Henken

Program Notes for Beethoven Symphony No. 5 by:

John Henken, LA Phil, Gustavo Dudamel, Music and Artistic Director, © 2024 Los Angeles Philharmonic Association. All Rights Reserved., <https://www.laphil.com/musicdb/pieces/5119/symphony-no-5>



Shostakovich in 1956

DMITRI SHOSTAKOVICH (1906 – 1975)

Dmitri Shostakovich was a Soviet Russian composer who became internationally known after the premiere of his **First Symphony** in 1926 and thereafter was regarded as a major composer. He was renowned particularly for his 15 symphonies, numerous chamber works, and concerti, many of them written under the pressures of government-imposed standards of Soviet art.

Shostakovich was born on September 12 [September 25, New Style], 1906, in St. Petersburg, Russia, the son of an engineer. He entered the Petrograd (now St. Petersburg) Conservatory in 1919, where he studied

piano with Leonid Nikolayev until 1923 and composition until 1925 with Aleksandr Glazunov and Maksimilian Steinberg. He participated in the Chopin International Competition for Pianists in Warsaw in 1927 and received an honourable mention.

Although he achieved early fame in the Soviet Union, he had a complex relationship with its government. His 1934 opera **Lady Macbeth of Mtsensk** was initially a success, but eventually was condemned by the Soviet government, putting his career at risk. In 1948 his work was denounced under the Zhdanov Doctrine, with professional consequences lasting several years. Even after his censure was rescinded in 1956, performances of his music were occasionally subject to state interventions, as with his **Thirteenth Symphony** (1962). Shostakovich was a member of the Supreme Soviet of the RSFSR (1947) and the Supreme Soviet of the Soviet Union (from 1962 until his death), as well as chairman of the RSFSR Union of Composers (1960–1968). Over the course of his career, he earned several important awards, including the Order of Lenin, from the Soviet government.



Dmitri Shostakovich, Nina Varzar, Ivan Sollertinsky, 1932

Shostakovich married his first wife, Nina Varzar, in 1932. Initial difficulties led to a divorce in 1935, but the couple soon remarried when Nina became pregnant with their first child. They went on to have a daughter, Galena, born in 1936, and a son, Maxim, born two years later.

During the forties and fifties Shostakovich had close relationships with two of his pupils: Galina Ustvolskaya and

Elmira Nazirova. In the background to all this remained Shostakovich's first, open marriage to Nina Varzar until her death in 1954.



Dmitri Shostakovich and Margarita Kainova, 1956

He married his second wife, Komsomol activist Margarita Kainova, in 1956; the couple proved ill-matched, and divorced three years later.

In 1962 he married for the third time, to Irina Supinskaya. According to Galina Vishnevskaya, who knew the Shostakoviches well, this marriage was a very happy one.

Shostakovich combined a variety of different musical techniques in his works. His music is characterized by sharp contrasts, elements of the grotesque, and ambivalent tonality; he was also heavily influenced by neoclassicism and by the late Romanticism of Gustav Mahler. His orchestral works include 15 symphonies and six concerti (two each for piano, violin, and cello). His chamber works include 15 string quartets, a piano quintet, and two

piano trios. His solo piano works include two sonatas, an early set of 24 preludes, and a later set

of 24 preludes and fugues. Stage works include three completed operas and three ballets. Shostakovich also wrote several song cycles, and a substantial quantity of music for theatre and film.

Shostakovich died August 9, 1975, Moscow, Russia, U.S.S.R.

Shostakovich's reputation has continued to grow after his death. Scholarly interest has increased significantly since the late 20th century, including considerable debate about the relationship between his music and his attitudes toward the Soviet government.

Cello Concerto No. 1

When Dmitri Shostakovich and the great Russian cellist Mstislav Rostropovich got together, as they often did over the course of a remarkably productive collaborative friendship that lasted for nearly 30 years, they were



Irina Supinskaya, Dmitri Shostakovich, and Gara Garayev, 1962

rarely at a loss for words. As Shostakovich's son Maxim recalled in an interview, so freely did the conversation (often lubricated by vodka) flow between his father and Rostropovich that one day when the cellist arrived, Shostakovich joked, "How about if we keep quiet for a while?"

The two artists first met in autumn 1943 when Rostropovich, then 16, enrolled in the Moscow Conservatory to study cello and composition. As Rostropovich later recalled, Shostakovich (21 years his senior) was at the time "tremendously popular, in the wake of the success of the Seventh Symphony"—the *Leningrad*, begun in the first days of the Nazi siege and destined to become an international symbol of the courageous Soviet war effort. Their relationship deepened when Rostropovich performed Shostakovich's Cello Sonata, Op. 40, with the composer in 1954 and on a tour of the USSR, eventually recording it.

Having already collaborated with Sergei Prokofiev, who died in 1953, Rostropovich was eager to have the other great Soviet composer, Shostakovich, write a work for him. But (as related by biographer Elizabeth Wilson) Shostakovich's wife Nina warned: "If you want Dmitri Dmitrievich to write something for you, the only recipe I can give you is this—never ask him or talk to him about it." Restraining himself with great difficulty, the garrulous Rostropovich avoided the topic. The cellist's anticipation grew when he read an interview in *Soviet Culture* on June 6, 1959, where the composer revealed that he was working on something new for the instrument. "My next large work will be a Concerto for Cello and Orchestra. The first part, an allegretto in the style of a comic march, is already complete. It looks like the concerto will have three movements. To say anything definite about its content is difficult...."

In late July 1959, Rostropovich received a note from Shostakovich inviting him to perform the new concerto. The cellist and his pianist, Alexander Dedyukhin, traveled quickly to Leningrad, where the composer played through the piece on an upright piano, admitting that it "was extremely dear to him." When he had finished, having even shed a few tears, the shy and modest Shostakovich disarmed Rostropovich by asking repeatedly, "Do you like it? Do you really like it?" When the cellist assured him that he was "absolutely shaken to the core," Shostakovich responded: "Then there remains just this one question. If you really like it so much, then will you please permit me to dedicate it to you?" Flattered beyond words, Rostropovich agreed and set about learning the concerto by heart in three days, practicing ten hours a day in his hotel room and performing it for the composer with Dedyukhin on the fourth day. The composer was amazed that Rostropovich had understood the piece so quickly and had already committed it to memory. To seal the deal, they shared a bottle of vodka, which "served as combustible fuel" for another run-through.

As was his tradition for large new orchestral works, Shostakovich entrusted the official premiere to the Leningrad Philharmonic and his longtime interpreter Yevgeny Mravinsky. Following the October premiere, on November 6, 1959, Rostropovich brought the concerto to the United States, performing with the Philadelphia Orchestra under Eugene Ormandy. Shostakovich was also present for this historic occasion, one of the most notable musical events of the Cold War, and to oversee the first recording of the piece. In the years to come, Rostropovich played the

concerto all over the world, making it almost his personal trademark. (Shostakovich would also dedicate his Second Cello Concerto to Rostropovich in 1966.)

In form, the First Cello Concerto bears a strong resemblance to the First Violin Concerto, written for David Oistrakh in 1948. Both have four movements, with a wickedly challenging third-movement solo cadenza in extended rhapsodic free form. As in the First Piano Concerto (1933), a brass instrument figures prominently, in this case the horn—the lone brass in the small orchestra. The concerto is, for Shostakovich, relatively spare and concise—especially during this period, when he was writing symphonies like the Tenth, with its large orchestral forces and length (50 minutes). The first movement, with two contrasting themes, follows classical sonata-allegro form. Some commentators have noted a strong Russian national flavor, perhaps most pronounced in the soulful second theme of the long slow movement, by far the longest of the four, which concludes with a ghostly duet between the cello (playing harmonics) and celesta. A sense of ironic humor and the grotesque dominates in the opening and closing movements, with strong rhythmic contrasts and sarcastic outbursts from the clarinets, particularly in the closing moments.

The jaunty four-note motif that opens the piece, played by the unaccompanied cello, functions as a sort of thematic kernel for the entire concerto, something like the opening of Beethoven's Fifth Symphony. This motif (G, F-flat, C-flat, B-flat) seems moreover to be a variant of the composer's personal four-note motto D-S-C-H (D, E-flat, C, B, corresponding to D[mitri] SCH[ostakowitsch] in the German transliteration) that appears in numerous works of this period, including the Tenth Symphony and the Eighth String Quartet. Scholars have pointed out that these four notes also allude to a march ("Procession to Execution") from Shostakovich's score for the 1948 film *The Young Guard*. There is one more deeply embedded ironic quotation: a tiny, distorted fragment from "Suliko," Soviet dictator Josef Stalin's favorite Georgian folk song. (Shostakovich's erstwhile tormentor Stalin had died six years earlier.) But even Rostropovich did not notice this provocative reference in the concerto's fourth movement until Shostakovich gleefully pointed it out. From Prokofiev's Sinfonia-Concertante, Shostakovich borrowed the idea of bringing his concerto to a dramatic and abrupt close with seven insistent timpani blows.

Program Notes for Dmitri Shostakovich adapted from:

Dmitri Shostakovich, Russian Composer, ©2024 Encyclopædia Britannica, Inc., <https://www.britannica.com/biography/Dmitri-Shostakovich>

Dmitri Shostakovich, Wikipedia, The Free Encyclopedia, https://en.wikipedia.org/wiki/Dmitri_Shostakovich

Program Notes for Shostakovich Cello Concerto No. 1 by:

Harlow Robinson, Boston Symphony Orchestra, <https://www.bso.org/works/cello-concerto-no-1>



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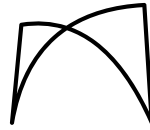
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There's more information about the free monthly festival at www.3rdthursday.fun



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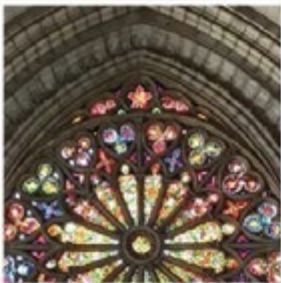
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**MASTER SINFONIA
CHAMBER ORCHESTRA**

Wanted - String Players!

Master Sinfonia Chamber Orchestra is seeking additional string players.

Join us in a collegial atmosphere where we play a broad range of repertoire with a world-class conductor.

Come experience a rehearsal and see what you think. We rehearse in Los Altos on Thursday evenings.

For more information contact info@mastersinfonia.org, or visit our website at www.mastersinfonia.org.



**MASTER SINFONIA
CHAMBER ORCHESTRA**

David Ramadanoff – Music Director & Conductor

2024-2025 Season Preview

Works will include:

BRAHMS	SYMPHONY NO. 3
HAYDN	SYMPHONY NO.99 IN E-FLAT MAJOR
MAHLER	SYMPHONY NO. 4
SCHUBERT	“GREAT” C MAJOR SYMPHONY NO. 9
J. S. BACH	SUITE NO. 3 IN D MAJOR FOR ORCHESTRA

We will also be featuring:

A KLEIN COMPETITION WINNER STRING SOLOIST

FRANK MARTIN CONCERTO FOR 7 WINDS TIMPANI AND STRINGS

featuring members of our orchestra

PAMELA MARTIN WILL RETURN AS GUEST CONDUCTOR
WITH ONE WORK TO BE ANNOUNCED

Other works to be announced.

Our full 2024-2025 season will be available soon on our website.

[Purchase Tickets](#)

TICKETS AVAILABLE FOR ADVANCE PURCHASE ONLINE



MasterSinfonia.org

Master Sinfonia Chamber Orchestra Association is a
501(c)(3) California Nonprofit Charitable Organization

MASTER SINFONIA

THANK YOU!

Master Sinfonia gratefully acknowledges the following support, contributions and in-kind gifts for the 2023-24 season:

Lianne Araki	John Pennington
Paul and Elizabeth Archambeault	Linda Stegora
Scott Blankenship	Timothy S Swensen
June Bower	Benjamin Taitelbaum
Hsinkai Chang	Anne Wharton
Dr. Chi-Hsien Chien and Wan-Ju Chien	Bruce Yu
Noah Cort	
Lisa DiTiberio	
Kenneth and Jennifer Duda	
Claudia Engel	
Jimmée Greco	
Julie Hawkes	
Russell Hurley	
Noriko Iwamoto	
Travis Janssen	
Jane Johnson	
James Kleinrath and Melody Singleton	
Martin R Lee	

MSCO Association

Master Sinfonia Chamber Orchestra Association is a 501(c)(3) California Nonprofit Charitable Organization.

Board of Directors

John Burton, President
Bruce Yu, Treasurer
June Bower, Marketing

Address: 162 Prospect Ave.,
Sausalito, CA 94965

Music Director and Conductor: David Ramadanoff

Program: Anne Wharton, June Bower, Susan Coyle,
Cara Mezitt

Tickets: Bruce Yu, Palo Alto Adult School;
Anita Lee; Nancy Araki

Website: Bruce Yu, Doug Perry

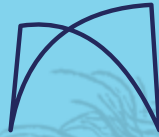
Facebook: Bruce Yu

Publicity: June Bower, Bruce Yu, Liane Sharp-Fuccio,
Julie Hawkes, Pamela Martin

Fundraising: June Bower

Music Librarians: John Burton, Bruce Yu

May 4 & 5, 2024



MASTER SINFONIA CHAMBER ORCHESTRA

David Ramadanoff - Music Director & Conductor

Violin I

Bruce Yu, Concertmaster
Scott Blankenship
Theresa Pan
Karen Tsuei

Violin II

Rigele Abilock *
Ben Taitelbaum
Kenneth Duda
Alice Gruber

Viola

Lisa Antonino *
Julie Hawkes
Martin Lee
Genevieve Halvorsen

Cello

Stéphane Graham-Lengrand *
Amy Brooks
Michael Li
Sara Insuasty
Linda Bloomquist

Bass

Marie Laskin *
Travis Janssen

Celeste

Kenneth Duda

Flute

Anne Wharton **
Lisa DiTiberio **

Piccolo

Lisa DiTiberio
Patti Harrell

Oboe

Claudia Engel *
Lianne Araki

Clarinet

Jeffrey Wolfeld *
Jimmée Greco

Bassoon

Noah Cort *
Trevor Grant

Contrabassoon

Trevor Grant^
Mia Stormer^^
Barbara McKee^^^

Trumpet

Tim Swensen*
Louis Olds

Horns

John Burton**
Liane Sharp-Fuccio**
June Bower
Bill Minkel

Trombones

Georges Goetz*
Brandon Kenery
Tony Tong

Timpani

Richard Gillam

Recording Engineer

Vini Carter - West Coast
Sound

* principal
** co-principal
^ Shostakovich
^^ Beethoven Symphony
No. 5, Saturday
^^^ Beethoven Symphony
No. 5, Sunday