



TEMPLE HILL SYMPHONY ORCHESTRA



Jay Trottier, Director

presents
in concert on Temple Hill

Scheherazade

symphony
based on
The Arabian Nights

composer

Nikolai Rimsky-Korsakov

credit:
Del Benson

"...one of the most evocative works in classical music..."

Seattle Symphony

Saturday and Sunday, March 5 and 6, 2016

7:00 p.m.

Temple Hill Auditorium

Oakland, California

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JAY TROTTIER, MUSIC CONDUCTOR

Jay Trottier began his musical journey at the age of five when he accompanied his mother to Mormon Tabernacle Choir rehearsals. Her rich alto voice accompanied by the 11,623-pipe organ stirred his soul, and a life-long interest and passion for music ensued. Jay has studied several instruments including oboe, clarinet, and congas, but his instrument of choice is piano.



Jay discovered that he not only liked playing piano, but that he also enjoyed the fine arts as a whole and became active in musical theater. He has starred as Henry Higgins in *My Fair Lady* and as Captain Von Trapp in the *Sound of Music*. He also directed musicals, which led to Jay eventually founding and directing the Solano Community Symphony. His purpose was to provide a venue for amateur and young professional musicians to perform classical music and help educate the community in “good” music.

In addition to conducting other community musical events and serving as music director for SCS for seven years, Jay has produced and directed *Messiah* in Fairfield and Vacaville for the past 30 years. He now conducts *Messiah* each Christmas on Temple Hill.

Jay is retired from the City of Fairfield and resides there with his wife, Becky. They have four children.

I AM A CHILD OF GOD CHILDREN’S CHORUS

The singers in the Children’s Chorus are Siena Licausi, Keirra Beverley, Sariah Beverley, Rebecca Burr, Amelia Burr, Olivia Burr, Lauren Wright, and Elizabeth Anderson. The chorus is directed by Janette Beverley.



Symphony Program



Fanfare for the Common Man Aaron Copland

Brass and Percussion

I am a Child of God Randall/Pettit

Children's Chorus

Janette Beverley, Director

Typewriter Leroy Anderson

Ralph Granich, Typewriter

Scheherazade Nikolai Rimsky-Korsakov

Movement I: Largo Maestoso

Movement II: Lento

Movement III: Andantino Quasi Allegretto

Movement IV: Allegro Molto



Scheherazade

By Nikolai Andreyevich Rimsky-Korsakov

Drawing inspiration from *The Arabian Nights*, *Scheherazade* is one of classical music's "most evocative works," according to the Seattle Symphony. Queen Scheherazade kept the bloodthirsty Persian king at bay by reading him 1000 stories over 1001 nights. Commencing aboard Sinbad's ship, Rimsky-Korsakov's lively score takes the listener through adventures at sea, palace intrigue and festive Baghdad. From Stephen Griffiths: "The reasons for [*Scheherazade's*] popularity are clear enough; it is a score replete with beguiling orchestral colors, fresh and piquant melodies, with a mild oriental flavor, a rhythmic vitality largely absent from many major orchestral works of the later 19th century, and a directness of expression unhampered by quasi-symphonic complexities of texture and structure."

Scheherazade has inspired a number of ballets and plays, and is a popular music choice for competitive figure skating. Various cuts mainly from Movement I were widely used by skaters like Michelle Kwan, Kim Yuna, Mao Asada, Carolina Kostner and Midori Ito. Notably, American figure skater Evan Lysacek used *Scheherazade* in his free skate and won the gold medal at 2010 Winter Olympics in Vancouver. It was also used by American ice dancers Charlie White and Meryl Davis in their free dance, where they won the gold medal at 2014 Winter Olympics. *Source: Wikipedia.*



Nikolai Andreyevich Rimsky-Korsakov (18 March 1844 – 21 June 1908) was a Russian composer, and a member of the group of composers known as The Five. He was a master of orchestration. His best-known orchestral compositions—*Capriccio Espagnol*, the *Russian Easter Festival Overture*, and the symphonic suite *Scheherazade*—are staples of the classical music repertoire, along with suites and excerpts from some of his 15 operas. *Scheherazade* is an example of his frequent use of fairy tale and folk subjects.

Rimsky-Korsakov believed, as did fellow composer Mily Balakirev and critic Vladimir Stasov, in developing a nationalistic style of classical music. This style employed Russian folk song and lore along with exotic harmonic, melodic and rhythmic elements in a practice known as musical orientalism, and eschewed traditional Western compositional methods. However, Rimsky-Korsakov appreciated Western musical techniques after he became a professor of musical composition, harmony and orchestration at the Saint Petersburg

Conservatory in 1871. He undertook a rigorous three-year program of self-education and became a master of Western methods, incorporating them alongside the influences of Mikhail Glinka and fellow members of The Five. His techniques of composition and orchestration were further enriched by his exposure to the works of Richard Wagner.

Rimsky-Korsakov left a considerable body of original Russian nationalist compositions. He prepared works by The Five for performance, which brought them into the active classical repertoire (although there is controversy over his editing of the works of Modest Mussorgsky), and shaped a generation of younger composers and musicians during his decades as an educator. Rimsky-Korsakov is therefore considered "the main architect" of what the classical music public considers the Russian style of composition.^[1] His influence on younger composers was especially important, as he served as a transitional figure between the autodidactism which exemplified Glinka and The Five and professionally trained composers which would become the norm in Russia by the closing years of the 19th century. While Rimsky-Korsakov's style was based on those of Glinka, Balakirev, Hector Berlioz, and Franz Liszt, he "transmitted this style directly to two generations of Russian composers" and influenced non-Russian composers including Maurice Ravel, Claude Debussy, Paul Dukas and Ottorino Respighi.

Leroy Anderson June 29, 1908 – May 18, 1975 was an American composer of short, light concert pieces, many of which were introduced by the Boston Pops Orchestra under the direction of Arthur Fiedler. John Williams described him as "one of the great American masters of light orchestral music. Anderson's musical style employs creative instrumental effects and occasionally makes use of sound-generating items such as typewriters and sandpaper. (Krzysztof Penderecki also used a typewriter in his orchestral work "Fluorescences" (1961–62), but with a decidedly less humorous effect.

Aaron Copland November 14, 1900 – December 2, 1990 was an American composer, composition teacher, writer, and later in his career a conductor of his own and other American music. Instrumental in forging a distinctly American style of composition, in his later years he was often referred to as "the Dean of American Composers" and is best known to the public for the works he wrote in the 1930s and 1940s in a deliberately accessible style often referred to as "populist" and which the composer labeled his "vernacular" style. Works in this vein include the ballets *Appalachian Spring*, *Billy the Kid* and *Rodeo*, his *Fanfare for the Common Man* and *Third Symphony*. The open, slowly changing harmonies of many of his works are archetypical of what many people consider to be the sound of American music, evoking the vast American landscape and pioneer spirit. In addition to his ballets and orchestral works, he produced music in many other genres including chamber music, vocal works, opera and film score.

TEMPLE HILL SYMPHONY ORCHESTRA

Jay D. Trottier, Music Director

VIOLIN I

Cybele D'Ambrosio,
Concertmistress

Peggy Jellinghausen,
Associate Concertmistress

Debbie Dittmer,
Assistant Concertmistress

Carol Ann Davis
Spencer Larsen

VIOLIN II

Jeremy Pack*
Tiffany Mix
Helen Duncan
Hannelore Harwood
Theresa Tranbinh
Linda Pedersen
Jackie Fontaine

VIOLA

Lea Andersen*
Benjamin Nathan

CELLO

Kathleen Callaghan*
Andrew Ritchie
Raymond Lee
Amy Keala

BASS

Tim Neff

HARP

Haley Jankowski

FLUTE

Melissa Gulamhussein*
Leslie Thatcher
Sharon Young

OBOE

Robin May*
Eric Hagen

CLARINET

Ron Jarvis*
Brinly Nearon

BASSOON

Michael Stern*
Catherine Tracy

FRENCH HORN

Ross Gershenson*
Jeanne Porter
Sally Johnson
Daniel Bao

TRUMPET

John Escalera*
Brett Klein
Jennifer Ashley D'Ambrosio

TROMBONE

David Downer*
Megan Kennedy
Quinn Weaver
Daryl Lazaro
Lauren Roberts

TUBA

Matt Kaufman

TIMPANI

Ralph Granich

PERCUSSION

Dan Brownlee*
Annette Granger
Sarah Brownlee

**Principal*

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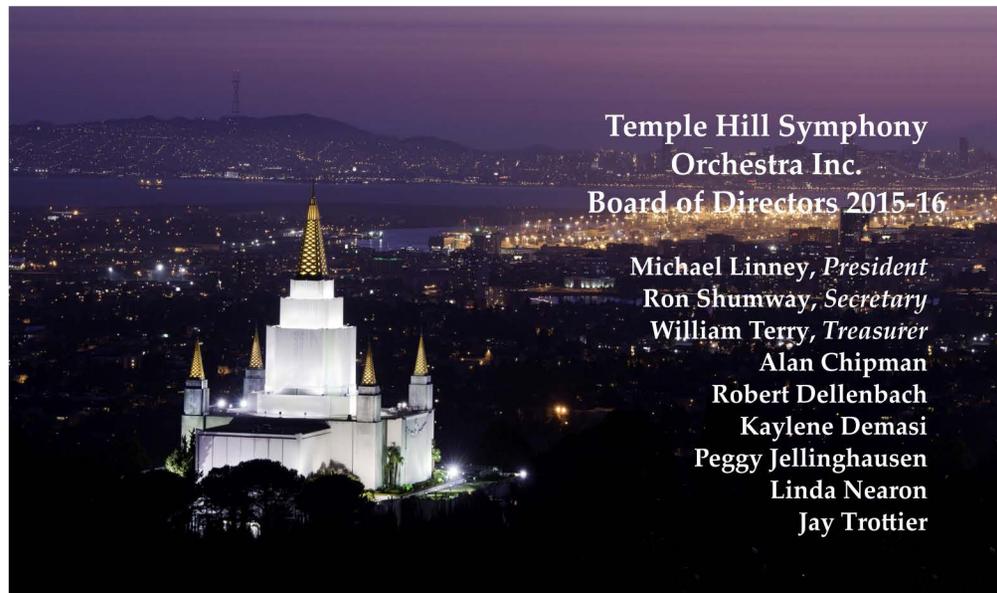
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Temple Hill Symphony Orchestra Upcoming Events

Fall Concert

Chopin's Piano Concerto No. 2 featuring Pianist Janette Beverley
Saturday and Sunday, October 15 and 16, 7:00 p.m.
Temple Hill

Lamb of God Easter Oratorio

Sunday, March 20, 7:00 p.m. — Mission Santa Clara
Easter Weekend March 25-27, Oakland Temple Hill
Sunday, April 10, 7:00 p.m. — St. Mary's Cathedral, San Francisco

Other Upcoming Events at Temple Hill

An Evening of Inspiring Words and Beautiful Music

Piano Concert, Oakland Temple Hill
Saturday, April 16, 7:00 p.m.
Oakland Temple Hill

Tapestry Dance Performances

Weaving the Community of Dance
Saturday, April 30, 7:00 p.m.
Oakland Temple Hill