

Renewal!



Sat. **July 17** • 7:30pm
*Campolindo Performing
Arts Center*

Sun. **July 18** • 3:00pm
Bankhead Theater

Beethoven **Symphony #5**
Symphony #6 "Pastoral"

Revel in Beethoven's ode to nature in his "Pastoral" Symphony and his ode to the indomitable human spirit: the four-note "fate knocking at the door" theme upon which he built his entire Fifth Symphony.

PLEASE NOTE THAT PRINTED PROGRAMS WILL NOT BE AVAILABLE AT THE VENUE PER CURRENT GUIDELINES, BUT YOU MAY BRING A PRINTED COPY TO REVIEW BEFORE THE CONCERT OR DURING INTERMISSION. ALL ELECTRONIC DEVICES MUST REMAIN OFF DURING THE CONCERT. THANK YOU!

PROGRAM

Symphony No. 5 in C minor, Op. 67
Ludwig van Beethoven (1770 - 1827)

- I. Allegro con brio
- II. Andante con moto
- III. Scherzo: Allegro
- IV. Allegro - Presto

-- INTERMISSION --

Symphony No. 6 in F Major "Pastoral" Op. 68.
Ludwig van Beethoven (1770 - 1827)

- I. Awakening of cheerful feelings on arrival in the countryside
- II. Scene by the brook
- III. Merry gathering of country folk
- IV. Thunder, Storm
- V. Shepherd's song. Cheerful and thankful feelings after the storm



Lawrence Kohl, **Music Director**

MUSICIANS

Violin I

Igor Veligan, Concertmaster
Lylia Guion
George Hayes
Rachael Patrick
Joseph Galamba
Yui Kye

Violin II

Iris Stone, Principal
Peiyun Lee
Joseph Fath
Marie Flexer-Parker
Makena Clark

Viola

Ellen Ruth Rose, Principal
Ruth Kahn
David Cann
Cynthia Ryan

Cello

Evan Kahn, Principal
Vanessa Rutolo
Amy Brodo
Gerall Hieser

String Bass

David Horn, Principal
Richard Duke

Flute

Alice Lenaghan, Principal
Drew Powell
Sasha Launer, Piccolo

Oboe

Robin May, Principal
Ryan Zwahlen

Clarinet

Matt Boyles, Principal
James Pytco

Bassoon

Shawn Jones, Principal
Kris King
Cynthia Hanson, Contra

French Horn

Katie Dennis
Kathy Canfield Shepard
Tony Cecere, Assistant

Trumpet

Scott Macomber, Principal
Kale Cumings

Trombone

Don Benham, Principal
James Pannell
Scott Thornton

Timpani

Kevin Neuhoff, Principal

ABOUT LUDWIG VAN BEETHOVEN (1770 - 1827)

Beethoven began to lose his hearing at the age of 28. He was already a piano prodigy and a celebrated, technically brilliant composer and conductor. His primal need to compose pushed him to overcome his deteriorating hearing and resulting social awkwardness. No one before him had done this. How did he do it? The language of music has its own rules; Beethoven learned those rules beginning at age of five. His grasp of composition was astounding. Luckily for us, "Beethoven was a master of the language of music, which is about the creation of sound, not about listening," said Conductor Donato Cabrera.

Considered one of the greatest musical geniuses of all time, Beethoven's innovative compositions combined vocals and instruments, widening the scope of sonata, symphony, concerto and quartet. He is the crucial transitional figure connecting the Classical and Romantic ages of Western music.



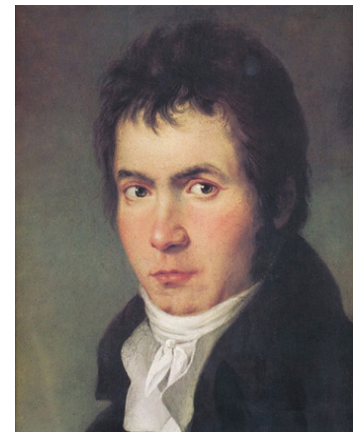
Ludwig van Beethoven

BEETHOVEN SYMPHONY No. 5 in C Minor Op. 67

"Da-Da-Da-DUM." It is said by Beethoven's biographer and secretary, Anton Schindler, that Beethoven's comment about those four opening notes was: "This is the sound of fate knocking at the door." Deafness had ended Beethoven's career as a pianist.

Forevermore he strived to become a composer of depth and stature. Writing to a friend, he said, "I want to grasp fate at the throat – it shouldn't bring me down completely." This symphony is his heroic life struggle to emerge as a composer in spite of his deafness. He wrote it between 1804 and 1808. Did he succeed?

Beethoven in 1804, detail of a portrait by W. J. Mahler.



BEETHOVEN SYMPHONY No. 6 in F Major "Pastoral" Op. 68



Beethoven's walk in nature, by Julius Schmid.

While program music – instrumental music evoking visual images – was around long before Beethoven, his "Pastoral" 6th symphony delves beyond the imagery of the lush countryside and babbling brook, bird calls, shepherds at play, wild country dancing, thundering storm, and sublime sunshine that follows, to what it fundamentally feels like to be in nature.

For the first time, Beethoven created sound metaphors that he built into allegories in his symphonies. This music took us to emotional places we had not been before. Genius.

The five movements in this symphony were named by the composer himself. His nature walks became more frequent as his deafness progressed. He loved walking in the countryside.