

COMMUNITY WOMEN'S ORCHESTRA
presents



June 2, 2024 at 4 pm
First Presbyterian Church of Oakland • 2619 Broadway



Martha Stoddard, Music Director and Conductor



MUSIC WITH FRIENDS

June 2, 2024

Bal Masqué (1893)

Amy Beach (1867–1944)

Parodies

Martha Stoddard

The Worried Drummer. Humoreske

Adolph Schreiner (1847–1921)

Featuring Julianna Di Miceli, Percussion soloist

I N T E R M I S S I O N

Symphony No. 8 in G Major, Op.88 (1889)

Antonin Dvořák (1841–1904)

1. Allegro con brio
2. Adagio
3. Allegretto Gracioso – Molto Vivace
4. Allegro

Martha Stoddard, Music Director and Conductor

A Message From Our Conductor



Music with Friends

With the CWO now approaching its 40th Anniversary, many long standing friendships have been formed and new friends are being made all the time. It is gratifying to lead this amazing mix of women in their music making in a safe, supportive and fun environment. I have sought to capture a sense of this richness and diversity in my programming, with playful and humorous music and a quaint waltz, all contrasting the rich tapestry of a popular romantic symphony. It has been a delight to delve into this program, to share my own composition, and to present our talented percussion soloist, Julianna Di Miceli, in her farewell Bay Area performance!

Martha Stoddard

Program Notes

Bal Masqué

Amy Beach (1867–1944)

Amy Beach is one of the best known American women composers of her generation, and her music has provided an entry point for many organizations and individuals seeking to present women's music in the concert hall. Finally, in the 21st century, her music is less of a novelty and more of a staple.

In particular, many orchestras perform her famous *Gaelic Symphony*, which enjoyed its premiere with the Boston Symphony in 1896. But there is much more to Amy Beach.

Born Amy Marcy Cheney in 1867 in New Hampshire, she grew up in a musical family and was a precocious musical talent. She was taught by her mother, who was extremely cautious about encouraging her. Despite not being permitted to play the piano as a young child, she demonstrated uncanny musical abilities, and was composing pieces mentally from the age of four!

Eventually acknowledging her phenomenal talent, her family gave in to her passionate musical interests. Upon a move to Chelsea, near Boston, she continued formal studies, emerging as a piano prodigy at sixteen. At eighteen she was a featured piano soloist with the Boston Symphony and published her first compositions.

In the same year, she married Henry Harris Aubry Beach, a doctor 20 years her senior, who insisted she stop concertizing on piano and did not allow her to teach, effectively halting her career in its tracks. Mrs. HHA Beach would henceforth perform twice annually at charity concerts and was allowed to compose, but only unaided by tutors. Despite having considerable means, she never traveled abroad to study, and essentially taught herself. One annual charity performance with the Boston Symphony in 1900 included her *Piano Concerto*.

Apparently content with the arrangement during her husband's lifetime, upon his death in 1910 she traveled to Germany to rest and recover. By 1912, still in Germany, she began concertizing and composing again, for a time under the name of Amy Beach.

In 1914, at the onset of World War One, she returned to the USA and continued her musical activities. She traveled to San Francisco to attend the Panama–Pacific International Exposition where she heard the performance of her commissioned work,

Program Notes (con't)

Panama Hymn, dedicated to the opening of the Panama Canal. By this time she was regarded as a celebrity composer. She returned to the east coast with her aunt and sister in tow, took up residence in New Hampshire during their lifetimes, and eventually relocated to New York City, where she remained until her death at the age of seventy seven.

Originally a short solo piano composition, ***Bal Masqué*** is a lilting waltz in a standard three part form. The orchestral version is scored for classical orchestra, using double winds, horns and trumpets, timpani, triangle glockenspiel and harp. Piccolo is featured prominently, adding brilliance to the orchestral tutti. A more reflective and tender middle section features a plaintive tune first in the cello, then oboe, clarinet and horns. The harp and percussion play a supportive role in this instrumental miniature, articulating and decorating the structural framing of its simple form.

Bal Masqué is a charming but minor work in the grand scheme of Amy Beach's compositional output, which numbers over 300 published works.

Parodies

Martha Stoddard

The origin of *Parodies* lies in an unfinished trio for clarinet, bassoon and piano, from which themes were reworked into this orchestral setting. The single-movement form of *Parodies* is framed by two stiff matching pillars that serve as gateway to a musical "fun house" which includes several distinct segments. Inside this "fun house" are quasi-baroque contrapuntal textures, virtuoso passagework, suggesting 20th century French wind music, short repetitive layers of minimalistic motives, plus hints of rock and jazz. These elements are presented sequentially, creating a carefree carnival atmosphere. As the conclusion of the piece draws near, the music of the introduction is restated, (recalling the stiff pillar); the carnival music subsides and the playful adventure is brought to a quiet ending.

Parodies received its west coast premiere in 2006 at the Old First Church Concert Series in San Francisco with the San Francisco Composers' Chamber Orchestra, John Kendall Bailey conducting.

Program Notes (con't)

***The Worried Drummer: Humoreske* Adolph Schreiner (1847–1921)**

Adolph Schreiner is an obscure composer from Germany. No biographical information is readily available locally or virtually. His works list is minimal, and written records are few and far between. What can be traced to him are a few YouTube videos and sheet music for three short, playful works: the comical *Der Rothle* for bassoon and piano, *Immer Kleine* (ever smaller) for clarinet and piano, in which the clarinet is systematically disassembled (but still played) and our feature today, *The Worried Drummer*.

The Worried Drummer: Humoreske is a hilariously entertaining work that puts the percussionist center stage, playing a wide assortment of instruments in rapid succession. These switches are all part of the excitement and certainly the cause of worry. The soloist moves between timpani, bass drum and cymbals, glockenspiel and xylophone, slapstick, castanets and sleigh bells. Will the soloist make her switches in time? Will she drop a mallet or miss a beat? Keep your eyes peeled and see for yourself!

Our featured soloist today is the dynamic Julianna Di Miceli, ably assisted by fellow percussionist Julia Tremorali.

***Symphony No. 8, Op. 88 in G Major* Antonin Dvořák (1841–1904)**

Antonin Dvořák was born in Bohemia (Czech Republic) into a family of butchers and innkeepers who enjoyed music and played for pleasure and pocket money. While it was thought he would follow in their footsteps and become a butcher, circumstances played out quite differently for young Antonin.

Like that of Amy Beach, his extraordinary musical aptitude was recognized at an early age. He took up the viola, and by the age of twelve was composing. He was sent to a neighboring village to study harmony and learn the organ, while continuing on the viola. At sixteen, he moved alone to Prague where he continued his organ and harmony studies and lived frugally, earning some money by playing in a small orchestra under Bedrich Smetana. With a position playing in the Provisional Theatre Orchestra, he gained exposure to more Czech music and soon began composing operas himself.

Program Notes (con't)

He gained public recognition as a composer in Prague in 1873 with the performance of his hymn *The Heirs of White Mountain*, for choir and orchestra, and subsequently was awarded a state scholarship in support of his artistic endeavors. At the recommendation of Johannes Brahms, some of Dvořák's works were accepted for publication by the German publisher, Fritz Simrock. A steady rise to prominence followed, including travels to England and an honorary doctorate from Cambridge, and an appointment as Music Director National Conservatory of Music in New York.

Among his countless achievements, Antonin Dvořák proved to be a gifted and original symphonist. He composed nine symphonies, and numerous overtures, concerti, and symphonic poems. Several of the symphonies are favorites in concert halls around the globe. Best known are *Symphony No. 9* in E Minor (from *The New World*) *Symphony No. 7* in D Minor and *Symphony No. 8* in G Major.

The ***Symphony No. 8*** was completed in 1889, and had its premiere in Prague in 1890 with the composer conducting. The work was dedicated to the Bohemian Academy of Emperor Franz Joseph, following the composer's election into the Academy.

Centered around the bright cheerful tonality of G major, this mostly sunny work intentionally moved away from the use of Slavic folk melodies in favor of a more cosmopolitan quality. The primary themes are built upon rising diatonic and triadic melodies that outline major and minor chords; the famous bird call of the flute being the most obvious example. This sweet melody appears in many guises throughout four movements, from the soulful cello to the bold proclamations by trumpet and trombone and this short thematic gesture unifies the entire composition.

The first movement is in a sonata allegro form that begins in the parallel minor key of G minor, launching the formal G Major exposition with the bird call theme by the flute. Notable in this movement are the brief use of piccolo on long sustained Ds, the English Horn's single iteration of the bird call theme in a resonant tenor voice, and the extensive and thunderous use of the timpani as a full-bodied solo voice.

The second movement is built on a simple diatonic melody and is rich in use of orchestral color. The pastoral quality of the

Program Notes (con't)

opening tune and its accompaniment is magnified through fuller orchestration in its repetition. Dvořák was an accomplished string player and this is quite evident in this movement as well. We hear wonderful resonance in use of the string double stops and chord voicings, and in the brief, virtuosic violin cadenza. The cadenza serves as a pivot into the dramatic center of the movement, where horns, trumpets and timpani feature prominently.

Fundamentally in a rondo (ABACA) form, the work ends with one last build up to plagal (minor) cadence before settling in the soothing key of C major, quietly led by marching trumpets, cello bass and timpani.

In the third movement Dvořák opts for intermezzo in lieu of the customary minute of the classical period or the scherzo of his contemporaries. This is a short triple meter movement in a ternary form with a brief coda. The first theme is also built around a rising triadic melody in G minor, with an undulating accompaniment. While conceptually it seems straightforward, the intricacies of the accompaniment figures grow increasingly complex, particularly in the second theme, where flute, oboe and bassoon each take a turn carrying the lilting tune across and hot bed of syncopation that foreshadows the opening bars of the finale. A brief, brisk coda in simple duple meter closes the movement.

The opening trumpet fanfare of the finale is a summons. But to what? Derived from the syncopated accompaniment figures in the second theme we just heard, it is now a fully realized soli for two unison trumpets. What follows is not what one might expect.

Dvořák's finale is clearly modeled after the theme and variation form of the finale of Beethoven's *Eroica Symphony*. Here the violoncelli tenderly restates the cyclic opening theme. Following the fanfare, once again we hear the bird call, the rising triadic melody first heard in the flute some thirty minutes prior. A series of variations follow including another famous flute solo, and many other imaginative and playful riffs in major and minor keys at various tempi. In the Coda, the symphony builds up to a frenzied finish with the sheer force and acceleration of the full orchestra.

To read more about Dvořák:

<https://tinyurl.com/ymwzm4me>

Julianna Di Miceli

Percussion soloist



Julianna Di Miceli grew up surrounded by music. Though neither of her parents played instruments, they were avid music appreciators and helped both of their daughters explore the musical inspiration found in the many branches of their family.

Recognizing that she was a handful and needed many activities (for everyone's sanity), her mom started Julianna on the piano at age 8.

That led to percussion in drum set in middle school under the expert guidance of conductor Bob Athayde. She continued percussion and jazz in high school and college, played in the Walnut Creek Concert Band and then at the University of Oregon in the Campus Band and the Eugene Symphonic Band. Since returning to the Bay Area for graduate school, she has enjoyed playing with many ensembles including the Oakland Civic Orchestra, West County Winds, Prometheus Symphony Orchestra, and the Albany Chamber Orchestra.

Julianna is (finally) finishing her doctorate in Clinical Psychology at the Wright Institute in Berkeley and is endlessly grateful to her friends and family and especially her partner Charlie, who have demonstrated unwavering patience and support throughout her many years in school.

Julianna (con't)

She loves brains and neuroscience and integrates these principles into her clinical work with families and children in private work and schools, as well as practicing psychogastroenterology. She also contributes to advocacy work for people who are incarcerated or impacted by the carceral system. When she's not playing music or working, Julianna loves being outside (backpacking, camping, hiking, birdwatching, horseback riding, you name it!).

Julianna and her partner Charlie celebrated their 10th anniversary this year and are relocating back to Eugene, Oregon in August. She was excited when Marty proposed the idea of playing *The Worried Drummer: Humoreske* as a fond farewell performance and tribute to her joyful time in the Bay Area. She is grateful to share one more concert with the Community Women's Orchestra and she has appreciated participating in the wonderful world of making music with Marty Stoddard and the many musicians of CWO over the years!

Though Julianna's mom, Catherine, passed away 5 years ago, Julianna continues to play music with her in her mind and heart. Catherine never missed a performance (dance or music), and Julianna always plays with an honor and joy of her spirit.



Martha Stoddard

Music Director and Conductor



Martha Stoddard was appointed as Music Director of the Community Women's Orchestra in July, 2022. Praised for her clarity, generosity and vision, she continues to strive for artistic excellence, guiding orchestras through the

evolving dimensions of community music making in the 21st Century.

She simultaneously holds positions as Artistic Director of the Oakland Civic Orchestra and Music Director of the Piedmont Chamber Orchestra. Stoddard won and held the post of Conductor for the Holy Names University Community Orchestra during their final year of operation. Recent and upcoming guest appearances include the Awesome Orchestra, Glenview Concert Series, Tau Beta Sigma Western Conference, and the Oakland Summer Reading Orchestra. Ms. Stoddard also has served as an Associate Conductor for the San Francisco Composers' Chamber Orchestra and affiliate groups, conducting numerous premieres of orchestral music and chamber operas by local composers over the course of several years. In June 2023, Stoddard was selected as a conducting fellow for the UCLA International Conductors Guild UCLA - Beethoven Workshop and the Pacific Northwest Conducting Institute.

Ms. Stoddard is a strong advocate for living composers, most recently premiering works by Alexis Alrich, Jessica Krash, Monica Chew, Cadence Liu and Niko Umar Durr. In 2020 she was named as a finalist in the American Prize Competition for Conductors, Community Orchestra Division. Simultaneously she brought the Oakland Civic Orchestra into the final round of the Ernst Bacon Prize for the Performance of American Music with their performances of Bruce Reiprich's *Lullaby* featuring Christina Owens Walton, violin, J.P. Johnson's *Harlem Symphony*; and her own *Waltz for the Fun of It*.

Ms. Stoddard held the position of Resident Conductor for Enriching Lives Through Music (ELM) from 2017-2019, and from 2012-2014 she served as Program Director for the John Adams Young Composers Program at the Crowden Music Center. She retired from Lick-Wilmerding High School in 2021, after serving for thirty years as Director of Instrumental Music, Chair of the Performing Arts and sometimes tennis coach.

Musicians

VIOLIN I

Claire Baffico, Concertmaster
Elizabeth McDaniel
Anita Engles
Jody Requero
Erica Vander Mause
Judy Cruces

VIOLIN 2

Cathryn Bruno, principal
Nahal Rose Lalefar
Suzy Logan
Joan Rosen
Nirmala Jayaraman
Ann Clements
Lisa Summerlin

VIOLA

Linda Kay, principal
Tiffany Rodriguez
Tim Schoof
Emily Shinkle
Ada Naiman

VIOLONCELLO

Sara Jayne McDonald, principal
Nansamba Ssensalo (guest artist)
Nancy Manheim
Emilie Bergman
Sally Goldman

CONTRABASS

Nancy Kaspar, principal
Carol DeArment
Kim Spalding

FLUTE

Kristin Brooks-Davidman, principal
Chloé Lubin
Dawna Stebbins

PICCOLO

Dawna Stebbins

OBOE

Wendy Shiraki, principal
Allison Schwartz
Amy Kahn

ENGLISH HORN

Amy Kahn

CLARINET

Karen Tyger Fisher, principal
Claire Evensen
Kathy Hennig

BASSOON

Barbara Jones, principal
Donna Wiley

Musicians (con't)

HORN

Sue Crum, principal

Sharon Seto

Lisa Bress

Carol Yarbrough

TRUMPET

Sue Leonardi, principal

Christine Krezel

TROMBONE

Annalise King, principal

Kate Kraft

BASS TROMBONE

Jenna Pohlman

TUBA

Amy Chinn

TIMPANI

Cynthia Seagren

Julia Tremaroli

PERCUSSION

Julianna Di Miceli

Julia Tremaroli

Cynthia Seagren

Kathy Hennig

HARP

Sonia Sedova



Next Season

CWO celebrates its 40th anniversary!



We look forward to celebrating our milestone 40th Anniversary Season with you! We are proud to continue our mission to engage, inspire, and celebrate women in classical music.

Thanks to all those who support CWO!

Please consider donating at
www.communitywomensorchestra.org/donations
or scan the QR code below.



Support Us!

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We also accept donations by check. Please find our donation form on our website and send with checks to:

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Employer matching gift program

Many companies encourage philanthropy by matching their employees' donations. Each employer has a different process for matching donations. If you are interested in setting this up, we can help you through the process! Email us at info@communitywomensorchestra.org to get things started!

Visit the CWO store

Check out the CWO store on redbubble:
<https://www.redbubble.com/people/TheCWOstore/shop>

Join Us!

The Community Women's Orchestra welcomes all female-identifying musicians! **We currently have vacancies in all sections of the strings. Winds, brass, piano, and percussion are auditioned as vacancies arise.** Additionally, CWO often invites extra players for substitute and temporary positions.

For all players, prior experience in an orchestra or chamber music setting is highly recommended, and a desire to commit to regular attendance and personal practice are expected. The ability to read sheet music is necessary.

We rehearse Thursday evenings from 7:15 to 9:30 pm in Oakland, and our season runs from late August through early June.

For more information and to get in touch, go to:
www.communitywomensorchestra.org/join-us

KEEP IN TOUCH

Find CWO at www.communitywomensorchestra.org
info@communitywomensorchestra.org

CWO Board

Linda Kay, Anita Engles, Sue Leonardi, Valerie Ruma,
Kim Spalding, June Bonacich, Joan Rosen,
Sara Jayne McDonald, Gillian Henry, Lisa Bress,
Lisa Summerlin, Tim Schoof

Please Note!

Save the Dates!

Our 40th Season Concert Dates

Nov 9 2024

March 2 2025

May 18 2025

Check www.communitywomensorchestra.org for updates

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Printing generously provided by
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