



WALTHAM
Symphony Orchestra

PATRICK BOTTI • MUSIC DIRECTOR

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2015 - 2016 Season

Waltham Symphony Orchestra
920 Trapelo Road, Waltham, MA
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About the WSO Chamber Players

JEAN Y. BAE (violin) has been playing the violin and piano since she was four. Growing up in Cincinnati, she studied at the Cincinnati Conservatory of Music Pre-College Program. She was a two-time winner of the Cincinnati Youth Symphony Orchestra Concerto Competition (where she also served as Concertmaster) and performed with the Cincinnati Symphony Orchestra. She also performed with the Blue Ash Symphony as the winner of their Concerto Competition. At Princeton University, she received a Certificate in Musical Performance and was Assistant Concertmaster of the Princeton University Orchestra. While living in New York City, she was Concertmaster of the Greenwich Village Orchestra. She currently serves as Librarian for the Waltham Symphony Orchestra as well as being a Board Member and playing 1st Violin. When she's not playing music or working at her job as an administrator at Wellesley College, she oversees her two children's violin practicing schedules.



AMY SUE DOMBACH (flute) holds degrees in flute performance from Oberlin Conservatory (B.M.) and Boston University College of Fine Arts (M.M. and D.M.A.), where she studied under the guidance of Michel Debost, Kathleen Chastain, Doriot Dwyer, Linda Toote, and Marya Martin. A member of Pi Kappa Lambda and Dean's Scholar, her doctoral research

focused upon the development of the flute concerto in 20th-century America. She is an active freelance musician in Boston and has served on the faculty of the Community Music Center of Boston since 2008. She has performed as a soloist, chamber and orchestral player, teacher, and clinician in Kentucky, Ohio, Michigan, Pennsylvania, Massachusetts, Virginia, Maine, Texas, and Italy. She has recently published articles in Flute Talk Magazine.

Dr. Dombach is a dedicated performer of both contemporary and traditional classical, music creating programs that featuring the works of 20th- and 21st-century composers, such as those of Boston- and New York-based composers, programs illustrating the evolution of flute music over the century, and concerts featuring the works of female composers. Known for greatly inspiring students, she is a nurturing, goal oriented, and organized teacher, fostering educational techniques that easily translate into academic areas.



SETH HAMLIN (trombone, composer) is a graduate of the Berklee Film Scoring program and New England Conservatory. His compositions and arrangements have been performed in settings as diverse as Symphony Orchestra, Chamber Music, Live Theater, Film, and Rock bands. His credits include the Ska compilation Mash it Up and the Commonwealth Shakespeare Company. Seth is also a studio musician on Trombone and an active performer in all styles of music.

There is always something to learn about the art of playing a brass instrument--be it Classical or Jazz--and have fun in the process. He has played professionally in many different styles of music and find them all worth while. He has been teaching group and private students for more than 25 years on trombone, tuba, trumpet, French Horn, and euphonium. His students range in age from elementary school to adults and in groups such as the Massachusetts Youth Wind Ensemble, Boston Youth Symphony Orchestra, Northeast District, and All-State ensembles. Former students have gone on to play professionally in orchestras and shows all over the country. He is on the faculty of the University of Massachusetts, Boston and Arlington and Hudson Public Schools.



About the WSO Chamber Players *(continued)*



CASEY KRAFT (violin) began playing the violin in third grade because her orthodontist wouldn't allow her to play the flute. Despite that rather inauspicious beginning, Casey and her beloved fiddle have since shared the stage with the Buffalo Philharmonic, the Pittsburgh Symphony, the Baltimore Symphony, and the BSO's 'OnStage at the Symphony' program. She has performed with marching bands, jazz ensembles, opera companies, ballet orchestras, and indie rock bands. Casey currently performs with the Waltham Symphony and the Boston Civic Symphony, and takes great pleasure in playing chamber music. She holds a Ph.D. in Pharmacology from the University of Pittsburgh, with a background in cell biology and signal transduction, and now works as a Field Application Scientist for a prominent international microscope company. When not on the road training users on million dollar microscopes, Casey lives in Quincy with a dog, a cat, and a cellist.



JULIE REIMANN (cello) began playing the cello at age nine. As a student of Aldo Parisot (Yale School of Music), Julie performed throughout the United States, Canada, and Brazil, and won a number of competitions, including Gold Medal in the New Haven Youth Symphony Young Artists Competition, First Prize in the Connecticut Chamber Orchestra Young Artists Competition, and Second Prize in the Fischhoff National Chamber Music Competition Junior Division. Julie earned her Bachelor of Music degree from Curtis Institute of Music where she was a student of David Soyer of the Guarneri String Quartet. While at Curtis Julie won First Place in the Alliance Auditions National Music Competition, and was an invited performer in the Nationale Academie de Violoncelle, Banff Music Festival, Rencontres Musicales d'Evian, Musicorda Music Festival, and Norfolk Chamber Music Festival, and was Principal cellist of the Curtis Symphony Orchestra by her last year there. Julie continued to perform solo and chamber music recitals while attending Bryn Mawr College's Post-baccalaureate Premedical Program (where she received the Horace Alwyn Prize for the student who contributed the most to musical life on campus), and while pursuing her M.D. and Ph.D. in Biophysics at Stanford University (including in the Fortnightly Chamber Music Series in Palo Alto and the Soiree Musicale Chamber Music Series at Villa Montalvo), and during her residency and fellowship at the Harvard. She continues to perform solo and chamber music recitals locally in various venues, and plays with the Longwood Symphony Orchestra. She has also performed as a soloist with the Waltham Symphony Orchestra, with whom she is principal cellist. She is also a practicing pathologist in the Newton, MA area, specializing in dermatopathology.



JING-HUEY WEI (viola) is the string program director for Arlington Public Schools and teaches after school private lesson in Arlington. As a professional violist, she plays with various orchestras and chamber music groups around New England. As a Doctoral Candidate in Viola Performance at Boston University, she wrote her dissertation on Young Benjamin Britten's music. She has studied with Steven Ansell, principal violist of Boston Symphony Orchestra. She is the principal violist with the Waltham Symphony.

Program Notes

Persichetti Serenade No. 6, Op. 44 for Trombone, Viola, and Cello (1950)

American composer Vincent Persichetti (1915-1987) was one of the most influential composers and teachers in the 20th century. The premiere occurred in Groton, MA on 27 January 1951, performed by Davis Shuman, Aaron Chaifetz, and Robert Jamieson. He composed Serenade No. 6 in 1950. As a composition teacher at Juilliard his students included Peter Schickele and Philip Glass. His catalog includes large ensemble works for band and orchestra, choral works, and chamber and solo instrumental pieces. The *Serenade for Trombone, Viola and Cello* is one of Persichetti's 15 instrumental pieces entitled "Serenade", each with diverse and varied instrumentation. Of the unusual instrumentation of the *Serenade No. 6* he explains: "I am indebted to Haydn for the existence of my Serenade No. 6. In my teens, I misread the scoring of his Baryton trios as trios for two strings and a tenor brass instrument. The medium haunted me until finally, in 1950, I composed my Serenade for Trombone, Viola, and Cello."

Villa-Lobos Assobio a jato, W493 (Jet Whistle) for Flute and Cello (1950)

Heitor Villa-Lobos (1887-1959) composed Assobio a Jato ('The Jet Whistle') in 1950 in New York. This fantasy piece for flute and cello was premiered in Rio de Janeiro on 13 March 1950. Villa-Lobos dedicated the work to the flutist and musicologist duo of Elizabeth and Carleton Sprague Smith, who premiered the work. Aesthetically, it highlights his predilection for juxtaposing high- and low-voiced instrumental duos. The composition is a musical joke and plays off of the natural characteristics of the instruments. The work is divided into three short movements of lyricism, color, and virtuosity.

Dvorak String Quartet in F Major, Op. 96 "American" (1893)

Antonin Dvořák (1841-1904) composed his *String Quartet in F Major, Op. 96*, nicknamed The American Quartet, in 1893 during summer holiday from his position as director of the National Conservatory in New York. He spent much of that holiday in Spillville, Iowa, which housed a large Czech community. It was here, surrounded by nature, that a relaxed Dvořák composed away from the hectic life of New York. The score was sketched in a mere three days, and finished within a fortnight. This was his second attempt at composing a quartet in F major. Efforts some twelve years earlier were abandoned. It is in the American Quartet that he finds a balance between his overflowing melodic invention and clear structure. Of the work he writes, "When I wrote this quartet..., I wanted to write something for once that was very melodious and straightforward, and dear Papa Haydn [sic. Franz Joseph Haydn] kept appearing before my eyes, and that is why it all turned out so simply."

The work was first performed in Spillville in 1893 with Dvořák himself playing the first violin part. The first public performance of the quartet was given by the Kneisel quartet in Boston, January 1894. This Boston premiere of the folksong laden quartet had a palpable effect on later American compositions, namely string quartets written by New England composers John Knowles Paine, George Chadwick, Arthur Foote, and Horation Parker. "Western" film scores may even trace some of their origins back to Dvořák's use of folksong and "wide-open-spaces" atmosphere.

Dvořák was heavily influenced by his exposure to folk songs (African American, Native America, Irish, etc.). He had a deep appreciation for African-American music, often lis-



Program Notes *(continued)*

tening to spirituals prior to composing and finding great inspiration. Listeners have tried to identify specific themes in the American Quartet, citing that the theme in the second movement is drawn from an African-American spiritual or perhaps a Kickapoo tune which Dvořák heard during his time in Spillville.

Two readily identifiable musical elements employed in the work are the pentatonic scale (a unifying element throughout the entire quartet) and the song of the scarlet tanager. The scale gives the whole quartet its open, simple character, a character that is frequently identified with American folk music. However, the pentatonic scale is common in ethnic music worldwide, and Dvořák had composed pentatonic music, being familiar with such Slavonic folk music examples, before coming to America. Largely annoyed by the incessant chatter of the scarlet tanager, Dvořák transcribed its song, which appears as a high, interrupting strain in the first violin part of the third movement.

I. **Allegro ma non troppo**

The opening theme of the quartet is purely pentatonic, played by the viola, with a rippling F major chord in the accompanying instruments. This same chord continues without harmonic change throughout the first 12 measures of the piece. The movement then goes into a bridge, developing harmonically, but still with a sense of openness and simplicity. The second theme, in A major, is also primarily pentatonic, but ornamented with melismatic elements reminiscent of Gypsy or Czech music. The movement moves to a development section that is much denser harmonically and much more dramatic in tempo and color. The development ends with a fugato section that leads into the recapitulation. After the first theme is restated in the recapitulation, there is a cello solo that bridges to the second theme.

II. **Lento**

The theme of the second movement is the one that interpreters have most tried to associate with a African American spiritual or with an Native American tune. The simple melody, with the pulsing accompaniment in second violin and viola, does indeed recall spirituals or Native American ritual music. It is written using the same pentatonic scale as the first movement, but in the minor (D minor) rather than the major. The theme is introduced in the first violin, and repeated in the cello. Dvořák develops this thematic material in an extended middle section, then repeats the theme in the cello with an even thinner accompaniment that is alternately bowed and pizzicato.

III. **Molto vivace**

The third movement is a variant of the traditional scherzo. It has the form ABABA: the A section is a sprightly, somewhat quirky tune, full of off-beats and cross-rhythms. The song of the scarlet tanager appears high in the first violin. The B section is actually a variation of the main scherzo theme, played in minor, at half tempo, and more lyrical. In its first appearance it is a legato line, while in the second appearance the lyrical theme is played in triplets, giving it a more pulsing character.

IV. **Finale: vivace ma non troppo**

The final movement is in a traditional rondo form, ABACABA. Again, the main melody is pentatonic. The B section is more lyrical, but continues in the spirit of the first theme. The C section is a chorale theme.



WSO
WALTHAM
Symphony Orchestra
Chamber Players

May 1, 2016

PROGRAM

Sunday

The Chapel at The Chapel Hill-Chauncy Hall School
375 Lexington St. Waltham, MA

Serenade No. 6, Op. 44 for Trombone, Viola, Cello

Vincent Persichetti
(1915 – 1987)

Prologue
Barcarole
Chorale prelude
Dialogue
Intermezzo
Song
Dance

Assobio a jato, W493 (Jet Whistle) for Flute and Cello

Heitor Villa-Lobos
(1887 – 1959)

Allegro non troppo
Adagio
Vivo

American Quartet No. 12 in F Major, Op. 96 “American”

Antonín Dvořák
(1841 – 1904)

Allegro ma non troppo
Lento
Molto vivace
Finale. Vivace ma non troppo



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The Waltham Symphony Orchestra extends our heartfelt gratitude to the following individuals, organizations, and businesses for their generous contributions during the 2015/2016 season. Without your generous gifts the WSO would not be able to maintain its tradition of providing free and low-cost accessibility to quality classical music programming and concerts.

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About the WSO

The Waltham Symphony Orchestra comprises professional and semi-professional musicians from the Waltham and Greater-Boston communities who donate their time, talents, and skills in an effort to make classical music accessible to all. The WSO is dedicated to enriching the community through interdisciplinary, multiethnic, and inspiring programming in the concert hall and with chamber music and educational outreach programs. Through innovative programming the WSO strives to make “going to the symphony” a fun and enriching experience. During each concert season, the WSO presents works composed by living American composers (many of them local to the Greater-Boston or New England areas), as well as exploring genres from our global musical culture.

As part of the WSO Educational Outreach initiative, the orchestra invites musically-advanced high-school students from Waltham and area public schools to perform with the symphony in various venues throughout the community. Students are exposed to a wide range of musical traditions through this programming. The symphony works further with students through internships which provide them with community volunteer credits. Educational outreach is not just limited to those still in school. Maestro Botti engages audiences before and throughout performances, striving to make the music accessible to all. For that reason, during ticketed events, the WSO provides reduced-price ticket blocks for non-profit organizations, nursing homes, and schools.

Final Concert of the WSO 2015 / 2016 Season

 **WALTHAM**
Symphony Orchestra

PATRICK BOTTI • MUSIC DIRECTOR

Spring AWAKENS

FEATURING

Debussy l'Après Midi d'un Faune

Mozart Violin Concerto No. 3

Keila Wakao, violin,
2015-16 YA String Concerto Competition winner

Sibelius Symphony No. 2 in D Major, Op. 43

Sunday, May 15

3:00 PM - 4:30 PM

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and global music.

Breaking the mold
for 21st-century
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by and for
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Opening Gala Concert

Bernstein's Overture to Candide
Beethoven's Symphony No. 3
And, a surprise piano soloist!

DECEMBER 11, 2016 - 3PM
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Ewazen Flute Concerto
Amy Sue Dombach, WSO Principal Flute
Satie Parade
Humperdink Hansel and Gretel

MAY 6, 2017 - 7PM
Spring AWAKENS

Rossini Overture to William Tell
Concert TBA featuring YA Concerto Winner
Hindemith Mathias der Mahler
Rimsky Korsakov Capriccio Espagnol



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