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Principal Piccolo, Los Angeles Philharmonic

Saturday • February 26, 2011
7:30 p.m. • Holloway Hall Auditorium

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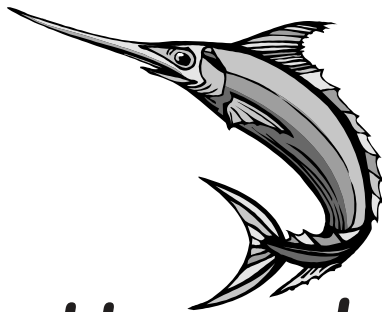


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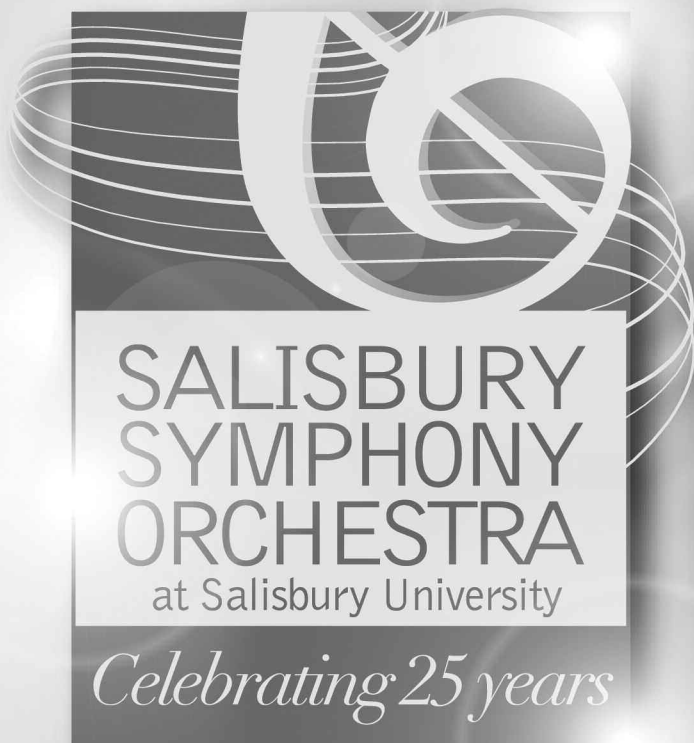


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SARAH JACKSON

Concert soloist, piccolo/flute

SARAH JACKSON has held the position of piccolo for the Los Angeles Philharmonic since 2003. For 10 years before that, she was assistant principal flute and piccolo with the Vancouver Symphony Orchestra, at which time she also taught flute and piccolo at the University of British Columbia. Jackson is a much sought-after piccolo and flute teacher, attracting students from across North America. She is also an active chamber musician, soloist, clinician and freelance artist, and she has played for numerous films, CD recordings, and TV and radio broadcasts. In addition to orchestral playing and teaching, Jackson has frequently been engaged as soloist on both flute and piccolo in Japan, the Czech Republic, Canada and the United States.

PROGRAM

SALISBURY SYMPHONY ORCHESTRA

At Salisbury University
Saturday, February 26, 2011
7:30 p.m.
Holloway Hall Auditorium

Joyeuse MarcheEmmanuel Chabrier (1841-1849)

Concertino for Flute and Orchestra, Op 107Cecile Chaminade (1857-1944)
Sarah Jackson, flute

Gymnopedies Nos. 1 & 3Erik Satie (1866-1925)
orchestrated by Claude Debussy

I. Lent et Grave

II. Lent et douloureux

Les echoes des bois, Fantasie imitative, op. 220.....Eugène Damaré (1840-1919)
Sarah Jackson, piccolo

— I N T E R M I S S I O N —

Symphony No. 3 in C minor, op. 78Camille Saint-Saëns (1835-1921)
I Adagio. Allegro moderato. Poco adagio.
II Allegro moderato. Presto. Maestoso. Allegro.

SALISBURY SYMPHONY ORCHESTRA

At Salisbury University
Dr. Jeffrey Schoyen, Music Director

Violin I

*Sachiho Murasugi,
concertmaster
Amy Beauchamp
Rosie Cockey
Anna Cooke
Justin Gopal
Richard Leavitt
Amanda Libby
Page Miller

Violin II

*Bobbie Thamert
Amanda Biederman
Caitlyn Conway
Yevgeniy Dovgalyuk
Ko Im
Mary-Beth Goll
Susan Parker
Christina Wan
Jenel Waters

Viola

*Jessi Deane
Sam Cole
Lorraine Combs
Julie Gellman
Elizabeth Polek

Cello

*Martha Mancuso
Madeleine Clifton
Kristilyn Friesse
John Han
Rume Jessa
Kristen Lamb
Patricia Rose
Kelly Schallhorn
Leonard Zachery

Bass

*Tanya Robbins
Fred Geil
Adriane Irving
Raymond Irving
Thomas Long

Flute

*Lesley Weihs
Lisa Adams
Susan Zimmer

Oboe

*Julie Barton
Amy Sterling

English Horn

*Amy Sterling

Clarinet

*Debra Scott
Scott Bunting
Abigail Rickwood

Bass Clarinet

*Scott Bunting

Bassoon

*Paul Scott
Nicholas Pino

Trumpet

*Ron Davis
Stephanie Durham
Bill Williams

Trombone

*Lee Knier
Kurt Ludwick
Lena Varuolo

French Horn

*Kayla O'Conner
Charles Doherty
Seth Friesse
Kristen Knight-Griffen
Norm Smith

Tuba

*John Scott

Harp

*Monika Vasey
Danielle Carboni

Organ

*Susan Zimmer

Piano

*Veronica Knier
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*Charles F. Smith Jr.
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EMMANUEL CHABRIER

Joyeuse Marche

The short *Joyeuse* marche of 19th century French composer Emmanuel Chabrier is his second most popular orchestral work, with his *España* taking the lead. Both of these works were written in 1888, along with his *Prélude* pastorale. Chabrier also drew that year upon his previously published piawere refashioned into the Suite pastorale, and Chabrier also pressed into orchestral service a Habañera written in 1885. All of these works were first presented at a concert conducted by Chabrier in Angers, France, on November 4, 1888. This group of pieces forms the core of Chabrier's stand-alone orchestral music.

As for the *Joyeuse marche*, it is indeed joyous, even comical. In this work, Chabrier interrupts a high-stepping march with little tongue-in-cheek quotations and technical surprises that were designed to amuse the audiences of his day and to furrow the brows of his colleagues. Modern audiences generally do not “get” the jokes, but the spirited good fun of the *Joyeuse marche* is enough to put the work over in any situation, and that is what has kept it vital as a concert favorite.

There are a couple of unusual facts relating to the *Joyeuse marche*. First of all, the work did originate as a piano solo, despite that most sources cite Chabrier's piano version as an “arrangement.” Secondly, there is a considerable amount of confusion regarding the correct title of the work. At its 1888 premiere, the *Joyeuse marche* was titled *Marche française*. By the time of its Paris premiere the following year, the title had been changed to *Marche Joyeuse*, and in 1890, it first appeared on a Concerts Lamoureux program as *Joyeuse marche*. The last-named title is used as the standard in France, probably as it represents Chabrier's own final thoughts on the matter. However, outside of France, the title *Marche Joyeuse* appears interchangeably with *Joyeuse marche*, and in English-speaking nations this alternate title tends to be favored.

CECILE CHAMINADE

Concertino for Flute & Orchestra, op. 107

Chaminade wrote the Concertino in 1902 as an examination piece for flute students at the Paris Conservatoire, where it was used for many years thereafter. The work is dedicated to the famed French flutist and teacher Paul Taffanel, who, after a long playing career in the Paris Opéra Orchestra (1864-1890) and as a conductor, retired from public performance and served as flute professor at the Conservatoire from 1893 until his death in 1908. Chaminade's composition, with its wide-ranging, highly decorative solo part, does in fact provide quite a

workout for the flutist. A broad and graceful melody opens the work. After a more active central section, marked *Più animato agitato* in the score, a short oboe phrase leads into a cadenza for the soloist. A reprise of the opening melody and a rousing coda conclude this melodic and attractive work.

ERIK SATIE

Gymnopédies 1 & 3

Written during the late 1880s while he was working as a cabaret pianist in Paris, Erik Satie's *Trois gymnopédies* (3 *Gymnopédies*) are famous pieces, recognizable to countless shoppers and restaurant-goers who have never heard of Satie (the use of the music as background sound is something of which Satie would have wholly approved). The third of the *Gymnopédies*, *Lent et grave* (slowly and solemnly), has achieved further fame as an orchestral work, having been orchestrated, along with the first, by Claude Debussy about ten years after Satie first composed it. It is in the *Gymnopédies* that Satie first revealed the unique and unusual style that would make him famous (or infamous) in European musical circles: simple but occasionally unexpected chords in the left hand, and a simple but curvaceous melody in the right—and nothing else. In the late 19th and early 20th centuries, Satie was considered either an ingenious innovator and satirist or an untrained, even incompetent, charlatan, depending on whom one asked; and the debate still rages today. But, one way or the other, it is difficult not to like a piece such as the third *Gymnopédie*, when played as it was meant to be played—as a simple, straightforward piece of stylized texture. The quiet, long, A minor lines and repetitive (even hypnotic, in a good pianist's hands) accompaniment rhythm conjure up an idealized ancient Greek atmosphere (explicitly suggested by the word “*gymnopédie*”) and transport the listener straight into the bizarre, personalized world of Satie's craft.

CAMILLE SAINT-SAËNS

Symphony No. 3 in C minor, op. 78

The London Philharmonic Society commissioned the Symphony No. 3 from Saint-Saëns, much as it had Beethoven's Ninth Symphony. Saint-Saëns directed the first performance in London on May 19, 1886. Although he lived until 1921, Saint-Saëns would not compose another symphony. He later explained: “With it I have given all I could give. What I did I could not achieve again.” He had intended to dedicate the piece to Liszt, but the score was published after Liszt's death with the inscription, “*À la Memoire de Franz Liszt.*”

The Symphony in C minor shows Saint-Saëns' use of thematic transformation, also present in the overture *Spartacus* and the Fourth Piano Concerto. This technique Saint-Saëns observed in the symphonic poems of Liszt, as well as in Berlioz's *Symphonie fantastique*. Following their lead, Saint-Saëns takes his principal theme through transformations throughout his Third Symphony. To the typical forces of a large orchestra, he added his and Liszt's primary instruments, the organ and piano. Saint-Saëns cast the symphony in two large sections, but each of these is in two clear parts, creating a traditional four-movement work.

After an Adagio introduction, the tempo shifts to Allegro moderato and the strings perform the main theme of the first movement, which incorporates the chant at the beginning of the *Dies irae*, a melody associated with both death and, in part because of the *Totentanz*, Liszt. The melody exhibits an AABB pattern, which is typical of the composer's works, and is the main idea, or "motto" theme, of the entire symphony. This restless theme is transformed and eventually gives way to a new, calmer idea. Afterward, these two themes appear simultaneously in the development section before a return brings more transformational episodes and prepares for the slow "movement," in D flat major.

Strings, supported by organ chords, perform the main theme of the second movement, Adagio, which is the best-known section of the Third Symphony. Woodwinds take the peaceful theme and vary it until a new transformation of the "motto" theme injects contrasting, restless energy. A return of the Adagio theme rounds off the movement. Near the end we hear a brilliant mixture of woodwinds with reed stops on the organ.

An aggressive, brief theme opens the Scherzo, a transformation of the motto contained in the low string outburst that follows the first phrase. When the tempo changes to Presto, the piano enters with rapid, rising arpeggios and scales, played several times on different harmonies. The Scherzo material returns, and what seems like a reprise of the Presto section introduces a new theme, played by the lower instruments under busy figurations and anticipating the finale.

The finale opens with a powerful chord played on the organ. Yet another transformation of the "motto" theme appears; this time its ties with the *Dies irae* are very clear. A few quiet statements follow before the organ and orchestra join in a powerful presentation of the transformed theme. After a development section, the piece closes with all the available forces in C major.



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