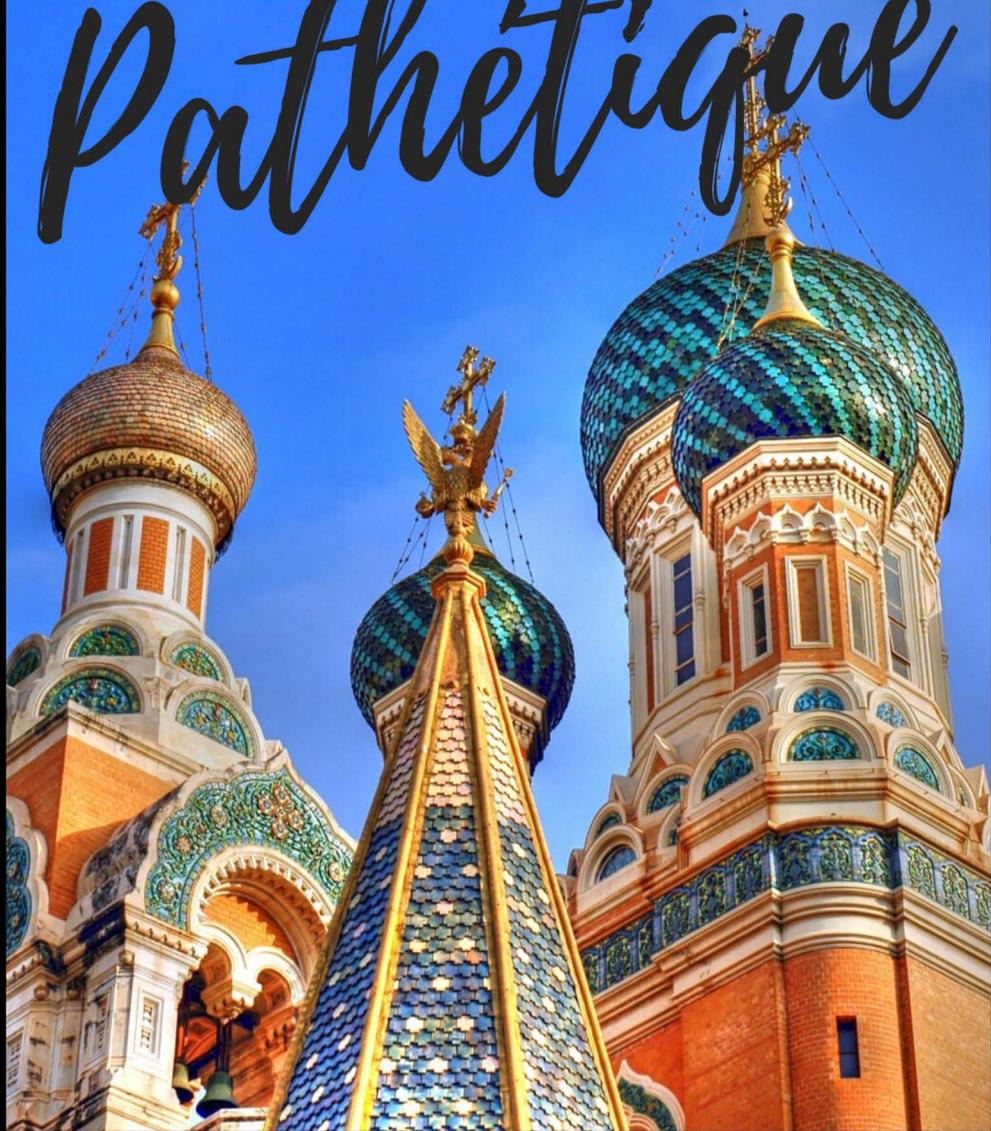


TEMPLE HILL SYMPHONY ORCHESTRA
Jay Trottier, Music Director

Pathétique



Tchaikovsky's Symphony No. 6
Borodin's Polovtsian Dances

February 29 & March 1, 2020 Oakland Temple Hill Auditorium

JAY TROTTIER, MUSIC DIRECTOR



One only needs a brief conversation or a snippet of rehearsal to recognize Jay's overwhelming passion for music. Influenced by his mother who sang in the Tabernacle Choir at Temple Square, he began piano lessons at the age of eight and pursued clarinet and oboe in high school and college. He exercised his vocal cords as Captain von Trapp in *The Sound of Music* and Professor Henry Higgins in *My Fair Lady*, as well as serving as music director of *The Music Man* in community productions. Jay founded and conducted the Solano Community Symphony 30 years ago, and began directing the Temple Hill Symphony Orchestra in 2012. Though he has been instructed by Robert Lenz, assistant director of the Utah Symphony, and Denis de Coteau, director of the San Francisco Ballet, his greatest teacher has been his heart – he simply feels music!

Jay and his wife Becky are parents of four children, and live in Fairfield, California.

MARY JULIA MCKEAN, ASSISTANT CONDUCTOR

Mary Julia McKean was raised in Beaverton, Oregon where she studied violin with Clarisse Atcherson and Jeanine Orme. She played in the Portland Youth Philharmonic throughout middle and high school and taught violin lessons in her hours after school.



After high school Mary Julia attended college at Brigham Young University in Provo, Utah, studying violin with Monte Belknap. She performed with the BYU Honor String Quartet, Philharmonic and Chamber Orchestras, as well as various bluegrass and Celtic groups, touring to China, around the United States, and the British Isles. In 2009, she won the BYU concerto competition, performing solo with the BYU Philharmonic Beethoven's Concerto for Violin.

Mary Julia earned Bachelor's and Master's degrees in Music Education in 2011 and 2017. While at BYU she studied conducting with Kirt Saville and Don Peterson. She worked as an orchestra teacher for six years in Orem, Utah prior to her move to Vallejo, California in 2017 with her family. She is married to Alex McKean, and has two children—Douglas, four; and Teddy, six.

So long, farewell, auf Wiedersehen, goodbye to...

Maestra McKean after two years of sharing your musical expertise with the Temple Hill Symphony Orchestra, not only in conducting, but also on viola, and first and second violin when needed. Your absence will certainly leave a big hole in our orchestral family.

We wish you and your family all the best on your next adventure!

SYMPHONY PROGRAM

I am a Child of God Music by Mildred Tanner Pettit
Words by Naomi Ward Randall

Polovtsian Dances from Prince Igor Alexander Porfiriyevich Borodin

INTERMISSION

Symphony No. 6 (Pathétique) Peter Ilyich Tchaikovsky

- I. Adagio
- II. Allegro con grazia
- III. Allegro molto vivace
- IV. Adagio lamentoso (Finale)

Please join Maestro Trottier, Maestra McKean, and the Temple Hill Symphony Orchestra
for a reception in the cultural hall immediately following the concert.

Light refreshments provided by the Fairfield Stake of
The Church of Jesus Christ of Latter-day Saints.

PROGRAM NOTES

Alexander Porfirievich Borodin (1833-1887) was a Russian chemist and Romantic musical composer of Georgian ancestry. He was one of the prominent 19th-century composers known as “The Mighty Handful”, a group dedicated to producing a uniquely Russian kind of classical music, rather than imitating earlier Western European models. Borodin is known best for his symphonies, his two string quartets, the symphonic poem *In the Steppes of Central Asia* and his opera *Prince Igor*. Music from *Prince Igor* and his string quartets was later adapted for the US musical *Kismet*.

A doctor and chemist by profession, Borodin made important early contributions to organic chemistry. Although he is presently known better as a composer, during his lifetime, he regarded medicine and science as his primary occupations, only practicing music and composition in his spare time or when he was ill. As a chemist, Borodin is known best for his work concerning organic synthesis, including being among the first chemists to demonstrate nucleophilic substitution, as well as being the co-discoverer of the aldol reaction. Borodin was a promoter of education in Russia and founded the School of Medicine for Women in Saint Petersburg, where he taught until 1885.

Prince Igor was completed posthumously by Rimsky-Korsakov and Glazunov. It is set in the 12th century, when the Russians, commanded by Prince Igor of Seversk, determined to conquer the barbarous Polovtsians by travelling eastward across the Steppes. The Polovtsians were apparently a nomadic tribe originally of Turkish origin who habitually attacked southern Russia. A full solar eclipse early during the first act foreshadows an ominous outcome to the invasion. Prince Igor’s troops are defeated. The story tells of the capture of Prince Igor, and his son, Vladimir, of Russia by Polovtsian chief Khan Konchak, who entertains his prisoners lavishly and orders his slaves to perform the famous ‘Polovtsian Dances’, which provide a thrilling climax to the second act. The second half of the opera finds Prince Igor returning to his homeland, but rather than finding himself in disgrace, he is welcomed home by the townspeople and by his wife, Yaroslavna. Although for a while rarely performed in its entirety outside of Russia, this opera has received two notable new productions recently, one at the Bolshoi State Opera and Ballet Company in Russia during 2013, and one at the Metropolitan Opera Company of New York City during 2014.

Peter Ilyich Tchaikovsky (1840-1893) was a Russian composer whose works included symphonies, concertos, operas, ballets, and chamber music. Tchaikovsky’s greatest symphony and, possibly, his greatest work, the ‘Pathétique’ is one of the defining sounds of the romantic period, but the story behind it is just as intriguing.

Was it due to cholera-infected water? Could it have been suicide? Or was it, quite simply, the result of a broken heart? All sorts of theories, both credible and anything but, have been espoused when it comes to the reason for Tchaikovsky’s death in November 1893.

All of Tchaikovsky's symphonies are mini-dramas in both human and musical terms – and that was always the composer's intention. Writing to his favourite pupil, Sergei Taneyev, Tchaikovsky said: "I should be sorry if symphonies that mean nothing should flow from my pen.... Shouldn't a symphony reveal those wordless urges that hide in the heart, asking earnestly for expression?" Tchaikovsky's Symphony No. 6, known as the 'Pathétique', is nothing if not revealing about his emotional struggles against what he saw as hostile forces.

It's clear from the opening moments in the dark key of B minor, that this is a lament – although Tchaikovsky never gives us any details about the heartfelt loss for which he grieves.

When asked about the programme or meaning behind his symphony, he said: "Let them puzzle their heads over it." But he did admit that the "programme is subjective through and through, and during my journey I often wept bitterly while composing it in my head."

Completed in 1893, the symphony's four movements buck the trend of the romantic symphonies of the time. If you started in a minor key, convention had it that the symphony should move from darkness to light – in other words, it would finish in a major key. But Tchaikovsky's musical journey from darkness to darkness leaves you exposed to his bleak despair by stubbornly staying where it began.

Along the way, there are quotes from the Russian Requiem service in the first movement, then attempts at a waltz in the second in a fleeting attempt to lift the mood.

The march of the third movement hints at perseverance and even success with a triumphal end, but ultimately the composer's overwhelming despair and resignation takes over for the final movement.

But it's not all gloom and doom! It seems Tchaikovsky was happiest when he was composing the saddest of music, and in a letter to his nephew he declared that this symphony was the best thing he'd composed.

He must have been disappointed by the cool reception he got when he conducted the preview in October 1893, but it's the events that followed that add an unbearable sense of tragedy and foreboding to the music.

With St. Petersburg in the grip of cholera, he drank unboiled water, and was dead within four days. The stories and speculation which surround the circumstances of Tchaikovsky's death are for another day, and it was left to the composer's brother Modest to add the most fitting of titles, 'Pathétique'.

TEMPLE HILL SYMPHONY ORCHESTRA

Jay Trottier, Music Director
Mary Julia McKean, Assistant Conductor

VIOLIN I

Cybele D'Ambrosio,
Concertmistress
Peggy Jellinghausen,
Assoc. Concertmistress
Patrice May
Kari Arnold
Keita Moriwaki
John Yoon
Christopher Liao
Niko Umar-Durr

VIOLIN II

Spencer Larsen*
Trevor Barrus
Linda Pedersen
Helen Duncan
Erica Bingham
LaNaudia Lindoerfer
Sophie Koval
Ed Walker

VIOLA

Mary Julia McKean*
Liz Hare
James Esplin

CELLO

Max Adams*
Mary Asnicar
Joseph Woodward
Ted Kolda
Tim Nakautoga

BASS

Tim Neff

FLUTE

Melissa Gulamhussein*
Sharon Young
Mariko Abe (Sub)

OBOE

Barbara Hodgkinson*
Heather Moore-Farley

ENGLISH HORN

Eric Hagen

CLARINET

Brinly Nearon*
Ron Jarvis*

BASSOON

Ben Madsen*
Catherine Tracy
Lisa Canter (sub)

FRENCH HORN

Ross Gershenson*
Gary Crandell
Sally Johnson
Kathryn Crandell
Daniel Bao
Rich Lamb (sub)
Alex Krishnan (sub)

TRUMPET

John Escalera*
John-David Minjares
Brett Klein (Sub)

TROMBONE

Deven Halcomb*
Dave Downer
Megan Kennedy

TUBA

Matt Kaufman

TIMPANI

Ralph Granich

PERCUSSION

Annette Granger*
Heather Moore-Farley
Kristina Koval

OPERATIONS MANAGER

Dave Downer

*Principal

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Temple Hill Symphony Orchestra Inc. is a 501(c)(3) tax exempt non-profit organization.

More Music!

Temple Hill Symphony Orchestra
FALL CONCERT

Save the date:
October 17 & 18, 2020



*Make a joyful noise unto God, all ye lands: sing forth the honor
of his name: make his praise glorious. Psalm 66:1-2*