

The background is a solid blue color. It features a large, light blue circle in the center. Overlaid on this circle are several thin, dark blue lines: a vertical line passing through the center, and two diagonal lines forming an 'X' shape. Additionally, there are faint, stylized musical notations. At the top and bottom of the central circle, there are horizontal lines with small dots, resembling a simplified staff or a section of a musical score. The text 'COLEMAN LIEBERSON BRAHMS' is centered within the large circle, written in a white, sans-serif font.

COLEMAN
LIEBERSON
BRAHMS

ETERNAL

MARCH 18 & 19, 2023

SUNSET CENTER, CARMEL

Eternal is sponsored by Bill and Nancy Doolittle

Jayce Ogren, Music Director and Conductor

Joshua Hopkins, baritone

Seven O'Clock Shout

[running time 6']

Valerie Coleman

(b. 1970)

Songs of Love and Sorrow [25']

Peter Lieberman

(1946-2011)

- I: Sonnet XLVI
- II: Sonnet XII
- III: Sonnet LII
- IV: Sonnet LXIX
- V: Sonnet LXXXII

INTERMISSION [20']

Symphony No. 4 in E minor, Op. 98 [40']

Johannes Brahms

(1833-1897)

- I: Allegro non troppo
- II: Andante moderato
- III: Allegro giocoso
- IV: Allegro energico e passionato

The March concert will be rebroadcast on KAZU's HD2 Classical station
on April 1, 2023, and April 2, 2023, both at 4PM.

PROGRAM NOTES

By Dr. Alicia Mastromonaco

MARCH 18-19, 2023

Seven O’Clock Shout

VALERIE COLEMAN (b. 1970)



In the face of adversity, we create art. In the early days of the COVID-19 pandemic, we all thought we would only have to be in isolation for a few weeks. That which dragged into months, and even years of uncertainty, and for orchestras, that isolation forced us to be creative. Composer Valerie Coleman was commissioned by the Philadelphia Orchestra to write *Seven O’Clock Shout* to commemorate the “heartwarming ritual of evening serenades that brings people together amidst isolation to celebrate life and the sacrifices of heroes.”

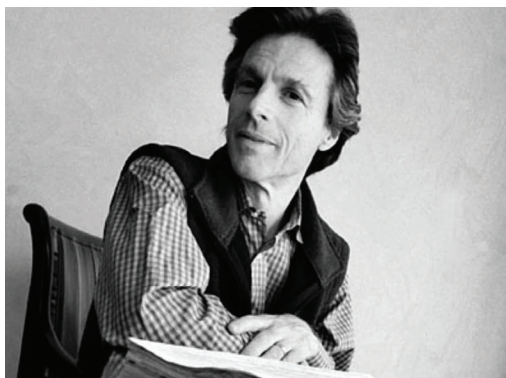
The work was premiered in July 2020, at a fragile time in our country’s history. Coleman states that the work is a “declaration of our survival. It is something that allows us our agency to take back the kindness that is in

our hearts. To take back the emotions and things we are feeling now that cause us such turmoil.” She refers not only to the painful isolation of the pandemic, but also the enormous upheaval over the deaths of George Floyd and Breonna Taylor in the middle of 2020, and the uncertain futures ahead. Coleman notes that despite our isolation in the beginning of the pandemic, coming together as a community and cheering on essential workers at 7:00 p.m. each night as they returned home from their work, allowed us all to connect to each other, to cheer them on not only with songs and jubilation, but to cheer them on with our souls. In doing so, we not only hope for their continued safety at their jobs, but root for a better future for each of us, together.

Most important, this piece is an effort to connect us through the vessel of music. “Artists, first and foremost with our creativity” notes Coleman, “have the ability to channel it, reinvent it into a new language that connects our humanity, that connects us all.” In *Seven O’Clock Shout*, we hear not only a snapshot of a period in our very recent history, but also a triumphant reminder that music can help us continue through the most difficult times and remind us of our humanity and our connections to each other.

Songs of Love and Sorrow

PETER LIEBERSON (1946-2011)



Whereas Valerie Coleman composed *Seven O’Clock Shout* as a commemoration of how people came together despite widespread suffering at beginning of the COVID-19 pandemic, Peter Lieberman (1946-2011) wrote *Songs of Love and Sorrow* to commemorate his very personal journey through deep love, loss, and resiliency that he experienced in his own life.

Lieberson was married to the famous mezzo-soprano, Lorrain Hunt Lieberman, who died tragically of breast cancer in 2005 at the age of 52. *Neruda Songs*, his famous songs cycle, was composed for her. She premiered it with the Boston Symphony Orchestra just months before her passing. The pieces were widely and enthusiastically acclaimed, and as a result, the BSO commissioned Lieberman to write another song cycle. However, shortly after he lost his beloved wife, Lieberman himself was diagnosed with an advanced case of lymphoma and spent the next few years undergoing treatment. He could not compose, and so the second song cycle was put on hold.

When Lieberman recovered from his treatment, he found his way back to Pablo Neruda’s passionate love sonnets. It was at this time that he unexpectedly found love again, with a former Buddhist nun who would later become his wife, whom he credits with being the “cause for the resurgence of love and inspiration in my life.” Lieberman’s other joy was “having more time than I expected to see my three daughters — Katherine, Kristina, and Elisabeth — grow into their womanhood.” Amidst this, he still felt sorrow over the loss of his wife who helped him to understand the meaning of Neruda’s words on love: “just as it never had a birth, it has no death; it is like a long river, only changing lands, and changing lips.” The composer got to work setting Neruda’s poetry to music.

Baritone Gerald Finley was a friend and muse for Lieberman, and it was for him that the composer envisioned the *Songs of Love and Sorrow*. Lieberman knew that he did not want to write another cycle for mezzo, and wanted a baritone instead. Finley remarked that he had a quiet reaction to the music at first, because the songs seemed so personal to Lieberman’s life. However it is this connection to the composer’s private side that Finley loved about the pieces, remarking, “I suddenly thought this is Peter’s voice through me, now.” The song cycle was premiered in 2010 with Finley and the Boston Symphony Orchestra and the Monterey Symphony’s very own Jayce Ogren, who stepped in to cover for James Levine. Although Coleman’s piece serves as a reminder that we can all come together, the final “adios” passage of the cycle is a reminder that we also all will say goodbye to each other at some in our lives. But sometimes, even saying goodbye is a tremendous act of love.

PROGRAM NOTES continued

Symphony No. 4 in E minor, Op. 98

JOHANNES BRAHMS (1833-1897)



Famous for his anxiety over his place within the symphonic lineage of Haydn, Mozart, and Beethoven, Brahms did not finish his first symphony until he was well into his forties. Despite his fears of falling short of Beethoven's great symphonic prowess, Brahms composed four monumental works that have found their way firmly into the canon of great symphonic repertoire.

Brahms wrote his fourth symphony during his summer retreats to the quiet town of Mürzzuschlag in the Austrian Alps in 1884 and 1885. At a piano four-hands reading of the symphony for his closest friends and admirers shortly after its completion, the work received

a mixed reception. One of Brahms's closest friends and champions, Eduard Hanslick, remarked, "throughout the whole movement I felt as if I were being beaten by two terribly clever people."

The fourth symphony, his final, builds on the trajectory of his earlier works, and expands the definition of what a symphony can be. At the same time, Brahms pays appropriate homage to his musical predecessors, relying on what some might call "archaic forms" in the piece. In the fourth movement of the symphony, Brahms utilizes a passacaglia, or a set of variations on a repeating bass ostinato and harmonic pattern. This pattern is repeated thirty times throughout the movement, each variation occupying different emotional states, sometimes terrifying or pleading, others almost existing in a timeless plane, as with the melancholy flute solo in the middle of the movement. Brahms drew the bass figure from Johann Sebastian Bach's Cantata No. 150, *Nach dir, Herr, verlanget mich*, although some scholars argue that he might have also drawn his inspiration from French Baroque opera or Buxtehude's *Ciacconia* in E Minor. From where he drew his inspiration, Brahms wanted to pay homage to composers who came before him while imbuing the older structural form with late nineteenth century musical pathos. In so doing, Brahms draws a clear line between his musical language and the lineage that he was so painfully aware of throughout his compositional career.

DR. ALICIA MASTROMONACO

ASSISTANT PRINCIPAL HORN
EDUCATION COORDINATOR



Alicia has played with the Monterey Symphony since 2007. She is also a member of the Carmel Bach Festival and Marin Symphony and plays in orchestras across the Bay Area. A San Francisco native, she began her music studies at age seven on the piano, sang in the San Francisco Girls Chorus, and took up the horn in middle school when she was given her uncle's old single B-flat Conn to try out (and fell in love with the instrument). Alicia earned Bachelor of Music degrees in

Horn Performance and Musicology from Boston University, then did graduate work at the Universität der Künste Berlin before returning to California to continue her studies. She earned a Master of Music degree at University of California, Los Angeles in Horn performance, and a Master of Arts and PhD in Musicology from University of California, Santa Barbara. Her dissertation, "Breakdown on the Freeway Philharmonic: Understanding the Causes and Effects of Regional Orchestra Bankruptcies in the San Francisco Bay Area," traces the history of the Oakland and San José Symphonies from their inception through their bankruptcies in 1988 and 2002, respectively, and provides sociocultural analysis of the many factors facing the groups that led to their demise. She lives with her husband and two cats in El Cerrito and enjoys the many beautiful hiking trails just outside their door.