



2023-2024 SEASON

JAYCE OGREN, MUSIC DIRECTOR



LOMA PRIETA

April 20 & 21, 2024

SUNSET CENTER, CARMEL

Jayce Ogren, Music Director and Conductor

Sean Panikkar, tenor | Daniel Nebel, horn

Epitaph to a Man Who Dreamed

[running time 7']

Adolphus Hailstork

(b. 1941)

Serenade for Tenor, Horn and Strings [25']

Benjamin Britten

(1913-1976)

I: Prologue

II: Pastoral: "The Evening Quatrains" Charles Cotton (1630-1687)

III: Nocturne: "The Splendor Falls" Alfred, Lord Tennyson (1809-1892)

IV: Elegy: "The Sick Rose" William Blake (1757-1827)

V. Dirge: "Lyke Wake Dirge" Anonymous (15th century)

VI: Hymn: "Queen and Huntress" Ben Johnson (1572-1637)

VII: Epilogue

INTERMISSION [20']

Cantus in Memory of

Benjamin Britten [6']

Arvo Pärt

(b. 1935)

Symphony No. 3, Pastoral [34']

Vaughan Williams

(1872-1958)

I: Molto moderato

II: Lento moderato—
Moderato maestoso

III: Moderato pesante

IV: Lento

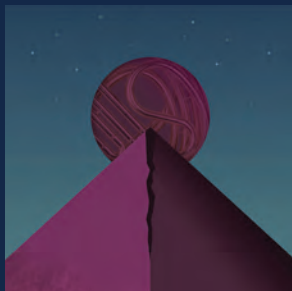
*The April concert will be rebroadcast on KAZU's HD2 Classical station on
May 11, 2024, and May 12, 2024, both at 4 PM.*

PROGRAM NOTES

By Dr. Alicia Mastromonaco

April 20 & 21, 2024

LOMA PRIETA (Dark Hill)

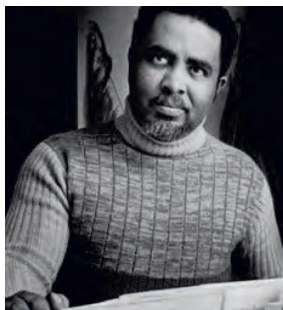


Loma Prieta Peak is located just north of Monterey County, part of the Loma Prieta fault line that was the locus of the disastrous 1989 earthquake. At the center of this concert—like the center of the quake that disrupted so many lives—is music about loss. *Epitaph for a Man Who Dreamed* honors the life and work of Martin Luther King, Jr. The Britten Serenade is about ephemerality, night, sleep, and dreams. The Pärt is written in memory of Benjamin Britten. Finally, the Vaughan Williams is a tribute to the beautiful landscape of northern France and the

soldiers who died there during World War I. It is an elegiac program, yet there is an ineffable beauty in each piece that breathes life into the spaces they inhabit.

Epitaph to a Man who Dreamed

Adolphus Hailstork (b. 1941)



In a nod to one of the most famous speeches in American history, Adolphus Hailstork (b. 1941) composed this elegy to Martin Luther King Jr. in 1980, which was premiered

by the Baltimore Symphony under William Henry Curry. Hailstork writes at the top of the score, “A great man is being buried. A few mourners ring the gravesite singing a spiritual. Gradually, more bereaved gather and join in (strings). They reflect upon their memories of hopes and dreams inspired by their fallen leader. The service concludes and the bowed heads begin to lift. They will carry on.”

The piece itself exists almost outside of time, like an epitaph written on a tombstone, whose sentiments remain inscribed for centuries to come. Hailstork writes further, “Technically the piece is a study in understatement and control. There is no virtuosity. There are no sudden dramatic effects. Harmony is simple, coloration is medium to dark. There is a very restrained and careful control of climax, there being only one at the end of the work.” Martin Luther King Jr.’s speech, “I have a dream,” although it was given over sixty years ago, in 1963, lives in today’s consciousness as if it had been delivered yesterday. So, too, does the *Epitaph* provide a timelessness that suspends the listener in a sea of reflection and remembrance.

Serenade for Tenor, Horn, and Strings, Op. 31

Benjamin Britten

(1913-1976)



Benjamin Britten (1913-1976) is credited with being the most famous British composer since Henry Purcell, whose music has become a part of the standard repertoire in the classical music world. His most famous works are his vocal works: operas, song cycles, and choral works. *The Serenade* for Tenor, Horn, and Strings is one of his most beloved works that has become a standard piece in the horn and tenor repertoire.

The *Serenade* was written for Britten's musical and life partner, the tenor Peter Pears, and horn player and rising star in the musical world at the time, Dennis Brain. Pears was Britten's muse, whose voice has become synonymous with Britten's tenor roles. Britten met Brain in the summer of 1942, when the latter asked the composer for a horn concerto. The *Serenade* is what came of that request. In a memorial tribute to Brain, Britten wrote of the horn player's enthusiasm for the piece, "His help was invaluable in writing the work; but he was always most cautious in advising any alterations. Passages which seemed impossible even for his prodigious gifts were practiced over and over again before any modifications were suggested, such was

his respect for a composer's ideas."

The piece was dedicated to Edward Sackville-West, 5th Baron of Sackville, an admirer of Britten's, who helped with the choice of poetry.

The piece was primarily composed during a severe bout of measles that Britten suffered from in March and April 1943. The *Serenade* is bookended by a prologue and epilogue for solo natural horn, the precursor to the modern horn that does not have any valves. Britten makes use of the slightly out of tune notes along the harmonic series on the horn. The first performance took place at Wigmore Hall in London in October 1943, with Pears, Britten, and Walter Goehr conducting his string orchestra. In some ways, the *Serenade* was a compositional preamble to what is perhaps Britten's most famous work, his opera *Peter Grimes*, Op. 33, which was composed around the same time.

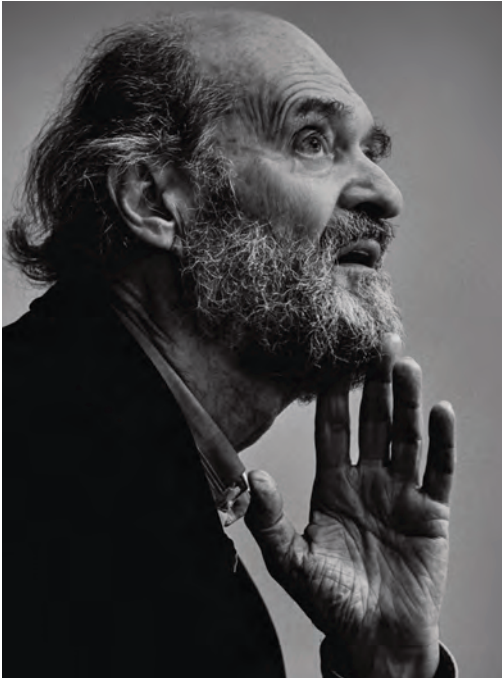
The piece has elegiac qualities, though it was not intended to be an elegy to commemorate a loss. The poetry all hints at something that is unreachable, in the distance, a "shadowed pastoralism."

However, it has become a sort of musical elegy for Dennis Brain. In addition to being the most sought-after horn player in England during his lifetime, Brain was also an avid sportscar enthusiast. In 1957, while driving back to London from a concert with the Philharmonia in Edinburgh, Dennis Brain hit a tree in a tragic, fatal accident in his Triumph sportscar. He was only 36.

The *Serenade*, along with Britten's *Canticle III: Still Falls the Rain*, were written for Brain and Pears.

Cantus in Memoriam Benjamin Britten

Arvo Pärt (b. 1935)



Cantus in Memoriam Benjamin Britten centers around the key of A minor. The piece is scored for a string orchestra and a single chime on the pitch “A” that tolls at the beginning of the work to situate the pitch center. Pärt noted that he had only discovered Britten’s music shortly before he passed away, and lamented the fact that he would have liked to meet him but never got the chance. Like many of Pärt’s compositions, the piece is meditative; a meditation on death and perhaps, missed opportunities.

“Pärt ... dedicated an elegiac piece he was writing to the memory of the composer whom he so admired.”

Benjamin Britten’s death in December 1976 had a profound effect on Estonian composer Arvo Pärt (b. 1935); so much so that he dedicated an elegiac piece he was writing to the memory of the composer whom he so admired. Pärt is known for his sparse minimalist works, such as *Spiegel im Spiegel*, and *Für Alina*, which don’t occupy the same lushness of the *Cantus*. In this work, Pärt utilizes a style of composition he invented in 1976, which he calls *tintinnabuli*. In Latin, *tintinnabulum* means “bell,” and Pärt’s *tintinnabula* music consists of just two lines: an M-voice, or melodic line, that usually moves by step, and a T-voice, or tintinnabulation line, which usually only uses the pitches of the “tonic” triad. *Cantus* is technically also a prolation canon in five parts, in which each voice enters an octave lower and at half speed. This creates the effect of falling, until every voice meets in their bottom register on an A minor chord.

Symphony No. 3, *Pastoral*

Vaughan Williams (1872-1958)



British Composer Ralph Vaughan Williams (1872-1958) was born to an esteemed family of lawyers and thinkers (his grandmother was a sister of Charles Darwin) and was the son of a reverend. Unsurprisingly, given his background, his outlook on his composition career was not purely musical, but more humanistic, more oriented toward the condition of his fellow citizens.

Vaughan Williams had such a sense of responsibility to the people around him that in 1914 he enlisted, at age 42, as a wagon orderly with the Royal Army Medical Corps during World War I. He served in France and on the Salonika front, later returning to France as an artillery officer. Vaughan Williams did not compose any music during the war, but he did make music, such as conducting an army choir on Christmas Eve in 1916, and the idea for a symphony began to take shape in his mind at this time. He began work on the symphony in 1919 and completed it in

1921. Sir Adrian Boult, who would become one of Vaughan Williams's most ardent interpreters, conducted the premiere in January 1922 with the Orchestra of the Royal Philharmonic Society.

“his composition career was not purely musical, but more humanistic, more oriented toward the condition of his fellow citizens.”

The *Pastoral* nomenclature of the symphony is not meant to evoke a quaint, idyllic landscape. Far to the contrary, Vaughan Williams's pastorality in this symphony is a treatment on the vicissitudes of war on the European people and landscape. This is “war time music,” as Vaughan Williams wrote to Ursula Wood, his future wife, in 1938.

The symphony is almost entirely slow movements. Even the faster third movement is labeled only “moderato.” The fourth movement opens with a wordless voice, often sung by a soprano, but in this case, a tenor. The symbolism of a male voice opening the final movement makes this war time symphony more poignant. Is this the voice of a fallen soldier, or soldier returning home? Or is it the disembodied voice of place? Within the dissonances and reflectiveness of the *Pastoral* symphony, the memories of war recede into moments of utter beauty and hopefulness in Vaughan Williams's lush and poignant harmony and orchestration.

DR. ALICIA MASTROMONACO

ASSISTANT PRINCIPAL HORN

Program Notes Author



Alicia has played with the Monterey Symphony since 2007. She is also a member of the Carmel Bach Festival, Marin and California Symphonies and plays with orchestras across the Bay Area, including the San Francisco Symphony, San Francisco Opera, Berkeley Symphony, Oakland Symphony, Santa Rosa Symphony, New Century Chamber orchestra, and other regional orchestras. She is Lecturer of Horn at Sonoma State University.

A San Francisco native, Alicia began her music studies at age seven on the piano and sang in the San Francisco Girls Chorus before taking up the

horn. 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 in horn performance at University of California, Los Angeles, and a Master of Arts and PhD in Musicology from University of California, Santa Barbara.

Alicia lives with her husband, daughter, and two cats in El Cerrito where she enjoys the many beautiful hiking trails just outside their door, baking sourdough bread, and gardening.