

MONTEREY

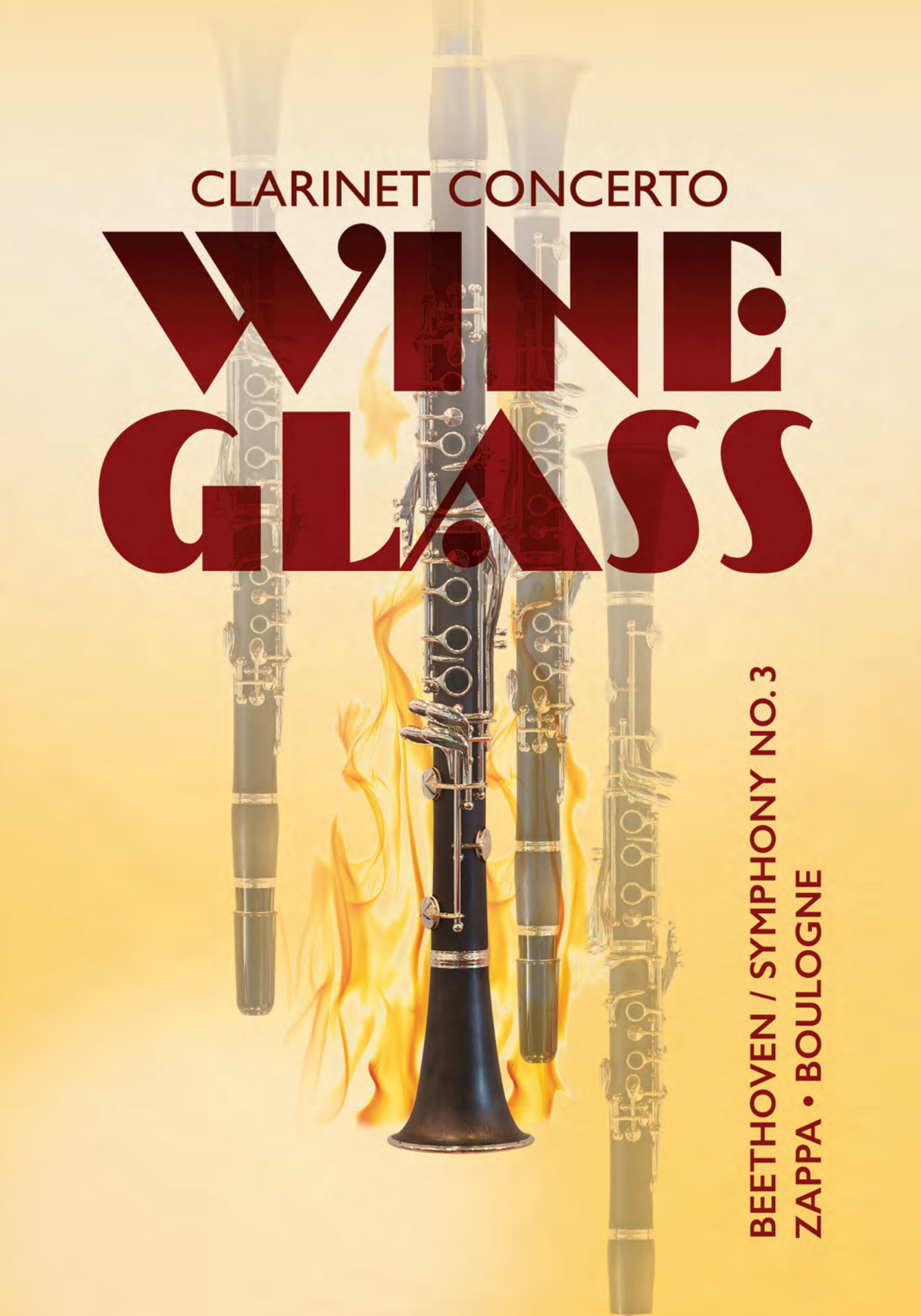
SYMPHONY



80 YEARS

2025-2026 SEASON

JAYCE OGREN, MUSIC DIRECTOR



CLARINET CONCERTO

WINE GLASS

BEETHOVEN / SYMPHONY NO.3
ZAPPA • BOULOGNE

APRIL 18-19, 2026

SUNSET CENTER, CARMEL

Sponsored by
Sponsored by The William H. and Patricia M. Smith Family Foundation

Jayce Ogren, Music Director and Conductor
Mariam Adam, clarinet

*The Dog-Breath Variations
and Uncle Meat*  [running time 6']

Frank Zappa, America Composer, *fl.*
(1940-1993)

Symphony No. 2 in D major [11']

Joseph Boulogne (1745-1799)

- I. Allegro
- II. Andante
- III. Presto

**DEMOCRACY: Concerto for Clarinet
and Orchestra** [15']

John Wineglass (b. 1972)

———— INTERMISSION [20'] ————

**Symphony No. 3 in Eb major
“Eroica”** [45']

Ludwig van Beethoven (1770-1827)

- I. Allegro con brio
- II. Marcia funebre: Adagio assai
- III. Scherzo: Allegro vivace
- IV. Finale: Allegro molto



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The April concert will be rebroadcast on KAZU's HD2 Classical station
on May 9th and 10th, 2026, both at 4 PM.

Mariam Adam

CLARINET



Mariam Adam, clarinetist, is an internationally known chamber musician, soloist, music advocate and

educator originally from Monterey, California.

A founding member of the Grammy-winning woodwind quintet, Imani Winds, she maintained an active international touring schedule for almost two decades with performances at Carnegie Hall, Kennedy Center, Beijing Arts Center, and the Hollywood Bowl, among hundreds of others with numerous awards/noted recordings including “Best of iTunes 2016.”

Since moving to France in 2016 she has performed throughout Europe with Éric Le Sage and François Salque and at such festivals as La Folle Journée, Colmar Festival, and Radio France Festival. She has soloed with Singapore Symphony, Appassionata Ensemble, Orchestra de Pau, and toured with Quatuor Zaide, Jerusalem Trio as well as with legendary satirist, Gaspard Proust. Her last solo album, “Havana Moon” with TransAtlantic Ensemble was Sirius XM’s Best of Symphony Hall list, and Gramophone said “*Coolly virtuoso performances lit by flashes of passion.*”

Since 2016 she has been visiting principal clarinetist with London-based Chineke! Orchestra, chamber ensemble and is heard on several recordings. She was featured in their Samuel Coleridge-Taylor documentary, *In tune* and the BBC Proms.

Mariam has over a dozen recordings that can be heard on E1 Classics, Steinway label, Warner Classics, Signum, and Orchid with her profile featured on NPR’s “Performance Today.” She has had works written for her by Valerie Coleman, Scott McAllister, and Fred O, with regular invitations to ClarFest, BUTI Tanglewood, YOLA, and Alarm Will Sound. Ms. Adam is a Vandoren and Paris Selmer Artist continuing to give masterclasses worldwide. She is a visiting professor at the Cleveland Institute of Music and is Professor of Clarinet at the Blair School of Music of Vanderbilt. She balances her time between Nashville and Paris. Her newest album will be released at the end of 2025 with Grammy-nominated composer of the year, Valerie Coleman, featuring chamber music from their 30-year friendship and collaborations.

Program Notes

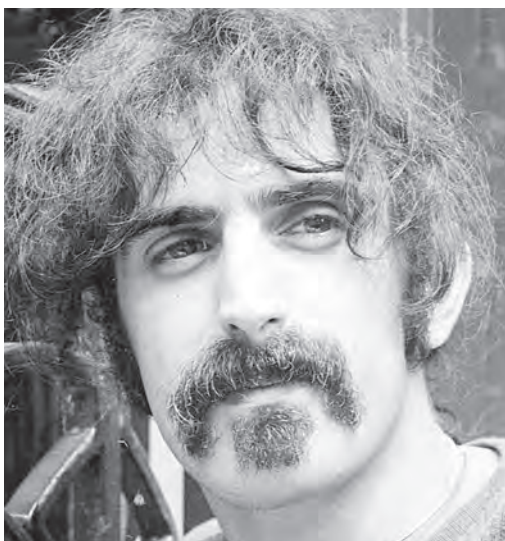
By Christopher Anderson-Bazzoli

April 18-19, 2026 – Concert Synopsis

FASCINATING HISTORIES MERGE in a program of eclectic rarities, a world premiere, and a heroic classic. Musical gadfly Frank Zappa took one of the themes from his band Mothers of Invention and created the electrifying symphonic work *Dog Breath Variations*. Joseph Boulogne, a French Chevalier of African descent, was the music instructor of Marie Antoinette, a champion fencer, and composer of the delightfully animated Symphony No. 2. Composer in residence John Wineglass returns with another anticipated premiere: a new concerto called *Democracy* for versatile clarinetist Mariam Adam. The concert concludes with Beethoven's iconic portrait of Napoleon: the gripping and revolutionary Symphony No. 3, "Eroica."

The Dog-Breath Variations and Uncle Meat  (1970)

Frank Zappa, American Composer, fl. (1940-1993)



Zappa is best described in his own words, from **The Real Frank Zappa Book**: "One day I happened across an article about Sam Goody's record store in *Look* magazine which raved about what a wonderful merchandizer he was. The writer said that Mr. Goody could sell **anything**—and as an example he mentioned that he had even managed to sell an album called *Ionisation*." "The article went

on to say something like: 'This album is nothing but drums—it's dissonant and terrible; the worst music in the world' Ahh! Yes! That's for me!"

"I turned the volume all the way up (in order to get the maximum amount of 'fi') and carefully placed the all-purpose osmium-tipped needle on the lead-in spiral to 'Ionisation.' I have a nice Catholic mother who likes to watch Roller Derby. When she heard what came out of that little speaker at the bottom of the Decca, she looked at me like I was out of my fucking mind."

"I bought my first Boulez album when I was in the twelfth grade: a Columbia recording of 'Le Marteau Sans Maître' (The Hammer Without a Master) conducted by Robert Craft, with 'Zeitmasse' (Time-mass) by Stockhausen on the other side."

"I didn't know anything about twelve-tone music then, but I liked the way it sounded. Since I didn't have any kind of formal training, it didn't make any difference to me if I was listening to Lightnin' Slim, or a vocal group called the Jewels [...] or Webern, or Varèse, or Stravinsky. To me it was **all good music**."

"What do you do for a living, dad? If one of my kids ever asked me that question, the answer would have to be: '*What I do is composition.*' I just happen to use material other than notes for the pieces." >>>

“A composer is a guy who goes around forcing his will on unsuspecting air molecules, often with the assistance of unsuspecting musicians. [...] In my compositions, I employ a system of weights, balances, measured tensions and releases—in some way similar to Varese’s aesthetic. The similarities are best illustrated by comparison to a *Calder mobile*: a multicolored whatchamacallit, dangling in space, that has big blobs of metal connected to pieces of wire, balanced ingeniously against little metal dingleberries on the other end.”

“The orchestra is the ultimate instrument, and conducting one is an unbelievable sensation. Nothing else is like it, except maybe singing doo-wop harmony and hearing the chords come out right.”

“I find music of the classical period boring because it reminds me of ‘*painting by numbers*’. There are

certain things composers of that period were not allowed to do because they were considered to be outside the boundaries of the *industrial regulations* which determined whether the piece was a symphony, a sonata, or a *whatever*. All of the *norms*, as practiced during the olden days, came into being because *the guys who paid the bills* wanted the ‘*tunes*’ they were buying to ‘*sound a certain way*’”.

“It’s all over, folks. Get smart—take out a real estate license. The least you can do is tell your students: ‘DON’T DO IT! STOP THIS MADNESS! DON’T WRITE ANY MORE MODERN MUSIC!’”

“‘Information is not knowledge, knowledge is not wisdom, wisdom is not truth, truth is not beauty, beauty is not love, love is not music. Music is the best.’” – Joe’s Garage, 1979



Symphony No. 2 in D major (1779) Joseph Boulogne (1745-1799)

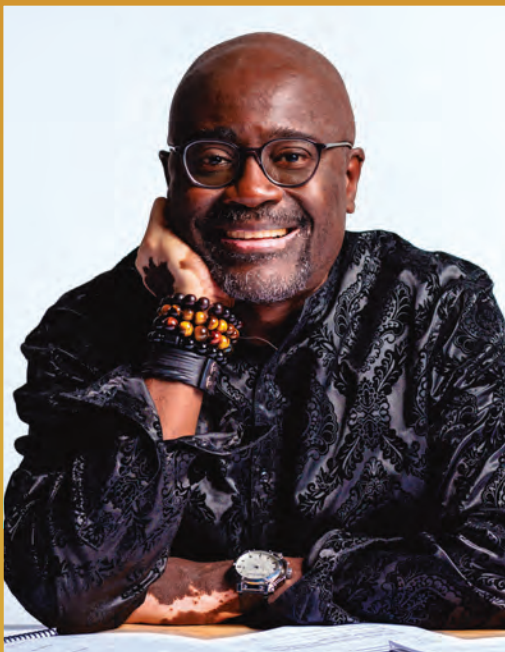


A remarkable figure of the 18th Century, Joseph Boulogne, Chevalier de Saint-Georges, achieved success in Parisian musical life despite the prejudice he faced as a biracial man. The son of a wealthy plantation owner and an enslaved African woman, Boulogne received extensive training in violin and composition. In 1769 he joined the violin section of Concert des Amateurs, a highly respected orchestra comprised of professionals and skilled amateurs. Four years later he became its music director, a position he held to great acclaim until 1781

Boulogne’s fame extended well beyond music. American President John Adams called him “the most accomplished man in Europe in riding, running, shooting, fencing, dancing, and music.” At the outbreak of the French Revolution, Boulogne enlisted in the French army as a citizen-soldier and, after the war, went into hiding from the “Reign of Terror” because of his close association with his music student, Queen Marie Antoinette.

The three movements of Boulogne’s Symphony No. 2 in D major have the character of a French courtly dance built within a traditional Austro-German symphony form. The first movement, *Allegro presto*, opens in a fast triple meter and strongly establishes the first theme. The oboe offers a complimentary second theme as Boulogne juxtaposes piano (soft) and forte (loud) phrases – a new and thrilling orchestral effect in that era. The second movement, *Andante*, opens with alternating phrases in dark D minor and bright F major featuring imitative call and response gestures between upper and lower strings. The fast third movement has the galloping triplet feel of hunting music and features frequent imitation between the first and second violins.

DEMOCRACY: Concerto for Clarinet and Orchestra World Premiere John Wineglass (b. 1972)



In July of 2025, while still at work on *Democracy*, Monterey Symphony Composer-in-Residence John Wineglass provided the following program note:

The title for my upcoming commissioned work, *DEMOCRACY: Concerto for Clarinet and Orchestra*, reflects both a musical and philosophical commitment to dialogue, balance, and the collective voice. In a traditional concerto, the soloist often dominates as the “heroic” figure, but in this work, the clarinet doesn’t simply lead – it listens, responds, provokes, and occasionally steps back. The orchestra, rather than serving solely as accompaniment, functions as an equal participant. This dynamic is intended to mirror the principles of a thriving democracy: voices in conversation, tension resolved through cooperation, and individual expression within a greater collective. In naming the work *Democracy*, I aim to embody the values of open expression, creative collaboration, and the transformative power of civil discourse – all hallmarks both of democratic ideals and the communal experience of music. Ultimately, the title

is a statement and a question: What does it mean to hear each other? To share space? To struggle and still seek harmony? Through this concerto, I hope to invite both performers and audiences into that reflection — not as a political prescription, but as a musical exploration of the ideals and complexities of living, working, and creating together.

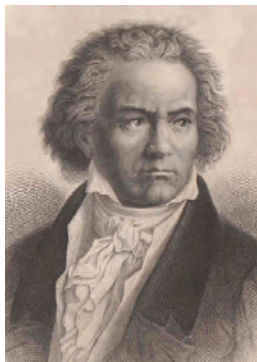
The clarinet itself – with its wide emotional range and versatility – serves as a powerful symbol for the many voices that make up a democratic society: at times lyrical, agitated, contemplative, or defiant. Through melodic gestures and rhythmic motifs – sometimes bold and assertive, sometimes tentative and questioning – the clarinet embodies the individual citizen: expressive, introspective, and capable of persuasion. Juxtaposing solo lines with ensemble responses illustrates the creative tension between individual voices and collective will.

Soloist Mariam Adam brings a unique voice as a performer, with a rich background in both classical and world music traditions. From the earliest stages of composition, we’ve engaged in some ongoing conversations about phrasing, articulation, tone color, and idiomatic writing for the clarinet. Because the work is titled *Democracy*, we will explore how her voice as a woman of color, Monterey native and internationally-recognized artist can reflect the soloist as a symbol of the individual in dialogue with society (represented by the orchestra). Our conversations have shaped how the clarinet navigates conflict, resolution, isolation, and unification – mirroring the civic experience. The natural beauty and cultural richness of the Monterey Bay region, coupled with the Monterey Symphony’s openness to new and socially engaged work, has shaped my voice as a composer committed to storytelling, place, and community. Whether I’m exploring themes of environmental stewardship, social justice, or personal reflection, I often write with the Monterey Symphony’s sound and ethos in mind.

Soloist Mariam Adam added the following:

“I think this collaboration with John is going to ‘birth’ a piece in the clarinet repertoire that’s going to speak to the versatile nature of the clarinet, encourage my love of chamber music and the dialogue it provides with musicians in all ensemble sizes, and pay homage to the foundation of democracy.”

Symphony No. in Eb major “Eroica” (1803) Ludwig van Beethoven (1770-1827)



Prior to 1802 European audiences knew Ludwig van Beethoven as a piano virtuoso and a gifted, if conventional, composer. The crisis of his oncoming deafness led to a personal transformation that was about change that. After confronting

near suicidal despair chronicled in his famous Heiligenstadt Testament, Beethoven set out on one of history's most impressive creative trajectories. Works like the Appassionata piano sonata, the Kreuzer violin sonata, and the Symphony No. 3 in E-flat Major, Eroica, contained a new vitality and established Beethoven as a bold and progressive musical voice. The Eroica in particular vastly expanded the scope of the symphony genre. It's a musical odyssey that influenced generations of composers and, many believe, christened the Romantic era.

Like the Wineglass clarinet concerto, the Eroica Symphony has the idea of democracy at its core. Beethoven composed it as a portrait of French revolutionary Napoleon Bonaparte, the composer's ideal of an enlightened leader. In a somewhat apocryphal story, once Napoleon renounced democracy and declared himself Emperor of France on May 18, 1804, Beethoven violently scribbled out the original title Bonaparte and replaced it with Sinfonia Eroica (“Heroic Symphony”). Historians still argue about Beethoven's true intentions for the dedication, but composer Igor Stravinsky brought the argument down to earth: “What does it matter if the Third Symphony was inspired by the figure of Bonaparte the Republican or Napoleon the Emperor? ... It is only in the quality of his musical methods and not in the nature of his ideas that [Beethoven's] true greatness lies.”

The first movement, Allegro con brio, opens with two bursts of an E-flat major chord. The cellos follow with a smooth waltz-like theme, aptly described by writer Michael Steinberg as “an E-flat chord flipped on its side.” As the theme

unexpectedly slides down to a dissonant C-sharp, an instability, both rhythmic and harmonic, unleashes a series of dramatic episodes. Beethoven disrupts the triple meter with insistent accents in patterns of two, a daring rhythmic syncopation at the time. Beethoven also diverges from tradition by introducing a new theme, heard in oboe in the remote key of E minor; in the middle of the development section. As the return of the home key approaches, a solo French horn enters with the first theme in E-flat major three bars before the rest of the orchestra. Hearing this at the symphony's first rehearsal, Beethoven's friend Ferdinand Ries turned to the composer and asked, “Can't the damn hornist count!?” Beethoven did not forgive the remark for years. “I came pretty close to receiving a box on the ear,” Ries said.

Violins initiate the second movement, Marcia funèbre (“Funeral March”), with a C minor theme in their lowest, grittiest register. This kind of dirge often accompanied the funeral services of fallen military heroes and other state dignitaries. The woodwinds offer a brighter, more exalted second theme leading to a soft coda that brings the dynamic down to a whisper. The movement slowly builds back to a powerful close.

A hushed, nervous energy pervades the Scherzo movement as an oboe announces the nimble first theme. In this symphony, Beethoven expanded the French horn section from the traditional two players to three. They take center stage in, fittingly enough, the “Trio” section with fanfare-like figures and exciting hunting calls.

The Finale matches the scope and complexity of the first movement and serves as a culmination rather than the light flourish audiences would have expected in that era. Unique for a last movement, this theme-and-variations form operates in reverse. It starts with melodic fragments, beginning low in pizzicato basses, and gradually assembles the theme from its varied parts. It turns out to be a theme Beethoven borrowed from his own ballet score, The Creatures of Prometheus – one that he used again in a later piano work fittingly titled Eroica Variations.

Christopher Anderson-Bazzoli

MUSICOLOGIST



Christopher Anderson-Bazzoli's innovative compositions for the concert stage, his deeply-felt scores for the studio and indie film worlds, and his skilled musical direction for artists from across the pop music spectrum earned him a reputation as a musician with a collaborative spirit and a broad vision.

His current release, *Continent's End*, received "Critic's Choice" from *Opera News*. The nine-song concert work for mezzo-soprano and piano on poems by California iconoclast Robinson Jeffers (1887-1962) "perfectly embodies with its unpredictable harmonic twists and turns and its multi-tonality Jeffers' hyper-masculine, pantheistic, often erotic poetry"

(*Raphael's Music Notes*). Nominated for an Emmy Award at age twenty-one, Anderson-Bazzoli composed scores for twenty feature and short films including the Venezuelan thriller *Ellipsis* (Fox) and the technology documentary *Revolution OS* (7th Art), among others. He received a Sundance Composer Fellowship and served as copyist, music librarian, or orchestrator on over three hundred films and TV shows including Disney's *Encanto*, *The Lion King* (2019), and *Top Gun Maverick*. As a conductor he worked with top recording artists Michael Bublé, Dr. Dre, Christina Aguilera, and She & Him (Zoëy Deschanel and M. Ward) and served as editor and copyist for eminent composer-conductor Esa-Pekka Salonen.

While growing up in Pacific Grove, California, Christopher Anderson-Bazzoli learned tuba at age eleven, graduated from Stevenson School, and later earned a B.A. in Tuba and an M.A. in Music Composition from UCLA. In 2022 he relocated from Los Angeles to Carmel with his wife Donna Eshelman, a neuromuscular therapist and choreographer.



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