

The Albuquerque Philharmonic Orchestra



Holiday Concert

THOMAS SHOEBOOTHAM, GUEST CONDUCTOR

DAVID FELBERG, SOLO VIOLIN



Lee Actor



Niccolò Paganini



Franz Schubert

Monday, December 19, 7:30 P.M.
Immanuel Presbyterian Church
Carlisle & Silver SE

Tuesday, December 20, 7:30 P.M.
St. Andrew Presbyterian Church
5301 Ponderosa NE

David Felberg, Music Director



2011 – 2012 Season

The Albuquerque Philharmonic Orchestra



David Felberg, Music Director

2011 – 2012 CONCERT SEASON

Concert 1

05 Nov Saturday at 8:00 P.M.

06 Nov Sunday at 2:00 P.M.

Fall Concert

Keller Hall • University of New Mexico
National Hispanic Cultural Center—1701 4th St SW
at Avenida Cesar Chavez

David Felberg, Conductor
Angela Gabriel, solo marimba

Stravinsky	<i>Symphonies of Wind Instruments</i>
Hovhaness	<i>Fantasy on Japanese Woodprints</i> for Marimba and Orchestra
Prokofiev	<i>Suite No. 2 from Romeo and Juliet</i>

Concert 2

19 Dec Monday at 7:30 P.M.

20 Dec Tuesday at 7:30 P.M.

Holiday Concert

Immanuel Presbyterian Church • Carlisle & Silver SE
St. Andrew Presbyterian Church • 5301 Ponderosa NE

Thomas Shoebottom, Guest Conductor
David Felberg, solo violin

Schubert	<i>Symphony No. 8 “Unfinished”</i>
Acton	<i>Dance Rhapsody</i> (2010)
Paganini	<i>Concerto No. 1 for Violin and Orchestra in D Major</i>

We thank Dr. Gary K. King and the Office of the New Mexico Attorney General for providing a generous grant to the Albuquerque Philharmonic Orchestra from the antitrust settlement proceeds of the Compact Disc Minimum Advertised Price Litigation.

2011 – 2012
SEASON
Rev 2 – 08 Dec 2011

All Concerts are Free to the Public!

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The Albuquerque Philharmonic Orchestra



David Felberg, Music Director

Concert 3

8 Mar Thursday at 7:30 P.M.

9 Mar Friday at 7:30 P.M.

Winter Concert

Keller Hall • University of New Mexico

Sue Cleveland High School—4800 Laban Rd NE, Rio Rancho

David Felberg, Conductor

James Shields, solo clarinet

Sibelius

Finlandia

Finzi

Concerto for Clarinet and Strings

Berlioz

Symphonie Fantastique

Concert 4

6 May Sunday at 2:00 P.M.

Spring Concert: 40th Season Celebration

Music of Spain and Latin America

National Hispanic Cultural Center—1701 4th St. SW

at Avenida Cesar Chavez

David Felberg, Conductor

Rafael Howell, solo viola

Moncayo

Huapango

Piazzolla

Le Grande Tango for Viola and Orchestra

Marquez

Danzon No. 2

de Falla

Ritual Fire Dance / Pantomime from *El Amor Brujo*

Ginastera

Suite from Estancia

Annual Chamber Concert

20 May Sunday at 2:00 P.M.

St. Andrew Presbyterian Church • 5301 Ponderosa NE

Members of the Albuquerque Philharmonic perform a variety of intimate chamber music works. Program announced at the concert.

Summer Chamber Orchestra Festival

1: Date and Time TBA (late July)

Check Web Site for venue locations

2: Date and Time TBA (late July)

www.nmapo.org

David Felberg, Conductor

Sixth annual APO Chamber Orchestra Festival with two different programs of works for smaller orchestra and soloists.

2011 – 2012

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HOLIDAY CONCERT

THOMAS SHOEBOTHAM, GUEST CONDUCTOR
DAVID FELBERG, SOLO VIOLIN

Program

Franz Schubert *Symphony No. 8 “Unfinished”*
1. *Allegro moderato in B minor*
2. *Andante con moto in E major*

Lee Actor *Dance Rhapsody (2010)*

Intermission

Niccolò Paganini *Concerto No. 1 for Violin and Orchestra in D Major*
David Felberg, solo violin
1. *Allegro maestoso – Tempo giusto*
2. *Adagio*
3. *Rondo: Allegro spiritoso – Un poco più presto*

PROGRAM & COMPOSER NOTES

Franz Peter Schubert (1797 – 1828) was the twelfth child of a schoolmaster in Vienna who was also called Franz. His mother was Elizabeth. When Schubert reached the age of eleven he auditioned for and received a place as a treble in the Vienna Boy’s Choir, part of the imperial Choir. He received an excellent general and musical education in one of the finest schools Vienna had to offer in exchange for his services singing for religious services at the Imperial Residence. Franz played second violin in the school orchestra which got together after dinner each evening to play Haydn, Mozart, and Beethoven symphonies and overtures by various contemporary composers of the day. In 1813 young Franz’s voice changed and he left school for a year of teacher training. He joined his father the following year to assist in teaching for two years, following which he left to commence his career as a full-time composer.

He began composing symphonies as other composers might compose piano sonatas. Sketches survive of a D major Symphony as early as 1811 when Schubert was fourteen. He produced an average of a symphony a year from 1813 to 1818. These works were in the eighteenth-century tradition with much absorbed from Beethoven, Mozart, and Haydn but always with his own distinctive style and charm. He became increasingly aware of the power of dissonance as a force of expression. All his early works embody the sunny elegance and vitality touched by Schubert’s winsome lightness. The songs he composed added greatly to the world’s vocal repertoire while Schubert’s quartets and violin and piano writing, always beautifully wrought, continued to develop. He produced three symphonies between 1818 and 1821. In these works he is moving towards intense lyricism and harmonic richness.

Symphony no. 8 in B minor was composed in 1822. This is the one called “Unfinished,” and which we will perform for you today. Two movements survive complete, with fragments of a third movement. This work was lost for a time and was not performed during Schubert’s life. It was only when friends were trying to get Anselm Huttenbrenner, a friend of Schubert’s, to compose a piece for a concert for the society for the Friends of Music that Huttenbrenner produced Schubert’s Eighth Symphony and the

two movements were performed in 1865. The original score in Schubert's handwriting is in two movements: Allegro moderato, B minor; and Andante, E major; with the first nine measures of a third, a Scherzo in B minor. The clarinet and oboe follow the introductory measures with a lovely cantilena above the gentle murmur of the violins. The cellos contrast the minor cantilena with a G major song of intimate melodic clarity, warm and bright. The Andante develops broadly with a deep sinuous line in the cellos and basses and a long horn note singing into the second subject. The tonal beauty of this work fascinates with its sense of winged song in crystalline space.

Franz Schubert died eight years after composing this "unfinished" symphony while working on a new symphony in D major at the age of 31 years.



Lee Actor was born in Denver, Colorado, in 1952. He earned an advanced degree in engineering from Rensselaer Polytechnic Institute and in music composition from San Jose State University. He studied composition with Donald Sur, Brent Heisinger, Charles Jones, and Andrew Imbrie, and conducting with Angelo Frascarelli, David Epstein, and Higo Harada. He was a violinist with the Albany (New York) Symphony Orchestra. Actor was named composer in residence of the Palo Alto Philharmonic in 2002 and was Assistant Conductor of the Nova Vista Symphony from 2008 to 2010. Actor has won many awards for his compositions. In 2005, *Prelude to a Tragedy* was selected as a finalist in the Columbia Orchestra's 2005 American Composer Competition. He won first prize in the 2007 International Horn Society Composition for *Concerto for Horn and Orchestra*. *Redwood Fanfare* was the winning selection in the 2009 Ridgewood Symphony Orchestra Fanfare Composition. We are pleased to be presenting his *Dance Rhapsody*, winner of second place in the 2011 American Prize for Orchestral Composition.

Orchestra members have loved playing this work since we first puzzled over the rhythms. There were whispers of Piazzola, Mahler, and sense of excitement at playing something so new.

Dance Rhapsody opens with notes strewn among various sections of the orchestra, shortly coalescing into what is... a waltz rhythm. There is a waltz melody in the woodwinds followed by a second in the strings. The flute brings in a third melody. The melodies are altered rhythmically and tonally with a "hitched" effect. The solo violin quietly takes the third melody to a first interlude. A rhythmic take over brings in the first of two tangos with a hint of Vienna, like "Mahler in South America." The second tango begins more slowly but quickly picks up the spirit of the dance and builds in intensity. A quiet brass chorale is heard and the first interlude music returns. The final dance of the Rhapsody is the Fandango; this dance has alternating meters with the oboe coming in with a melody in duple meter creating a polyrhythmic affect against the strings' accompaniment. The woodwinds join in the fun to the initial climax followed by a quiet passage with woodwinds and strings in rhythmic variations. A rush of notes in the strings brings on a full-blown version of the melody in the trumpets and upper woodwinds with the rest of the orchestra providing a wild accompaniment. The music touches on the Fandango but quickly moves into a short raucous coda. The waltz melody rushes by, and the piece ends with a grand flourish.

This much rhythm, melody, and humor, beautifully crafted, you have to move with it—music comes to you in sixteen minutes with full orchestra and all the trimmings.



Niccolò Paganini was born October 27, 1782, and lived until 1840. He was born in Genoa, Italy, to poor parents and there is no evidence he ever went to school. His father, a trader who was not too successful, made some money as a mandolinist, and was his first music teacher until he was seven when he began studies with an orchestra musician. He made rapid progress and was playing in public by the time he was nine. He began composing about the same time with the help of various local teachers including the operatic composer Francesco Gnecco and violinist August Frederic Durand, and Locatelli. His father sent him to Parma to study at thirteen where he became attracted to the guitar and became an expert player on this instrument as well. He next became first violinist of the orchestra in Lucca in 1801. It was during this time of his life he was loaned his great Guarnerius violin by a businessman who refused to take it back after he heard Paganini play. Paganini began to collect violins as he earned more money. In some earlier concerts he amused audiences by playing on one or two strings only or making the violin sound like a rooster, a dog or a donkey. This was a real crowd pleaser in addition to his leaps and double stops and difficult passages in two, three, and four parts in the highest positions with purity of intonation that seemed incredible to the critics and fellow musicians of his time. His somewhat debauched life, his eccentricity, penchant for gambling plus his unbelievable talent as a musician, gave rise to a rumor that he was in league with the devil. He set himself extraordinary technical problems in his compositions and overcame them with dramatic effect in performance. He kept much of his sheet music a secret to avoid piracy of his parts before copyright laws. His composition shows he was capable of inspired melodies and moments of great poetry within the framework of dazzling virtuoso music. He had great success as a virtuoso performer in spite of or because of his cadaverous frame, his elbow to the body style of playing, his way of standing with the right foot forward and the left foot beating time, his amazing left hand dexterity, and the haunting appearance of his piercing black eyes.

He lost his voice as a result of one of his illnesses and retired in 1837. A striking figure taking notice of no one, he wandered Paris in a long black cloak. He went to Nice in 1839 and died there. He refused to see a priest, so was denied burial and his coffin was stored in the cellar for several years. In 1845 he was buried in his villa and in 1882 his bones were removed to Parma. At his death he owned 22 Cremonese instruments. His favorite violin, the Guarnerius, he called "The Cannon."

We celebrate this great and eccentric virtuoso violinist and composer today with David Felberg's performance of Paganini's *Concerto No. 1 for Violin and Orchestra*. This concerto was composed by Niccolò Paganini in Italy between 1817 and 1818. This brilliant technically-demanding piece shows influence of the Italian bel canto and Gioachino Rossini, Paganini's younger contemporary. The concerto is in three movements: Allegro maestoso, followed by Adagio, and finally Rondo: Allegro spirituoso.

Notes by Martha Strauss.

Thomas Shoebottom, Guest Conductor

Mr. Shoebottom has a highly varied musical career that includes opera and orchestral conducting, cello and piano performance, and public and private teaching.



He is currently Music Director of the Palo Alto Philharmonic. He has conducted performances for many San Francisco area groups, including Opera San José (*Les Pêcheurs de Perles*), Peninsula Symphony, the San Francisco Concerto Orchestra, and Berkeley Opera

(*Otello, Béatrice et Bénédicte, Le Nozze di Figaro, Carmen, Così fan Tutte, and L'italiana in Algeri*). As a cellist, he has appeared recently as a soloist with the Oakland Civic Orchestra, in recital in Palo Alto, and in chamber music performances with Trio Jubilee in Los Gatos, Burlingame, and Palo Alto. In previous years he has given solo performances in Los Angeles, New Mexico, Illinois, and New York. Mr. Shoebottom maintains a private cello studio in Palo Alto, and teaches in several school music programs around the Bay Area.

David Felberg, Soloist and Music Director

David began his conducting career at the University of New Mexico under the tutelage of Dr. Jorge-Gomez. He has gone on to study with David Zinman and Murray Sidin at the Aspen Music Festival, Harold Farbermann at the Bard Conducting Institute, and privately with Bernard Rubenstein and Guillermo Figueroa.

David has conducted the New Mexico Symphony, Santa Fe Symphony, New Mexico Philharmonic, and is currently

the assistant conductor of the University of New Mexico Symphony. An advocate of new music, David is the co-founder and conductor of Chatter, an ensemble dedicated to performing new music.



A native of Albuquerque, he performs regularly throughout the Southwest as violin concerto soloist, recitalist and chamber musician. He is currently the concertmaster of the Santa Fe Symphony Orchestra and the Associate Concertmaster of the New Mexico Philharmonic Orchestra. He has appeared as a soloist with the New Mexico Symphony Orchestra, Palo Alto Philharmonic, Albuquerque Philharmonic, and the Balcones Orchestra (Austin). Upcoming concerto engagements include Paganini's *Concerto No. 1* with the Palo Alto and Albuquerque Philharmonics, and the Shostakovich *Concerto No. 1* with the New Mexico Philharmonic.

Felberg has performed solo recitals all over New Mexico, Colorado, and Texas, and recently made his New York debut in Merkin Hall in the spring of 2005.

David is currently artistic director of Ensemble Music New Mexico, which produces the The Church of Beethoven series, Club Beethoven, and Chatter.

He received a Bachelor of Arts in history from the University of Arizona, a Master of Music in instrumental conducting from the University of New Mexico, and has taken advanced string quartet studies at the university of Colorado at Boulder.

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 Larry Jones Δ
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Richard Strauss †
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 Jim Hontas
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 Carlos Simeone

Flute

Rachel Baker †
 Bonnie Schmader
 Kelly Brown

Piccolo

Kelly Brown

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*The Albuquerque Philharmonic Orchestra also wishes to express our gratitude to our Lobby Manager, **Ted Bradley**; to our web site master, **Sam Clark**; and to **Joe Walters** for his valuable assistance in creating this program book.*

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