

AT THE MOVIES!

PROGRAM NOTES

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The orchestra will be playing music from six exciting and popular movies. See if you can guess what they are!

Reinhold Glière: Andante from String Octet in D major, Op. 5

Glière was born in the city of Kyiv. He then went to the Moscow Conservatory where he studied composition with some of Russia's musical elite. Glière, himself, taught at the Moscow and Kyiv conservatories for nearly 40 years. Among his many successful students were Khachaturian, Prokofiev and Miaskovsky.

The slow movement, Andante, features a very melodious subject which is first presented in a soft and calm fashion. During the rest of the entire movement, Glière slowly builds tension along with the dynamic level, reaching a powerful climax just before the movement's close.

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Jean Sibelius: King Kristian II Suite

Sibelius wrote incidental music for theater productions throughout his active career. A case in point is the music that Sibelius wrote for King Christian II, a historical play produced in Helsinki in February 1898. Sibelius extracted a suite of five numbers that almost immediately became his first published orchestral music, and when the composer left late in February for an extended trip to Germany, he took it with him. Reviews were critical and Sibelius wrote that he regretted being introduced by "salon music."

The play deals with the travails of the titular 16th-century king, who makes the dynastic and political mistake of falling in love with a commoner. She is poisoned by a rival and after a bloody revenge he is deposed, dying in prison. The atmospheric, gently waltzing Nocturne was originally an entr'acte, as was the fiery Ballade depicting the political turmoil. Sibelius paired the yearning string Elegy with the rustic Musette, so sometimes the suite is described as being only four numbers. The elegant Serenade was the prelude to Act III, introducing court dancing. This is gracious, immediately appealing music – salon music, perhaps, but with many hallmarks of Sibelius' sterner stuff, from musical details of orchestration and an inclination to end motives with a whiplash to the prevailing melancholy.

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ORCHESTRA PERSONNEL

First Violin	Margie Rice, <i>Concertmaster</i> ; Jeremy Clay, Alice Chen, Katherine Wang, Joe Dupre, Linda Streeter
Second Violin	Becky Kuntz, <i>Principal</i> ; Margaret Arner, Michi Garrison, Yvonne Kramer, Heidi Peterman
Viola	Jeff Ives, <i>Principal</i> ; Alyssa Boge, Pam Otsuka
Cello	Joel Cohen, <i>Principal</i> ; Jean Craig, Nysa Lane, Liz Rice-Oliver, Kathy Vast
Bass	Larry Ames, <i>Principal</i> ; Leif Dering, Elaine Herrick
Flute/Piccolo	Jane Lenoir, <i>Principal</i> ; Leslie Lind
Oboe	Beth Aiken, <i>Principal</i> ; Jeff Champion
Clarinet	Dave Scollin, <i>Principal</i> ; Phillip Golde, Nick Biondo, <i>Bass clarinet</i>
Bassoon	Eva von Bahr, <i>Principal</i> ; Juliana Matteucci
Horn	John Lounsbery, <i>Principal</i> ; Randy Masselink, Kelsey Wiley, Ruth Wilson
Trumpet	Gary Miller, <i>Principal</i> ; Jason McDonald, Pete Estabrook
Trombone	Emmett Ely, <i>Principal</i> ; Ned Haran
Tuba	Evan Sacks-Wilner
Timpani	Randy Hood
Percussion	Jered Sherrill, Randy Hood

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Music Director, Phillip Lenberg, for his artistic leadership and his ability to be flexible with last minute program changes due to the ever-changing COVID-19 protocols

Home-stay hosts for musicians: Ilene Weeks, Keith & Ann Tiemann

