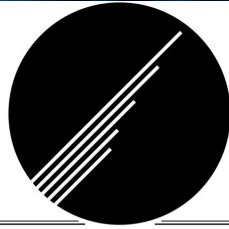


Free Admission: \$10 Suggested Donation



LA VERNE SYMPHONY  
ORCHESTRA

# Spring Concert

Saturday May 11, 2024 at 3pm

Ann and Steve Morgan Auditorium at the University of La Verne  
1950 Third Street, La Verne, California 91750

MUSIC OF BEETHOVEN, SIBELIUS, VAUGHAN WILLIAMS  
AND MORE...

Dr. Sylvia Lee Mann,  
Music Director & Conductor

University of  
La Verne



## *About the La Verne Symphony Orchestra*

The La Verne Symphony Orchestra is a University of La Verne musical ensemble, established in collaboration with the La Verne community. Student, Faculty, Staff and Community musicians join together, bringing inspiring and uplifting music to our community.

“The thrill of hearing a symphony orchestra perform live is an experience that has the power to positively affect our entire lives and to motivate us to accomplish great and wonderful things. But such an incredibly moving event can be matched and even exceeded by the joy of taking part within the orchestra itself. One of the great and largely hidden treasures of ULV is our La Verne Symphony Orchestra, an orchestra which provides just such an opportunity. LVSO is an inter-generational ensemble with a 60+ year age range of our members. We pride ourselves in providing an environment for people of diverse backgrounds and ages to collaborate and learn from each other. We are a cultural center for the community with composers, working and retired college professors, professional, student, and recreational musicians all participating in the orchestra. This rich fabric of diversity enriches the lives of our members and of our audiences. Musicians are encouraged to contribute input and to actively participate in the musical life of the orchestra.” ~Danielle Rosaria, LVSO Founder

### *Join as a member musician*

For information about becoming a LVSO musician member, contact our Conductor, Dr. Sylvia Lee Mann at [smann@laverne.edu](mailto:smann@laverne.edu) or [lvsodirector@gmail.com](mailto:lvsodirector@gmail.com)

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### *Donate to our orchestra*

Your donations are used to purchase the equipment and supplies needed to maintain the orchestra and to provide instruments to students who need instruments during their participation.

**Checks:** Please make checks payable to “University of La Verne” with “For Orchestra” included on the memo line. Our orchestra members will be happy to accept donations, or you can mail your donation to:

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Online: Access the [laverne.edu](http://laverne.edu) website and select “Give to La Verne” on the top menu. Please choose the “Give to your area(s) of choice” and scroll down the menu to select “Symphony Orchestra” in the College of Arts and Sciences section.

*The La Verne Symphony Orchestra is co-hosted and supported by  
The University of La Verne Music Department*

# Program Selections



## **Finlandia**

Jean Sibelius (1865-1957)

## **Rhosymedre**

Ralph Vaughan Williams (1872 – 1958)

## **Overture to Egmont**

Ludwig van Beethoven (1770 - 1827)

## **INTERMISSION**

## **Symphony No 8 in B minor (“Unfinished”)**

Franz Schubert (1797 – 1828)

*Mvt. 1 – Allegro Moderato*

## **Tango - “Por Una Cabeza”**

Carlos Gardel (1890 – 1935)

## **Cumberland Cross**

Carl Strommen (1939 - )



*La Verne Symphony Orchestra Musicians*



**Violin 1**

Rebecca Raney\*, concertmaster  
Emily Freeman  
Deborah Gagnon +  
Hellen Jurado  
Austin Kyan  
Jonathan Rios  
Loretta Tatum

**Violin 2**

Nancy Rich\*  
Doris Chiang +  
Bernice Greenstein  
Kim Shwe  
Nisi Vidato

**Viola**

Kenya Nelson\*  
Kirsten Chavis  
Miguel Hernandez

**Cello**

Jacob Fisher\*  
Catherine Bacus  
Garibaldi Caputo  
Beth Higbee  
Bennett McAllister  
Dawna Snow  
Zoe Zi Ye

**Bass**

John Hewitt\*

**Flute**

Emily An\*  
Irene Haney  
Annika Koons  
Emily Morales

**Oboe**

Dennis Robertson\*

**Clarinet**

David Fisher\*  
Greg LoVetere  
Sierra Sanchez

**Bassoon**

Isaac Guadalupe\*

**Horn**

Greg Cosner\*  
Mark Kobayashi +  
Lori Bonner  
Lindsay Anderson

**Trumpet**

Dominic Munoz\*  
Matthew Harwich+

**Trombone**

Jason Garcia\*  
Orion Campos  
Tom Francis +  
George Osorio

**Tuba**

Elizabeth Valdes\*

**Timpani**

Victor Chang\*

**Percussion**

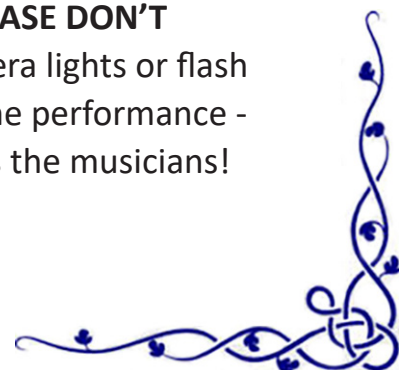
Jecsán Solís

Principal \*

Guest musician +



**PLEASE DON'T**  
use camera lights or flash  
during the performance -  
it blinds the musicians!



## Finlandia, Op. 26

Jean Sibelius

Born December 8, 1865, Tavastehus, Finland

Died September 20, 1957, Järvenpää, Finland

Finland's Jean Sibelius is perhaps the most important composer associated with nationalism in music and one of the most influential in the development of the symphony and symphonic poem. *Finlandia* became the composer's most enduring work, and has become a virtual symbol of Finland and its national aspirations, but this music achieved that status almost by accident.

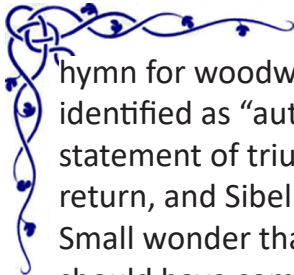
Sibelius originally composed it in 1899 for what seems like an innocuous occasion – a celebration to help raise money for newspaper pension funds – but this fiery music quickly caught the heart of the Finnish people and became a symbol of their national pride – And there is a back-story to that:

It is in part because of the political climate in Finland at the time of its creation. Russia imposed a strict censorship policy on the small nation in 1899. In October of that year, Sibelius composed a melodrama to Finnish writer Zachria Topelius' poem *The Melting of the Ice on the Ulea River*, which is marked by a particularly patriotic fervor. "I was born free and free will I die" is typical of its sentiments, and one of which Sibelius took particular note. The following month saw a fund-raising gala organized by the Finnish press. So, while its ostensible purpose was to raise money for newspaper pension funds, it was in fact a front for rallying support for a free press at a time when the czarist hold on the country was tightening.

Finland had been under Russian control throughout the nineteenth century, and the movement for Finnish independence had always been strong. When Czar Nicholas II cracked down in 1899 and began an intense Russification campaign, the country nearly exploded with opposition, and it was at that precise moment that Sibelius wrote this music, which was first titled *Finland Awake!* So obvious was that meaning that Russian authorities banned its performance, and Sibelius retitled the piece *Finlandia* when he revised it the following year. The Finns would finally gain their independence from Russia after World War I, but *Finlandia* has remained a sort of unofficial national hymn ever since. Yet this music tells no story, nor does it incorporate any Finnish folk material. Many assumed that music that sounds so "Finnish" must be based on native tunes, but Sibelius was adamant that all of it was original: "There is a mistaken impression among the press abroad that my themes are often folk melodies. So far, I have never used a theme that was not of my own invention. The thematic material of *Finlandia* ...is entirely my own."

*Finlandia* is extremely dramatic music, well-suited to the striving and heroic mood of the times. Its ominous introduction opens with snarling two-note figures in the brass, and they are answered by quiet chorale-like material from woodwinds and strings. At the *Allegro moderato* the music rips ahead on stuttering brass figures and drives to a climax. Most famous, though, is a hymn-like theme which makes its first appearance in an atmosphere of quiet reverence; Sibelius relaxes tensions with a poised





hymn for woodwind choir that is repeated by the strings. (Surely this was the spot most observers identified as “authentic” Finnish material.) By the end of the work, it has become a powerful statement of triumph. The music takes on some of its earlier power, the stuttering brass attacks return, and Sibelius drives matters to a knock-out close.

Small wonder that music so dramatic – and composed at so important a moment in Finnish history – should have come to symbolize that nation’s pride and desire for independence.

###

## Rhosymedre, Prelude on a Welsh Hymn Tune

Ralph Vaughan Williams

Born: October 12, 1872, Down Ampney,

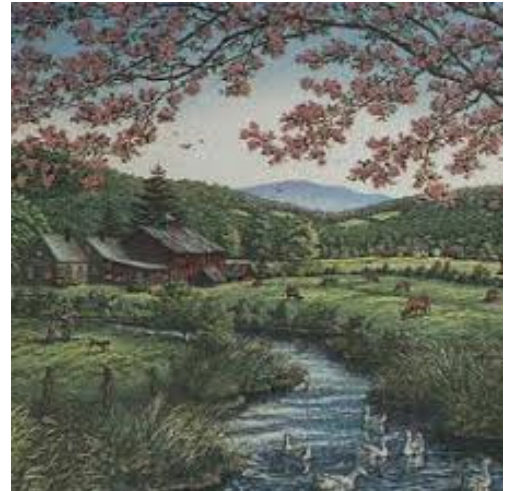
Cotswold district in Gloucestershire, in England

Died: August 26, 1958 (age 85 years), Hanover Terrace,  
City of Westminster, London, England

In 1920 Ralph Vaughan Williams composed Three Preludes on Welsh Hymn Tunes for organ, which quickly became established as standard repertoire for the instrument. Of the three, Rhosymedre, (sometimes known as “Lovely”), has become the most popular. This hymn tune was written by the 19th-century Welsh composer, J. D. Edwards. It is a simple melody. Yet, around this modest tune, Vaughan Williams constructed a piece of grand proportions.

The hymn tune, in long note values, is surrounded by a moving bass line and a treble obbligato in faster notes, often characterized by descending sixths. Vaughan Williams has joined together hymn tune, bass, and obbligato, creating an exceedingly fresh and appealing tonal language. This seems all the more remarkable when one realizes that there is scarcely an accidental in the entire score.

Arnold Foster, English composer/conductor and a pupil of Vaughan Williams, orchestrated Rhosymedre so that the rise of the long line of the hymn tune is enhanced by an increasing number of instruments.



###

## Egmont Overture

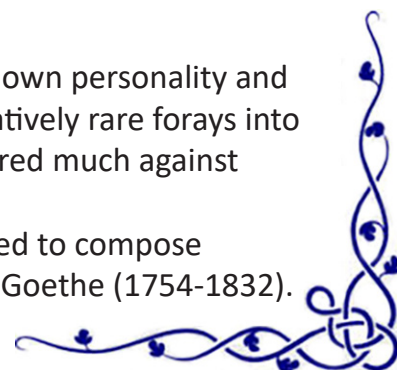
Ludwig van Beethoven

Born: December 1770, Bonn, Germany

Died: March 26, 1827 Vienna, Austria

As the musicologist Paul Mies has remarked, heroism was close to Beethoven’s own personality and it was a major concern of his times. It is not surprising then, that in his comparatively rare forays into music for the theater Beethoven proved most attracted to protagonists who dared much against repressive forces.

*Egmont* would certainly be a case in point. In 1809 Beethoven was commissioned to compose incidental for the belated Vienna premiere of the play by Johann Wolfgang von Goethe (1754-1832).



This was Goethe's free interpretation of the titular Count Egmont's 16th-century struggle for Dutch liberty against the autocratic imperial rule of Spain. Egmont is imprisoned and sentenced to death, and when Klärchen, his mistress, fails to free him, she commits suicide. Before his own death, Egmont delivers a rousing speech and his execution becomes a victorious martyrdom in a fight against oppression.

Beethoven's incidental music begins with a powerful, strikingly original overture that summarizes the course of the drama, from its ominous slow introduction (suggesting the oppressive tread of Spain with the rhythm of the sarabande) to the manic transformation of tragedy into triumph in a brilliant coda, which Beethoven echoed at the end of the play as a Victory Symphony. (Beethoven conducted the Overture in another charity concert in Vienna in March 1814, coupled with *Wellington's Victory*.)



###

## Symphony No. 8 in B Minor, D. 759 ("Unfinished")

Franz Schubert

Born: Vienna, Austria, January 31, 1797

Died: Vienna, Austria, November 18, 1828

An interesting fact about Franz Schubert is that he is the only master Viennese style composer actually to be born and raised in Vienna.

He studied violin with his father, piano with his older brother, Ignaz and then later with the local church organist, Michael Holzer. It was readily apparent that the young Franz had an enormous talent, and Holzer wrote of his pupil:

"If I wished to instruct him in anything fresh, he already knew it. Consequently, I gave him no actual tuition, but merely talked to him, and watched him with silent astonishment."

Schubert's musical education took a major turn in 1808 when he became a choirboy in the court chapel, which also allowed him to study at the Imperial and Royal Seminary. He had several notable teachers, including Antonio Salieri, who many might remember as Mozart's nemesis. There is considerable question as to the value of Salieri's help, and many scholars have suggested that Schubert's lack of large-scale musical organization might be traced back to Salieri.

Schubert had a love for poetry. The ease in which he was able to create melodies to the texts is remarkable. I remember one of my music history teachers mentioning that Schubert was so talented, that he would start composing a new song even before the ink was dry on the paper of his last.

If anyone can be said to have lived to write music, it was Franz Schubert. While he often complained about the difficulty of composition, he could also write with exceptional speed and fluidity, often finishing one work and immediately beginning another. The compositional output of his far-too-short career is staggering: nearly 1000 works, including 9 symphonies, 6 masses, 21 piano sonatas, 15 string quartets, 7 singspiels, 9 operas, a melodrama, the incidental music for Rosamunde, overtures, chamber music, and more than 600 song settings.

Of all his works, a romantic mystique has long surrounded the story of his "Unfinished" Symphony. Schubert composed his Symphony No. 8 (or No. 7, by some accounts) in B-minor in 1822, fully orchestrating the first two movements and some 20 bars of a scherzo. (A full piano sketch of the scherzo exists, but he never completed the orchestration.) The following year, Schubert received an honorary diploma from the Styrian Music Society in Graz. In his acceptance letter, he mentioned a newly composed symphony, and dispatched the manuscript of the B-minor Symphony to his

friend, the composer Anselm Hüttenbrenner, after first ripping out the pages with the incomplete scherzo. For reasons unknown, Hüttenbrenner never forwarded the manuscript to the music society, and it lay in a drawer in his study for the next 42 years. A chance remark disclosed the existence of the symphony to the conductor Johann von Herbeck, who persuaded Hüttenbrenner to let him borrow the score, and in December of 1865—some 37 years after the composer’s death—the B-minor Symphony premiered to great critical acclaim.

There has been intense speculation about why Schubert never finished the work: illness (late in 1822 he contracted syphilis, which was eventually to take his life); overwork (at the time he was also working on two operas, the incidental music to the play *Rosamunde*, and the *Wanderer* fantasy); a reluctance to invite comparison to Beethoven; a fear that he could not sustain the remarkable character of the first two movements. There may be a grain of truth in this last explanation, for the “Unfinished” was certainly unlike any of his previous symphonies. But the most likely explanation is perhaps the simplest: the 25-year-old composer simply lost interest in the work and moved on.

Franz Schubert’s short life roughly coincided with that of Beethoven’s—both passing away within about a year of each other. But what a difference there is between the life and music of these two giants of early romantic music! Beethoven—world renowned with fiery temperament, and master of struggling to hammer out profundities from modest ideas—strode across the musical landscape of Europe as a conqueror. Schubert, on the other hand, lived quietly within a circle of close friends, rarely capturing the public’s imagination, while turning out an immeasurable wealth of melodies, apparently with little effort. In his brief career Schubert composed orchestral music, dabbled in opera, produced masterpieces of chamber music, and created a significant body of compositions for piano. But his glory, and the world’s musical treasure, lies in his *Lieder* (German songs). It is astounding that he composed over six hundred of them, and they constitute the defining repertory within that genre. No one else—not Schumann, Brahms, Wolf, Strauss, nor Mahler—come close to the defining mark of Schubert. Almost single handedly he created the first masterpieces of German song, and so many, at that. They are constituted of marvelously imaginative piano accompaniments (which are really equal in importance to the vocal part); innovative harmonies; poetic texts of high artist quality; and an unprecedented gift for an endless variety of exquisite melodies. And it is an understanding and appreciation of the centrality of song in Schubert’s body of work which helps us to understand his instrumental music, including his symphonies.

He wrote nine symphonies, but two of them have garnered the most prominence: The “Great C Major” symphony and the “Unfinished.” Many have claimed that the latter really is “finished,” (owing to its genius), and many others have actually finished it (*Fools rush in . . .*) by composing the missing last two movements in Schubert’s style. But, manifestly it is unfinished, but of such gripping quality and beauty that it really doesn’t matter.

Schubert never heard any of his symphonies played by a professional orchestra, and none of them were published in his lifetime. Yet, here is an iconic work of early Romanticism that lay undisturbed almost from the time of its composition in 1822 until its first performance in 1865. In many respects it displays many characteristics (and I won’t bother you with those) of late Classical symphonies such as those of late Haydn and Mozart, and perhaps early Beethoven.

The essence of this great work is more elusive: its dark and reflective tone, its stunning and novel combinations of subtle instrumental color, the characteristic and striking harmonic language—and, of course, the Schubertian melodies. Technical points pale beside these qualities—the “Unfinished” opens a new atmospheric sound world of Romanticism that is palpable beyond analysis.



###



## Tango: Por Una Cabeza

Carlos Gardel

Born 11 December 1890, Toulouse, France;

Died 1935 in Medellín, Colombia



Though he was apparently born in the south of France, Carlos Gardel (1890-1935) insisted that he was a child of Uruguay. In any case, his unmarried mother moved to Argentina when he was an infant, and he grew up to become the most enduring voice of the Argentine tango. He started out as a bar singer and party entertainer, but in 1917 he catapulted to fame in South America and beyond with his song “Mi noche triste,” which sold more than 100,000 copies. Soon he became a recording star as well, and in the course of his brief life he recorded 770 pieces, of which 514 were tangos. His suave demeanor was captured in eleven films; the first of them was silent, but the rest show that his dramatic, seductive musical stylings were fully supported by his personal bearing, which had something in common with that of Humphrey Bogart.

His career ended in a plane crash in Medellín, Colombia in 1935. Seated next to him was his friend Alfredo Le Pera, who had written the lyrics for “Por una cabeza.” He was mourned throughout the world. Indeed, his funeral cortège traveled from Colombia to New York, and from there to Rio de Janeiro, Montevideo, and finally Buenos Aires, where he was buried to the sounds of his tango “Silencioso.” In Buenos Aires, everyone still seems to be on a first-name basis with Carlitos more than three-quarters of a century after his death. “Por una cabeza” may well be Gardel’s most acclaimed composition, along with “Mi Buenos Aires querido.” Its title would be translated as “By a Head,” and the lyrics are the sentiment of a horse-race gambler who compares his compulsion for the track to his addiction to women.

Gardel himself sang it stunningly in his final film, “Tango Bar”, but it has also been heard in many other films, including Martin Brest’s 1992 film drama “Scent of a Woman”. There it accompanies Al Pacino (as a blind, alcoholic retired Army officer) as he leads Gabrielle Anwar in a sultry tango in a New York restaurant.

###

## Cumberland Cross



Carl Strommen

Born: 1939 New York, NY

Carlos “Carl” Strommen is an American composer, music pedagogue and conductor. His contributions to band, orchestra, jazz band and vocal music make him one of the most performed composer/ arrangers, nationally and internationally.

Carl’s original work, “Cumberland Cross” explores the rich American folk style reminiscent of Copland. The central portion of this original piece brings the unrestrained exuberance of bluegrass fiddling to the orchestra in a lively dance. In a lovely contrast, the piece opens and closes with a slow chorale, utilizing broad, moving harmonies under a Shenandoah-like melody bringing to mind sunset and sunrise over the mountains.



*Dr. Sylvia Lee Mann* - composer, conductor, violist, author, speaker, and multi-instrumentalist, appears with many musical ensembles in the Southern California area and across the nation. Currently on the faculty at Chaffey College and the University of La Verne, Dr. Mann has also served at California State University Dominguez Hills, St. Teresa Open Catholic Seminary, and Centenary College of

Louisiana. Dr. Mann is the Pastor & Minister of Music at Bethel Congregational Church, UCC of Ontario, CA. She is the Music Director & Conductor of the Southland Symphony Orchestra and Chorus, the La Verne Symphony Orchestra, Conductor of the Temecula Valley Jr. Youth Symphony, and a popular guest conductor throughout Southern California.

During the COVID-19 crisis and quarantine, in partnership with MUSICO, Dr. Mann developed a robust online music learning and performance system for both the Southland Symphony and the Temecula Valley Youth Symphony programs. Both organizations produced virtual performances throughout the quarantine, and now, are excited to be making music live and in-person again.

A frequent performer with The Chamber Orchestra of the South Bay, La Mirada, Temecula Valley, Coachella Valley and Whittier Regional Symphony Orchestras, a collaborator with the Repertory Opera Company and Desert Baroque, she is the principal violist of the Culver City and Marina del Rey Symphony Orchestras.

Sylvia began her musical studies at age 4 and was performing her first professional “gigs” just before her 14th birthday. She completed undergraduate studies at Chapman College, and graduate studies at the University of Southern California & London University. As a violist and violinist, she studied with many distinguished teachers, tracing the pedagogical line back to Ivan Galamian. As a composer, her mentors include William Kraft, Gunther Schuller, and Samuel Adler. Her conducting studies included such notable pedagogues as John Koshak, Hans Beer, Daniel Lewis, James Vail, Rodney Eichenberger, Gunther Schuller, and Neville Mariner.

Originally from Los Angeles, Dr. Mann resided in Louisiana from 1987 - 2002, where she served as the principal violist of the Shreveport Symphony Orchestra, the Baroque Artists of Shreveport and violist of the Premier String Quartet, and was the Director of the Ark-La-Tex Youth Symphony Orchestra program. She also enjoyed performing with the popular all-woman rock band, “Lip Service” and was the recipient of the Shreveport LA Regional Arts Council’s prestigious Music Fellowship Award.

Sylvia’s music is heard on the concert stage, in film, television, and media outlets. Works have also been commissioned and performed by many orchestras, and she was featured in the Culver City Symphony’s historic concert, “The American Beat - Women Composers”. Dr. Mann and her orchestras have been recognized by the City of Ontario and the City of West Covina. The County of Los Angeles, and L.A. County Fair recognized her as a “Community Hero” for her work in the arts, and she received “Woman of the Year in the Arts” awards from the California State Legislature and the US House of Representatives. She has also received multiple awards from CSUDH for her scholarship, research and creative activities, as well as for her outstanding participation in the CSU/CSUDH Affordable Learning Solutions Initiative and contribution to student learning. She is an ACME Honoree of Mu Phi Epsilon.

More information about Dr. Mann, her performances, appearances and original compositions can be found at <https://sylvialeemann.com>

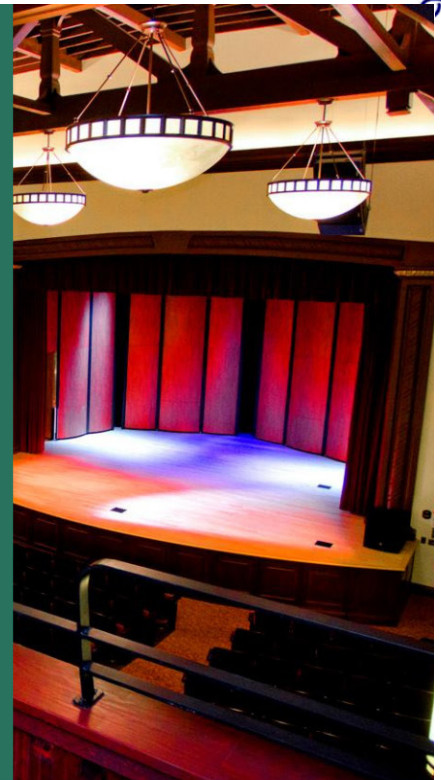
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Dr. Sylvia Lee Mann

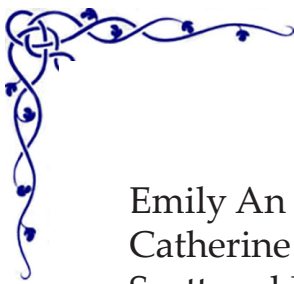
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*The LVSO wishes to acknowledge and extend our appreciation to Nikolai Galvan  
 Manager of the Music Department and Morgan Auditorium*

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