

***San Fernando Valley Symphony Orchestra***  
***James Domine, Music Director***

**Program**

***Saturday Evening, November 19, 2022 at 8:00 pm***

***El Portal Theatre - North Hollywood, CA***

***James Domine***

**El Portal Overture**

***(Inaugural Performance)***

***Pablo Sarasate***

**Zigeunerweisen**

***Sky Wen, violinist***

***Tomaso Antonio Vitali***

**Chaconne**

***Zoe Barton, violinist***

**Intermission**

***Ludwig van Beethoven***

**Symphony #7 in A major**

***I. Poco sostenuto; Allegro***

***II. Allegretto***

***III. Scherzo: Presto; Assai meno presto***

***IV. Allegro con brio***

***This concert is supported, in part, by the Los Angeles County Board of  
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### **Zoe Barton - Solo Violin – Vitali: Chaconne**



*Zoe Barton* began her violin studies at age 3, and has been part of several Los Angeles ensembles, including the Los Angeles Youth Orchestra, Junior Chamber Music, and various groups at The Colburn School which currently include Sinfonietta Ensemble under Maxim Eshkenazy and their Advanced Chamber Music Institute. Ms. Barton has won multiple prizes in the Music Teachers Association of California annual competitions, has attended the Advanced Suzuki Institute at Stanford University (2016-2018), the Center Stage Strings program at the University of Michigan (2019-2022), and the Heifetz Institute in Staunton, VA (2021-2022). In 2020, Ms. Barton performed Beethoven's "Romance in F" with the San Fernando Valley Symphony Orchestra. A longtime student of Lauren Deutsch, Zoe Barton lives in Rolling Hills Estates with two younger brothers and an even younger Labrador Retriever.

### **Sky Wen - Solo Violin – Sarasate: Zigeunerweisen**



*Sky Wen* is a violinist at the Colburn School of Performing Arts under the tutelage of Sam Fischer. Sky has won numerous competitions and performed solo internationally, including the Lalo Symphonie Espagnole with orchestra after winning First Prize in the International Music Organization New York Concerto Competition and at prestigious venues such as Carnegie Hall, Lincoln Center, Salzburg Cathedral, Saint Stephen's Cathedral in Vienna, and Budapest. She has performed for Ray Chen and in masterclasses with Augustin Hadelich, Rachel Barton Pine, Stefan Jackiw, and Carolyn Widmann. Sky was awarded the Judges' Distinction Award and 1st prize at the American Protege International Competition, and the Judge's Pick (perfect score) at the VIVO International Music Competition. She also won gold medals at the American Association for Development of the Gifted and Talented (AADGT), the Chicago International Music Competition, the Elite International Music Competition, the Great Composers International Competition, the Manhattan International Competition, and the East Coast International Competition, as well as top prizes at the International Young Artist Competition and the ENKOR Competition. Sky is an avid reader, animal lover, and aspiring author.

## ***Program Notes for November 19, 2022***

### **Sarasate: Zigeunerweisen**

***Zigeunerweisen*** (Gypsy Airs, Spanish: Aires gitanos), Op. 20, is a musical composition for violin and orchestra written in 1878 by the Spanish composer Pablo de Sarasate. It was premiered the same year in Leipzig, Germany. Like his contemporaries, Sarasate misidentified Hungarian folk music with the "gypsy music" of the Romani people, and the themes in the piece are not of Romani origin but were adapted from Hungarian music pieces: for instance, the third section borrows a melody by Hungarian composer Elemér Szentirmay (1836–1908), and the last section uses a theme from Franz Liszt's Hungarian Rhapsody No. 13, in the rhythm of the *csárdás*. As one of Sarasate's most popular compositions and a favorite among violin virtuosos, along with his *Carmen Fantasy*, *Zigeunerweisen* has remained a staple on records at least since Sarasate himself recorded it in 1904.

*Zigeunerweisen* is scored for solo violin and an orchestra consisting of two flutes, two oboes, two clarinets in B-flat, two bassoons, two horns in F, two trumpets in F, timpani (in G–C and then E–A), triangle, and strings. Sarasate also composed an arrangement for piano and violin that is most often heard in recital settings.

### **Vitali: Chaconne**

The ***Chaconne in G minor*** is a Baroque composition for violin and continuo, traditionally attributed to the Italian composer Tomaso Antonio Vitali. A Dresden manuscript that may have been transcribed in the early 18th century is the earliest known version of the *Chaconne*, but it was not published until 1867 when Ferdinand David arranged it for violin and piano. Léopold Charlier made significant alterations to the *Chaconne* in the early 20th century, transforming it into a virtuosic, Romantic-style showpiece. It has subsequently been arranged by numerous other composers, including Hans Werner Henze, who used it as the basis for his work *Il Vitalino raddoppiato* (1977). Italian composer Ottorino Respighi arranged the *Chaconne* for violin solo with string orchestra with organ continuo and it is this orchestration with some revisions made by James Domine that will be heard in tonight's performance.

Differing somewhat from the major archetypes of ground bass variations, this *Chaconne* features a descending tetrachord in the continuo part, the lowest voice above which the violin part presents increasingly complex variations on the original theme. There are several abrupt changes in the key between variations, atypical of other chaconnes from the Baroque era. Some suggest that this characteristic, along with the observation that the chaconne is dissimilar to Vitali's other surviving compositions, is possibly indicative of a different composer. Jascha Heifetz began his American debut recital at Carnegie Hall in 1917 with the *Chaconne* and regularly performed it as part of his concert repertoire for the next four decades.

The earliest known version of the *Chaconne* is a manuscript that may have been transcribed in the early 18th century. Various sources have identified the manuscript's copyist as Johann Jacob Lindner or Johann Gottfried Grundig, both of whom worked at the Dresden court. The manuscript is located at the Saxon State and University Library Dresden. The words "Parte del Tomaso Vitalino" are written on the first page of the Dresden manuscript. There is no known musician named Tomaso Vitalino; instead, the name is thought to refer to Tomaso Antonio Vitali (1663–1745), a Baroque composer and violinist from Modena, Italy. He was the son of the composer Giovanni Battista Vitali and is otherwise known for

writing trio sonatas and other chamber music. "Vitalino", containing the diminutive suffix "-ino", may have been an additional reference to the younger Vitali instead of his father. Print editions of the *Chaconne* have designated Vitali as the composer, and it is best known of the works attributed to him.

The *Chaconne* was first published in 1867 by the German musician Ferdinand David in the second volume of his *Die Höhe Schule des Violinspiels*, a collection of 18th-century compositions for violin. David gave the composition its title of *Chaconne* and substituted the continuo accompaniment with a piano part. He also embellished the violin part with advanced techniques, adding octaves, double stops, and more dramatic changes in dynamics. Other edited versions of the Dresden manuscript were published by Bärenreiter in 1966 and Casa Ricordi in 1978.

Music scholars have debated the origins of *Chaconne's* composition. In 1964, the German musicologist Hermann Keller published an analysis in *Neue Zeitschrift für Musik* casting doubt on the idea that Vitali was the composer. He wrote that he had consulted with John G. Suess, who authored Vitali's entry in *Die Musik in Geschichte und Gegenwart*; they hypothesized that the *Chaconne* was a musical hoax composed by David, comparing it to similar hoaxes by Fritz Kreisler. Keller suggested that David modeled the composition after the chaconne in Johann Sebastian Bach's famous *Partita in D minor* for violin. Others have questioned the composition due to its numerous modulations, uncharacteristic of other Baroque pieces, as well as the dissimilarity between the *Chaconne* and other works known to have been composed by Vitali. Wolfgang Reich, writing for *Die Musikforschung*, proposed changing the piece's nickname from the *Vitali Chaconne* to the *Dresden Chaconne*. However, Marc Pincherle argued that the Dresden manuscript was convincing evidence that the *Chaconne* was composed in the mid-18th century and not by David. It is also possible that both scenarios have some truth to back them up in that David may well have gotten his fingerprints all over the original piece by making his own version of the many variations contained in the work and these would naturally be manifested in his edition of the *Chaconne*. As of tonight's performance, there are at least five versions of the Vitali *Chaconne* currently available.

### **Beethoven: Symphony #7 in A major**

The *Symphony No. 7 in A major, Op. 92*, is a symphony in four movements composed by Ludwig van Beethoven between 1811 and 1812, while improving his health in the Bohemian spa town of Teplitz. Dedicated to Count Moritz von Fries, at its premiere at the University in Vienna on 8 December 1813, Beethoven remarked that it was one of his best works. The second movement, *Allegretto*, was so popular that audiences demanded an encore. When Beethoven began composing the 7th symphony, Napoleon was planning his campaign against Russia. After the 3rd Symphony, and possibly the 5th as well, the 7th Symphony seems to be another of Beethoven's musical confrontations with Napoleon, this time in the context of the European wars of liberation from years of Napoleonic domination. Beethoven's life at this time was marked by worsening hearing loss, which made conversation notebooks necessary from 1819 on, with which Beethoven communicated in writing. He often blamed the fusillade of the Napoleonic artillery for his worsening condition and would strap pillows to his head to lessen the impact of the bombardment.

The *Symphony #7* was premiered with Beethoven himself conducting in Vienna on 8 December 1813 at a charity concert for soldiers wounded in the Battle of Hanau. In Beethoven's address to the participants, the motives are not openly named: "We are moved by nothing but pure patriotism and the joyful sacrifice of our powers for those who have sacrificed so much for us." The program also included the

patriotic work *Wellington's Victory*, exalting the victory of the British over Napoleon's *Grand Armée*. The orchestra was led by Beethoven's friend Ignaz Schuppanzigh and included some of the finest musicians of the day: violinist Louis Spohr, composers Johann Nepomuk Hummel, Giacomo Meyerbeer and Antonio Salieri. The Italian guitar virtuoso Mauro Giuliani played cello at the premiere.

The piece was very well received at its premiere. Louis Spohr, noted composer and virtuoso who participated on this occasion in the orchestra violins made particular mention of Beethoven's enthusiastic gestures on the podium: "as a *sforzando* occurred, he tore his arms with a great vehemence asunder ... at the entrance of a *forte* he jumped in the air" and "the friends of Beethoven made arrangements for a repetition of the concert" by which "Beethoven was extricated from his pecuniary difficulties."

*Symphony #7* is comprised of four movements: I. *Poco sostenuto – Vivace* (A major), II. *Allegretto* (A minor), III. *Presto – Assai meno presto* (trio) (F major, Trio in D major) and IV. *Allegro con brio* (A major). The first edition of the score, parts and piano reduction was published in November 1816 by Steiner & Company. The symphony is scored for 2 flutes, 2 oboes, 2 clarinets in A, 2 bassoons, 2 horns in A (E and D in the inner movements), 2 trumpets in D, timpani, and the usual complement of orchestral strings.

Much has been said and written about this masterpiece of the symphonic repertoire, notably by Robert Schumann, Richard Wagner, Hector Berlioz and others that reflect the generally inevitable opinion that the work is an enduring testament to Beethoven's genius. SFVSO music director James Domine has stated that "while he is universally admired for the transcendent exaltation of his symphonic finales, the fourth and final movement of the *Seventh Symphony* stands alone as Beethoven unleashes a powerful onomatopoeic depiction of a Napoleonic battlefield complete with the furious galloping of horses' hooves as the cavalry advances, we hear the battle cries of soldiers and officers amid the chaotic surging of infantry troops charging headlong into the lines of engagement as the maniacal incessant pounding of artillery underscores the battle scene, driving inexorably forward by sheer force of destiny, ultimately bringing the symphony to a triumphant, victorious conclusion."

### **Domine: El Portal Overture**

This inaugural performance of the *El Portal Overture* by James Domine commemorates the occasion of the San Fernando Valley Symphony Orchestra's debut at the El Portal Theatre. Originally composed in 1977 by a 25-year-old James Domine for an opera that never materialized, the *Overture* emerges repurposed for tonight's concert thereby rescued from obscurity. The *El Portal Overture* consists of an operatic slow introduction marked *Andante mesto* that leads directly into an *Allegro* that is set in sonata form. At the opening of the exposition, the principal theme establishes a feeling of bold enthusiasm enhanced by martial flourishes with heroic overtones. The lyrical subordinate theme marked *Cantabile* provides a warm playful gracefulness that contrasts with the energetic nature of the first theme. The interplay and development of these two thematic ideas can be characterized as a musical tapestry that is woven together of melodic strands blending harmoniously into an animated symphonic whole. The development *fantasia* commences with a statement of the principal theme this time in the lower register played by the cello and bassoon parts. Through an unfolding series of sequential episodes, the musical narrative winds its way inexorably back to the recapitulation. The *Andante mesto* theme returns before the final coda as a type of *ritornello* that balances the two moods of the *Overture*. The astute listener will perceive the four-part coda that brings the *El Portal Overture* to a happy if somewhat extended conclusion.

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# SFVSO Concert Roster - November 19, 2022

## James Domine, conductor & music director

### **Flutes:**

Susan Winsberg  
Denia Bradshaw

### **Oboes:**

Born An  
Ryan Golds

### **Clarinets:**

Christin Hablewitz  
Therese Grundl

### **Bassoons:**

Steve Ades  
Jenice Rosen

### **Horns:**

Jennifer Bliman  
Michele Predmore

### **Trumpets:**

Adrian Miller  
Jack Humes

### **Timpani:**

Dean Hinkley

### **Violin I:**

Ruth Bruegger  
Ruth Siegal  
Cary Belling  
Sepideh Moazzez  
Armen Mangasaryan  
Anahit Geghamyan  
Nazareth Gevorkian

### **Violin II:**

Hripsi Yepremian  
Melody Tunick-Zide  
Karen Schaffner  
Chris Munoz  
Diane Duvand  
Lilia Armenagainyan  
Mark Taylor

### **Viola:**

Novi Novog  
Lynn Grants  
Richard Bruner  
Weronika Miller  
Cecille Asuncion  
Karen Moore

### **Violoncello:**

Michelle Milner  
Ernie Carbajal  
Veronica Setyan  
Sandra Sonderling  
Raleigh Whitney

### **Contrabass:**

Larry Muradian  
Larry Tuttle  
Jeff Takiguchi  
Simeon Pillich

### **Piano & Continuo:**

Nara Petrosyan

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Winds & Percussion Personnel Manager: Geoff Nudell  
Stage Manager: Claire Plauzoles  
Recording Engineer: James Matthew Bernard Domine  
Videographer: Knarik Petrosyan  
Webmaster: Richard Lewis  
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Hospitality: Nancy Porter  
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## ***San Fernando Valley Symphony Orchestra***

For almost 40 years the San Fernando Valley Symphony Orchestra has presented the finest performances of symphonic music to the communities of Los Angeles' San Fernando Valley. The SFVSO is the region's leading symphony orchestra and one of the premiere performing arts organizations in the region. Led by founding Music Director and Conductor James Domine, the orchestra is a showcase for some of the finest musicians and composers in Southern California.

The SFVSO's dedicated members frequently collaborate with community service organizations and local businesses to produce community outreach programs designed for diverse audiences of all ages. The San Fernando Valley Symphony Orchestra maintains a strong season ticket subscription base and its concerts are frequently sold out. It is a recipient of grants from the County of Los Angeles Arts Commission, the City of Los Angeles, the Rotary Club, and various other corporate foundations. Most importantly, the SFVSO receives generous support from individual subscribers and concert patrons.



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