



MODESTO
SYMPHONY
ORCHESTRA
NICHOLAS HERSH
—Music Director—

About the Show

Modesto Symphony Orchestra Association

Symphonic Soundtrack

Friday, March 15, 2024, 7:30 pm

Saturday, March 16, 2024, 7:30 pm

Gallo Center for the Arts, Mary Stuart Rogers Theater

Nicholas Hersh, *conductor*

Rob Patterson, *clarinet*

Program

Gioachino Rossini (1792-1868)

Overture to *La Gazza Ladra* (1817)

Giovanni Gabrieli (1554-1612)

***Sonata pian'e forte* (1597)**

Jessie Montgomery (b. 1981)

***Starburst* (2012)**

Aaron Copland (1900-1990)

Clarinet Concerto (1948)

Rob Patterson, *clarinet*

Gabriel Faure (1845-1924)

Sicilienne from *Pelleas and Melisande Suite* (1898)

Igor Stravinsky (1882-1971)

Suite from *The Firebird* (1919)

John Williams (b. 1932)

Princess Leia's Theme from *Star Wars* (1977)

Roster

Orchestra Roster



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Nicholas Hersh, conductor

Violin 1

Ilana Blumberg, *concertmaster*
Dagenais Smiley, *associate concertmaster*
Naoko Nakajima, *assistant concertmaster*
Joseph Galamba
Kirstan Hilton
Mark Neyshloss
Milka Kraveva-Castro
Sarah Biagini
Alex Gavrilidis-Petrin
Fernando Arroyo Lascurian
Bethany Mennemeyer
Matthew Oshida

Violin 2

Myriam Cottin-Rack, *principal*
Baker Peeples, *assistant principal*
Sarah Elert
Paul Kim
Juan Carlos-Guitierrez
Donald Grishaw
Josephine Gray
Donna Harrison

Amy Lindsey

Viola

Patricia Whaley, *principal*
Kathryn Juneau, *assistant principal*
Valerie Tisdell
Anne Martin
Nao Kubota
Michael Molnau
Lauren Elledge
Paula Karolak

Cello

Evgeny Tonkha, *principal*
Jonathan Flaksman, *assistant principal*
Dina Weinschelbaum
Daniel Davies
Hannah Harrington
Kyle Stachnik



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Mar. 15 & 16, 2024 / Get to Know
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Andres Vera
Tyler DeVigal

Bass

Raymond Vargas, *principal*
Kody Thiessen, *assistant principal*
Nicholas Vegas
Zachary Iscoff
Jared Prokop
Heidi Franklin

Flute

Carmen Lemoine, *principal*
Gail Edwards

Piccolo

Gail Edwards

Oboe

Rong-Huey Liu, *principal*
Cat Cantrell

Clarinet

Robert Patterson, *principal*
Sergio Coelho

Bassoon

Jeff Robinson, *principal*
Carolyn Lockhart

Horn

Adam Wolf, *principal*
Nicky Roosevelt
Katie Dennis
William Harrington

Trumpet

John King, *principal*
Nathan Johnson, *assistant principal*
John Freeman



Symphonic Soundtrack

Mar. 15 & 16, 2024 / Get to Know
the MSO!



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Mar. 15 & 16, 2024 / Get to Know
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Trombone

Liam Wilt, *principal*
Don Benham
Todd Eames

Tuba

Tony Clements, *principal*

Timpani

John Weeks, *principal*

Percussion

Joseph Runnels, *principal*
David Gabrielson
Matthew Darling
Jonathan Latta

Harp

Molly Langr, *principal*

Piano/Celeste

John Hillebrandt

Roster as of 3/5/2024

Artist Biographies



Nicholas Hersh

conductor

American conductor **Nicholas Hersh** has earned critical acclaim for his innovative programming and natural ability to

connect with musicians and audiences alike.

In the 2023-24 season, Hersh returns to the National, Houston, Baltimore, Colorado, and New Jersey Symphonies, while making debuts with the Springfield Symphony and Wintergreen Festival. Recent include engagements with the Detroit, Grand Rapids, New World, North Carolina, Phoenix, Portland (ME), Richmond, Tucson, Utah, and Winston-Salem symphony orchestras, Louisiana and Rochester Philharmonics, and the Florida and Sarasota Orchestras.

Over a remarkable tenure as Associate Conductor of the Baltimore Symphony Orchestra, Hersh created the BSO Pulse series, through which he brought together indie bands and orchestral musicians in unique collaborations; he led the BSO in several subscription weeks, and concerts in and around Baltimore; and he directed the BSO's educational and family programming, including the celebrated Academy for adult amateur musicians. Hersh also maintains a close relationship with the National Symphony Orchestra, leading concerts throughout Washington, D.C. He stepped in to replace an indisposed Yan Pascal Tortelier, on subscription, to great acclaim.

Hersh is frequently in demand as an arranger and orchestrator, with commissions from orchestras around the globe for adaptations of everything from classical solo and chamber music to popular songs. His orchestration of Beethoven's Cello Sonata Op. 69 was premiered by the Philharmonie Zuidnederland in January 2022, while his symphonic arrangement of Queen's [Bohemian Rhapsody](#) continues to see worldwide success as a viral YouTube hit. He also serves as arranger and editor for the James P. Johnson Orchestra Edition.

Hersh grew up in Evanston, Illinois and started his musical training as a cellist. He earned a Bachelor's Degree in Music from Stanford University and a Master's Degree in Conducting from the Indiana University Jacobs School of Music. Hersh is also a two-time recipient of the Solti Foundation Career Assistance Award. Nicholas lives in Philadelphia with his wife Caitlin and their two cats, and in his free time enjoys baking (and eating) sourdough bread.



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Symphonic Soundtrack

Mar. 15 & 16, 2024 / Get to Know
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MUSIC DIRECTOR
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Mar. 15 & 16, 2024 / Get to Know the MSO!



Rob Patterson

clarinet

Rob is Assistant Professor of Clarinet at Boston University's School of Music, founder of the online program The Clarinet Sessions, and Acting Principal Clarinet of the Modesto Symphony Orchestra. A passionate educator, Rob is on the faculty for Aria International Summer Academy and is a frequent coach with the Boston Youth Symphony Orchestra. Rob has been a guest instructor at the Curtis Institute of Music and at Rice University's Shepherd School of Music.

Recent masterclass invitations have included the San Francisco Conservatory, Indiana University, University of California Los Angeles, University of Cincinnati College-Conservatory of Music, Peabody Institute, University of North Texas, University of Toronto, Grieg Academy (Norway), Sibelius Academy (Finland), and Royal College of Music (Sweden). Rob has served on the faculty at the University of Virginia, where he was featured in recital and as soloist with the Charlottesville Symphony.

Rob has served as Acting Principal Clarinet with the Baltimore and Louisville Orchestras as well as Principal Clarinet with the Charlottesville Symphony and Lyrique-en-Mer Festival Orchestra in France. Additionally, he has served as guest Principal Clarinet for the orchestras of Albany, Chautauqua, Cincinnati, Richmond, Huntsville, Modesto, Pasadena, Peoria, as well as the Baltimore Chamber Orchestra and Cincinnati Pops Orchestra.

Rob's chamber music performances have taken him across North and South America, Europe and Asia. He has performed contemporary music as a member of the VERGE Ensemble in Washington, DC, with the San Francisco Contemporary Players, and was previously a member of the Philadelphia-based Ensemble 39, which was also invited to serve in residence at the Teatro del Lago in Frutillar, Chile.

Mr. Patterson has been the featured soloist in Copland's Clarinet Concerto with the Baltimore Chamber Orchestra and the Charlottesville Symphony as well as the Mozart Clarinet Concerto with the Lyrique-En-Mer (Le Palais, France)

Orchestra, Binghamton Philharmonic, Middletown Symphony Orchestra, and the Howard County (Maryland) Concert Players. As a former Strathmore Music Center Artist in Residence, Mr. Patterson presented a series of solo recitals, masterclasses, educational concerts, and a recital at the John F. Kennedy Center for the Performing Arts, including the World-Premiere of John B Hedges' Three Pieces for Solo Clarinet.

Festival appearances include Moab, Mendocino, Festival Napa Valley, The Peninsula Music Festival, Bravo! Vail, Festival Lyrique-En-Mer, Garth Newel Music Center, Music from Angel Fire, and the Yellow Barn Music Festival.

Hailing from Cincinnati, OH, Mr. Patterson earned degrees from the Curtis Institute of Music and the University of Southern California. His principal teachers were Yehuda Gilad, Richard Hawley, and Donald Montanaro.

Mr. Patterson is proud to be a D'Addario and Buffet-Crampon performing artist.

Please visit www.robwpatterson.com for more information.

Program Notes

Overture to *La Gazza Ladra*

Gioachino Rossini

Gioachino Rossini

Overture to La Gazza Ladra (1817)

This piece was chosen by violinist Josephine Gray

"Who is the wittiest composer? Mozart, Rossini or perhaps Berlioz? My first memory of the Thieving Magpie overture during my early childhood in the UK was it being a musical joke as the opening drum roll caused the entire audience to spring to their feet, mistaking it for God Save the Queen! Rossini was undoubtedly a master entertainer and a musical tease, showing off the virtuoso winds and strings, and the pompous brass and percussion. He sure knew how to build momentum and excitement and has scored the magpie protagonist perfectly with lilting, graceful, cheeky and mischievous themes and masterful orchestration."

Sonata *pian'e forte*

Giovanni Gabrieli



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Giovanni Gabrieli

Sonata pian'e forte (1597)

This piece was chosen by principal viola, Patricia Whaley

In addition to the many philosophical and scientific advancements brought on by the Italian Renaissance, music also saw significant innovation, including a standardization of notation to something very close to what we would recognize in modern sheet music. The prolific Venetian composer Giovanni Gabrieli gave remarkably clear instructions to performers in his written music while he served as *maestro* of St. Mark's Basilica, including, in the case of his 1597 *Sonata pian' e forte*, which passages should be played *forte* (loud) and which *piano* (soft)—indications we still use today. In St. Mark's, the musicians were traditionally split into two groups in choir lofts facing one another, and Gabrieli wrote much of his music with this layout in mind, making extensive use of echoes and call-and-response; today, we can recreate this almost 500-year-old style to great effect with brass instruments laid out in a similar “antiphonal choir” setup.

Program Notes written by Nicholas Hersh, music director

Starbust

Jessie Montgomery

Jessie Montgomery

Starburst (2012)

This piece was chosen by principal viola, Patricia Whaley

"I love *Starburst!* I hope you will too. It's full of wonderfully bright, propulsive energy, and it shows off the wealth of different sounds and colors that strings alone can produce, using all the different techniques we have at our disposal. Jessie Montgomery, a violinist herself, writes in a style that's both distinctly modern and still welcoming for all listeners, as well as being challenging but eminently playable for us."

Clarinet Concerto

Aaron Copland



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Aaron Copland

Clarinet Concerto (1948)

This piece was chosen by violinist Josephine Gray

"I suggested this piece because my late father played jazz clarinet and saxophone. For me the first movement has a heart-rending plaintive quality that reaches my soul in a poignant and nostalgic way. It's not particularly sad, but just very human. Pain and hope, serenity coupled with disquiet as it goes in harmonic directions that are unexpected. After a cadenza bridge which introduces the jaunty theme of the second movement, Copland uses slap bass and Latin American jazz themes to set up a kind of musical race that's bright, intricate and overwhelmingly fun ending with a Gershwin "smear" flourish."

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Mar. 15 & 16, 2024 / Get to Know
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Sicilienne from Pellas and Melisande Suite

Gabriel Faure

Gabriel Faure

Sicilienne from Pellas and Melisande Suite (1898)

This piece was chosen by Don Grishaw, violin
"I first heard it when I was in fourth or fifth grade, on the radio...
It's a magical piece with a beautiful melody."

The slow, symbolism-laden words of Belgian playwright Maurice Maeterlinck's 1893 *Pelléas and Mélisande* never saw much success until the play was set to music—multiple times, by musical luminaries like Claude Debussy, Arnold Schoenberg, and Gabriel Fauré. Fauré used a light touch: the play was staged in an English translation and Fauré only added incidental music (music usually played only during scene changes or in the background). Matching the moody story of forbidden love, the most well-known segment of music is the "Sicilienne," which accompanies Mélisande playing the flute for her lover Pelléas by a well, the gentle lilt to its rhythm in a dreamy 6/8 time adding an air of antiquity.



Suite from The Firebird

Igor Stravinsky

Igor Stravinsky

Suite from *The Firebird* (1919)

This piece was chosen by principal viola, Patricia Whaley

Igor Stravinsky was a 20th-century chameleon—he explored several different musical styles over the course of his nearly one-hundred-year life, from experiments in modernist atonal music to a conservative “neo-Classical” style. Russian by birth, he soared to fame (and scandal) in Paris with his late-Romantic, folk-infused *Ballets Russes*, which included the infamous *Rite of Spring*, so avant-garde that it allegedly started a riot at its premiere. Among his earlier successes in Paris was the 1910 ballet *The Firebird*, a retelling of an ancient folk tale of a young warrior-prince defeating a monstrous sorcerer with the help of a magic bird. The music is immensely evocative and a tour-de-force of orchestration, from the low strings depicting a shadowy forest, to the frenetic xylophone and trombone *glissandos* of the sorcerer’s wild minions, and finally to the majestic horn call that marks the hero’s victory over evil.

Program Notes written by Nicholas Hersh, music director

Princess Leia's Theme from "Star Wars"

John Williams

John Williams

Princess Leia's Theme from *Star Wars* (1977)

This piece was chosen by music director, Nicholas Hersh

"This is really one of the first pieces of music that I would have heard as a kid that used the orchestra in a huge and engaging way, and watching *Star Wars* as a kid is a fundamental part of my upbringing. This music is written so beautifully by John Williams with this soaring, beautiful melody, which really left a mark on me and may have even set me down a path to become the conductor I am today. Performing Williams's music is always such a privilege because he just knows how to write for the orchestra to make it sound its absolute best. Every instrument is involved. Every instrument gets an interesting line to play. In addition to hearing these lush harmonies and soaring melodies that we instantly associate with our favorite



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Mar. 15 & 16, 2024 / Get to Know the MSO!



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NICOLAS HERZIG
— MUSIC DIRECTOR —

characters from Star Wars."

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Special Thank You

The MSO would like to thank

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Thank You

The MSO acknowledges with gratitude the following donors and sponsors whose generosity allows the orchestra to reach new heights in music and education. With your continued support, we are making a difference together and enriching the lives of our community, one note at a time.

[For a full listing of donors & sponsors, click here.](#)

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Mobile devices may be used to read program notes during the concert.

Program and artists subject to change. E&OE.



Symphonic Soundtrack

Mar. 15 & 16, 2024 / Get to Know
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