

## Haas conducts Wijeratne & Tchaikovsky

The Future & Fate of Classical Music



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### Give Feedback on Paul Haas, Music Director Candidate!

***Your Input Matters!***

**Tonight features one of our four Music Director Candidates!**

After tonight's concert, [visit this link](#) to fill out our survey to provide your feedback on tonight's performance and candidate, **Paul Haas**.

**Thank you for your interest in participating in our search for MSO's next Music Director!**

**[FILL OUT OUR MUSIC DIRECTOR SURVEY!](#)**

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*Meet the Final*

**FOUR**



THE SEARCH FOR  
*MSO's next Music Director*

***The Modesto Symphony Orchestra is in the process of finding its next Music Director!***

After an overwhelming response from nearly 200 applicants, we have narrowed down the field to **four Music Director candidates**. The candidates will each conduct one of our Classics concerts where they will showcase their skill, personality, and musical taste. Get to know the Final Four as we get ready for next season!

[Learn more about our search!](#)

## About the Show

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*Modesto Symphony Orchestra Association*

***Haas conducts***

# Wijeratne & Tchaikovsky

Friday, May 6, 2022, 7:30 pm

Saturday, May 7, 2022, 7:30 pm

Gallo Center for the Arts, Mary Stuart Rogers Theater

Paul Haas, *conductor*

Sandeep Das, *tabla*

*Tonight features one of our four Music Director candidates. We would love for your feedback on their performance by filling out [this survey here](#). For more information about our Music Director search, [click here](#).*

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*The Modesto Symphony Orchestra stands with Ukraine. The growing humanitarian crisis and violent conflict is heartbreaking and we support the people of Ukraine and their resiliency and courage.*

## **Program**

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**Ludwig van Beethoven (1770-1827)**

**Coriolan Overture, Op. 62** (1807)

**Dinuk Wijeratne (b. 1978)**

**Concerto for Tabla** (2011)

Sandeep Das, *tabla*

II. Folk Song: 'White in the moon the long road lies  
(that leads me from my love)'

I. Canons, Circles

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INTERMISSION

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**Pyotr Ilyich Tchaikovsky (1840-1893)**

**Symphony No. 4 in F minor, Op. 36** (1877-1878)

1. Andante Sostenuto- Moderato Con Anima
  2. Andantino in modo di canzona
  3. Scherzo. Pizzicato ostinato. Allegro
  4. Finale. Allegro con Fuoco
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### **Thank You**

The Modesto Symphony Orchestra gratefully acknowledges the following sponsor for supporting this weekend's post-concert reception.

**Friday, May 6, 2022**

**Sheila Carroll**

**Saturday, May 7, 2022**

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### **Special Thank You to**

Dr. Phil & Margaret Beck and Robert & Martha Falzone for generously sponsoring this concert's youth & student tickets.

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For the safety of all concertgoers, masks are recommended for all patrons. Thank you!

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Program and artists subject to change. E&OE.

## Roster

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### Orchestra Roster

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Paul Haas, conductor

#### **Violin I**

Ilana Blumberg, *Concertmaster*  
Rachel Patrick, *Associate Concertmaster*  
Kayo Miki, *Assistant Concertmaster*  
Kirstan Hilton  
Valerie Tisdell  
Milka Krалеva-Castro  
Elizabeth Kidwell  
Matthew Oshida  
Brian Lee  
Rae Ann Goldberg  
Aya Kiyonaga  
Ray Reinebach

#### **Violin II**

Myriam Cotton-Rack, *Principal*  
Thomas Yee, *Assistant Principal*  
Donald Grishaw  
Juan Carlos Gutierrez  
Josephine Gray  
Donna Harrison  
Michael Nicholson  
Ivelina Kofler  
Bogdana Mindov  
Susan Doering

#### **Viola**

Kathryn Juneau, *Principal*  
Stephanie Railsback  
Anne Martin  
Nao Kubota  
Nasr Sheikf  
Nancy Ewing  
David Cann  
Alan Busteed

#### **Cello**

Richard Andaya, *Principal*  
Elaine Kreston, *Assistant Principal*  
Hannah Harrington  
Jonathan Flaksman  
Tyler Devigal  
Byron Hogan  
Paul Hale

#### **Bass**

Alden Cohen, *Principal*

**Modesto Symphony Orchestra**

Michel Taddei, *Assistant Principal*  
Harrison Dearman  
Aleksy Klyushnik  
Andrei Gorbatenko  
David Chiorini

**Flute**

Johanna Borenstein, *Principal*  
Debra Dix  
Gail Edwards, *Piccolo*

**Oboe**

Denis Harper, *Principal*  
Robert Walker, *English Horn*

**Clarinet**

Rob Patterson, *Principal*  
James Pytko  
Cory Tiffin, *Bass Clarinet*

**Bassoon**

David Granger, *Principal*  
Maya Stone

**Horn**

Melia Badalian, *Principal*  
Rachel O'Connor, *Assistant Principal*  
Nicky Roosevelt  
Adam Wolf  
William Harrington

**Trumpet**

Matthew Ebisuzaki, *Principal*  
Robert Giambruno

**Trombone**

Sam Schlosser, *Principal*  
Don Benham  
Rudi Hoehn

**Tuba**

Rod Matthew, *Principal*

**Timpani**

John Weeks, *Principal*

**Percussion**

Joseph Runnels, *Principal*  
David Gabrielson  
Jonathan Latta

**Modesto Symphony Orchestra**

***Harp***

Alexis Colner, *Principal*

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*Roster as of 4/29/2022*

## Artist Biographies

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### Paul Haas

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conductor

**Paul Haas** was at the start of a promising conducting career when he devised and produced an innovative genre-breaking concert project called [REWIND](#) in 2006, featuring violin soloist [Anne Akiko Meyers](#). The project enjoyed great critical and audience success, prompting Haas to found [Sympho](#), an organization devoted to the creation and performance of symphonic experiences in unusual venues.

One result of these creative undertakings is Haas' emergence as a composer: over the last decade, fifteen commissions have come in from iconic venues, including the [Park Avenue Armory](#) and [Rubin Museum of Art](#) in New York and [Grace Cathedral](#) in San Francisco.

As conductor, Haas has served as Music Director of the [Symphony of Northwest Arkansas](#) (SoNA) since 2010 and of the Thunder Bay Symphony Orchestra since 2017. SoNA has grown its operations substantially under his tenure, and Haas has already had a profound impact on the TBSO, which is widely considered one of Canada's best regional orchestras.



### Sandeep Das

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tabla

A 2019-20 Guggenheim Fellow, **Sandeep Das** is one of the leading Tabla virtuosos in the world today. Since his debut concert at the age of 17 with legendary Sitarist Pt. Ravi Shankar, Das has established himself as one of India's top Tabla maestros, building a prolific international reputation that spans over three decades.

In addition to performing at major Indian music festivals with renowned musicians such as Pt. Hariprasad Chaurasia, Pt. Shivkumar Sharma, and Ust. Amjad Ali Khan, among others, he is one of the unique Indian Classical musicians to expand beyond his traditional roots and collaborate with musicians from across the globe. Das actively performs with and composes for major symphony orchestras, string quartets, jazz musicians, world music ensembles, and many other unique groups with regularly featured concerts at Carnegie Hall, the Lincoln Center, the Hollywood Bowl, the Royal Albert Hall, and the Concertgebouw, to name a few.

Das has performed at prestigious events such as the 150th annual celebration of the UNO at the General Assembly Hall in NYC, the opening ceremony of the Special Olympics in Shanghai, the opening ceremony of the 1st Asia Expo in Kunming, China, the World Economic Forum, the BBC Proms, and for visiting dignitaries such as the Queen of England, the Queen of Thailand, the Pope, and various other world leaders. His collaboration with Yo-Yo Ma and the Silk Road Ensemble (SRE) for "Sing Me Home" won the 2016



Grammy Award for Best World Music Album, and he has had two previous Grammy nominations in 2005 and 2009. In 2017, Das received the prestigious Brother Thomas Fellowship and the New England Choice Artist of the Year Award, and in 2018 he was awarded a Live Arts Boston (LAB) Grant from The Boston Foundation. Das is an active recording artist and has recorded on over 20 albums for major labels such as Sony, Virgin Records, and T-Series in many genres including Indian Classical Music, World Music, Orchestral Music, and more.

“Sandeep transcends his instrument- when he plays the Tabla he is a creator of myths, a master communicator and an orchestra, all in one. In my decades of collaboration around the world, he is easily one of the greatest artists I have ever met. Not only is he one of the best artists I have met, but he is also one of the best teachers I have met. I believe there is no one he cannot engage!

— Yo-Yo Ma, cello

## Program Notes

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### Coriolan Overture, op. 26

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Ludwig Van Beethoven

#### Ludwig van Beethoven

#### Coriolan Overture, Op. 26

**Composer:** born December 16, 1770, Bonn, Germany; died March 26, 1827, Vienna

**Work composed:** 1807

**World premiere:** Beethoven conducted a private concert in the Vienna palace of his patron, Prince Lobkowitz, in March 1807, in a performance that also included premieres of his Symphony No. 4 and Piano Concerto No. 4.

**Instrumentation:** 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings

**Estimated duration:** 8 minutes

Most overtures serve as instrumental introductions to operas or plays. Ludwig van Beethoven's Coriolan Overture, although inspired by his countryman Heinrich Joseph Collin's play about the Roman general Gaius Marcius Coriolanus, was a purely orchestral work from its inception. Unfortunately for Collin, his play, unlike Shakespeare's on the same subject, was not well received in its initial run in 1804, nor its revival three years later.

In Collin's play, a hubristic Coriolanus declares war on his hometown of Rome, which had exiled him for his inattention to its plebeian citizens. Enraged, Coriolanus enlists the help of Rome's most fearsome enemies, the Volsci, to storm the city. As Coriolanus approaches at the head of the Volscian armies, Roman officials sue for peace, to no avail. Coriolanus' wife, Volumnia, along with his mother and his two sons, also beg him to cease fighting. Coriolanus is moved by his family's entreaties and, overcome with shame at his dishonorable behavior, literally falls on his sword (this differs from Shakespeare's ending, in which Coriolanus is murdered).

The dramatic elements of Coriolanus' story inspired Beethoven's musical imagination. The music traces an emotional arc, contrasting Coriolanus' fury and bellicosity with Volumnia's quiet, forceful pleas for peace.

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## Concerto for Tabla

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Dinuk Wijeratne

### Dinuk Wijeratne

#### Concerto for Tabla & Orchestra (2011)\*

<p><b>Composer:</b> born 1978, Sri Lanka <b>Work composed:</b> 2011, commissioned by Symphony Nova Scotia <b>World premiere:</b> Recorded live by the CBC, February 9th, 2012 at the Rebecca Cohn Auditorium, Halifax, Nova Scotia, featuring Ed Hanley (Tabla) &amp; Symphony Nova Scotia conducted by Bernhard Gueller. *The <i>Tabla Concerto</i> was twice a finalist for the Masterworks Arts Award (2012, 2016). <b>Instrumentation:</b> 2 flutes (2nd doubling piccolo), 2 oboes (2nd doubling cor anglais), 2 clarinets in B<math>\flat</math> (2nd doubling bass clarinet), 2 bassoons, 2 horns in F, 2 trumpets in B, 1 trombone, timpani, 2 percussion, harp, strings <b>Duration:</b> 27 minutes</p>
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#### Composer's original program notes:

1. *Canons, Circles*
2. Folk song: '*White in the moon the long road lies (that leads me from my love)*'
3. *Garland of Gems*

While the origins of the Tabla are somewhat obscure, it is evident that this 'king' of Indian percussion instruments has achieved global popularity for the richness of its timbre, and for the virtuosity of a rhythmically complex repertoire that cannot be separated from the instrument itself. In writing a large-scale work for Tabla and Symphony Orchestra, it is my hope to allow each entity to preserve its own aesthetic. Perhaps, at the same time, the stage will be set for some new discoveries.

While steeped in tradition, the Tabla lends itself heartily to innovation, and has shown its cultural versatility as an increasingly sought-after instrument in contemporary Western contexts such as Pop, Film Music, and World Music Fusion. This notion led me to conceive of an opening movement that would do the not-so-obvious by placing the Tabla first in a decidedly non-Indian context. Here, initiated by a quasi-Baroque canon in four parts, the music quickly turns into an evocation of one of my favourite genres of electronic music: 'Drum-&-Bass', characterised by rapid 'breakbeat' rhythms in the percussion. Of course, there are some North-Indian Classical musical elements present. The whole makes for a rather bizarre stew that reflects globalisation, for better or worse!

A brief second movement becomes a short respite from the energy of the outer movements, and offers a perspective of the Tabla as

accompanist in the lyrical world of Indian folk-song. Set in 'dheepchandhi', a rhythmic cycle of 14 beats, the gently lilting gait of the Tabla rhythm supports various melodic fragments that come together to form an ephemeral love-song.

Typically, a Tabla player concluding a solo recital would do so by presenting a sequence of short, fixed (non-improvised) compositions from his/her repertoire. Each mini-composition, multi-faceted as a little gem, would often be presented first in the form of a vocal recitation. The traditional accompaniment would consist of a drone as well as a looping melody outlining the time cycle - a 'nagma' - against which the soloist would weave rhythmically intricate patterns of tension and release. I wanted to offer my own take on a such a recital finale, with the caveat that the orchestra is no bystander. In this movement, it is spurred on by the soloist to share in some of the rhythmic complexity. The whole movement is set in 'teentaal', or 16-beat cycle, and in another departure from the traditional norm, my nagma kaleidoscopically changes colour from start to finish. I am indebted to Ed Hanley for helping me choose several 'gems' from the Tabla repertoire, although we have certainly had our own fun in tweaking a few, not to mention composing a couple from scratch.

© Dinuk Wijeratne 2011

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**Notes from the Conductor, Paul Haas:**

As a conductor, I'm always on the lookout for great new music. I love that feeling of discovery, especially when I can share it with orchestra musicians and a whole auditorium full of audience members. And Dinuk's Tabla Concerto is one of the best pieces I've ever come across: full of life, emotion, and color.

The first time I ever programmed it (4 years ago in Thunder Bay, Canada) I wanted the Tabla Concerto to end the entire concert, and I needed it to leave the audience ecstatic. There was a stumbling block, though: the third movement (the written ending) of the Tabla Concerto is admittedly wonderful and down-to-earth, and the soloist sings in addition to playing the tablas. But it doesn't end with that true excitement and momentum I was looking for. From my perspective, it's almost impossible to end a concert with it, especially if you want the audience so excited they jump out of their seats.

But somehow I knew this was the right piece to close with. So I thought and thought, and eventually it hit me. Dinuk's Tabla Concerto actually IS the perfect closer, but only if you do the first two movements, and in reverse order. So we started with the *second* movement, and then we ended with the *first* movement. And it was sensational. So sensational, in fact, that I begged Dinuk to let me conduct it this way for you, tonight. So that we can end the first half of our evening together with that same feeling of excitement we achieved in Thunder Bay.

Dinuk agreed, and the rest is history. I can't wait to share his incredible music with you.

## Symphony No. 4 in F minor, op. 36

Pyotr Ilyich Tchaikovsky

### Pyotr Ilyich Tchaikovsky

#### Symphony No. 4 in F minor, Op. 36

**Composer:** born May 7, 1840, Kamsko-Votinsk, Viatka province, Russia; died November 6, 1893, St. Petersburg

**Work composed:** 1877-78. Dedicated to Nadezhda von Meck

**World premiere:** Nikolai Rubinstein led the Russian Musical Society orchestra on February 22, 1878, in Moscow

**Instrumentation:** piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, triangle, and strings.

**Estimated duration:** 44 minutes

When a former student from the Moscow Conservatory challenged Pyotr Ilyich Tchaikovsky about the “program” for his fourth symphony, the composer responded, “Of course my symphony is programmatic, but this program is such that it cannot be formulated in words. That would excite ridicule and appear comic ... In essence, my symphony is an imitation of Beethoven’s Fifth; i.e., I imitated not the musical ideas, but the fundamental concept.”

In December 1876, Tchaikovsky began an epistolary relationship with Mrs. Nadezhda von Meck, a wealthy widow and ardent fan of Tchaikovsky’s music. Mme. von Meck offered to become Tchaikovsky’s patron on the condition that they never meet in person; the introverted Tchaikovsky agreed. Soon after von Meck first wrote to Tchaikovsky, he began the Fourth Symphony. As he worked, Tchaikovsky kept von Meck informed of his progress. He dedicated the Fourth Symphony “to my best friend,” which simultaneously paid tribute to von Meck and insured her privacy.

Six months later, Tchaikovsky encountered Antonina Ivanova Milyukova, a former Conservatory student obsessed with her one-time professor. She sent Tchaikovsky several impassioned letters, which alarmed him; eventually Milyukova threatened to kill herself if Tchaikovsky did not return her affection. This untenable situation, combined with Tchaikovsky’s tortured feelings about his sexual orientation and his desire to silence gossip about it, led to a hasty, ill-advised union. Tchaikovsky fled from Milyukova a month after the wedding (their marriage officially ended after three months, although they were never divorced) and subsequently suffered a nervous breakdown. He was unable to compose any music for the next three years.

Beginning with the Fourth Symphony, Tchaikovsky launched a musical exploration of the concept of Fate as an inescapable force. In a letter to Mme. von Meck, Tchaikovsky explained, “The introduction is the seed of the whole symphony, undoubtedly the central theme. This is *Fate*, i.e., that fateful force which prevents the impulse to happiness from entirely achieving its goal, forever on jealous guard lest peace and well-being should ever be attained in

complete and unclouded form, hanging above us like the Sword of Damocles, constantly and unremittingly poisoning the soul. Its force is invisible and can never be overcome. Our only choice is to surrender to it, and to languish fruitlessly.”

The Fate motive blasts open the symphony with a mighty proclamation from the brasses and bassoons. “One’s whole life is just a perpetual traffic between the grimness of reality and one’s fleeting dreams of happiness,” Tchaikovsky wrote of this movement. This theme returns later in the movement and at the end of the fourth, a reminder of destiny’s inescapability.

The beauty of the solo oboe that begins the Andantino beckons, and the yearning countermelody of the strings surges with surprising energy before it subsides. In the Scherzo, Tchaikovsky departs from the heaviness of the previous movements with pizzicato strings. Tchaikovsky described this playful movement as a series of “capricious arabesques.”

As in the first movement, the Finale bursts forth with a blaze of sound. Marked *Allegro con fuoco* (with fire), the music builds to a raging inferno. Abruptly, Fate returns and the symphony concludes with barely controlled frenzy, accented by cymbal crashes.

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