

FRIENDS OF  
CHAMBER MUSIC  
*50th Anniversary*

**Pacific Chamber Players**

Nina Flyer, cello  
Mathew Krejci, flute  
Sonia Leong, piano

**Maestro Peter Jaffe directing**

Christina Mok, violin  
Scott Miller, trumpet  
Don DaGrade, bassoon  
Patricia Shands, clarinet  
David Arend, bass  
Crystal Booher, trombone  
Bob Stover, percussion  
Richard Krabbe, The Narrator  
Tom Smith, the Soldier  
William Wolak, the Devil

2:30 PM, April 23, 2006, Faye Spanos Concert Hall

In cooperation with the University of the Pacific Conservatory of Music, Stockton, California

**Romance of Hsiao and Ch'in for Cello and Piano (1998)**

**Chen Yi**  
(b. 1953)

**Trio in F Major for Flute, Cello and Piano, H300 (1944)**

**Bohuslav Martinů**  
(1890–1959)

Poco allegretto  
Adagio  
Andante—Allegretto scherzando

*Intermission*

**The Soldier's Tale (*Histoire du soldat*) (1918)**

**Igor Stravinsky**  
(1882–1971)

The Soldier's March  
Airs by a Stream  
The Soldier's March, Reprise  
Pastorale  
Pastorale, Reprise  
Airs by a Stream, Reprise  
The Soldier's March, Second Reprise  
Royal March  
The Little Concert  
Three Dances: Tango, Waltz, Ragtime  
The Devil's Dance  
The Little Chorale  
The Devil's Song  
The Great Chorale  
The Devil's Triumphant March



Friends of Chamber Music gratefully acknowledge the very generous support of The Stockton Arts Commission, UOP Conservatory of Music, Stockton Symphony Association, and the Faye Spanos Concert Hall Staff for this production.

## The Program

### Chen: *Romance of Hsiao & Ch'in*

Born in 1953 in Guangzhou, China, Chen Yi studied piano as a child and trained as a violinist in the European classical tradition. She initially came into contact with Chinese folk music in a forced relocation to the countryside during the Cultural Revolution. Western classical music was forbidden during those times, but she continued playing, performing both Chinese and Western music for the village people. It was during this period that she began to reflect on the value of individual lives and the significance of education in society.

Already celebrated in China as a major new composer during the ever more open cultural environment of the 1980s, she became the first woman to earn a Masters degree in composition in China. Chen Yi came to the United States in 1986 to continue her musical studies earning a Doctorate of Musical Arts from Columbia in 1993.

Originally composed in 1995 for two violins and string orchestra as part of a tribute to the late Sir Yehudi Menuhin, the *Romance of Hsiao and Ch'in* was premiered in 1996 at a Lincoln Center performance under Menuhin's baton. Dr. Chen rewrote the piece in 1998 for performance by piano and cello. In the version we hear today, the Chinese Hsiao, a vertically blown traditional bamboo flute, and the Ch'in, a 7-string zither, one of the oldest instruments still in use, have a romantic musical conversation. The cello mimics the Hsiao by playing in its higher range and the piano functions as an "enlarged Ch'in." *Romance for Hsiao and Ch'in* is a short, lyrical piece with some rhythmic moments.

### Martinů: *Trio in F Major*

It is entirely logical that a child born to the accompaniment of festive bells would grow up either to become deaf or a great musician. Fortunately, the latter was the case for the Czech composer Bohuslav Martinů, who spent his first 12 years in a modest room at the top of a bell tower. His father was bell ringer and fire watchman in Polička, Bohemia. He spent his early years observing the village from that bird's-eye view, which remained with him throughout his life to influence both his philosophy of life and his concepts of composition.

At 16, his mother entered him in the Prague Conservatoire. Following two years of weak scholarly performance, he made his living playing violin in the Czech Philharmonic for 10 years, continuing his musical studies on his own. He showed remarkable personal discipline, studying scores, attending concerts, and composing daily. It was fortunate for the young man that Prague in those days was a crossroads of musical culture: he heard works by Strauss, Bruckner, Debussy, and even Bartók, Stravinsky, and Schoenberg. Later he took what

he thought would be a short trip to Paris to study with the famous French composer Roussel, but he ended up staying for 17 years. His works in this period used aspects of Surrealism, Impressionism, and even Jazz, showing the influence of Stravinsky.

He clearly felt at home in France and would have spent the rest of his life there had not World War II intruded. Following occupation by Nazis, Martinů left Paris abandoning all his manuscripts and possessions. After a harrowing journey via Switzerland, Barcelona, and Lisbon, Martinů arrived in America in 1941 bearing no evidence of his talents, speaking no English, and penniless. Fortunately, he was befriended by Serge Koussevitzky who found him space at Tanglewood and encouraged him to write his first symphony. With renewed confidence, he embarked on a creative run which made him one of the most prolific composers of the 20<sup>th</sup> century. Martinů succumbed in 1959 to the cancer that had plagued him for nearly a year.

Martinů is known for his melodious style and command of modern counterpoint. In most of his works, the traditional format is altered just enough to make the work distinctive. Martinů's best works show a unique blend of East European melodic and rhythmic idioms with a precise sense of delicate instrumental color. Although much of his music is quite difficult, today's trio is remarkably accessible, with its dashes of Czech folk music, elements of the chic, tony Paris of the '30s, and the elegant neoclassicism of Stravinsky.

The carefree spirit of the *Trio for Flute, Cello and Piano*, composed in 1944 during his American exile, is a notable contrast to his personal situation and the world condition at that time. Its three movements are typical of his brisk and colorful chamber music style.

The enthralling first movement, a vigorous *Poco allegretto*, follows many aspects of the sonata form, even though the second theme is highly altered in the return. There are rich harmonies and a brilliant sounding counterpoint.

The generally quiet second movement is an absolutely gorgeous melodic *Adagio*. It begins with a long meditative phrase in the piano, has a response by the flute and cello, and then culminates in an expressive climax, achieving development by intensification of the original theme rather than by adding new ideas.

By contrast, the lively final movement introduced by a flute-led *Andante*, is a rondo rich in adroitly interlaced, happy ideas. It is every bit as captivating as the opening movement. This scherzando in A-B-A form begins with a pensive flute solo then sings a lively theme with strong rhythmic and melodic elements in opposition, creating dynamic tension. The middle section, a slow waltz, is sonorous in contrast to the outer sections.

Although a casual listener might detect little of the twentieth century in Martinů's harmonic language, it is a curious fact that none of this *Trio's* three movements begin and end in the same key.

### Stravinsky: *The Soldier's Tale*

Upon Igor Stravinsky's death, some said that for the first time since the death of Guillaume de Machaut in 1377, the West was without a great composer. Hyperbole perhaps, but doubtless his passing signified the end of Modernists who came of age during the Romantic period and transformed the art of music.

He was born June 17, 1882, in the summer resort of Oranienbaum just outside the Russian musical center of St. Petersburg. The third of four sons of the principal bassist of the Imperial Opera, he grew up surrounded by the pleasures of a musical family. But his parents were not in favor of his becoming a musician and insisted that he take a law degree. In 1902, he met Rimsky-Korsakov who, after seeing some of his piano pieces, recommended that he study music privately but not give up his day job. In the typical impetuosity of youth, Stravinsky left school in 1903 to study composing, ironically with Rimsky-Korsakov. Applying himself diligently to his studies for five years, he composed the short, brilliant *Fireworks* both to show that he had learned orchestration and to celebrate the wedding of his teacher's daughter. After sending the piece, he waited anxiously for a reaction, but the parcel came back marked "Recipient deceased." Stravinsky never had another teacher. And none was needed as two years later he would become one of the most renowned living composers following the premier of *The Firebird*.

Upon this success, the impresario Diaghilev urged the composer to come up with a more spectacular piece for the next year's Ballets Russes performance and *Petrushka* was premiered in 1911 to a more resounding success than *Firebird*. Igor was so moved by the success of this work that he thereafter relied only on his intuitive musical language. He had sufficient confidence in his ear to set one of his dream sequences to music; this became *The Rite of Spring* which was received in a cacophony of whistles, cat calls, and defiant bellows.

That spring evening was the beginning of 20<sup>th</sup> century musical Modernism. Stravinsky shook the fundamentals of Western musical tradition and made himself the advocate of the avant-garde (and the anathema of the old school), becoming the musical equivalent of the cubist Picasso. Less than one year later, Stravinsky was paraded through the streets of Paris on the shoulders of an admiring

throng. By the '30s, the work was safe enough even for Walt Disney!

But World War I made these showy productions impossible, so Stravinsky responded in 1918 by creating a practical little number: a fable of a soldier, his violin, and the devil, for dancers, narrator, and 7 assorted instruments—the evocative *Soldier's Tale*. And so the demiurge of *The Rite of Spring* becomes the demon of *The Soldier's Story*.

With this piece, he wrote that he had made “the final break with the Russian orchestral school in which I had been fostered.” He began to construct a new orchestral sound recalling the 18<sup>th</sup> century but more spare and radiant. His fresh aesthetic of thrift, lucidity, and control, altered by the sounds and techniques of both Modernism and earlier periods, came to be called neoclassicism. This would remain his style into the '50s.

In 1939 Stravinsky fled both his critics and the war, moving to Hollywood. His last years were filled with tributes and the pleasure of having lived into his myth. He died in New York on April 6, 1971, but not before he opened up new terrain in the essentials of Western music that others have been exploring ever since.

*The Soldier's Tale* was billed as a two-part narrative dramatic structure each in three scenes, to be read, played, and danced. The instrumentation is treble and bass members of strings, brass, and woodwinds with a single percussionist; Stravinsky likened this to a jazz band, which he would not actually hear until 1919. The piece represents one of the first times that he used a violin as a solo instrument. The writing is virtuosic for both violin and percussion throughout the piece. The violin represents both the soldier's soul and the Devil's wiles while the percussion represents the Diablerie or Devil's sorcery. The pitch relations are predominantly diatonic. A juxtaposition of major and minor mode is common and some chromaticism is apparent. But it is rhythm and motion of the music that contributes most to the drama.

The story, written by Ramuz but taken from a Russian folk tale, concerns a disillusioned soldier who returns from war with a violin that he exchanges with the Devil for a book that pledges to answer any economic question (NASDAQ?). As is usual in these transactions, the Devil gets his due (the Devil may be a bit of a bungler, but in the end you cannot outwit him). The narrator recites the story and dancers pantomime it. The piece is oddly haunting, but more remarkable is how he manages to achieve that degree of poignancy in a style that is stark, dry, and acerbic. There is a theme of calculated cruelty in his little chorales and marches that may be distasteful at first but in the end contributes to the allure of this little work of

genius: what first appears to be dark and threatening is made witty and tongue in cheek.

The opening performance, conducted by Ernest Ansermet, was on September 28, 1918. Unfortunately, opening night was also closing night due to the Spanish influenza epidemic! The piece was not performed again until 1924.

### Story Synopsis:

*A small stage mounted on a platform. A stool or barrel at either side. The narrator sits on one stool in front of a table. The musicians are placed on the opposite side of the stage.*

#### Part 1, Scene 1: The banks of a stream.

Joseph, the soldier on leave, returns to his native village (*The Soldier's March*) and rests by a stream. He rummages through his pack and finds what he was looking for: his violin. He begins to play (*Airs by a Stream*). He is accosted by the Devil disguised as an old man with a butterfly net. The Devil obtains the Soldier's fiddle in exchange for a magic book and invites him to spend three days of his leave at the Devil's house to learn how to read the book. The Soldier accepts. After the time has passed, the Devil takes Joseph home (*March of the Soldier, Reprise*).

#### Scene 2: A crossroads in open country, showing a frontier post and a distant village belfry.

On reaching his native village, everyone runs away as they see him. The Soldier reaches his fiancée's house only to see her with husband and children. Finally, he realizes he has been away not three days but three years and the village residents think he is a ghost (*Pastorale*). The Devil appears disguised as a cattle merchant and explains that with the help of the magic book the Soldier can make his fortune. He quickly amasses great riches, but realizes that material wealth means nothing and all he wants are the things he had before (*Pastorale, Reprise*). He gets agitated and looks for the solution in the book but finds no answer.

**Scene 3: A room.** By now, the Soldier is thoroughly disillusioned by his wealth. The Devil disguised as an old female peddler calls on him and displays her wares, including a fiddle which he recognizes. He perks up and wants to buy it back, but finding he can get no sound out of it, hurls it away and tears up the book in despair (*Airs by a Stream, Reprise*).

**Part 2, Scene 4: A room in the palace.** The Soldier, who has now lost his wealth, leaves his home (*Soldier's March, Second Reprise*) and comes to a town where the King's daughter is ill. The King has promised her hand in marriage to whoever succeeds in curing her. The Soldier meets an old friend in a tavern who convinces him to try his luck curing the princess. He leaves to see the King (*Royal March*). The Soldier meets the Devil at the palace disguised as a

virtuoso violinist and plays cards with him. The Devil reveals himself and taunts Joseph with the violin. The Narrator gives Joseph good advice telling him the reason the Devil controls him is because he still has the Devil's money, and if he loses all his money to the Devil in a card game, he will be free. He goes on losing and plying the Devil with strong drink until the Devil falls unconscious, and the Soldier is able to recover his old violin which he can now play (*The Little Concert*).

**Scene 5: The Princess' room.** The invalid Princess is lying on a couch. The Soldier enters and plays his violin. The Princess miraculously rises and begins to dance (*Three Dances: Tango, Waltz, Ragtime*) at the end of which they embrace. The Devil enters dressed as a devil (you know...forked tail, pointed ears, that sort of stuff), undisguised for the first time. The Soldier fiddles (*The Devil's Dance*); the Devil cannot resist and is contorted by the music. Finally, exhausted, he falls to the ground and with the help of the Princess, Joseph drags his body away and then they embrace (*Little Chorale*). The Devil pops his head in and begins to torment the couple, warning them that Joseph may not leave the castle or the Devil will regain control of him (*The Devil's Song*). The Narrator tells the moral of the story and continues the prophecy of doom: “You must not seek to add to what you have. No one can have it all...one happy thing is every happy thing...” (*The Great Chorale*).

**Scene 6: Same as Scene 2.** Sometime after their marriage, the Princess gets curious about Joseph's past though she knows he is forbidden to revisit it. Finally she convinces him to sneak out of the palace and visit his mother in his native village. As they get near his hometown, Joseph goes ahead to find the frontier. As soon as he arrives at the village, he falls under the power of the Devil, who is waiting for him in gorgeous scarlet apparel and again displaying the violin. As the Devil plays the violin, the Soldier hangs his head and follows him slowly but without resistance (*The Devil's Triumphant March*). At the chilling close, the violin fades away and the only sound remaining is drumming representing the Devil triumphant.

The Biblical reference is “*What shall it profit a man if he gain the whole world, and lose his own soul?*” In real life, it is not so much a matter of gaining “the whole world” as of day-to-day decisions when we are tempted to compromise between ideals and expediency—to do something that instinct says is not quite right (though it may not be “very” wrong) for the sake of quick reward.

—Notes by Dr. Michael Spencer

*In anticipation:*

## 51<sup>st</sup> Season 2006-2007

*Presented in Cooperation with  
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Conservatory of Music  
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### Takács Quartet

2:30 PM Sunday, October 1, 2006  
Faye Spanos Concert Hall

### Peabody Trio

2:30 pm Sunday, November 5, 2006  
Faye Spanos Concert Hall

### Strata

2:30 PM Sunday, December 3, 2006  
Faye Spanos Concert Hall

### Streicher Trio

2:30 PM Sunday, February 18, 2007  
Faye Spanos Concert Hall

### Ying Quartet

7:30 PM Saturday, March 24, 2007  
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- Seating is unreserved for the 2005-06 Season.
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UOP/Delta Faculty: \$10, Spouse \$15  
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FOCM welcomes children to our concerts. However, an adult must accompany children ten years of age and younger (please, no babes in arms). At the request of artists, children should not sit in the first four rows.

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# The Artists

## Pacific Chamber Players & The Soldier's Tale

Presented by Friends of Chamber Music of Stockton  
at Faye Spanos Concert Hall, April 23, 2006

Cellist **Nina Flyer** has toured and recorded throughout Europe, Scandinavia and America. She has been principal cellist with the symphonies of Jerusalem, Bergen (Norway), Iceland, and the Women's Philharmonic; she has held the post of acting principal cellist with the San Diego Symphony. Ms. Flyer is presently principal cellist of the Pacific Chamber Symphony and the Bear Valley Music Festival, as well as cello and chamber music instructor and member of the acclaimed UOP Conservatory of Music resident piano trio, the New Pacific Trio. She also records for the television and motion picture industry and is on the executive board of the Recording Musician's Association. As a proponent of contemporary music, Ms. Flyer plays regularly with Composers Inc. and the San Francisco Contemporary Music Players. She is a featured soloist on two Grammy-nominated KOCH International CDs: a concerto by Shulamit Ran performed with the English Chamber Orchestra and solo and chamber works by Lou Harrison.

Flutist **Mathew Krejci**, born in Cleveland to a family of musicians, is principal flute of the Sacramento Philharmonic Orchestra and teaches flute at the University of the Pacific. In 2002, his Ariel Woodwind Quintet, affiliated with the Chamber Music Society of Sacramento, was asked to replace the Warsaw Woodwind Quintet on a three-week tour of the Midwest United States. He was a member of the Spoleto Festival Orchestra from 1977-83. For twenty one years, Mr. Krejci has been principal flute of the Bear Valley Music Festival. He has appeared there as soloist on three occasions. In 1997, Mr. Krejci and his violinist son, Evan, were invited by the Slovak government to tour the Slovak Republic as part of the Slovaks Living Abroad Festival. In 2000, he played a solo recital of contemporary American and Czech music in Prague, Czech Republic. He joined the Wild Basin Woodwind Quintet based in Austin, Texas in 2003. This quintet toured Tennessee, Texas and performed concerts in Washington DC, at the Kennedy Center, and the American University. He was invited to perform a recital at the 2004 convention of the Czech-Slovak Society of Arts and Sciences in the Czech Republic. He has recorded for the V'tae, Albion, and Klavier labels.

**Sonia Leong**, piano, has performed in Canada, the United States, England, Romania,

Switzerland, and Hong Kong. She has appeared with the Filarmonica de Stat Dinu Lipatti in Satu Mare, Romania, the Banff Festival Chamber Orchestra, the Stockton Symphony, and live on Radio Suisse Romande in Geneva. She is a member of the New Pacific Trio, based at the University of the Pacific. She was a prize winner at the Concours Piano 80 in Switzerland, and a finalist at the Concorso Pianistico Nazionale "Città de Cesenatico" in Italy. Dr. Leong studied at the University of British Columbia and at the Peabody Conservatory, earning her doctorate from the University of Montreal in 1998. In addition, she received a concert recital diploma from the Guildhall School of Music in London, where she studied on a Commonwealth Scholarship. The *St. Galler Tagblatt* wrote of her "richly colorful and tender playing," saying "she balances intelligence and sensitivity, revealing the depths of each score." *The San Francisco Classical Voice* described her "sensitive and accomplished touch." Dr. Leong has served on the faculty of the University of Puget Sound in Tacoma, WA, and currently teaches at the University of the Pacific.

**Maestro Peter Jaffe**, conductor, is in his eleventh season as music director of the Stockton Symphony. He received the inaugural Denis DeCoteau Award from the Association of California Symphony Orchestras, and was selected by the Stockton Arts Commission to receive the Stockton Top Arts Recognition (STAR) Award. The featured subject of two Continental Cablevision specials, Mr. Jaffe has been a frequent guest on several radio and television programs in California. He has taught at the Conductor's Institute of South Carolina since 2000, and was a resident conductor and faculty member of the Aspen Music Festival for fourteen years. Under Mr. Jaffe's direction, Aspen's Young Artist Orchestra series became an important component in the career advancement of numerous prominent rising stars—many of his Aspen performances have been broadcast on National Public Radio. Mr. Jaffe has appeared as guest conductor with several other orchestras and music festivals, and is looking forward to return engagements with the Louisiana Philharmonic Orchestra and the

New Mexico Symphony Orchestra in the near future. For six years he has served as music director for operas produced by the Townsend Opera Players in collaboration with the Stockton Opera Association, most recently conducting Puccini's *Tosca* this past January.

**Christina Mok**, violin, recipient of the British Council Fellowship and full scholarship, earned her BM degree and Solo Artist Diploma at the Guildhall School of Music in London, studying under Yfrah Neaman. She is the winner of numerous competitions including the BBC Young Artists' Audition and performed in festivals such as the Evian Festival and the Proms. She has been featured as a soloist with the Russian Federal Symphony, the Janacek Philharmonic and the Seoul Symphony, among others, and gave Solo and Chamber music recitals on three different continents. Former member of the Royal Philharmonic Orchestra and the interim Concertmaster of the Royal Ballet Sinfonia, she is currently the Concertmaster of the Stockton Symphony and the Associate Concertmaster of the Symphony Silicon Valley.

**Scott Miller**, trumpet, is a native of Southern California, where he studied with David Evans, and Robert Frear. While in High School, Scott was one of the youngest trumpet players to be accepted at Tanglewood to study with the Empire Brass Quintet for two summers. Moving north Scott received his Bachelors in Music from the San Francisco Conservatory of Music in 1997. While studying at the Conservatory he was invited to Switzerland to study with Steven Burns, Eric Aubier, and Jouke Harjanne. Scott received his Master in Music from Arizona State University, where he studied with David Hickman. While in Arizona Scott was a regular substitute with the Arizona Opera Company. Since returning to the bay area, Scott has performed with Napa Symphony, Berkley Symphony, Pacific Chamber Orchestra, Modesto Symphony, Fresno Philharmonic, Marin Symphony, Pacific Symphony (Orange County) and The Stockton Symphony. He has also

performed and recorded with the San Francisco Symphony (Gustav Mahler's Symphony No. 2). Scott also teaches at two private schools in the Bay area, as well as a private studio of 15 trumpet students.

**Don DaGrade**, bassoon, received his Bachelor of Science degree from Brigham Young University and his Master and Doctor of Music degrees from Indiana University in woodwinds. He is past principal bassoonist with the Indiana University Philharmonic, Sacramento Symphony Orchestra, and for the past twenty-two years has served as principal bassoonist with the Stockton Symphony Orchestra. He performed two years with the Contemporary Woodwind Quintet and the past thirty-six years with the Pacific Arts Woodwind Quintet. Since 1970 he has served as professor of bassoon and saxophone at the University of the Pacific's Conservatory of Music. He is also active as clinician, soloist and adjudicator. His teachers include Eugene Rousseau, Simon Kovar and five years with Leonard Sharrow, Arturo Toscanini's principal bassoonist with the NBC Symphony. During the summer of 1990, Dr. DaGrade served as woodwind coach for the Asian Youth Orchestra in Kumamoto, Japan under the direction of the famous violinist, Yehudi Menuhin. The orchestra performed in Japan, Singapore, Hong Kong, and Taiwan.

Clarinetist **Patricia Shands** has appeared to critical acclaim throughout the US, South America, and Europe. Her appearances at the Tucson Winter Chamber Music Festival have led to critically acclaimed recordings of works by Bartók, Dahl, Lutoslawski, Finzi, Arnold, and Guastavino. Ms. Shands has been featured on NBC's *Today Show*, National Public Radio's *Performance Today*, international broadcasts by the BBC, and regional live broadcasts on NPR. Ms. Shands has performed as concerto soloist with the symphonies of Stockton, Portland (Maine), Cape Ann, Round Top, Chautauqua, Colorado Philharmonic, and Orquesta Filarmonica de Bogotá. Ms. Shands received her Bachelor of Music degree from the Peabody Conservatory of Music. Following a residency at the Banff Centre for the Performing Arts, she took her Master of Music degree at the University of Southern California. She was a member of the Block Ensemble and the symphonies of Portland and Vermont. She has taught at Dartmouth College and the University of New Hampshire. Ms. Shands joined the faculty of the University of the Pacific in 1995 where she is currently Associate Professor of Clarinet and Director of Chamber Music in the

Conservatory of Music. She is currently Principal Clarinet of the Stockton Symphony and Sacramento Philharmonic Orchestras and a member of the Pacific Arts Woodwind Quintet.

**David Arend**, bassist, an active proponent of new music, has worked with classical and jazz composers ranging from George Crumb to Ornette Coleman. Mr. Arend initially studied piano and trombone, switching to electric bass and finally discovering the double bass at age 17. He earned his BA & BM from Oberlin College and Conservatory of Music in 1995. He attended the Aspen Music Festival from 1993-98 and is a graduate of the Juilliard School (MM '97) where he studied with Eugene Levinson, principal bass of the New York Philharmonic. In 1999 he took part in the Pacific Music Festival in Sapporo, Japan, playing alongside Herbert Mayr, co-principal bass of the Vienna Philharmonic. As solo bassist with the Aspen Contemporary Ensemble, he gave the premieres of numerous chamber works. He played on John Psathas' album "Rhythm Spike," named New Zealand's 2000 Classical Record of the Year. He is currently a member of the Oakland East Bay Symphony, Sacramento Philharmonic, and subs with San Francisco Symphony. David is on the faculty and plays principal bass with the San Francisco Student Philharmonic and teaches at the Oakland Public Conservatory. He also serves on the board of Arts First Oakland, a non-profit organization promoting the arts in the East Bay.

**Crystal Booher**, trombone, is a native of southern California and is currently in her first year of graduate studies at the San Francisco Conservatory of Music. She graduated from Indiana University in 2005 with a BM in Trombone Performance. Crystal has been a finalist in the International Trombone Association's solo competition, the Eastern Trombone Workshop solo competition, and she was recently an alternate for the Zellmer-Minnesota Orchestra trombone competition. Her teachers include M. Dee Stewart, Peter Ellefson, Ian Bousfield, and Mark Lawrence.

**Bob Stover**, percussion, is a retired music educator from Stockton, CA. He is a graduate of the University of the Pacific Conservatory of Music. He has been a member of the Stockton Symphony since 1964 and presently serves as principal percussionist. Bob has performed throughout the United States, England, and Australia and is currently performing with Valley Concert

Band, Tropical Nights, Jasscity Dixieland Band, the Bill Travis Big Band, Sobracito, and Latin singer Manuel Romero.

**Richard Krabbe**, The Narrator, is a Bay Area native who moved to Stockton in 1992 and has been actively performing in a variety of San Joaquin venues ever since. His previous Stockton Symphony appearances include *A Midsummer Night's Dream*, *A Lincoln Portrait*, *Peter & The Wolf*, Prokofiev's *Romeo & Juliet* and Christopher Brubeck's premiere of *Mark Twain's World*. Richard is a veteran of over 90 stage performances. Some of his favorite roles have been Henry Higgins in *My Fair Lady*, Sidney Bruhl in *Deathtrap*, Henry Saunders in *Lend Me A Tenor* and King Henry II in *The Lion In Winter*, for which he received the Willy Award for outstanding performance by an actor in a lead role.

**William J. Wolak**, The Devil, plunged into theatre as an undergraduate in 1957. He earned his MA from St. Louis University, and his Ph.D. from Tulane University. Dr. Wolak has taught theatre arts in college for 43 years at 6 Colleges or Universities. He joined the faculty of UOP in 1975. He was Chair of Theatre Arts for 8 years and is currently Professor of Theatre Arts, teaching acting, directing, theatre history and dramatic literature. He was a member of the Stockton Arts Commission for two terms. Dr. Wolak has directed 90 dramas, comedies, musicals, and operas. In 2006, his production of *Dancing at Lughasa* was selected for the KCACTF Regional VIII Festival at Southern Utah University. He is an actor with 48 years of experience and more than 140 roles on his resumé at various theatres nationwide. In addition to his stage acting he has narrated a number of works with orchestras and chamber ensembles, including "Peter and the Wolf," for the University of Georgia's Symphony Orchestra Concert, Aaron Coplin's "A Lincoln Portrait" with the University of Georgia's Wind Ensemble in Athens, Georgia, Persichetti's "Celebrations" with a text based on the poetry of Walt Whitman, and Honegger's "King David." Wolak has worked with *The Soldier's Tale* three previous times, including his adaptation and narration for the inaugural program of the Centennial Festival of the Conservatory of Music at the University of the Pacific.