



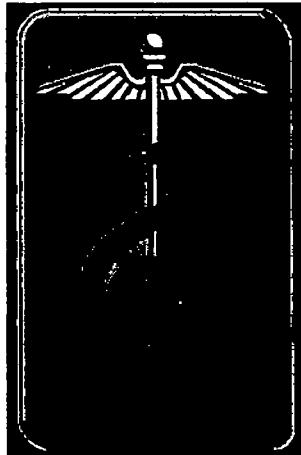
The Barbara & Ray Alpert Jewish Community Center
Long Beach, California
Presents

The Los Angeles Doctors Symphony Orchestra

Ivan Shulman, Music Director

SEVEN PIANISTS IN CONCERT

Featuring piano soloists
Rufus Choi
Deborah H. How
Sylvie Ollivier Moreland
Christopher Weldon



**Sunday, May 6, 2007
2:30 p.m.**

**The Barbara & Ray Alpert
Jewish Community Center
3801 East Willow Street
Long Beach, CA 90815
www.alpertjcc.org**

PROGRAM

Overture to "Candide" Leonard Bernstein

Piano Concerto in C Major, K.467 Wolfgang Amadeus Mozart

- I. Allegro
- II. Andante
- III. Rondo

Student Pianists from Acevedo Foundation

~Intermission~

Double Piano Concerto in d minor Francis Poulenc

- I. Allegro ma non troppo
- I. Larghetto
- II. Finale

Sylvie Ollivier Moreland, Deborah H. How

Double Piano Concerto in E-flat Major, K.365. . Wolfgang Amadeus Mozart

- I. Allegro
- II. Andante
- III. Rondo

Rufus Choi, Christopher Weldon

***The Orchestra wishes to thank the Los Angeles Public Library, Art Music
and Recreation Department for the loan of music scores.***

***Rehearsal space made available by the Westside Community Adult
School at Fairfax High School***

***Donations to the Los Angeles Doctors Symphony Orchestra are tax
deductible to the extent permitted by law. Donor envelopes are
available at the reception desk.***

**LOS ANGELES DOCTORS SYMPHONY ORCHESTRA
P.O. Box 27353, Los Angeles, CA 90027-0353 www.ladso.org**

LOS ANGELES DOCTORS SYMPHONY ORCHESTRA

Founded in 1953, the Orchestra is one of the oldest community orchestras in the United States having its origins in the health professions. The orchestra welcomes contributions, both musical and financial to sustain its efforts to provide concerts at little or not cost to the public.

IVAN SHULMAN

Ivan Shulman studied oboe with his father, the noted oboist Harry Shulman. He began his conducting studies with Walter Susskind and Wolfgang Vacano. After many years as an oboist, he became Music Director of the Los Angeles Doctors Symphony Orchestra in 1990, and has since conducted the orchestra in concerts in Los Angeles, Santa Barbara, San Francisco and Santa Fe. He has appeared as guest conductor with the West Hollywood Orchestra, the Dalhousie University Chorus in Halifax, Nova Scotia, the Kenai Peninsula Orchestra in Alaska and the Pleven Philharmonic in Bulgaria. He has led the Nevada State Opera in performances of *Don Giovanni* and *Carmen*. He regularly serves as a judge for scholarship and musical competitions of the Young Musicians Foundation and the Music Teachers Association of California.

PROGRAM NOTES

Ivan Shulman

Bernstein: Overture to *Candide*

Begun in 1954, Bernstein's collaboration with the playwright Lillian Hellmann on the conversion of Voltaire's *Candide*, to a Broadway musical was anything but easy, and a happy resolution of the endeavor has never been completely fulfilled to this day. The overture is a mix of tunes from the musically episodic score, constructed in an almost classic sonata form featuring "Oh, Happy We" as the second theme. The love song ends in a grand pause, wherein the overture concludes in a manner of *La Gazza Ladra* from a distance, to Cunegonde's song "Glitter and Be Gay" marching forward to a rollicking finish with the first theme returning.

Mozart: Piano Concerto No. 21 in C Major, K. 467

Written in 1785 this piano concerto follows the great D minor concerto, K. 466 which the Doctors Symphony performed just last month. The first movement is very broadly conceived with the majesty and vastness of his grandest symphonies. The second movement, in F major, is operatic in nature, full of emotion and expressivity. The final rondo, perhaps somewhat understated, balances the energy and emotion of the earlier movements, while offering a radiance and beauty all of its own.

Poulenc: Concerto for Two Pianos in d-Minor

As a quintessentially French composer, Francis Poulenc wrote this concerto in 1932 while living in Boston, and certainly placed a wide variety of cosmopolitan musical influences into this unusual and amusing creation. The first movement has been described containing elements of a jazzy Parisian dance hall, of the silent film era and of a gamelan which Poulenc was said to have heard at the Colonial Exposition in Paris in 1931. The second movement opens as a classic Mozart concerto, but modulates to a romantic early twentieth century tune, then back to a quote of the C-Major Mozart concerto we have just heard, and finally to the gamelan again. The finale is a mélange of many of the earlier elements of the concerto, while interposing a tango as well as the Sewanee River into the mix.

Mozart: Piano Concerto No. 10 in E-flat Major, K. 365

Mozart composed this concerto in 1779 to play with his older sister Nannerl. As a respectful brother, Mozart was careful to divide up the solo material fairly evenly, in a manner so that it offers more than a contest for two soloists. The soloists enter first movement with a set of trills serve as an introduction to the relatively simple first theme, which returns later in classic sonata form. The slow movement is delicate and refined, with much decorative material to be exchanged by the soloists in a musical dialogue. For the most part the orchestra stays in the background and allows the pianists to come forth poetically. The Rondo finale is vigorous and full of rhythmic drive coupled with elegance and grace.

LOS ANGELES DOCTORS SYMPHONY ORCHESTRA

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PROGRAM EDITOR

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*on leave