

ONCE UPON *a* TIME...

FEATURING THE TEMPLE HILL SYMPHONY ORCHESTRA

Friday, March 6th, 2026 | 7:30 PM

Saturday, March 7th, 2026 | 7:00 PM

Join the Temple Hill Symphony Orchestra for an evening of magical tales, unexpected twists and turns, and happy endings with the music of fairy tales!

Wear your best fairy tale costume for our costume contest!

Conductor: Kirsten Bradford



TEMPLE HILL
OAKLAND, CA

4780 Lincoln Avenue
Oakland, California 94602



From the Conductor



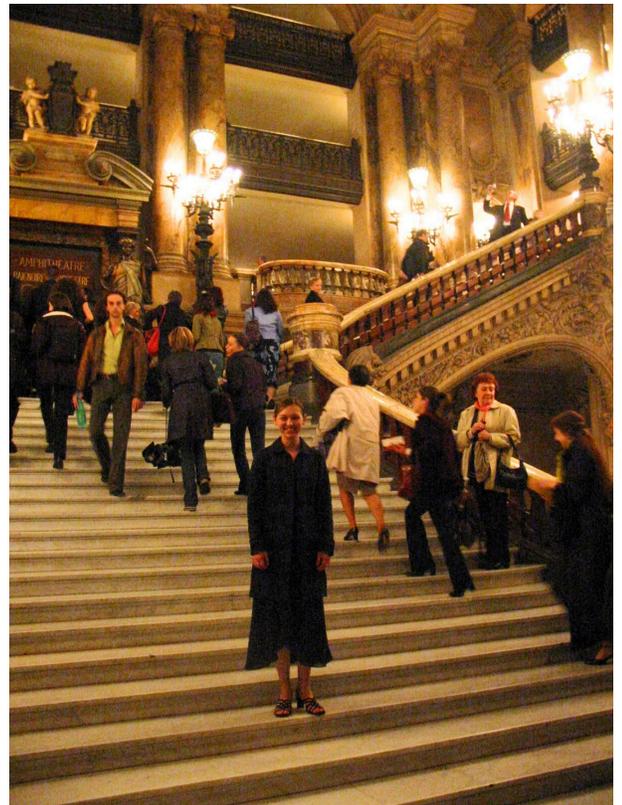
In 2005, I was lucky enough to spend a semester studying abroad in Paris, France. The Paris Opera House quickly became my favorite place, and I took every opportunity to get reduced visibility tickets for the amazing opera and ballet performances there. One of the first performances I attended was of Sergei Prokofiev's ballet, *Cinderella*. From the haunting and beautiful opening phrase, I was hooked. While the dancing was incredible, the score to the ballet moved me like nothing ever had. I sat there in my tiny, cramped seat for three hours, tears streaming down my face and completely in awe of how music could transform a simple story into something so moving and real.

Tales like the ones we are exploring tonight are ancient and have been part of our societal history and art for centuries. What exactly is it about these stories that has made them last for so long? What appeals to us in the story of a girl who marries a prince, or a princess who sleeps for 100 years to escape a fairy's curse, or a young apprentice who makes a mistake, or two children who outsmart an evil witch? Why do we keep telling these stories, generation after generation?

This is what we hope to explore in our program tonight. While the stories we're telling in this concert are fanciful and magical, the themes are ones that still apply to us.

We all have hard things to overcome. We all make mistakes and have to learn from them. We all hope for a better future and seek ways to reach it. These stories unite us around what truly connects us—the shared experience of being human.

We are so glad you chose to join us, and we hope you find moments to laugh, cry, dance, and cheer tonight. Whether you are just starting your own journey, are in the middle of fighting your own dragons, or are beginning a new chapter of your story, we sincerely wish you all the best in finding your own *Happily Ever After*.



Kirsten at the Paris Opera Ballet production of *Cinderella* in 2005



Kirsten Bradford

Temple Hill Symphony Orchestra

Music Director & Conductor



Kirsten Bradford, Conductor

Kirsten Bradford developed a love of orchestral music, film scores, musicals, and opera at an early age. Her conducting career started at the age of five, marching to and conducting the KDFC Classical Radio Morning March every day before school, and she’s been involved in music ever since. She has performed as a solo vocalist many times on Temple Hill and has been seen in musicals and choral performances around the Bay Area. She has conducted dozens of youth, teen, and adult choir performances over the last decade. Kirsten started as an assistant conductor with the Temple Hill Symphony in

2024 and has been incredibly lucky to study conducting under previous THSO director Maestro Jay Trottier. She also currently studies with Dr. Buddy James at CSU East Bay and is slowly making her way towards her end goal of a master’s degree in conducting. When not performing, Kirsten loves spending time with her husband and two teenage daughters.

Eliza Gunson, Guest Conductor

Eliza Gunson is a sophomore in high school. She is a dedicated musician on flute, baritone saxophone, and mallet percussion. She enjoys marching band as well, and performed at DCI West in summer 2025. She’s conducted in school and in church, but this is her first time conducting full orchestra.



Soloists



Esther and Adam Hulme



Adam and Esther Hulme currently live in Pleasanton with the rest of their family. Adam plays soccer, piano, and just began singing with the Cantabella Children’s Chorus, Con Brio. He has been experimenting with the violin and hopes to start playing with an orchestra next year. Esther has been studying voice for a number of years and currently sings with Sacred & Profane Chamber Chorus as a choir member and soloist. She also volunteers frequently with her daughter’s middle school chorus and leads a youth choir in the Tri-Valley. When not doing music she is the loudest, most enthusiastic mom cheerleader.

Program



“I Am a Child of God”

Words by Naomi Ward Randall,

Music by Mildred Tanner Pettit, Arranged by Mike Carson

Eliza Gunson, Guest Conductor

Esther & Adam Hulme, Soloists

Pyotr Ilyich Tchaikovsky, *The Sleeping Beauty*, Op. 66

No 1a. Introduction

No 1b. Marche

Engelbert Humperdink, *Hänsel und Gretel*

Overture

Sergei Prokofiev, *Cinderella*, Op. 87

No 36. The Duet of Cinderella and the Prince

No 37. Waltz-Coda

No. 38. Midnight

Intermission

Pyotr Ilyich Tchaikovsky, *The Sleeping Beauty*, Op. 66

No 24. Pas de caractère—Le Chat botté et la Chatte blanche

(Puss in Boots and the White Cat)

Paul Dukas, *L'Apprenti sorcier (The Sorcerer's Apprentice)*

Costume Contest

Pyotr Ilyich Tchaikovsky, *The Sleeping Beauty*, Op. 66

No 6. Grande valse villageoise (The Garland Waltz)

Join the orchestra and our fairy tale actors for a meet & greet and light refreshments immediately following the concert in the cultural hall behind the stage.

Thank you for joining us!

Temple Hill Symphony Orchestra



Conductor & Music

Director

Kirsten Bradford

Guest Conductor

Eliza Gunson

Flute & Piccolo

Melissa Gulamhussein*

Alice Lee

Sharon Young

English Horn

Eric Hagen*

Oboe

Mary Kruzas

Cori Jackson

Clarinet

Brinly Nearon*

Kathy Vork

Chris Diggins (sub)

Bass Clarinet

Mariko Abe

Bassoon

Michael Stern

Catherine Tracy

Andrew Wilkey

Contrabassoon

Lori Garvey

French Horn

Jeanne Porter*

Daniel Bao

Joshua Gray

Trumpet

John Escalera*

Miriam Brown

David Freebairn

Lorenzo Perez

Zach Estivo (sub)

Brett Klein (sub)

Trombone

Dave Downer*

Megan Kennedy

Dave Parker

Piano

Alice Lee

Percussion

John Mack*

Alexandra de Lory

Thomas Mack

Heather Moore-Farley

Violin I

Cybèle D'Ambrosio,
*Concertmistress**

Douglas Morisson

Trevor Barrus

Sophie Koval

Keita Moriwaki

Erika Murphy

Miki Nakamura

Violin II

Stephanie Black*

Jackie Koval

Linda Pedersen

Tina Chang

Ed Walker

Viola

Liz Hare

Cello

Chris Jackson*

Mary Asnicar

Sarah Morgan

Bass

Tim Neff*

Damian Anderson

*Principal

Fairy Tales Cast

CinderellaChristina Steenman
Fairy Godmother #1.....Barbara Williams
Fairy Godmother #2.....Arianna Ratto-Escalera
Hansel.....Benji Tarwasokano
Gretel.....Bella Tarwasokano
Sorcerer.....Troy Williams
Sorcerer's Apprentice.....Rebecca Nelson

Tech

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Jeff Beyer, Lighting
Becky Ellefsen, Stage Crew

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Many thanks to CSU East Bay for the use of their percussion equipment!

Program Notes

The Sleeping Beauty

The first time we see a Sleeping Beauty-like tale appear is in a French poem written between 1330 and 1344, with many iterations following in future generations. The tale is most commonly about a princess cursed by a fairy to die when she pricks her finger on a spinning wheel. She is saved by another fairy who blesses her to not die, but instead to sleep for 100 years. A prince comes and wakes her with a kiss, and the princess and kingdom are saved.

Pyotr Ilyich Tchaikovsky completed his three-act ballet, *The Sleeping Beauty*, in 1889. He based his ballet on the Charles Perrault tale *La Belle au bois dormant*, written in 1697. The ballet was immediately popular in Tchaikovsky's home country of Russia, but it didn't gain worldwide popularity until a London ballet company produced it in 1921.

Tonight's performance includes four pieces from Tchaikovsky's ballet, all of which were incorporated into the score for Disney's 1959 *Sleeping Beauty* animated film. The first two pieces are the "Introduction" and "Marche," which set the stage for both the ballet and animated film and introduce the royalty present at Princess Aurora's christening. Listen for the moment in the march where the king and queen enter.

The third piece, "Le Chat botté et la Chatte blanche," is one you may recognize as evil fairy Maleficent's theme in the Disney *Sleeping Beauty*, but this piece actually has a much different use in the ballet. Act III of Tchaikovsky's *Sleeping Beauty* is the wedding celebration between Princess Aurora and Prince Désiré. Many fairy tale characters attend the wedding, and this piece is actually a duet between Puss and Boots and the White Cat. If you can suspend your mental image of the menacing Maleficent for a moment, try to hear the cat-like melodies of the piece.

We close out tonight's concert with the "Grande valse villageoise." In the ballet, this waltz is the celebration after several peasants are charged for bringing their knitting needles to the court (not a good idea when your princess is cursed with dying from a finger prick), but luckily they are pardoned. The "Garland Waltz" celebrates their escape from punishment and welcomes the now grown Princess Aurora into court. This waltz gained even more popularity after being used in the Disney film as the tune for "Once Upon A Dream," the iconic duet between first Aurora and her forest friends, and then Aurora and Prince Phillip. We hope you join us up at the front of the auditorium to dance and celebrate our own Happily Ever After!

Hansel and Gretel

Hansel and Gretel tells the tale of a brother and sister who become lost in the woods and find a house made of gingerbread and candy. The house, unfortunately, is owned by a witch who would like to eat both of them. They eventually outsmart the witch and escape, making it home to tell the tale. The first versions of Hansel and Gretel come to us from Germany in the Late Middle Ages (1250 to 1500), but some scholars argue the idea of following a trail of breadcrumbs in some versions traces back to the ancient Greek myth of Ariadne in the labyrinth.

Engelbert Humperdink (composer) and Adelheid Wette (librettist) wrote the opera *Hänsel und Gretel* using the Grimm Brothers version of the tale. The brother-sister team (like Hansel and Gretel themselves!) premiered the opera in December of 1893. The overture explores several of the themes from the opera, many based on German folk music. The overture begins with the "Abendsegen" ("Evening Benediction") theme found in the opera. The beautiful melody is Hansel and Gretel's

Program Notes

(cont.) pleading prayer as they are lost in the woods, seeking comfort and safety. The other themes in the overture convey the joy and energy of youth, the mystery of the forest, and the music of the German countryside.

Cinderella

The earliest adaptation of the tale of *Cinderella* takes us to Egypt between 7 BC and AD 23, and since this first recorded telling, there have been thousands of versions of the rags to riches tale of a young servant girl who marries into the royal family. China, Vietnam, Korea, France, Malta, Germany, Iran, and many other countries have their own centuries old retellings.

Sergei Prokofiev wrote his version of the classic story as a ballet in three acts. He began composing the ballet in Russia in 1940, during WWII. The world was in turmoil, as was Prokofiev's personal life. When he finally finished *Cinderella* in 1944, he told the press he had wanted to make *Cinderella* "a real person" and not just a fairy tale character. He wanted, through his music, to convey her "feeling, experiencing and moving among us." Prokofiev also stated that "What [he] wished to express above all else in the music of *Cinderella* was the poetic love of *Cinderella* and the Prince, the birth and flowering of that love, the obstacles in its path, and finally the dream fulfilled."

The three pieces we are playing tonight are perfect examples of the realism and emotion Prokofiev manages to convey through his music. The first piece, "Duet of the Prince and *Cinderella*," is the moment the Prince and *Cinderella* meet and fall in love. Through his use of dissonance and unexpected passages, Prokofiev perfectly conveys the uncertainty, elation, and yearning of new love. The second piece, the "Waltz-Coda," transports us into the ball, with the excitement and energy growing as the night frantically builds towards the stroke of twelve. The building chaos of the "Waltz-Coda" leads into the third piece, "Midnight." Listen to the percussion for the ticking of the clock and the twelve strokes of midnight before the soaring and anguished ending, bringing the curtain down on the first half of our program.

The Sorcerer's Apprentice

The tale of the Sorcerer's Apprentice is a less-famous fairy tale, but one many of you may know from Disney's 1940 musical film, *Fantasia*. It is the tale of a sorcerer who leaves his young apprentice in his workshop with chores to do. Rather than do the chores by hand, the apprentice decides to play with magic and enchant a broom to do the work for him. However, the magic gets out of control, and chaos ensues, ending with the sorcerer sweeping in to save his young apprentice from his mistake.

We first see a version of the Sorcerer's Apprentice in an ancient Greek story written in AD 150, but Paul Dukas based his famous piece on a Goethe poem called "Der Zauberlehrling," written in 1797. Dukas's symphonic masterpiece is what's called a "tone poem," a piece of music that conveys a story, scene, painting, or landscape through melodies. Dukas uses four themes, all of which are introduced in the beginning of the piece—the sorcerer theme, the water theme, the apprentice theme, and the broom theme. See if you can hear all four themes and then try and catch them as they are developed through the piece!

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FEATURING
The Temple Hill Symphony Orchestra



ADVENTURE IS OUT THERE!

Celebrate your favorite
adventurers with a night of new
and old music dedicated to swashbuckling
stories and heroic pursuits!

Friday, October 9th | 7:30 PM
Saturday, October 10th | 7:00 PM

**Tickets are FREE and
costumes are encouraged!**

Conductor:
Kirsten Bradford



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