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MID-ATLANTIC SYMPHONY ORCHESTRA

JULIEN BENICHOU, MUSIC DIRECTOR

DEAR FRIENDS OF THE MID-ATLANTIC SYMPHONY,

Welcome to a new season of beautiful music! Our first two concerts combine great European and American classics as well as a US premiere by one of our country's foremost composers, Lalo Schifrin!

Certainly, one of the world's greatest mandolin players, Vincent Beer-Demander has commissioned the concerto and asked French composer Nicolas Mazmanian for a companion piece based on the theme from *Mission Impossible*. I am so excited to present to you these two artists! Completing our program will be the illustrious and Olympian Symphony No. 7 by Ludwig Van Beethoven.



In our November concert, we shall present our own Jacques-Pierre Malan in Vivaldi's Concerto for two cellos, along with American cellist Daniel Gaisford. After Dvorak's lush string serenade, French pianist Didier Castell-Jacomin, a truly great interpreter of "Papa" Haydn (the father of the symphony) will delight us with his take on the composer's *Piano Concerto No. 11*. To close our program, I am so glad we are presenting for the first time, the great American Classic *Appalachian Spring* by Aaron Copland.

This is such a special season for the MSO and we know that every single performance will be most memorable, thanks to the music, to our amazing musicians and to you, our patrons and your passion for the beauty of this art, the pinnacle of civilization that is symphonic music!

Very best,

Julien Benichou, Music Director

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KARA DAHL RUSSELL presents the pre-concert lecture. She is a regularly performing harpist, actress, and contralto who has won three Associated Press Awards for her work as a Classical Music Radio Host. In April 2016 she was awarded the “Light of Literacy Award” from Wicomico County Public Library and the Eastern Shore Regional Library Association, with a commendation from the Maryland Senate, for her regional lectures and performances combining acting, history, music and literature. Kara also teaches harp, and is Adjunct Professor of Harp at Salisbury University.



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MID-ATLANTIC SYMPHONY ORCHESTRA

GUIDELINES

Music is an integral part of our lives. The Mid-Atlantic Symphony Orchestra is dedicated to making your concert-going experience one in which you will continually want to return.

VENUES

For the 2019–2020 Season Series, the Mid-Atlantic Symphony Orchestra will perform at eight venues on the Eastern Shore, Southern Delaware and Washington, DC:

- Avalon Theatre—Easton, Maryland
- Cape Henlopen High School—Lewes, Delaware
- Chesapeake College—Wye Mills, Maryland
- Christ Church—Easton, Maryland
- Community Church—Ocean Pines, Maryland
- Easton Church of God—Easton, Maryland
- French Embassy—Washington, DC
- Ocean View Church of Christ—Ocean View, Delaware
- Ocean City Performing Arts Center—Ocean City, Maryland

Selection of venues is based on acoustics and availability.

VENUE ACCESSIBILITY

All venues are handicap accessible.

PARKING

Parking is available at all venue locations.

TICKET PURCHASES

There are four options for purchasing tickets. 1) Tickets may be purchased online via the MSO website midatlanticsymphony.org. 2) The ticket order form can be downloaded from the MSO website and mailed to the MSO address. 3) Tickets may be purchased by calling the MSO voice system at 888-846-8600. Leave a brief message with your name and telephone number and an MSO representative will return your call. 4) Tickets, if available, may be purchased at the door.

TICKET PRICES

For the 2019–2020 Season Series, a season subscription is \$195.00 for 5 concerts. For the entire season each subscriber has a reserved seat at the Community Church at Ocean Pines, MD and at the Ocean View Church of Christ in Ocean View, DE. At the Easton Church of God, Easton, MD patrons have a reserved section. Single tickets may also be purchased; adult ticket prices for September, November, and March are \$45. The December and April concerts are \$50. Complimentary tickets are available to youths up to 18 years old, however due to a limited number of these tickets, a reservation is required.

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TICKET PAYMENT

The MSO accepts Visa, MasterCard, check or cash for payment.

TICKET EXCHANGE

Patrons may attend a different venue as long as seating is available. Reserve seating IS NOT the same for each venue, therefore, patrons wishing to attend a different venue must first inform the MSO by calling 888-846-8600.

PRE-CONCERT LECTURES

A complimentary pre-concert lecture is held one hour prior to the performances at Ocean View Church of Christ in Ocean View, DE, Community Church in Ocean Pines, MD, and Ocean City Performing Arts Center. At each location, these lectures are held in a separate room within the church. There are no pre-concert lectures in Easton, MD.

DRESS CODE

There is no official “dress code” for attending MSO concerts. In respect to the Maestro and the musicians, “smart casual” attire is suggested.

“THEATRE” TEMPERATURES

Temperatures in each venue will fluctuate due to audience size and location of seating. Dress in layers so you can adjust your clothing to be comfortable in a variety of temperatures.

LOST AND FOUND

If you misplace your glasses, think you left a sweater on a seat, found keys in the parking lot, etc., call 888-846-8600, leave a message and an MSO representative will return your call.

Turn off cell phones and any other electronic devices. The light/noise from these devices is a distraction. Please, no text messaging or flash photography during performances.

Leave all food and drinks outside the “theatre”. NO food or drinks are allowed inside the “theatre”. If unwrapping a cough drop or piece of candy to soothe a dry or sore throat, please do so quietly.

Respect those around you. Concert-goers are expected to arrive and be seated before the music commences. The audience waiting for a concert to begin may talk freely until the end of the applause greeting the entrance of the conductor (or the concertmaster if the orchestra tunes on stage). Please refrain from talk during the performance as it is extremely distracting to other audience members and the musicians. Unless there is an emergency, plan to stay seated during the performance. Refrain from returning to your seat while the musicians are performing. Do so when there is a “break” in the music.

Applause, for musical performances, is held until the entire piece is completed even though there are sometimes pauses between the movements. In between these movements the music will stop for a few seconds. Take note of the program to determine the number of movements. Do not applaud until the conductor has dropped his hands and has turned around to acknowledge the audience. Sometimes this is prolonged past the cutoff of the orchestra, with hands held in the air or slowly lowered over several seconds, in the hope of allowing the audience to stay joined with the artistic creation even for just a moment after its sounds have ceased.



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THANK YOU for your support to “Keep the Music Playing!” The Mid-Atlantic Symphony Orchestra Board of Directors, Maestro Julien Benichou, and the MSO musicians are grateful to the patrons, grantors, sponsors and advertisers who support the MSO concerts performed throughout the mid-Atlantic region.

Contributions received between July 1, 2018 and June 30, 2019 are acknowledged. We have made every effort to ensure our list is accurate. For changes/additions, call 888-846-8600.

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OCT 12

MASSENET
Manon
OCT 26

PUCCINI
Madama Butterfly
NOV 9

WAGNER
Akhnaten
NOV 23

BERG
Wozzeck
JAN 11

THE GERSHWINS
Porgy and Bess
FEB 1

HANDEL
Agrippina
FEB 27

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Der Fliegende Holländer
MAR 14

PUCCINI
Tosca
APR 11

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Mike Castoro and Mary Ellen Clark

Kudos and hearty thanks to husband and wife, Mike Castoro and Mary Ellen Clark, dedicated MSO volunteers who have freely given their time, energy and talents in numerous ways to our orchestra and its educational programs.

Together, Mike and Mary Ellen, have served as ambassadors in the Ocean Pines area. They have promoted the Orchestra, provided support at concerts, and actively assisted with fundraising and other special events.

In addition to this direct involvement with the Orchestra, Mike and Mary Ellen have been extensively involved for the past two years in the MSO's Education and Outreach Programs. Together, they have helped to conduct programs bringing MSO musicians into local schools—meeting the musicians at school on the day of their program and ensuring that students and musicians alike have had a successful experience during their class time together.

Making their separate contributions, Mike has assumed responsibility for the MSO "Note-Worthy Instruments" program which maintains and loans donated and new instruments free of charge to students and music teachers in Worcester County Public Schools. Mary Ellen has strengthened the MSO education programs through her outreach to other organizations and by writing applications to grantors that focus on music education for youngsters.

We appreciate the generosity of Mike and Mary Ellen, and the many other volunteers who have dedicated themselves to the of the symphony. We invite our patrons to contact us and to learn ways that they can help us maintain a vibrant concert season and a vigorous outreach into our community.

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MID-ATLANTIC SYMPHONY ORCHESTRA

JULIEN BENICHOU, MUSIC DIRECTOR

JULIEN BENICHOU, CONDUCTOR

Julien Benichou is noted for his blend of flexibility and control, inspiring musicality and incredibly infectious energy. Benichou currently serves as Music Director for the Mid-Atlantic Symphony Orchestra (MSO), and was recently appointed Principal Conductor of the Washington Opera Society. He is also the Music Director of the Chesapeake Youth Symphony Orchestra (CYSO) and the Southern Maryland Youth Symphony Orchestra (SMYOC). This past December, he made his debut with the New York City Ballet, in Balanchine's *The Nutcracker*, and returned to Carnegie Hall, in a concert that featured Robert Redford and Vice-President Al Gore.



As Music Director of the MSO for the last 12 seasons, Benichou has greatly raised the profile of the ensemble, attracting premier artists, as well as expanding the orchestra's season. This year, he collaborates with Stefan Jackiw, Virgil Boutellis-Taft, Kurt Nikkanen, Brandie Sutton and Leon Fleisher. Previous seasons have included concerts with such noted artists as Kevin Short, Lester Lynch, Arnaud Sussmann and Tine Thing Helseth.

Benichou has also garnered acclaim as guest conductor at the Annapolis Symphony, Newark Symphony, Ballet Theatre of Maryland, Baltimore Concert Opera, Baltimore Symphony/Mobtown Modern Synchronicity projects, Orquestra Sinfonica do Parana in Curitiba, Brazil, the St. Petersburg State Symphony in Russia, the Maison Symphonique de Montreal in Canada, and the Siberian State Symphony in Krasnoyarsk, Russia, where he will return next season. Other return engagements will include a collaboration with Tim Janis at Carnegie Hall.

Julien Benichou also enjoys crossover and pops concerts, and has worked with The US Army Blues Big Band, the Army Strings, the Irish band Lunasa, and such artists as Warren Wolf, Mairead Nesbitt, Loreena McKennitt, Sarah McLachlan, and Matthew Morrison. Benichou received a Graduate Performance Diploma from The Peabody Institute and earned a Master's Degree from Northwestern University. He also pursued graduate studies at Yale University. In master classes he has worked with Leonard Slatkin, Yuri Temirkanov, Marin Alsop, Michael Tilson Thomas and JoAnn Falletta. His main teachers have been Victor Yampolsky, Gustav Meier and Jorma Panula.

Before coming to the United States, he trained in France, with Roland Hayrabedian and Pol Mule at the Marseille Conservatory and Jean Sébastien Beraud at the Rueil-Malmaison Conservatory, as well as privately with Yves Cohen. He also studied harmony and counterpoint with Pierre Doury at the Schola Cantorum in Paris.

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MID-ATLANTIC SYMPHONY ORCHESTRA

JULIEN BENICHO, CONDUCTOR
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Thursday, September 26, 7:30 pm, French Embassy, Washington, DC
Friday, September 27, 7:30 pm, Chesapeake College, Wye Mills, MD
Sunday, September 29, 3 pm, Ocean City Performing Arts Center, Ocean City, MD

FROM MOVIE THEME TO CLASSICS!

Variations on a Theme of Lalo Schifrin

Nicholas Mazmanian
b. 1973

Variation 1. Argentina
Variation 2. Nostalgia
Variation 3. Preludio
Variation 4. Canción
Variation 5. La Vida Coloreada
Variation 6. Armonización
Mission Impossible Theme

Vincent Beer-Demander, Mandolin

Mandolin Concerto

Lalo Schifrin
b. 1932

I. Fantasia
II. Balada
III. Fuego

Vincent Beer-Demander, Mandolin

INTERMISSION

Symphony No. 7

Ludwig Van Beethoven
1770-1827

I. Poco sostenuto
II. Allegretto
III. Presto
IV. Allegro con brio



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VINCENT BEER-DEMANDER

Mandolin

Born in 1982, Vincent Beer-Demander began his musical studies at the age of 8 at Mandolin School and at CNR Toulouse. In 2000 he entered the ENM of Argenteuil where he won the First Prize for Chamber Music and Musical Formation, as well as a First Mandolin Prize in the class of Florentino Calvo. He then perfected himself at the Conservatorio di Padova (Italy) with Ugo Orlandi and at the Ecole Normale de Musique in Paris with the Master Alberto Ponce, where he was awarded

the prestigious Bachelor of Chamber Music Concert, unanimously with congratulations from the jury. At the same time, he is studying Orchestration and Composition at the CNRR in Marseilles with Régis Campo, where he also won a first Composition Prize with unanimity and congratulations from the jury.

An eclectic musician, Vincent Beer-Demander is illustrated in several musical fields: teaching, composition, direction, research, creation ...

Member of the Contemporary Ensemble Cbarré with which he creates the works of Z.Moultaka, S.Hadad, MGTaroncher, F.Ibbarondo, I.Solano, dedicatee of works of many current composers like JY Bosseur, R. Campo, M. Grivel, F. Martin, D. Nicolau, T. Ogawa, A. Ourkouzounov, F. Rossé, D.Hue, I.Carrenio, G.Oger, C.Crousier, L.Iacono ..., he remains nevertheless a fervent defender of original repertoire of the 18th, 19th and 20th centuries.

In 2014, Vladimir Cosma, Claude Bolling and Francis Lai composed for them their Mandolin and Orchestra Concerto and the following year it was Richard Galliano, Hamilton of Holanda and Ricardo Sandoval composing for him.

Composer, laureate of the Logrono International Composition Competition (Spain) he has been asked several times for official commissions: Ars Nova, Music Confederation of France, Minsk Philharmonic, Week of the Pinched Ropes of Argenteuil, city of Persan ...). His music, performed all over the world, is published by Trekel Musikverlag (Germany), Mundoplectro (Spain) and in the "Vincent Beer-Demander Collection" of Oz Productions (Canada).

Winner of several international competitions, (Sartori 2003, Calace 2009, ...) he regularly performs in France and abroad solo, in various formations, alongside musicians like, Philip Catherine, Mike Marshall, Roland Dyens, Claude Barthélémy, Roberto Alagna, Féloche, Vladimir Cosma, François Rossé, Nana Mouskouri, Duo Pensiero, Kerman Mandolin Quartet, Nov'Mandolin, MG21 ...

In 1997, he founded with Gregory Morello, Duo Chitarrone. Awarded in 2002 by a first unanimous prize for chamber music at CNR Toulouse, the Duo won the international competition G. Sartori de Ala (Italy) the following year and created its own festival in the Ariège area.

Co-director of the CNRR Orchestra in Marseille, he has also worked with orchestras such as the Orchester National de France, the Opéra Bastille, the Orchester National de Lyon, the Monté Carlo Philharmonic Orchestra, the Radio France Philharmonic

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Orchestra, the Toulouse National Orchestra, the National Orchestra of Bucharest, the Toulon Opera, the National Orchestra of Lorraine, the Metz Opera, the Philharmonic Orchestra of Nice, the National Orchestra of Montpellier, Tm + Ensemble, Philippe Nahon of Ars Nova, CNSM of Paris, Marseille Opera, The Israel Chamber Orchestra “Ramadhan” ...

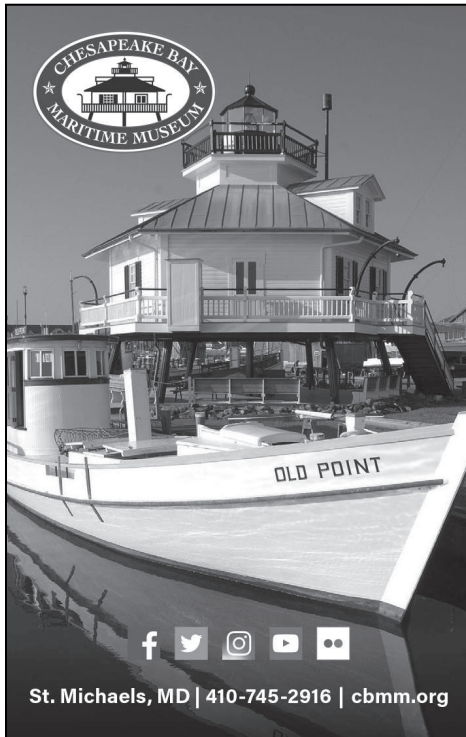
His important discography (nearly 20 records) reflects his taste for stylistic plurality: contemporary music, Neapolitan song, chamber music, baroque music ...

He also collaborates with Radio (Radio Nacional Clasica Española, France, Music, France Inter ...), Television and Cinema.

Since 2001, Vincent Beer-Demander has been working in close collaboration with master luthier Christophe Schuetz and in 2007 he participated in the development of a Mandole “Grand Concert” and in 2013 in the Mandolin Conservatoire mandolin model called “Massalia”, as part of the dynamic of Marseille-Provence 2013, European Capital of Culture.

Holder of the State Diploma in Ancient Instruments, he teaches at the National Conservatory of Regional Radiation of Marseille and the Mandolin Academy of the same city where he is the artistic director. He is the regular guest of various national and international juries, master-class and Stage / Academy alongside artists such as Pierre Henry Xuereb, Philippe Muller, Patrick Gallois, Emmanuelle Bertrand, Fabrice Pierre, Yehuda Hanany ...

For several years, Vincent Beer-Demander has been working with the Duo Ama and the JMF (Jeunesse Musicales de France) to introduce young people to music in front of tens of thousands of children from all over France.



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- JULY** Big Band Night
- AUG** Watermen's Appreciation Day
- SEPT** Charity Boat Auction
- OCT** Mid-Atlantic Small Craf
- OCT** OysterFest

NICOLAS MAZMANIAN

French (1973-)

Variations on Mission Impossible

Born in Marseille, award-winning composer and pianist Nicolas Mazmanian started to play the piano at age 6 and went on to study at the conservatories of Marseille and Rouen. He then entered into a partnership with the Orchestre Régional de Cannes Provence Alpes Côte d'Azur, conducted by Philippe Bender and Lionel Bringuier, for four consecutive seasons.

The Czech National Symphony Orchestra commissioned and recorded his *William Conrad Suite* for Orchestra in 2003. *William Conrad Suite* was also performed in concert by Orchestre Régional de Cannes in 2005 with Bringuier conducting. The Orchestre Régional de Cannes commissioned his "*Diasporama*" (2007); and the Marseille Opéra Philharmonic Orchestra commissioned his four movement Symphony (2010), under the direction of Guy Condette. He, as a pianist, along with Alain Aubin on vocals, recorded a CD of works by major Argentinian composer Carlos Guastavino entitled *Jardin de amores*. Additionally, Ensemble Pythéas has commissioned several chamber works from him.

Among the many awards he has won are the French National Assembly medal, the City of Marseille medal, the Henri Tomasi prize, and the International Chamber Music Competition Henri Sauguet at Martigues.

He currently teaches piano at the Conservatory of Marseille. Mr. Mazmanian has played recitals in Europe, Maroc, Malta and Los Angeles. In addition to his *Variations on Mission Impossible*, he has written a *Fantasia for mandolin and piano*. His CD sells through Facebook.

In his compositions, Mr. Mazmanian often displays his gift of melody, as in his *Miniature #3 for cello, harp and female chorus*. Once it is discovered, it could become the signature theme for a Masterpiece Theatre production.

His *Variations on Mission Impossible* is a short piece in which the accompaniment carries as much weight as the soloist.

Fractions of the original theme and its awkward rhythms are heard initially; the mandolin provides its own percussion; the body of the movie and TV series theme is not presented until the end. As of this writing, it is not known whether the piece has been orchestrated, by whom or using which instruments.

Lalo Schifrin has said of Mr. Mazmanian, "... he has a bright future ahead of him ..."

Program notes by Raymond Vergne, M.D.



LALO SCHIFRIN

Argentinian (1932-)

Concerto for Mandolin

Boris Claudio “Lalo” Schifrin (born June 21, 1932) is an Argentine-born American pianist, composer, arranger and conductor. He is best known for his large body of film and TV scores since the 1950s, including the *Theme from Mission: Impossible* and *Enter the Dragon*. He has received five Grammy Awards and six Oscar nominations. Associated with the jazz music genre, Schifrin is also noted for his collaborations with Clint Eastwood from the late 1960s to the 1980s, particularly the *Dirty Harry* films.

Concerto for Mandolin was written on commission from Vincent Beer-Demander. As of this writing, details about its orchestration are not available. Reference is made to the mandolin and piano version posted on YouTube.

After a short introduction by the piano, the main theme is presented by the mandolin, then repeated by the piano. After some other ideas are considered, a second, lyrical theme is introduced by the piano. Throughout the first movement, the score primarily alternates between the soloist and the piano, with continuous alterations in rhythm and changes in mood. Some passages for the piano accompaniment are quite lyrical but promptly disappear, as the music constantly turns from serious to playful.

Many of the passages for mandolin are played with little support from the piano, probably in an attempt to not drown out the solo instrument.

The second movement begins with a sleepy, melodious theme of great potential on the mandolin, repeated by the piano. The mood, however, cannot be sustained and evolves in a free-ranging meditation. Halfway through the movement, another lyrical motif of substance appears on the mandolin but again rapidly degenerates into a playful, jazzy theme, only to return to the opening melody. The movement terminates with several *fortissimo* chords, highly unusual for the slow middle movement of a concerto.

The final movement begins with an attempt at fireworks for the mandolin. The music becomes playful, with little melody and forced humor. The soloist and the piano desperately try to find and make music, but they seem to be lost in a maze, alternatively calling out to each other or trying to play their way free. Yet another lyrical melody is presented well into the movement, but is immediately discarded in favor of a pseudo-Caribbean rhythm. As there is no continuity to the music or the rhythm, the incoherence sends the attention of the listener adrift. A short cadenza is played before the finale.

Length of performance: about 31 minutes.

Program notes by Raymond Vergne, M.D.

LUDWIG VAN BEETHOVEN

German, 1770-1827

Symphony No. 7 in A major, Opus 92

Ludwig van Beethoven was born in the German town of Bonn on December 16, 1770 to a musical family. He was a precociously gifted pianist and violist. After nine years as a court musician in Bonn, he moved to Vienna to study with Joseph Haydn and remained there for the rest of his life. He was soon well known as both a virtuoso and a composer, and he became the first important composer to earn a successful living while forsaking employment in the church or court. He uniquely straddled the Classical and Romantic eras. Rooted in the traditions of Haydn and Mozart, his art also encompassed the new spirit of humanism expressed in the works of German Romantic writers as well as in the ideals of the French Revolution, with its passionate concern for the freedom and dignity of the individual.

Throughout history, human beings have made progress in numerous fields of endeavor in a stepwise and almost predictable fashion. At times, the progress made by some has been of such magnitude and scope that it has become the source of legends and Ancient Aliens theories. Thus Shakespeare in the theatre, Michelangelo and Rembrandt in the decorative arts, Albert Einstein in physics, Nikola Tesla in electricity, Bill Gates and Steve Jobs in our electronic age. In music, Beethoven took existing XVIII century forms and developed them to extraordinary horizons and in previously unforeseen directions. In addition, he infused classical music with a profoundly personal and individualistic character never previously expressed.

In 1802 Beethoven was in despair from the realization that he was going deaf. Beethoven's deafness, while very frightening to him, increased only gradually in varying waves up to around 1808 and turned definitely for the worse in 1812. It is generally agreed that the anger Beethoven's deafness kindled in him translated into a rage to defeat fate by pushing music far beyond its previous frontiers. For his last 15 years he was unrivaled as the world's most famous composer. In musical form he was a considerable innovator, widening the scope of the sonata, symphony, concerto and string quartet.

Symphony No. 7 in A major Opus 92 was begun during the summer of 1811 and was completed in the following year. It was premiered on December 8, 1813 in Vienna at a concert in which Beethoven himself conducted and the leading musicians of the city played in the orchestra, including Hummel and Meyerbeer. Although Beethoven's conducting caused the orchestra a great deal of trouble, the performance was brilliant.

Actually, Beethoven's great popularity dates from this concert. The themes of his earlier symphonies, like those of Haydn and Mozart, were more or less clear-cut, and the movements were self-contained. With the *Symphony No. 7 in A major Opus 92*, the whole work is built on an equivocal motif, an original brief rhythmic idea. The accumulates force during the four movements until at last a kind of demoniac frenzy sets in. This emphasis on rhythm led Richard Wagner to describe the work as the "apotheosis of the dance."

An extended introduction opens the work, in which the basic melodic ideas are an ascending scale passage for the first violins and a secondary melody in oboes and clarinets. The repetition of the single note "E" in the flute (over sixty times) is the transition to the main body of the movement, germinating into a lively main theme out of which the entire first movement is constructed. The rhythmic drive set off by this theme is allowed to proceed unrestricted until the end of the movement.



The second movement, a double variation, is a brisk allegretto in which the rhythm flows relentlessly. After an initial opening chord, the lower strings intone a march-like subject which, when completed, is taken up by the second violins, as the violas and cellos provide the counterpoint, then elaborated into a sonorous climax, succeeded by a fugato section initiated by the first violins. A lyric passage for clarinets and bassoons against triplets on the first violins forms the middle section of this lovely movement.

The full orchestra then launches an impetuous presto, where a lighthearted motif is playfully tossed from one instrument choir to another. The trio is built out of a caressing melody for clarinets, bassoons and horns.

The finale is one of Beethoven's most vigorous pieces of music. After the opening chords, the orchestra plunges into a febrile dance; the music is almost savage in its continuity. This volcanic energy is maintained to the end in an orgiastic outburst of rhythmic power.

Although the initial response was generally positive, critics felt that Symphony No. 7 in A major Opus 92, "... especially the first and last movements, had been composed as though in a drunken condition ..." and noted the lack of melodies, a criticism also voiced by Leonard Bernstein in the XX century. In this work, the conventional thematic system was abandoned for the power of rhythm.

Symphony No. 7 in A major Opus 92 is scored for two clarinets, two oboes, two flutes, two bassoons, 2 horns, 2 trumpets, 2 trombones, tympani and strings.

Length of performance: about 40 minutes.

Program Notes by Raymond Vergne, M.D.



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Sunday, November 10, 3 pm, Community Church, Ocean Pines, MD

APPALACHIAN SPRING!

Concerto for 2 Cellos in G Minor

Antonio Vivaldi
1678-1741

- I. Allegro (moderato)
- II. Largo
- III. Allegro

Daniel Gaisford, Cello
Jacques-Pierre Malan, Cello

String Serenade

Antonín Dvořák
1841-1904

- I. Moderato
- II. Minuet. Allegro con moto-Trio
- III. Scherzo. Vivace
- IV. Larghetto
- V. Finale. Allegro vivace

INTERMISSION

Piano Concerto No. 11 in D Major

Joseph Haydn
1732-1809

- I. Vivace
- II. Un poco Adagio
- III. Rondo all'Ungarese

Didier Castell-Jacomin, Piano

Appalachian Spring

Aaron Copland
1900-1990

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DANIEL GAISFORD

Cello

Daniel Gaisford has enjoyed a career that spans over 25 years. As a soloist, he has appeared with orchestras throughout the United States and Canada; among them the major orchestras of Saint Louis, Seattle, Toronto, and Montreal, under the direction of conductors such as Robert Spano, David Zinman, and Hermann Michael.

Equally active as a recitalist and chamber musician, Mr. Gaisford has performed

throughout the U.S. and abroad in cities ranging from New York, San Francisco, and Berlin, to Boston and Rome. He has been a featured guest at major festivals throughout the world including New York City's Mostly Mozart Festival, the Chautauqua Festival, the Caramoor Festival, and the Davos Festival in Switzerland.

Other festival appearances include the RomaEuropa, New Jersey's Festival of the Atlantic, Michigan's Matrix Festival, the Prince Albert Festival in Kauai and the Vail Valley Music Festival in Colorado. Mr. Gaisford has been a frequent guest on radio programs around the country including NPR's Performance Today series. In 2001, Mr. Gaisford recorded composer Michael Hersch's Sonata No.1 for Unaccompanied Cello and gave the NY premiere at the 92nd St. Y - Tisch Center for the Performing Arts. In 2004, he recorded Hersch's Sonata No. 2 for Unaccompanied Cello, which was dedicated to Mr. Gaisford.

The performance was recorded on the Vanguard Classics label and selected by The Washington Post as one of the most important recordings of 2005 by chief critic Tim Page. The 2018-19 season includes performances of the Bach Suites for Solo Cello and the Sonatas for Unaccompanied Cello by Michael Hersch as well as concerto and recital performances in the US and abroad.

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JACQUES-PIERRE MALAN

Cello

South African cellist, Jacques-Pierre Malan is taking the classical music world by storm with his unparalleled performances, innovative projects, and uncompromising dedication to energizing and uplifting both audiences and musicians alike. His initiatives have landed him on stages across the world from Africa to Europe to the USA. He is currently based in Baltimore Maryland, allowing him access to America's greatest musicians and performing opportunities. Serving as an ambassador

for South African classical musicians within the USA, Malan works tirelessly as a solo, chamber, and orchestral musician, as well as a dedicated teacher and program coordinator.

As a performer, Malan's career was launched through winning top competition prizes and scholarships including Yale Gordan String Competition, SAMRO Bursary Competition, Stellenbosch International Chamber Music Festival Competition, Getting To Carnegie Hall amongst several others. As a soloist, Jacques-Pierre has performed cello concertos with Kwazulu Natal Philharmonic, Johannesburg Philharmonic, Capetown Philharmonic, Peabody Conductors Orchestra. His impeccable technique, endless energy, and unifying personality has allowed him to perform chamber music with Baltimore Symphony Orchestra concertmaster Jonathan Carney as well as numerous faculties from Julliard School of Music, Peabody Conservatory, and the Curtis Institute.

In 2016, after completing his Master degree at Peabody Conservatory with Israeli cellist Amit Peled, Malan was invited to continue his contributions to the music world in America on an O1 Visa for Extraordinary Ability in the Arts which was sponsored by the Mid-Atlantic Symphony Orchestra, Chamber Encounters Inc. and Friends of Chamber Music Concert Series. In less than two years, he founded the Baltimore String Quartets and Trios, a business that pairs upscale event planners with elite musicians, and Creative Concert Group, which produces visionary concert programs never been done before, including the Dvorak Cello Concerto performed with String Quartet, which Mr. Malan premiered in Washington DC. Mr. Malan's work performing at the South African Embassy has led him to working as Artistic Program Coordinator for the Embassy Series, which, through putting on performances at embassies from all over the world, aims to unite people through musical diplomacy.

Mr. Malan comes home to South Africa every midyear to perform and visit his family. This year's performances include the Haydn C Major in his home town Bloemfontein with the Free State Symphony Orchestra followed by recitals in Capetown of works by Bach, Schubert and Brahms.



DIDIER CASTELL-JACOMIN

Piano

French pianist Didier Castell-Jacomín has enjoyed a remarkable career. A student of Catherine Collard, György Cziffra and Fausto Zadra, Castell-Jacomín has appeared in major venues around the world.

His critically acclaimed debut at the Berlin Philharmonic, accompanied by the Berlin Chamber Soloists, led to appearance at the Concertgebouw, Amsterdam, Carnegie Hall, New York, a number of American Festivals, and

engagements in London, Brussels, and Spain. He has also performed with the Baden Baden Philharmonic Orchestra in Germany, at the Gstaad New Year Music Festival in Switzerland and at the Salle Cartot as well as the Theatre de l'Athénée in Paris among other venues in France.

Castell-Jacomín's extensive discography includes works by Mozart, Beethoven and Schumann. His most recent recording is dedicated to female composers Chaminade, Bonis, Clara Schumann and others, and was highly praised in *Diapason* magazine. He has received the Maestro award from *Pianiste* magazine. Castell-Jacomín has collaborated with the Vienna Chamber Symphony Quartet on recordings for Naxos since 2017.

His website is Didiercastelljacomin.com.

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ANTONIO VIVALDI

Venetian, 1678-1741

Concerto for Two Cellos and String Orchestra

Perhaps the most memorable surprise for the first time visitor to Venice is the *music*. Music is part of the fabric of Venice, probably due in part to how well sound travels over water, and it follows you everywhere. All around Piazza San Marco, not just at *Florian's*, one can find five or six bandstands where light classical music is continuously performed for the entertainment of clients and guests. Opera and large orchestra concerts are held at *La*



Fenice and *Teatro Goldoni*. Every night a number of groups presents concerts in various churches with splendid acoustics, like *Interpreti Veneziani* at *San Vidal* or *San Stefano*. The backbone of these concerts is the music of Antonio Vivaldi.

Vivaldi was born in Venice in 1678. His father was a musician at San Marco. Antonio became a priest in 1703, but could not say mass because of asthma. The following year, he was appointed violinist at the *Ospedale della Pietà*, one of several organizations in the city that took in orphan girls and gave them a musical education. Vivaldi became Music Director of *La Pietà* in 1716. His contract specified writing two concerti a month for the girls' orchestra; over his lifetime, he wrote more than five hundred! In addition, he wrote dozens of sonatas and operas, and travelled extensively promoting and staging his works. Although he apparently earned a considerable amount of money, he also spent it and died a pauper in Vienna in 1741.

The *Concerto for two cellos and string orchestra* was most likely written for the girls at *La Pietà*. Few specific or verifiable details about its composition are available. Compared to the whole of Vivaldi's music, the work is unusually dark and somber. In the first movement, *Allegro*, the soloists enter after a very short orchestral introduction. The atmosphere is full of expression and feeling, with a degree of underlying tension between the soloists, and the soloists and the orchestra. The second movement, *Adagio*, is a lyrical conversation full of nostalgia and pathos between the soloists, with the support of the clavichord and occasionally the lower strings. It is the kind of music that the British choose for Masterpiece Theatre productions. The serious mood is maintained in the third movement, *Allegro*, with a dialogue between the soloists and the orchestra and considerable collaborative work. Throughout the concerto, the soloists play almost continuously; there are no definite cadenzas or what the modern listener would consider "fireworks", but rather harmonious and determined music making. The skills necessary for the soloists to play this work are apparent. The *Concerto for two cellos and string orchestra* is only about 12 minutes long, and often leaves the modern listener inspired by the beauty of what has been heard, yet longing for "a little more music."

Program notes by Raymond Vergne, M.D.

ANTONIN DVORÁK

Czech, 1841-1904

Serenade for Strings in E major Opus 22

Born in Bohemia, then part of the Austro-Hungarian Empire, Antonin Dvorák began studying the violin at the age of six. Although he was trained and certified as a butcher, he continued his musical studies, mastering the organ, viola and other instruments, absorbing the local folk harmonies and rhythms and developing the gift of melody.

Dvorak met fellow Czech composer Bedrich Smetana in the 1860's and played in his orchestra while continuing to compose. In 1874, his *Third Symphony in E Flat Major* came to the attention of music critic Edward Hanslick and composer Johannes Brahms, who recognized his talent and helped advance his career. He became a prolific composer, writing operas, symphonies, overtures, choral works, dances and chamber music that cemented his popularity in Europe and America. In 1892 he sailed for New York with his family to become the Director of the new National Conservatory of Music. The three years he spent in New York were intensely productive, as he completed two string quartets, the *Symphony No. 9 in E Minor From the New World*, and the *Cello Concerto*.



Serenade for Strings in E major Opus 22 was written in about two weeks in the summer of 1875, which was a very productive year for Dvorak, as he also wrote *Symphony No. 5*, *String Quintet #2* and *Piano Trio #1* in addition to other works. *Serenade for Strings in E major Opus 22* premiered in Prague on December 10, 1876.

Unlike many modern composers, Dvorak had the gifts of melody, harmony and rhythm. These are immediately evident in the opening *Moderato*, which consists of two themes in ABA form, with little development. The second movement is a waltz (*Menuetto*) also in ABA structure. The *Scherzo vivace* is lively, yet presents a very lyrical trio, some variations on the main theme and very graceful transitions into various keys.

The lovely *Larghetto* contains a three note descending phrase, repeated numerous times, reminiscent of Max Steiner's main theme for the early 1960's movie *Rome Adventure*. The final *Allegro vivace* approximates a modified sonata architecture. Three themes are initially introduced, various motifs from previous movements are quoted, there is a short development, and the theme from the first movement reappears before the brief coda.

Antonin Dvorak died from heart failure on May 1, 1904, following five weeks of illness. He is interred in the Vysehrad cemetery in Prague, under his bust by Czech sculptor Ladislav Saloun.

Program notes by Raymond Vergne, M.D.

FRANZ JOSEPH HAYDN

Austrian, 1732-1809

Piano Concerto No. 1 in D major Hob. XVIII:11

Born in poverty, young Franz Joseph Haydn had the gift of music and a beautiful voice. These gifts won him a position in the boys' choir at St. Stephen's Cathedral in Vienna, with the additional benefits of room and board, music lessons and general education. At the age of 17 he was discharged, as his voice was changing, and he worked as a street musician. A comedian asked him to write music for a comic opera he was writing, which brought Haydn some recognition. He held several minor positions until he became *Kapellmeister* for the Esterhazy family in Eisenstadt and at their country estate in Hungary, Esterhaza.

With an orchestra of twenty two musicians and half a dozen singers, and a 400 seat opera house, Haydn production exploded. His major contributions to the history of music were the development of the string quartet, liberated from the harpsichord continuo, and the classical symphony in four movements (fast-slow-minuet-fast). He experimented endlessly with variations to the classical architecture of music, like the sonata form, and added new instruments to his orchestra as they were developed. After his employment with the Esterhazy family ended in 1790, he travelled to England and wrote the great oratorios *The Creation* and *The Seasons*. Overall, he wrote over one hundred symphonies, numerous operas, dozens of string quartets, the famous Trumpet Concerto and various sacred works.

Approximately thirteen (13) keyboard concertos have been attributed to Haydn, but not all are his work. The *Piano Concerto No. 1 in D major Hob. XVIII:11*, written 1780-83 and published in 1784, is as authentic as can be determined by modern research. The concerto demonstrates Haydn's elegant style and displays many similarities to Mozart's. This work may have been originally written for the harpsichord, which is known as *Concerto for Harpsichord No. 1 Opus 21*.

The initial *Vivace* presents two delightful themes introduced first by the orchestra, then by the piano in the exposition, which emerge out of a single melodic idea. The development is left primarily to the piano, and the mood turns somewhat somber and heavy, reminiscent of some of Mozart's darker music. The cadenza, which usually lasts only a minute, comes after the recapitulation. Haydn wrote his own cadenzas for both the *Vivace* and the second movement, *Un poco adagio*, both of which have survived. The themes are so fertile that many soloists have written and play their own cadenzas for this concerto.

The second movement consists of two lyrical themes with ABA structure, the second of which can be termed "nocturnal". The concerto closes with an animated *Rondo all' Ungarese*, a lively collection of gypsy motifs and Croatian folk songs introduced by the piano in ABACADA format. This last movement does not contain a cadenza, as the soloist has ample opportunities for the demonstration of technical skills. The concerto is economically scored for two oboes, two horns and strings. Length of performance is about 22 minutes.

Haydn, who had given young Beethoven music lessons and did not understand him, was very fond of Mozart and distraught by his early death. Mozart's influence on Haydn's piano music is apparent. Haydn was recognized in his lifetime throughout Europe as a master and a legend. He died of natural causes in Vienna at the age of 77.

Program notes by Raymond Vergne, M.D.

AARON COPLAND

American, 1900-1990

Appalachian Spring Suite

The youngest of five children, Aaron Copland was born in Brooklyn, New York on November 14, 1900. His father, Harris Kaplan, who had migrated to the USA from Lithuania via Scotland, owned a small department store; all his children took music lessons. Aaron began playing piano at the age of 11, and by 15 had decided he wanted to be a composer. He took a correspondence course in harmony and lessons in New York City from Rubin Goldmark. In 1921 he was the first student accepted at the (new) American Conservatory at Fontainebleau, France, near Paris. Unsatisfied with the Conservatory, Copland took lessons from Nadia Boulanger, and became familiar with the music of Scriabin, Fauré, Debussy, Ravel, Stravinsky, Bartok, Schoenberg and Mahler.

After he returned to the USA in the mid 1920's, he wrote music that incorporated jazz elements but was not successful. During his "second" period, Copland wrote music that has been termed "austere, spare, exact, hard, precise, controlled and inaccessible to the public". His music at this time presented an increasingly experimental style with irregular rhythms and intense dissonance (*Piano Variations*, 1930). The *Short Symphony* (1933) was cancelled during rehearsals by the Philadelphia Orchestra and the Boston Symphony because it was considered "too difficult".

Copland survived these early years with the help of a gift of \$1,000 in 1925 from Alma Wertheim, two grants of \$2,500 each in 1925-26 from the Guggenheim Fellowships and \$5,000 from RCA Victor for his *Dance Symphony*.



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With the Depression came a period of fewer commissions and gifts. Copland purposely changed his style again in order to make a living. He strived to write music that would sell, that people understood and was pleasant to the ear. During his “vernacular” period, Copland turned to American folk tunes to develop a deliberately accessible style.

Copland accepted commissions for ballet music (*Billy the Kid*, 1938; *Rodeo*, 1942; *Appalachian Spring*, 1944) and music for the cinema (*Of Mice and Men*, 1939; *Our Town*, 1940; *The Heiress*, 1949, for which he was awarded an Oscar). The *Fanfare for the Common Man* was written in 1942 and the *Symphony No. 3* in 1946.

Copland was active at the Berkshire Music Center at Tanglewood, and lectured at Harvard. In the 1950's and early 60's he turned to tonal music with little success. He then began conducting, having run out of creative powers, and recorded most of his music for Columbia. He was never appointed Music Director of any symphony orchestra. He was eventually awarded the Presidential Medal of Freedom in 1964.

Appalachian Spring was commissioned by the Elizabeth Sprague Coolidge Foundation for dancer Martha Graham. The ballet was titled by Ms. Graham, not Copland. It was premiered in Washington, D. C. in 1944 and won a Pulitzer Prize in 1945.

The story involves a celebration by Pennsylvania pioneers in the Appalachian Mountains of a newly constructed farmhouse about to become the home of a bride and her farmer-husband. A neighbor provides the couple with the benefit of his advice and experience. After a revivalist and his followers tell the couple about the caprices of fate, the married pair is left alone to begin their life together.

Copland himself provided an outline of the music:

- 1) *Very slowly*—Introduction of the characters, one by one, in a suffused light.
- 2) *Fast*—Sudden burst of unison strings in A major arpeggios starts the action. A sentiment both elated and religious gives the keynote to this scene.
- 3) *Moderate*—Duet for the Bride and her intended. Scene of tenderness and passion.
- 4) *Quite fast*—The Revivalist and his flock. Folksy feelings, suggestive of square dances and country fiddlers.
- 5) *Still faster*—Solo dance for the bride. Presentiment of motherhood. Extremes of joy, fear, wonder.
- 6) *Very slowly (as at first)*—Transition scene to music reminiscent of the introduction.
- 7) *Calm and flowing*—Scenes of daily activity for the Bride and her farmer-husband. There are five variations on a Shaker theme. The theme - sung by a solo clarinet—was taken from a collection of Shaker melodies compiled by Edward D. Andrews and published under the title *The Gift to Be Simple*. The melody I borrowed and used almost literally is called “Simple Gifts”...
- 8) *Moderate*—Coda. The Bride takes her place among her neighbors. At the end the couple is left “quiet and strong in their new Home”. Muted strings intone a hushed prayer-like passage. The close is reminiscent of the opening music.

Four versions of *Appalachian Spring* exist: (1) the original, complete ballet music from 1944, for double string quartet, bass, flute, clarinet, bassoon and piano, 13 instruments total; (2) suite for full orchestra, 1945, about 10 minutes shorter; (3) complete ballet music



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arranged for full orchestra, 1954; and (4) a suite for 13 players, arranged in 1972. The 1945 suite is the most popular arrangement at present.

The suite begins with a five note figure (B-D#-F#-D#-F#) that is repeated throughout. This figure is so ethereal that it is easily forgotten. In the fourth part, an eleven figure passage on the trumpet is reminiscent of a Mexican tune found in the huapangos. This is not surprising, as Copland had travelled to México and had composed *El Salón México* in 1936. As Copland writes in his notes, the catchy theme *The Gift to Be Simple* was not his creation, but copied entirely from Edward Andrews' collection. Finally, the listening public must remember that *Appalachian Spring* was music written for the ballet, music to be danced to and enjoyed during the performance of the dance, not necessarily in isolation.

As a young man, Aaron Copland had been sympathetic to the Russian Revolution and Communism. He openly supported the Communist Party USA in the 1936 election, and voted for Henry Wallace in 1948. In the 1950, he was investigated by the FBI, testified in the McCarthy probes and was blacklisted for the 1953 Inaugural of Dwight D. Eisenhower. Politically, he opposed militarism and the cold war; he eventually resigned from several leftist groups, under pressure.

Copland was gay in an era of intolerance. Although he openly lived and travelled with his partners, his lifestyle was kept private by the press and the critics. Neither his politics or his lifestyle are addressed in the *Milton Cross Encyclopedia of Great Composers and their Music*, or in Edmund White's biography for Time-Life Records.

It is difficult to determine how much of Aaron Copland's reputation is the product of achievement and how much the result of myth. In the middle of the XX Century and the Cold War with the Soviet Union, the USA needed heroes, and Aaron Copland was the best the USA had. He faced stiff competition in the likes of Shostakovich, Stravinsky,

Prokofiev, and others. He kept changing his style in search of commissions, and wrote more music for the cinema and dance hall than for the concert hall. His music "in the vernacular" is melodious and accessible, deliberately composed to please; most of his other music was rejected.

Aaron Copland died in 1990 from complications of dementia.

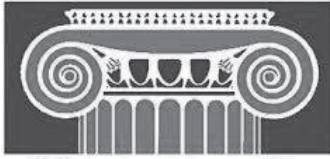
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