



**MID-ATLANTIC  
SYMPHONY ORCHESTRA**  
MICHAEL REPPER, MUSIC DIRECTOR

*Exploring the  
Classical Landscape*



**MICHAEL REPPER**  
Music Director and Conductor

**FALL CONCERTS 2023**

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# MID-ATLANTIC SYMPHONY ORCHESTRA

Dear Mid-Atlantic Symphony Family,

Welcome to another great year of music making on the Delmarva Peninsula, my second year as Music Director of this phenomenal organization.

We are poised for growth, with new excitement, a thrilling ensemble, great venues, and emotional experiences at every turn. My goal as Music Director is to make our performances completely memorable—energetic, passionate, educational, thought-provoking, and unmissable. We are thrilled that you have chosen to spend your time with us, and we cannot wait to share the music we have prepared.



Our performances feature highlights from the canon of classical music, along with wonderful works that I personally hope will re-enter the canon quickly and deserve far better recognition. From Elfrida Andrée to Felix Mendelssohn and Jessie Montgomery to Irving Berlin, we have you covered.

One of the most exciting ventures this year is the Maryland and Delaware premiere of "Rhapsody in Red, White, and Blue," a new composition by my friend and colleague Peter Boyer that celebrates the 100th anniversary of the infamous "Rhapsody in Blue." The Mid-Atlantic Symphony joined a consortium of orchestras from all fifty states, coming together to premiere this work in every state in the country. How great is it that the MSO is the ONLY orchestra in this consortium to deliver not one, but TWO states to the roster?

See you at our concerts—and make sure to say hello!

All the best,

Michael Repper Music Director  
Mid-Atlantic Symphony Orchestra



# MID-ATLANTIC SYMPHONY ORCHESTRA

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To enrich life across the Mid-Atlantic region through the power  
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# MID-ATLANTIC SYMPHONY ORCHESTRA

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## GUIDELINES

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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 2023-2024 Season Series, the Mid-Atlantic Symphony Orchestra will perform at eight venues on the Eastern Shore of Maryland: Academy Art Museum, Ocean City Performing Arts Center, Easton Church of God, Community Church of Ocean Pines, Avalon Theater, Christ Church, Saint Peters and Paul High School, and Todd Performing Arts Center at Chesapeake College. The MSO will also perform at two venues on the Eastern Shore of Delaware: Cape Henlopen High School, and Epworth United Methodist Church.

### **VENUE ACCESSIBILITY**

All venues are handicap accessible.

### **PARKING**

Parking is available at all venues.

### **TICKET PURCHASES**

There are four options for purchasing tickets. 1) Tickets may be purchased online via the MSO website [midatlanticsymphony.org](http://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 1-888-846-8600. Leave a brief message with your name and telephone number and an MSO representative will return your call. 4) Tickets may be purchased at the door.

### **TICKET PRICES**

Single tickets may be purchased for \$50 and \$55 for the *Masterworks Series* and \$35 for the *Ensembles Series*. Complimentary tickets are available to youths up to 18 years old, however due to a limited number of these tickets, a reservation is required. Please call the MSO voice system at 1-888-846-8600 to reserve.

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The MSO accepts credit cards, check or cash for payment.

*continued*



# MID-ATLANTIC SYMPHONY ORCHESTRA

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

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Temperatures 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.

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**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.

2023-2024

MID-ATLANTIC SYMPHONY ORCHESTRA

Exploring the Classical Landscape

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

Donors' contributions received between September 10, 2022 and September 10, 2023 are acknowledged. We have made every effort to ensure our list is accurate.

For changes/additions, call 1-888-846-8600.

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# MID-ATLANTIC SYMPHONY ORCHESTRA

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# MICHAEL REPPER, CONDUCTOR

Michael Repper is a Grammy award-winning and one of the most sought-after young conductors in the world. With work spanning four continents, Mr. Repper has an international reputation for engaging and exciting audiences of all spectrums, and for promoting new and diverse musical talents.

Mr. Repper is the Music Director of the Ashland Symphony Orchestra, Mid-Atlantic Symphony Orchestra, New York Youth Symphony, Northern Neck Orchestra of Virginia, and the Principal Conductor of Sinfonía por el Perú, the elite youth orchestras and choruses representing one of South America's most versatile social impact music programs. Recognizing his success at these ensembles, and his growing profile as a guest conductor all over the world, Mr. Repper was awarded a Solti Foundation US Career Assistance Award in 2020, 2021, and 2022.



His album with the New York Youth Symphony, which features debut recordings of works by Florence Price, Jessie Montgomery, and Valerie Coleman, achieved widespread critical acclaim, reached #1 on the Billboard Chart, and was bestowed a Grammy Award in 2022.

Mr. Repper has collaborated on large-scale productions of symphonic and theatrical works with the Weill Music Institute at Carnegie Hall, the Chicago Symphony Orchestra, Ravinia Festival, Peabody Institute of Music, and the New School of Music, among others. An avid pianist, he regularly performs as a soloist alongside his orchestras and choruses, and as an orchestral player as well. Most recently, he played in the Chicago Symphony for their performances of Bernstein's Mass, which was broadcast on PBS Great Performances.

Alongside the standard repertoire, Mr. Repper is especially invested in programming new music and showcasing fresh talent. His ensembles have performed dozens of world premieres and pursued innovative commissions, as well as a variety of Carnegie Hall premieres from established and emerging composers. Mr. Repper was the Baltimore Symphony Orchestra Conducting Fellow for two seasons, and he served as the BSO's New Music Consultant. A trusted ear, Mr. Repper is asked to assist and cover at orchestras nationwide, including the St. Louis Symphony, and for Naxos recordings with the Peabody Symphony Orchestra. His experience with choruses has been recognized with significant positions, including his tenure as the Music Director at the Baltimore Basilica, the first Catholic Cathedral in the United States. Internationally, Mr. Repper has performed with some of the most highly regarded ensembles and in the world's greatest venues, including the São Paulo Symphony, and at the Palau de la Musica in Barcelona.





# MID-ATLANTIC SYMPHONY ORCHESTRA

His discography includes the aforementioned album of music with the New York Youth Symphony, alongside an album with the Grammy-Nominated Metropolis Ensemble and Grammy-Winning Brooklyn Youth Chorus ("Musical America"), and several with the Peabody Institute as an Assistant Conductor. With the New York Youth Symphony during the Coronavirus pandemic, he was one of the first to pioneer the practice of distanced orchestral performance videos, and he made two performance appearances on CNN, the final one with Platinum-Artist Billy Ray Cyrus.

Mr. Repper complements his work with professional orchestras with a firm commitment to education, and travels worldwide to work with ensembles of young musicians. As Artistic Director of the Chamber Music Society of Maryland, he ushered in a slate of innovative educational programming, such as the Reinecke Youth Chamber Music Scholarship and Fellowship Program. He conducts several masterclasses each year for orchestras from all over the United States on behalf of the New York Philharmonic, and conducts side-by-side and educational concerts with major orchestras, including the Baltimore Symphony and the Colorado Symphony.

Mr. Repper's most influential conducting mentors are Marin Alsop and the late Gustav Meier. He believes that a conductor's main role is to connect people and to use performance as a vehicle for positive change. He aims to promote a diverse and inclusive future for the arts, and to pay forward the passion for community that his mentors demonstrated to him.

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# MID-ATLANTIC SYMPHONY ORCHESTRA

**MICHAEL REPPER, CONDUCTOR**

Thursday, September 28th at 7:30 PM | Easton Church of God, Easton, MD

Saturday, September 30th at 7:30 PM | Cape Henlopen High School, Lewes, DE

Sunday, October 1st at 3 PM | Community Church, Ocean Pines, MD

## *September | October Concerts*

Strum

Jessie Montgomery

b. 1981

Serenade for String Orchestra

Pyotr Ilyich Tchaikovsky

1840-1893

I. Pezzo in forma di Sonatina

II. Valse

III. Elegia

IV. Finale

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### INTERMISSION

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Symphony No. 4

Ludwig van Beethoven

1770-1827

I. Adagio - Allegro vivace

II. Adagio

III. Allegro vivace

IV. Allegro ma non troppo

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# Orchestra Roster

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## 1st Violin

Kimberly McCollum, *Concertmaster*

Salvatore Amadeo, *Associate  
Concertmaster*

Christian Simmelink

Dana Goode

Anna Durbin

Christine Showalter

## 2nd Violin

Celaya Kirchner\*

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Joseph Bates

## Viola

Yuri Tomenko\*

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Sarah Lowenstein

## Cello

Katie McCarthy\*

Nick Pascucci

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T. Alan Stewart

## Flute

Jennifer Zhou\*

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Noelle Drewes\*

Amanda Dusold

## Clarinet

Cheryl Sanborn\*

Dennis Strawley

## Bassoon

Terry Ewell\*

Kari Shea

## Horn

Mark Hughes\*

Anne Nye

## Trumpet

Luis Engelke\*

Guy McIntosh

## Timpani

Barry Dove\*

*\*Principal*

## Librarian

Christen Hooks

# Program Notes

**Jessie Montgomery**

**American**

**Born 1981 in New York City, New York**

Strum is the culminating result of several versions of a string quintet I wrote in 2006. It was originally written for the Providence String Quartet and guests of Community MusicWorks Players, then arranged for string quartet in 2008 with several small revisions. In 2012 the piece underwent its final revisions with a rewrite of both the introduction and the ending for the Catalyst Quartet in a performance celebrating the 15th annual Sphinx Competition.



Originally conceived for the formation of a cello quintet, the voicing is often spread wide over the ensemble, giving the music an expansive quality of sound. Within Strum I utilized texture motives, layers of rhythmic or harmonic ostinati that string together to form a bed of sound for melodies to weave in and out. The strumming pizzicato serves as a *texture motive* and the primary driving rhythmic underpinning of the piece. Drawing on American folk idioms and the spirit of dance and movement, the piece has a kind of narrative that begins with fleeting nostalgia and transforms into ecstatic celebration.

*-Jessie Montgomery*



**Pyotr Ilyich Tchaikovsky**

**Born May 7, 1840 in Votkinsk, Russia**

**Died November 6, 1893 in Saint Petersburg, Russia**

Peter Ilyich Tchaikovsky (1840-1893) is one of the most popular composers of classical music. Responsible for some of the most recognizable melodies in western music, he earned a reputation for eliciting emotional responses from his listeners. Engaging rhythms, disarming harmonies and brilliant orchestration make his music unpretentious, accessible, and memorable. In addition to the traditional forms, he expanded the status of ballet music in the classical repertoire. Some of his most beloved works are ballets, including *The Nutcracker* and

*Swan Lake.*

In 1878 he married a former student, Antonina Miliukova, but unfortunately the marriage was a disaster and only lasted for a few months. Tchaikovsky, sadly, also suffered from depression and alcoholism, likely due in part to culture not accepting his sexuality. Tchaikovsky left Russia for Western Europe to complete the *Fourth Symphony* and continue work on his opera *Eugene Onegin*.

Tchaikovsky completed his *Serenade for Strings* in 1880. It is one of a couple of large scale string-only works that Tchaikovsky completed during his lifetime (*Souvenir de Florence* is another important work). Just like his ballets and most of his other music, the melodies are very memorable and approachable.

The first movement opens with a descending figure that is played boisterously and confidently. This opening theme carries through the entire piece, and is particularly prevalent in the first and fourth movements. The second movement is a delightful waltz, and in classic Tchaikovsky fashion, the composer actually deemphasizes the first beat of every three, instead having the harmony sections emphasize beats two and three.

The third movement is an elegy (fans of Barber's *Adagio for Strings* will feel at home). Melancholic yet serene, this is some of Tchaikovsky's best writing. And the fourth movement is a romp. Complete with folk song quotations and bursting energy, it is one of Tchaikovsky's most famous and loved pieces of music.

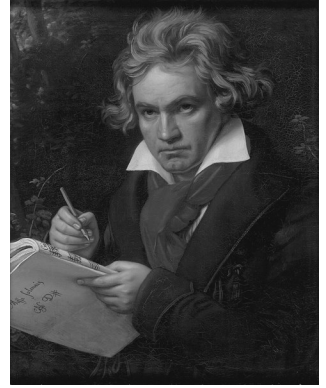
# Program Notes

**Ludwig van Beethoven**

**Born December 1770 in Bonn, German**

**Died March 26, 1827 in Vienna, Austria**

Beethoven's fourth symphony, along with the first and second symphonies of Beethoven, has not nearly the reputation of the rest of them. It especially stands in great contrast to its immediate predecessor, the monumental third—the "Eroica," a work that changed forever the significance of the genre. Any great work of art must be judged by its intrinsic qualities, yet it often is illuminating to consider it in the context of the life of the artist. Beethoven finished this symphony in 1806 at a propitious time in his life; he was thirty-six years old, and widely recognized for his genius. Moreover, he had just finished a series of



significant compositions that, had he never composed again, alone would have been sufficient to establish his reputation permanently. They include: his opera, *Fidelio*; the piano sonatas "Pathétique," "Moonlight," "Waldstein," and "Appassionata;" the "Rasumovsky" quartets; the violin concerto; the first four piano concertos; and, of course, the aforementioned "Eroica." What is more, he had endured some of his typically hopeless infatuations with unobtainable women, and was gradually coming to terms with his deafness—having considered suicide. And then comes the charming, light, fourth symphony, that for all the world seems like a reversion to the style of some ten years earlier when Joseph Haydn was the toast of the world and Beethoven was a journeyman.

The symphony begins with a slow introduction—a Haydnesque touch—that mysteriously wanders through some pretty remote keys: Bb minor and Gb major and minor. It concludes with a wonderful example of a Beethoven crescendo into the triumphal allegro of the movement proper. Note throughout this movement his imaginative use of the wind instruments in thematic statements. The slow movement eschews Beethoven's wont to manipulate and develop, and simply unwinds a beautiful melody over a throbbing accompaniment. The usual dance-like third movement—a Beethovenian scherzo—entertains with his characteristic manipulation of accents that surprise. Ever the innovator—even in this modest work—he expands the usual form from three parts to five, more or less repeating the last two sections. The last movement is a kind of perpetual motion of continuous sixteenth notes, driving merrily along to a happy ending.

Although this symphony sits in the middle of works with considerable gravitas, Beethoven obviously felt a need to compose a cheerful work of affirmation as relief. It is not light in quality, only in mood, and reveals to us a side of the stormy and enigmatic composer that, while rare, is nonetheless genuine.

--Wm. E. Runyan





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Sunday, November 5th at 3 PM | Todd Performing Arts Center, Wye Mills, MD

## *November Concerts*

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Overture

Elfrida Andrée  
1841-1929

Symphonic Variations on an African Air

Samuel Coleridge Taylor  
1875-1912

I. Introduction: Establishing the African Air

II. Variations: Exploring the African Theme

III. Conclusion: A Grand Finale

IV. Legacy and Significance

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### INTERMISSION

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Symphony No. 5 (Reformation)

Felix Mendelssohn  
1809-1847

I. Andante – Allegro con fuoco

II. Allegro vivace

III. Andante

IV. Allegro con moto

# Orchestra Roster

## 1st Violin

Kim McCollum,  
*Concertmaster*

Salvatore Amadeo,  
*Associate Concertmaster*

Christian Simmelink

Janet Kuperstein

Dana Goode

Anna Durbin

## 2nd Violin

Dana Bevard\*

Mary Thulson

Anthony Shields

Joseph Bates

## Viola

Yuri Tomenko\*

Ivan Mendoza

Christen Hooks

Dorothy Couper

## Cello

Katie McCarthy\*

Nick Pascucci

Emma Johnson

Evanghelina Ciobanu

## Bass

Chris Chlumsky\*

Shawn Alger

## Flute

Mindy Heinsohn\*

Rachael Yokers

## Oboe

Dana Newcomb\*

Amanda Dusold

## Clarinet

Yevgeny Dokshansky\*

Jay Niepotter

## Bassoon

Kari Shea\*

Holden McAleer

Richard Spittel,  
*Contrabassoon*

## Horn

Michael Hall\*

Kyle Pompei

Avery Pettigrew

Beth Lunt

## Trumpet

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Guy McIntosh

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# Program Notes



**Elfrida Andrée**

**Born February 19, 1841 in Visby Sweden**

**Died January 11, 1929 in Gothenburg, Sweden**

Elfrida Andrée was a pioneering Swedish composer and conductor who lived from 1841 to 1929. She was a significant figure in the late Romantic era and made a notable contribution to the world of classical music, particularly considering that she was a female in a male-dominated field. One of her well-known compositions is the Overture in D major, Op. 43, which was composed in 1873, which we look forward to playing today.

Overture in D major, Op. 43, is a lively and exuberant orchestral work that reflects the spirit of the Romantic era. Written in 1873, this composition showcases Andrée's remarkable talent as both a composer and conductor during a time when women's contributions to classical music were even more overlooked than they are in modern times.

The piece begins with a gorgeous chorale which uses the full forces of a large romantic orchestra. After a few moments of thematic and harmonic exploration, Andrée launches into an energetic and expressive (and faster) style, which was expected in Romantic Overtures.

Wonderful solos persist throughout, particularly in the woodwinds and in the French horn. The first violins, on many occasions, have melodies that soar over the rest of the ensemble.

The ending is remarkably triumphant, and somewhat of a return to the opening ideas. We, the MSO, challenge you to forget the melodies that Andrée writes, as they are earworms!

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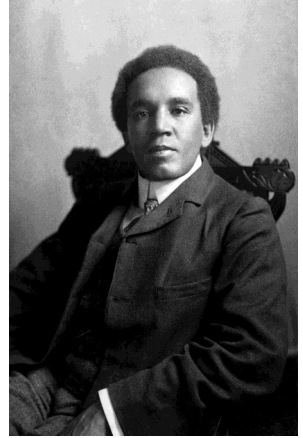
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# Program Notes

**Samuel Coleridge-Taylor**

**Born August 15, 1875 in Holborn, London**

**Died September 1, 1912 in Surrey, England**



During his lifetime, Samuel Coleridge-Taylor was regarded as one of England's most preeminent composers. Though he died very young (at only 37 years old), the celebration of his life spanned the Atlantic, with fanfare concerts everywhere from London to Boston and beyond. In the decades that followed, his music largely fell out of the public eye, and was extremely seldom performed (a symptom, or evidence, of systemic problems that prevented the success of Black composers in the industry). As a result, a significant amount of his music is not published today.

His Symphonic Variations are based on the African American folk song "I'm Troubled in Mind."

I'm troubled

I'm troubled

I'm troubled in mind

If Jesus don't help me

I surely will die

Like an ordinary theme and variations, the main theme is presented simply at the beginning of the piece, in this case by the trombones, tuba, and French horns. Listeners should take note of the opening theme, as it follows through the rest of the piece in different variations. These variations might be made harmonically, rhythmically, or in tempo (speed). Coleridge-Taylor deliberately does not mark the start and end of each variation, and does not number them. In so doing, the borders between each variation are not as clear cut as they might be in, for example, Brahms' Haydn Variations or even in Elgar's Enigma Variations. The result is a wonderful, flowing musical piece that does not stagnate, and is constantly offering something new to the listener.



# Program Notes

**Felix Mendelssohn**

**Born February 3, 1809 in Hamburg, Germany**

**Died November 4, 1847 in Leipzig, Germany**



"Symphony No. 5 in D minor, Op. 107" (Reformation Symphony) by Felix Mendelssohn

Felix Mendelssohn's Symphony No. 5, commonly known as the "Reformation Symphony," is a work of profound historical and musical significance. Composed in 1830, this symphony stands as a testament to Mendelssohn's creativity and his deep connection to both his faith and his time. The nickname "Reformation Symphony" reflects its association with the 300th anniversary of the Augsburg Confession, a key event in the Protestant Reformation.

## **I. Andante - Allegro con fuoco**

The symphony opens with a solemn and contemplative Andante introduction, which features a chorale-like theme that is reminiscent of a hymn. This theme is a nod to Martin Luther, the founder of the Protestant Reformation, who is often credited with composing the famous hymn "Ein feste Burg ist unser Gott" (A Mighty Fortress Is Our God). The Andante gradually gives way to a fiery Allegro con fuoco, which introduces the primary thematic material for the symphony. The movement is characterized by its dramatic intensity and Mendelssohn's signature craftsmanship in orchestration.

## **II. Allegro vivace**

The second movement is a lively and joyful Allegro vivace. In contrast to the seriousness of the first movement, this section is marked by its playful character and rhythmic exuberance. Mendelssohn's skill in crafting charming melodies is evident here, creating a delightful interlude within the symphony.

## **III. Andante**

The third movement is a lyrical and introspective Andante. It offers a moment of reprieve, with a beautiful, flowing melody. While it may seem unrelated to the Reformation theme at first, it serves as a reminder of the emotional depth and versatility of Mendelssohn's musical expression.

## **IV. Chorale: Ein feste Burg ist unser Gott**

The heart of the "Reformation Symphony" lies in its fourth movement, which features a clear statement of Luther's chorale, "Ein feste Burg ist unser Gott," a symbol of the Protestant Reformation. It begins with an Andante introduction that recalls themes from earlier in the symphony. It then transitions into an Allegro con moto, culminating in a powerful and triumphant conclusion. Mendelssohn's mastery of form and orchestration is on full display as he weaves together the various themes and elements, providing a fitting conclusion to this monumental work.

Felix Mendelssohn's "Reformation Symphony" is a musical tribute to the rich history of the Protestant Reformation, blending religious and artistic themes into a symphonic masterpiece. It remains a testament to Mendelssohn's ability to convey deep emotions and historical significance through his music, making it a rewarding experience for both performers and listeners.

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