



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



*Exploring the
Classical Landscape*



HOLIDAY CONCERTS 2023

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MID-ATLANTIC SYMPHONY ORCHESTRA

Dear MSO Patrons,

It is my sincerest pleasure to welcome you to the concert hall this holiday season! Now is a time when we can join together in harmony, enjoy and sing great music, be festive and merry, and appreciate all that the holiday season brings.

I cannot wait to introduce you to Claire Galloway and Rob McGinness at our annual Holiday Joy concert. Claire and Rob are two colleagues of mine who studied with me at



Peabody and who now have formidable and impressive professional careers. You'll hear in their voices their delight in bringing you the greatest holiday tunes, and some opera too!

At New Year's Eve, we are joined by another close friend and colleague, Taylor Hillary Boykins, who is a member of the Lorelai Ensemble and an incredibly gifted singer. She has chosen works ranging from opera classics like Carmen to tunes from the Sound of Music, sure to ring in the new year with joy and celebration.

We cannot wait to celebrate this time of year with you and are so glad you have joined us!

Michael Repper



MID-ATLANTIC SYMPHONY ORCHESTRA

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MID-ATLANTIC SYMPHONY ORCHESTRA

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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. 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.

TICKET PAYMENT

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

continued



MID-ATLANTIC SYMPHONY ORCHESTRA

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 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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If you misplace your glasses, think you left a sweater on a seat, found keys in the parking lot, etc., call 1-888-846-8600, 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.

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 November 15, 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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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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Holiday Joy Concerts

A Christmas Festival

Leroy Anderson
1908-1975

It's the Most Wonderful Time of the Year

Edward Pola & George Wyle
(1907-1995) (1916-2003)

Bugler's Holiday

Leroy Anderson
1908-1975

Luis Engelke, Josh Carr, & Ross McCool, Trumpets

Christmas Waltz

Sammy Cahn & Jule Styne
(1913-1993) (1905-1994)

White Christmas

Irving Berlin
1888-1989

Rob McGinness, Baritone

In the Bleak Midwinter

Gustav Holst
1874-1934

Claire Galloway, Soprano

Dunque io son from *The Barber of Seville*

Giaochino Rossini
1792-1868

Claire Galloway, Soprano & Rob McGinness, Baritone

Have Yourself a Merry Little Christmas

Hugh Martin
1914-2011

Claire Galloway, Soprano & Rob McGinness, Baritone

18

Hanukkah Overture

Robert Wendel

How the Grinch Stole Christmas

arr. Jerry Brubaker

INTERMISSION

Sleigh Ride

Leroy Anderson

1908-1975

Winter Wonderland

Felix Bernard & Richard Smith

(1897-1944) (1901-1935)

From *The Nutcracker*

Pyotr Ilyich Tchaikovsky

Marche

1840-1893

Danse Chinoise, Le Thé

Les Mirlitons

Trepak

O Holy Night

Adolphe Adam

1803-1856

Claire Galloway, Soprano

White Christmas

Irving Berlin

1888-1989

Rob McGinness, Baritone

We Wish you a Merry Christmas

Traditional

Claire Galloway, Soprano & Rob McGinness, Baritone

'Twas the Night Before Christmas

Bill Holcombe

(1924-2010)

Claire Galloway, Soprano & Rob McGinness, Baritone

Orchestra Roster

1st Violin

Kimberly McCollum,
Concertmaster

Jennifer Houck, *Associate
Concertmaster*

Vanessa Solis
Joseph Bates
Ruth Swope

2nd Violin

Celaya Kirchner*
Dana Bevard
Mary Thulson
Paul Herman

Viola

Yuri Tomenko*
Cameron Raecke

Cello

Nick Pascucci*
Steven Chen
Sam Lam

Bass

Chris Chlumsky*
Brandon Smith

Flute

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Oboe

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Clarinet

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Bassoon

Terry Ewell*
Kari Shea

Horn

Michael Hall*
Kyle Pompei
Mark Hughes
Beth Lunt

Trumpet

Luis Engelke*
Josh Carr
Ross McCool

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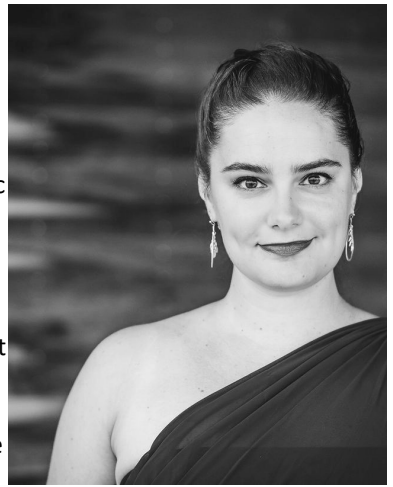


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Scottish-American soprano **Claire Galloway's** theatricality covers the gamut of “palpable pain” and “splendid, funny moments” (B.I.T.R.). This season she is a featured artist with Baltimore Musicales, Bach in Baltimore, Mid-Atlantic Symphony, and Opera Henriette. Her Grieg & Nordic Fairytales virtual recital will be presented by Wilmington Concert Opera.



A 2023 & 2022 Fellow at the Nordic Song Festival in Trollhättan, Sweden, 2022 Brown Loranger Fellow at Songfest, and 2021 Fellow at the Ravinia Steans Music Institute, as well as a winner of the NYC SongSlam, Ms. Galloway is known for her innovative recital programming with a special interest in French and Nordic repertoire as well as commissioning new works for voice and chamber ensemble.

Having performed with Lidal North in Oslo, Saltworks Opera, Baltimore Concert Opera, Savannah Opera, Bel Cantanti Opera, and Stillpointe Theatre, she has presented operatic roles by Mozart, Poulenc, Massenet, and Bernstein, as well as premiered roles in works by Arnold Saltzman, Steven Crino, Jonathan Dove, and Frances Pollock. She is currently based in Baltimore, Maryland USA where she is a professor of diction and repertoire courses at the Peabody Conservatory. For the 2023 - 2024 year she will be Artist in Residence in Music at Bard College teaching voice and coaching the opera workshop production.

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With a reputation for "impressive singing... well-supported tone and supple phrasing" (*Baltimore Sun*) baritone **Rob McGinness** acts as a conduit, connecting characters to concepts, and listeners to musical landscapes. His current season includes solo appearances with Washington National Opera, IN Series, and the Mid-Atlantic Symphony Orchestra.

Rob's operatic credits include the title roles in *Eugene Onegin* and *Don Giovanni*, as well as Marcello & Schaunard in *La Bohème*. An enthusiast for Russian-language repertoire, Rob has performed leading roles in Rimski-Korsakov's *Tsar's Bride*, Mozart and Salieri, *Snow Maiden*, *Sadko*, as well as Tchaikovsky's *Iolanta*. Other well-known roles include Enrico in *Lucia*, Count Almaviva in *Le nozze di Figaro*, and Eisenstein in *Die Fledermaus*, a performance lauded for a "bright baritone and winning jitteriness" by the Cleveland Plain Dealer.

As a featured soloist, Rob performed in the Kennedy Center Concert Hall and Carnegie Hall's Stern Auditorium. Other concert credits include Messiah with the Baltimore Symphony Orchestra, Carmina Burana with Maryland Symphony Orchestra, Mahler's *Songs of a Wayfarer* and Duruflé Requiem with the Peabody Symphony Orchestra, and Brahms' Requiem with The Washington Chorus, for which the Washington Post praised his "warm baritone."

Committed to promoting and performing new works, Rob premiered roles in Frances Pollock's award-winning opera *Stinney*, *The Ghost Train* by Paul Crabtree, and the lead role in *Shining Brow*, Daron Hagen's opera about Frank Lloyd Wright. Rob's own compositions include vocal, theatrical, and orchestral pieces premiered at IngenuityFest, Andy's Summer Playhouse, and by the Windham Orchestra in Vermont.

A recent graduate of Arizona Opera's Marion Roose Pullin Opera Studio, Rob was also a young artist with Opera Theater St. Louis, Pittsburgh Festival Opera, Teatro Nuovo, and Bel Canto at Caramoor. He holds degrees from Oberlin Conservatory and the Peabody Institute where he currently teaches courses on grant writing and career skills. An award-winning performer, Rob placed first in the Sylvia Greene Vocal Competition, second in the Piccola Opera Competition, and received the Patricia A. Edwards Award in the Annapolis Opera Vocal Competition.



Libretto to Dunque io son

ROSINA

Dunque io son ... tu non m'inganni?
Dunque io son la fortunata! . .
tra sé
Già me l'ero immaginata:
lo sapevo pria di te.

FIGARO

Di Lindoro il vago oggetto
siete voi, bella Rosina.
tra se'
Oh, die volpe sopraffina,
ma l'avrà da far con me.

ROSINA

Senti, senti ... ma a Lindoro
per parlar come si fa?

FIGARO

Zitto, zitto, qui Lindoro
per parlarvi or or sarà.

ROSINA

Per parlar mi? ... Bravo! bravo!
Venga pur, ma con prudenza;
io già moro d'impazienza!
Ma che tarda? ... ma che fa?

FIGARO

Egli attende qualche segno,
poverin, del vostro affetto;
sol due righe di biglietto
gli mandate, e qui verrà.
Che ne dite?

ROSINA

Non vorrei...

FIGARO

Su, coraggio.

ROSINA

Non saprei ...

FIGARO

Sol due righe ...

ROSINA

Mi vergogno...

FIGARO

Ma di che? Ma di che? ... si sa!
andando allo scrittoio
Presto, presto; qua un biglietto.

ROSINA

Then it is I ... You are not mocking me?
Then I am the fortunate girl!
(But I had already guessed it,
I knew it all along.) *etc.*

FIGARO

You are, sweet Rosina,
of Lindoro's love, the object.
(Oh, what a cunning little fox!
But she'll have to deal with me.) *etc.*

ROSINA

But tell me, to Lindoro
how shall I contrive to speak?

FIGARO

Patience, patience, and Lindoro
soon your presence here will seek.

ROSINA

To speak to me? Bravo! Bravo!
Let him come, but with caution,
meanwhile I am dying of impatience!
Why is he delayed? What is he doing?

FIGARO

He is awaiting some sign,
poor man, of your affection;
send him but two lines
and you will see him here.
What do you say to this?

ROSINA

I shouldn't see him ...

FIGARO

Come, courage.

ROSINA

I don't know ...

FIGARO

Only two lines ...

ROSINA

I am too shy.

FIGARO

But why? But why?
Quickly, quickly, give me a note.

ROSINA
Richiamandolo, cava dalla tasca il biglietto
e glielo dà.
Un biglietto? ... eccolo qua.

FIGARO
attonito
Già era scritto? Ve', che bestia!
Il maestro faccio a lei!
Ah, che in cattedra costei
di malizia può dettar.
Donne, donne, eterni Dei,
chi vi arriva a indovinar?
Qui verrà. A momenti
per parlar qui sarà.

ROSINA
Fortunati affetti miei!
Io comincio a respirar.
Ah, tu solo, amor, tu sei
che mi devi consolar!



ROSINA
A note? ... Here it is.

She takes a letter from her bosom and
gives it to him

FIGARO
(Already written ... What a fool I am!
She could give me a lesson or two!)

ROSINA
Fortune smiles on my love,
I can breathe once more.

FIGARO
(in cunning itself
she could be a professor.)

ROSINA
Oh, you alone, my love,
can console my heart.

FIGARO
(Women, women, eternal gods,
who can fathom their minds?) etc.

ROSINA
Oh, you alone, my love,
can console my heart. etc.

ROSINA
Tell me, but Lindoro ...

FIGARO
Is on his way. In a few minutes
he'll be here to speak to you.

ROSINA
Let him come, but with caution.

FIGARO
Patience, patience, he'll be here.

ROSINA
Fortune smiles on my love,
I can breathe once more.
Oh, you alone, my love,
can console my heart. etc.

FIGARO
(Women, women, eternal gods,
who can fathom their minds?) etc.

Figaro leaves through the street door

Christmas Sing-A-Long

JOY TO THE WORLD

Joy to the world! The Lord is come; Let earth receive her King; Let every heart prepare Him room, And heaven and nature sing, And heaven and nature sing, And heaven, and heaven, and nature sing.

O COME, ALL YE FAITHFUL

O come, all ye faithful, Joyful and triumphant, O come ye, O come ye to Bethlehem; Come and behold him, Born the King of Angels; O come, let us adore Him, O come, let us adore Him, O come, let us adore Him, Christ the Lord.

HARK! THE HERALD ANGELS SING

Hark! the herald angels sing, "Glory to the new-born King! Peace on earth and mercy mild, God and sinners reconciled!" Joyful, all ye nations rise, Join the triumph of the skies; With angelic host proclaim, "Christ is born in Bethlehem!" Hark! the herald angels sing, "Glory to the new-born King!"

SILENT NIGHT

Silent night, holy night, All is calm, all is bright Round yon Virgin Mother and Child. Holy Infant, so tender and mild, Sleep in heavenly peace, Sleep in heavenly peace.

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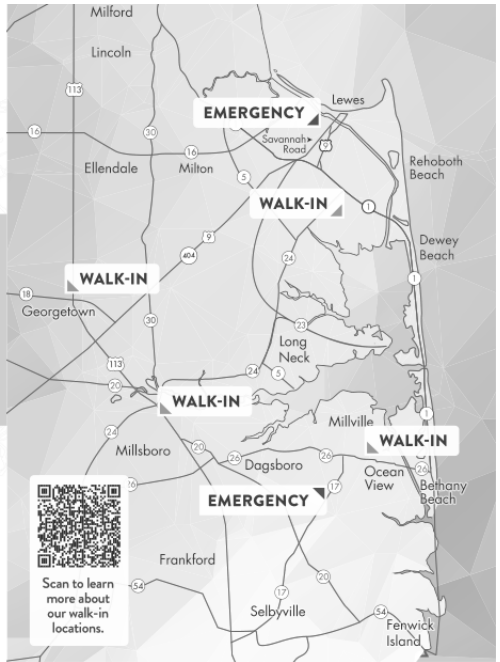
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MID-ATLANTIC SYMPHONY ORCHESTRA

Sunday, December 31st at 7 PM | Christ Church, Easton, MD

New Year's Eve Concert

Overture to <i>La Gazza Ladra</i>	Gioachino Rossini 1792-1868
Perpetuum Mobile	Johann Strauss II 1825-1899
Tritsch-Tratsch Polka	Johann Strauss II 1825-1899
From <i>Carmen</i>	Georges Bizet 1838-1875
Prelude	
Habanera	
Seguidilla	
Intermezzo	
Danse Boheme	

Taylor Hillary Boykins, Mezzo-Soprano

INTERMISSION

Auf der Jagd	Johann Strauss II 1825-1899
Waltz from <i>Swan Lake</i>	Pyotr Ilyich Tchaikovsky 1840-1893
Mon coeur s'ouvre à ta voix from <i>Samson and Delilah</i>	Camille Saint-Saëns 1835-1921

Taylor Hillary Boykins, Mezzo-Soprano

Climb Every Mountain
from *The Sound of Music*

Richard Rodgers & Oscar Hammerstein
(1902-1979) (1895-1960)

Taylor Hillary Boykins, Mezzo-Soprano

Pizzicato Polka

Johann Strauss II
1825-1899

The Blue Danube Waltz

Johann Strauss II
1825-1899



Taylor Hillary Boykins, an American mezzo-soprano from Michigan, is known for her dynamic performances in the DC Metro area. With a playful yet eloquent style, her melodic finesse and powerful voice have earned her recognition. Highlights include solo performances in Bach's B Minor Mass, a debut with Third Practice for Lesson & Carols, and a New Year's debut with the Mid-Atlantic Symphony Orchestra.

In 2023, she performed with Opera Baltimore, Northern Neck Orchestra, and the Lorelei Ensemble for the World Premiere of Julia Wolfe's "Her Story." Notable past roles include Mrs. Roché in Tony Small's "RUKA" at the Kennedy Center and Soeur Mathilde in "Dialogues des Carmelites" at the Modell Lyric Opera House.

Taylor, a Peabody Conservatory graduate under Denyce Graves, has been a national finalist in The American Prize Competition and the Chicago Oratorio Award. She has an extensive background in choral music, participating in major works and operas, and collaborates with local groups like Mind On Fire in Baltimore.

Holder of a Master of Music degree from the Peabody Conservatory and a Bachelor of Music degree from Oakland University, Taylor has honed her skills under the mentorship of notable artists such as Denyce Graves and Nadine Washington.

Orchestra Roster

1st Violin

Kim McCollum,
Concertmaster

Salvatore Amadeo,
Associate Concertmaster

Christian Simmelink

2nd Violin

Celaya Kirchner*

Anthony Shields

Viola

Cameron Raecke*

Cello

Nick Pascucci*

Autumn England

Bass

Chris Chlumsky*

Flute

David Lonkevich*

Jennifer Szabo

Oboe

Amanda Dusold*

Victoria Ritter

Clarinet

Cheryl Hill*

Christopher Nichols

Bassoon

Terry Ewell*

Kari Shea

Horn

Mark Hughes*

Beth Lunt

Trumpet

Luis Engelke*

Tom Bithell

Timpani

Barry Dove*

Percussion

Dane Krich*

Harp

Anastasia Pike*

**Principal*

Librarian

Dorothy Couper



AULD LANG SYNE

Verse:

Should auld acquaintance be forgot,
And never brought to mind?
Should auld acquaintance be for forgot,
And auld lang syne!

Chorus:

For auld lang syne my dear,
For auld lang syne,
We'll tak a cup o' kindness yet,
For auld lang syne.

Verse:

And surely ye'll be your pint stowp!
And surely I'll be mine!
And we'll tak a cup o' kindness yet,
For auld lang syne.

Chorus:

For auld lang syne my dear,
For auld lang syne,
We'll tak a cup o' kindness yet,
For auld lang syne.

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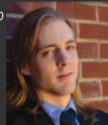
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Featuring Taylor Hillary Boykins, Mezzo-Soprano
December 31, Easton, MD



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