



# MID-ATLANTIC SYMPHONY ORCHESTRA

JULIEN BENICHO, MUSIC DIRECTOR

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**2019 SPRING CONCERTS**



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# MID-ATLANTIC SYMPHONY ORCHESTRA

JULIEN BENICHOU, MUSIC DIRECTOR

**DEAR FRIENDS OF THE MSO,**

It is such a joy introducing our spring concerts to you! With our March program, we welcome two of the star musicians of the New York City Ballet: their Associate Conductor Andrews Sill, and Concertmaster Kurt Nikkanen. Together, they have played many concerts over so many seasons and are deeply musically connected. Yet, in coming to MSO they get to play together on stage and are very excited to be collaborating in a concert setting. Catherine Reid, also on the program, is one of the most impressive young musicians I have encountered and promises to be one of tomorrow's great harp players!



I can't think of a better way to end our 21st season but with the amazing Beethoven Symphony No. 9. It is such a joy to be working with the MSO musicians and all these wonderful singers on preparing Beethoven's final symphony and crowning achievement. I am also very excited to be presenting the Ravel piano concerto with the expressive Michael McHale and the glorious Finlandia by Sibelius, in a rare rendition with chorus!

We are also delighted to present you with our 2019-2020 season, which promises to be highly exciting, opening with the US Premiere of the Mandolin Concerto by Lalo Schifrin (composer of the theme from Mission: Impossible) and ending with the Franco-Russian masterpiece Pictures at an Exhibition. With so many delights along the way, our 22nd season is one that will inspire and nourish your musical soul! We look forward to sharing the music with you on our beautiful Eastern shore.

Very best,

Julien Benichou, Music Director

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## **2018 Holiday Events**

***Holiday Open House***  
*December 1 11AM-3PM*

***Classical Christmas  
Dinner & Concert***

*December 3  
2 seatings 6PM & 8PM  
Reservations Required - 410-641-1019*

***Candlelight Tour***  
*December 7 5-8PM*

## **2019 Calendar of Events**

***Concerts  
on the Lawn***  
*June 9, July 14, August 11,  
September 8 6PM*

***Afternoon on the  
Lawn***  
*June 9 2-5PM  
Reservations Required - 410-641-1019*

***11th Annual  
Berlin Peach Festival***  
*August 3 11AM-4PM*

*Located in the heart of Berlin's National Register Historic District,  
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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 2018–2019 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
- Chesapeake College—Wye Mills, Maryland
- Christ Church—Easton, Maryland
- Community Church—Ocean Pines, Maryland
- Easton Church of God—Easton, Maryland
- French Embassy—Washington, DC
- Mariners Bethel Church—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**

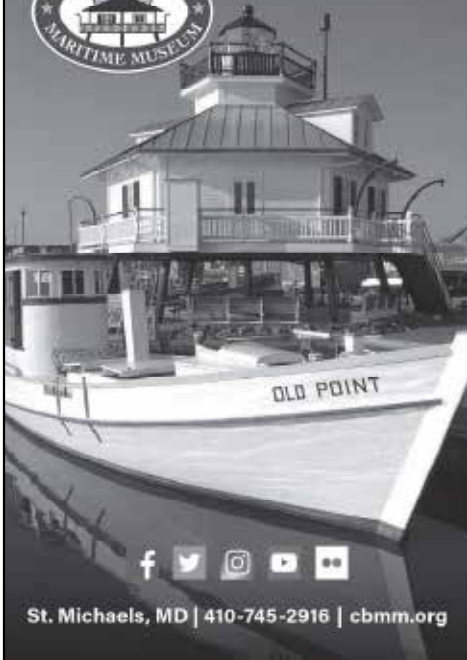
There are four options for purchasing tickets. 1) Tickets may be purchased online via the MSO website [midatlanticsymphony.org](http://midatlanticsymphony.org). 2) The ticket order form can be downloaded from the MSO website and mailed to the MSO address. 3) Tickets may be purchased by calling the MSO 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, if available, may be purchased at the door.

### **TICKET PRICES**

For the 2018–2019 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 Mariner's Bethel Church 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 the September/October, March, April concerts are \$45. The December concert is \$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.

### **TICKET PAYMENT**

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



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### 2019 FESTIVAL CALENDAR:

- MAY Community Day
- JUNE Antique & Classic Boat Festival
- JULY Big Band Night
- AUG Watermen's Appreciation Day
- SEPT Charity Boat Auction
- OCT Mid-Atlantic Small Craft
- OCT OysterFest



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## **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 45 minutes prior to the performances at Mariner's Bethel Church in Ocean View, DE and at the Community Church in Ocean Pines, MD. 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.



Follow the Mid-Atlantic Symphony Orchestra on Facebook.



# MID-ATLANTIC SYMPHONY ORCHESTRA

## 2018–2019 “KEEP THE MUSIC PLAYING” CAMPAIGN

**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 February 22, 2019 are acknowledged. We have made every effort to ensure our list is accurate. For changes/additions, call 888-846-8600.

### GRANTORS

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#### \$5,000–\$9,999

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# MID-ATLANTIC SYMPHONY ORCHESTRA

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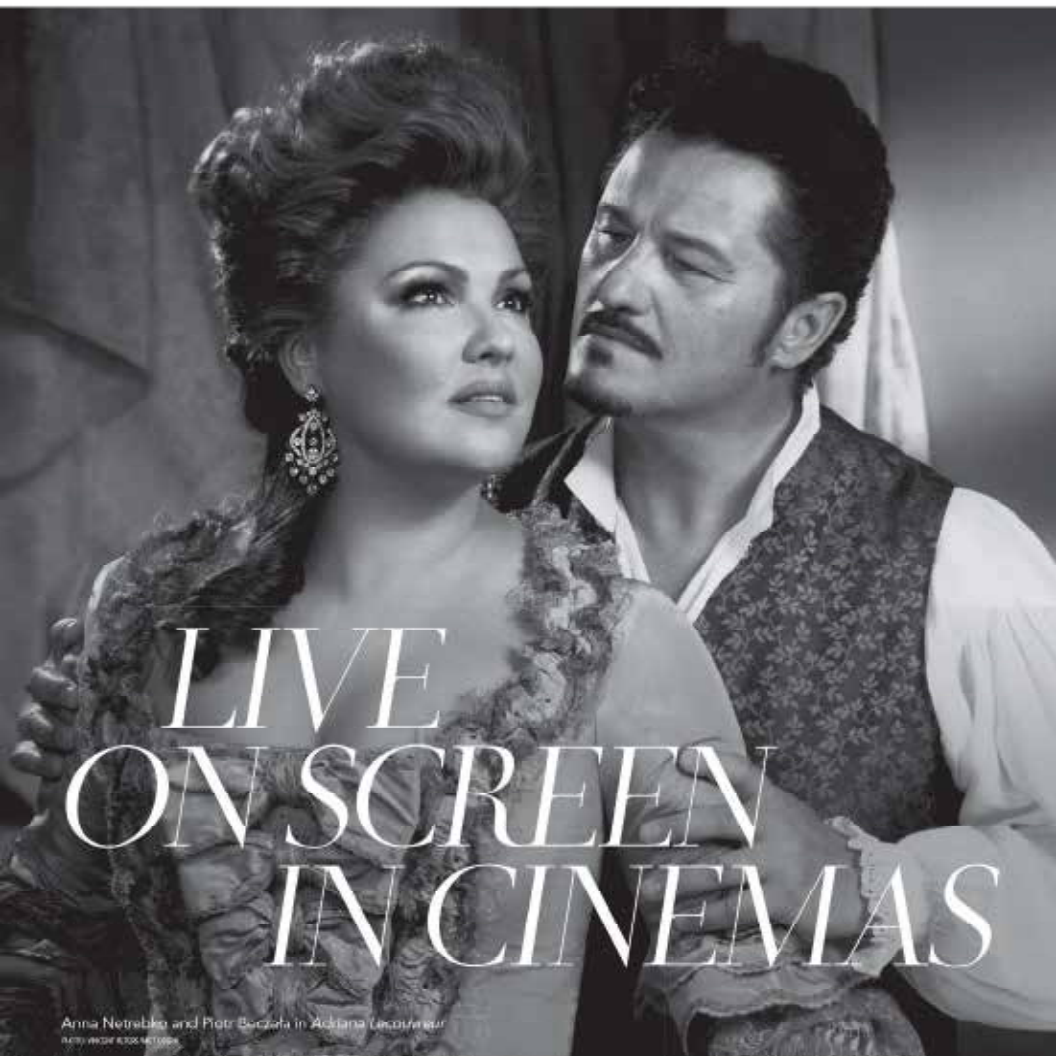
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OCT 20

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**La Fanciulla del West**  
OCT 27

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**Marnie**  
NOV 10

VERDI

**La Traviata**  
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FEB 2

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*\*Symphony Ambassadors are a valuable asset promoting the MSO to their "spheres of influence" throughout the mid-Atlantic region. They volunteer at concerts and fundraisers in support of the MSO to "Keep the Music Playing!"*

## — MSO VOLUNTEERS NEEDED —

The MSO Board of Directors currently has several positions to fill, including key leadership positions, in order to ensure the ongoing success of the organization.

The MSO also needs Symphony Ambassadors. An Ambassador is a representative of the MSO whose primary goal is to promote the Orchestra in his/her sphere of influence. Ambassadors assist with selling and collecting tickets, distributing programs and seating audience members at concerts, distribute concert flyers in their communities, solicit program advertisements, help with special mailings, as well as assist with fundraising and other special events.

Please consider stepping up and being a part of the MSO leadership. The MSO would not be successful without the dozens of volunteers who perform essential functions during the season. If you, or someone you know, would be interested in volunteering as a Board Member or Ambassador, an endeavor that is both exciting and rewarding in many ways, please contact the MSO at 888-846-8600.



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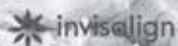


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JULIEN BENICHOU, MUSIC DIRECTOR

## 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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CATHERINE REID, HARP  
KURT NIKKANEN, VIOLIN

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Harp Concerto in C Minor  
I. Allegro risoluto

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Violin Concerto in E Minor  
I. Allegro molto appassionato  
II. Andante  
III. Allegretto non troppo- Allegro molto vivace

Felix Mendelssohn  
1809-1847

*Kurt Nikkanen, Violin*

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Symphony No. 4 in C Minor  
I. Adagio molto- Allegro vivace  
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## ANDREWS SILL, GUEST CONDUCTOR

Andrews Sill has traversed a vast repertoire from established masterworks to premières in his symphonic, operatic, and ballet appearances, and has been lauded for his “strong artistic abilities, musical versatility, and winning personality.” Sill is Associate Music Director of New York City Ballet and Music Director of Milwaukee Ballet.

As a guest conductor, Andrews Sill has appeared throughout the United States, Europe, South America, and Australia. His U.S. appearances have included engagements with the National Symphony Orchestra and the Kennedy Center Opera Orchestra at the Kennedy Center, the Houston, San Antonio, New Mexico,

Colorado Springs, Delaware, Long Beach, Charleston, and Anchorage Symphonies, as well as the Spoleto USA Festival Orchestra. Internationally, he has conducted at the Sydney Opera House, the Châtelet Theater in Paris, the Royal Danish Opera House, the Festspielhaus in Baden-Baden, and the Teatro Municipal in Rio de Janeiro. On film, Sill’s performances have been captured on “Live from Lincoln Center,” “Ballet 422,” and Michael Pink’s “Romeo and Juliet.”

Born in New York City, Andrews Sill’s talents were discovered early, and at the age of fifteen he was accepted as a conducting and piano student at Yale University where he received his bachelor’s degree with honors. He continued his education under scholarship and fellowship awards from the Manhattan School of Music, earning his doctorate in 1987. He is an alumnus of the Aspen Music School, the Ravel Academy, and the National Conductors Preview of the League of American Orchestras.

Before joining New York City Ballet, Andrews Sill enjoyed highly successful tenures as Music Director of the Lubbock Symphony and the Sheboygan Symphony. Associate Conductor of the Milwaukee Symphony Orchestra from 1997 to 2001, Sill joined the MSO as Assistant Conductor in 1995. He previously held the post of Associate Conductor with the Virginia Symphony and the Florida Symphony Orchestra. He began his career as Assistant Conductor of Boston Ballet from 1988-1990.

Active as a concert pianist, Andrews Sill is one of few artists who perform concertos leading the orchestra from the keyboard. The Milwaukee Journal Sentinel reported after a recent performance of the Shostakovich Piano Concerto No. 1 that “Sill played and led a performance that had the cohesive, communicative quality of well-played chamber music. . . .The effect was a bold, invigorating performance that caught the wit and edge of the piece.” In addition to giving solo recitals, Sill has been a member of the Whitney Trio and the Manhattan Contemporary Ensemble.

Working with young musicians has always been an important part of Andrews Sill’s career. In addition to serving as Music Director of the Florida Symphony Youth Orchestra, he has worked with the Milwaukee Youth Symphony Orchestra and numerous high school and college orchestras, regional festivals, and all-state orchestras. He is proud to serve as Music Director of PianoArts in Wisconsin, an organization which identifies and nurtures young artists and helps them develop new audiences.

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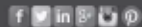
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## CATHERINE REID, HARP

Catherine Reid of Freeland, MD, is a senior at the Park School in Baltimore. She plans to begin undergraduate studies in harp performance this fall. While Catherine has subbed with Mid-Atlantic Symphony Orchestra previously, this concert marks her solo debut with MSO. Since , Catherine has served as harpist for the Chesapeake Youth Symphony Orchestra's Chamber and Symphony orchestras, under the baton of Julien Benichou.

Through CYSO, she performed in two benefit concerts at Carnegie Hall conducted by Maestro Benichou: "Way of the Rain—Voices of Hope" in to benefit The Natural Resources Defense Council and the Way of the Rain organization, and "Christmas with Tim Janis and Special Guests" in 2018 to support the Golden Hat Foundation. She performed in Carmen with the Washington Opera Society in 2018, also conducted by Maestro Benichou. At the Peabody Institute in Baltimore, Catherine has been the principal harpist with the Peabody Youth Orchestra since 2014, under the batons of Dr. Harlan Parker and Ankush Bahl. Catherine performed as part of PYO in the Harmony for Peace concert "Celebrate Peace for UN70" at the Kimmel Center in Philadelphia to celebrate the 70th anniversary of the United Nations in 2015, conducted by Dr. Harlan Parker and Johan de Meij. Catherine greatly enjoys playing chamber music and is a member of the Peabody Preparatory harp ensemble and Peabody Preparatory chamber harp trio. She was selected for three consecutive years for the Vella Silver honor recital at Peabody in 2014-2016. In 2018, Catherine performed as a concerto soloist with the CYSO Concert Orchestra, conducted by Vladimir Lande.

Catherine has studied harp with Michaela Trnkova for ten years. She also studied with Elizabeth Hainen at Curtis Summerfest and with Joan Holland and Sylvia Norris at Interlochen summer arts camp, where she performed with the World Youth Symphony. In 2018, she studied with Ann Hobson Pilot and Franziska Huhn at the Boston University Tanglewood Institute. At BUTI, she performed in the Young Artists Wind Orchestra, conducted by David Martins, and in the Young Artists Orchestra, conducted by Paul Haas and Ken-David Masur. Catherine looks forward to returning to BUTI in 2019. She has taken master classes with M. J. d'Arville, Megan Landfair, Isabelle Frouvelle, Isabelle Moretti, Joan Holland, and Jessica Zhou.

In addition to harp, Catherine has numerous other pursuits. She has studied piano with Marjorie Liss since 2013. She studied music theory with Dr. Laurel Ewell during 2012-2018. At the Park School, Catherine's sings with Parksingers and EightNotes ensembles at the Park School, directed by Adele Dinerstein. Catherine's non-musical passions include her four rescue dogs, drawing and architecture. She would like to thank MSO, CYSO, and Maestro Benichou for so many wonderful opportunities.

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## KURT NIKKANEN, VIOLIN

American violinist Kurt Nikkanen is an international soloist of the highest order. Born in Hartford, Connecticut, he began his violin studies at the age of three, later studying with Roman Totenberg and Jens Ellerman. At twelve he gave his Carnegie Hall debut, performing with the New York Symphony; two years later he was invited by Zubin Mehta to perform the Paganini Concerto No.1 with the New York Philharmonic for a Young People's Concert. He is a graduate of the Juilliard School, where he was a scholarship student of Dorothy DeLay.

Mr. Nikkanen regularly receives invitations from the leading orchestras and presenters in the USA and Europe, and has toured Japan and the Far East. In North America he has appeared with the Dallas Symphony, Minnesota Orchestra, San Francisco Symphony, Los Angeles Philharmonic and Cleveland Orchestra, and in Europe with the BBC Symphony, Royal Philharmonic, BBC Philharmonic, Deutsches Symphonie-Orchester Berlin, Rotterdam Philharmonic and the Dresden Staatskapelle. He has worked with many leading conductors.

An enthusiastic advocate of contemporary music, Kurt Nikkanen has given numerous performances of the John Adams Violin Concerto, with orchestras such as the Royal Stockholm Philharmonic, London Sinfonietta, Deutsches Symphonie-Orchester Berlin, Oregon Symphony, Hallé Orchestra and Cincinnati Symphony (all under the composer's direction).

Highlights of recent seasons have included a UK tour with the Royal Liverpool Philharmonic, performances with the Gothenburg Symphony and Neeme Jarvi at the BBC Proms, and concerts with the Rotterdam Philharmonic, Prague Symphony and RTE Orchestra in Dublin; also with the Bayerischer Rundfunk and Sueddeutscher Rundfunk orchestras, both with the late Yakov Kreizberg, and the Royal Scottish National Orchestra with Junichi Hirokami. He has also appeared with the Belgian National Orchestra, Trondheim Symphony and the orchestra of RAI Turin, the Detroit Symphony and Orchestra of Galicia, the Bilbao Symphony, the Malaysian Philharmonic and performances of the Dvorak concerto with the Czech Philharmonic and Vladimir Ashkenazy, both in Prague and on tour in the USA, with concerts in New York and Chicago. In 2011, he was featured as soloist in a performance of the Barber Violin Concerto and Ravel Tzigane with the Turku Philharmonic in a live webcast that was streamed worldwide.

Mr. Nikkanen has had many works written for him, including Steven R. Gerber's violin concerto, which he has recorded for Koch International. In 2009, Mr. Nikkanen performed the world premiere of Mikko Heiniö's concerto *Alla Madre*, subsequently recording it for Sony Classical with the Turku Philharmonic under Petri Sakari and released in 2010. His recording of William Walton's Violin Concerto with the New Haven Symphony Orchestra was released on the Nimbus Alliance label in 2010 and was chosen as "Critics Choice for 2010" in Gramophone Magazine.

Mr. Nikkanen gave the New York premiere of the Violin Concerto by Thomas Adès in May 2010 and has since performed it in Australia with the Perth Symphony Orchestra conducted by Paul Daniel.

In addition to his orchestral appearances, Kurt Nikkanen performs regularly as a recitalist both in the US and abroad with his wife, pianist Maria Asteriadou, presenting repertoire ranging from the complete Beethoven sonatas to Piazzolla tangos. He is the Concertmaster of the New York City Ballet Orchestra and maintains a private teaching studio in New York, where he resides with his family.

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# FELIX MENDELSSOHN

German, 1809-1847

*Violin Concerto in E minor, Opus 64*

Felix Mendelssohn was the first son of a wealthy Jewish family, whose grandfather was a recognized philosopher and his father a very successful banker. As a child he was given a splendid education in Berlin and was encouraged to pursue his musical interests. He was baptized into the Lutheran faith at the age of seven, in an attempt to ameliorate the impact of the prevalent anti-Semitic tendencies of those times.

Felix Mendelssohn never lacked any of the necessities of life, and was, in modern terms, "independently wealthy". He travelled extensively throughout Europe and knew personally all the important musical personalities of the time, such as Wagner, Berlioz, Liszt, Chopin and Schumann. He journeyed ten times to England, where he was received by Queen Victoria and Prince Albert, and played for them. He married rather late in life, and had a large, happy family.

Not only did Mendelssohn write great music, he also championed the music of other composers, resurrecting as conductor numerous works that had been neglected, such as Beethoven's *Violin Concerto* and J. S. Bach's *St. Matthew Passion*. He introduced the baton as the conductor's instrument and was himself a brilliant pianist.

In some respects, his music resembled Mozart's, as it was crystalline and sonorous. His music often lacks, however, what the modern critic terms "gravitas". He was a happy man with enormous musical talent who did not find it necessary to convey doubt, anguish or pain through his compositions.

Mendelssohn wrote symphonies, overtures, chamber music, numerous piano works (*Songs Without Words*), the oratorios *St. Paul* and *Elijah*, and the incidental music to *Midsummer Night's Dream, Opus 61*. His only completed opera was *The Wedding of Camacho, Opus 10*, based on an episode from *Don Quijote de la Mancha*, which was not a success.

The *Violin Concerto in E minor, Opus 64*, was written in 1844 for the violinist Ferdinand David, who played a significant role in its composition. Although Mendelssohn largely adhered to classical forms, he introduced various novelties in this work, which were promptly accepted by other composers. The *Violin Concerto in E minor Opus 64* was to be his last orchestral work.

The violin enters almost immediately in the opening *Allegro molto appassionato*, presenting the first theme and its embellishments. In the classical concerto, the principal themes are initially presented by the orchestra, not the soloist, in the exposition. Beethoven changed that principle by having the piano usher in the first theme in his *Piano Concerto No. 4 in G*, but it was only a very brief presentation of the motif, which the orchestra then quotes and develops. The first movement of Mendelssohn's *Violin Concerto in E minor Opus 64* is in classic sonata form, but with three themes in the exposition and a seamless transition to the development without a pause. The other modification that Mendelssohn introduces is the various passages where the violin solo plays in support of the orchestra, not the other way around. The cadenza, in addition, was written out in its entirety by Mendelssohn, which was not the practice at the time. Furthermore, the cadenza is placed at the end of the development, while traditionally had been played after the recapitulation of themes before the coda.

*continued*



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Another innovation, promptly adopted by Liszt and others, was transitioning from the first movement to the second without a pause. Mendelssohn achieves this very smooth transition by having the bassoon continue to hold B after the final chord of the first movement and modulate to C for the *Andante*. Two lovely melodies make up the middle slow movement, an opportunity for the violin to reach expressive heights.

The last movement, *Allegretto non troppo - molto vivace*, begins with a short introduction by the soloist and the orchestra. Some critics feel the movement is in sonata form, others believe it is a rondo with A-B-A-C-A architecture. The finale provides a vehicle for a display of virtuosity by the soloist without discarding the profound lyricism of the entire work.

The *Violin Concerto in E minor, Opus 64*, has always been a favorite of soloists, orchestras, conductors and music lovers. The three movements are remarkably cohesive and harmonious. Unlike some other concertos, the three movements blend in and complement each other. There is no friction or competition between orchestra and soloist, but an almost magical presentation of melody and artistic expression.

Felix Mendelssohn died suddenly in 1844 at the age of 38. Like other members of his immediate family, he may have had a ruptured cerebral aneurysm which hemorrhaged.

*Program notes by Raymond Vergne, M. D.*

**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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# FRANZ SCHUBERT

Austrian, 1797-1828

*Symphony No. 4 D 417 "Tragic"*

Franz Schubert was the fourth of five surviving children born to Franz Schubert, a Vienna schoolmaster, and his wife Elizabeth. By the age of ten he was taking piano, violin and singing classes from his father, his brother Ignaz and local teachers. Because of his voice, he was accepted to the *Stadtkonvikt*, a boarding school for boys trained to sing for the palace. By 1812 he was studying with court composer Antonio Salieri. After leaving the *Stadtkonvikt*, when his voice matured, he became a teacher at his father's school, teaching by day and writing music and performing at night.

As Haydn is considered the father of the symphony, and Mozart the father of the piano concerto, Schubert is the father of the art song (*lieder*). Schubert was blessed with the gifts of melody and harmony, attributes that in the regal field of modern composers is often terribly absent. Although he worshipped Mozart and Beethoven, he could run circles around them with respect to melody.

*Symphony No. 4 D 417 "Tragic"* was written when Schubert was nineteen years old but never publicly played during his lifetime, being finally premiered in Leipzig in 1849. During this youthful period, Schubert was infatuated with Mozart; his *Symphony No. 5 in B flat Major D 485* is considered the most "Mozartean" of his symphonies, yet *Symphony No. 4 D 417* shows remarkable structure and ability to manage the available orchestral forces and thematic material. The origin of the "Tragic" nickname is obscure, although it is well established that it was Schubert's own idea.

*Symphony No. 4 D 417* begins with a slow, solemn introduction in 3/4 time that brings to mind the opening of Haydn's *Creation* oratorio. Although the atmosphere is serious and weighty, it is certainly not "tragic" to the modern listener. The first movement *Allegro* is laid out in classical sonata form, with a lively first subject that is anything but tragic and a secondary theme in a distant and unexpected key. The exposition is often reprised, as the development is extremely brief, and easy to miss if the listener is day-dreaming. After the recapitulation, the movement ends without a coda.

The *Andante* is made up of two lyrical melodies organized in an ABABA structure with minor changes in instrumentation when repeated; essentially two themes without variations, resulting in splendidly pleasing music, a brilliant example of his ability to deliver glorious melodies and orchestrate skillfully. The *Menuetto* is full of energy and rhythm; the transition from the *trio* to the main subject is abrupt and not particularly smooth.

The final *Allegro* is also in sonata form, with robust primary and secondary subjects and a short development. At times, the music resembles some of Mozart's darker symphonies.

After a well orchestrated crescendo and a powerful climax, the movement ends without a coda.

*Symphony No. 4 D 417* is scored for two clarinets, two oboes, two flutes, two bassoons, four horns, two trombones, tympani and strings. Length of performance: about 30 minutes.

Schubert's best production years lay ahead, during which he composed hundreds of *lieder*, incidental music to the play *Rosamunde D 797*, superb chamber works

*continued*

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Although he was appreciated by his circle of friends, his music was not widely recognized by the public or the critics until many years after his death. Schubert lived in poverty and survived thanks to the generosity of his friends. Schubert never married; some historians believe that he may have been gay, while others hold that he contracted syphilis and was treated with mercury injections, judging from his symptoms. He died in 1828, probably of typhoid fever, and was initially buried next to Beethoven. His remains were later buried next to Brahms, in Vienna.

*Program notes by Raymond Vergne, M. D.*

## *In Memoriam*

The Mid-Atlantic Symphony Orchestra would like to express its deepest condolences at the passing of

**Dr. David Stevens**



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Dave was the President of the Board of Directors from 2013-2016, and a long time member of the MSO family. The orchestra is very grateful for both he and his wife Mary's many contributions to the MSO and their dedication to bringing classical music to the Eastern Shore of Maryland and Delaware.

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## ODE TO HUMANKIND, TO COUNTRY AND TO JOY!

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Finlandia

Jean Sibelius  
1865-1957

Joined by:  
*Carter Legacy Singers*  
*Southern Delaware Chorale*

Piano Concerto in G Major  
I. Allegramente  
II. Adagio assai  
III. Presto

Maurice Ravel  
1875-1937

*Michael McHale, Piano*

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### INTERMISSION

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Symphony No. 9  
I. Allegro ma non troppo, un poco maestoso  
II. Molto vivace  
III. Adagio molto e cantabile  
IV. Finale

Ludwig Van Beethoven  
1770-1827

Joined by:  
*Allysa Packard, soprano*  
*Jordan Swett, alto*  
*Israel Lozano, tenor*  
*Kevin Short, bass*  
*Carter Legacy Singers*  
*Southern Delaware Chorale*

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## MICHAEL MCHALE, PIANO

Belfast-born Michael McHale has established himself as one of Ireland's leading pianists and has developed a busy international career as a solo recitalist, concerto soloist and chamber musician.

He has performed as a soloist with the Minnesota, Hallé, Moscow Symphony and Bournemouth Symphony Orchestras, City of London Sinfonia,

London Mozart Players and all five of the major Irish orchestras, and performed at the Tanglewood and Tokyo Spring Festivals, Wigmore Hall, London, Berlin Konzerthaus, Lincoln Center, New York, Symphony Hall, Boston and Pesti Vigadó in Budapest.

Michael's début solo album *The Irish Piano* was released in 2012 by RTÉ lyric fm and selected as 'CD of the Week' by the critic Norman Lebrecht. More recent solo releases include *Schubert: Four Impromptus* on Ergodos, *Miniatures and Modulations* on Grand Piano, and a first orchestral album *Irish Piano Concertos* featuring works by John Field and Philip Hammond with the RTÉ National Symphony Orchestra and conductor Courtney Lewis. His discography of over twenty albums includes releases on Delos, Nimbus Alliance, Champs Hill, and seven duo recital albums on Chandos with Michael Collins. The début album of the McGill/McHale Trio *Portraits* on Cedille featuring special narrations by Oscar-winner Mahershala Ali was released in and immediately entered the Top 25 US Billboard Classical Chart. Upcoming releases include a recording of Strauss's 'Burleske' with the BBC Symphony Orchestra on Chandos, and a recording of two new works by Cliff Eidelman with the London Symphony Orchestra.

Winner of the Terence Judd/Hallé Award in 2009, Michael was also awarded the Brennan and Field Prizes at the 2006 AXA Dublin International Piano Competition, the 2005 Camerata Ireland/Accenture Award, and in 2016 a Major Individual Award from the Arts Council of Northern Ireland. He studied at the Royal Irish Academy of Music, Cambridge University and the Royal Academy of Music, and his teachers and mentors include John O'Connor, Réamonn Keary, Christopher Elton, Ronan O'Hora and Barry Douglas. In Michael was invited to become a Patron of the Ulster Youth Orchestra, and in 2018 he was appointed as a part-time professor of piano for undergraduate and postgraduate students at the Cork School of Music in Ireland.

Michael collaborates regularly with Sir James Galway, Michael Collins, Patricia Rozario, Dame Felicity Lott and Camerata Pacifica.

"...McHale played with cool authority and understated panache as one expected from a young pianist whose international career is in serious take-off mode..." Dick O'Riordan, *Sunday Business Post*

"...performed with zest and sensitivity by pianist Michael McHale with the RTÉ National Symphony under Courtney Lewis... McHale makes a potent case for all of it" Joshua Kosman, *San Francisco Chronicle*

"...McHale was a wonderfully incisive soloist... this was exactly the sort of headlong, exciting adventure that Prokofiev intended it to be..." Michael Dervan, *Irish Times*

# LUDWIG VAN BEETHOVEN

German, 1770-1827

## *Symphony No. 9 in D minor Opus 125 "Choral"*

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 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. Think of 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 forms he was a considerable innovator, widening the scope of the sonata, symphony, concerto and string quartet.

Beethoven's musical production can be divided into three creative periods. In the first cycle, which includes works completed before 1800, his music resembles that of Haydn and Mozart, with certain restlessness and impatience. The first two symphonies, the first two piano concertos and the early piano sonatas and string quartets belong to this period. In the second period, approximately 1800-1812, Beethoven disengages from the demands of classical styles and forms, asserting his creative ego decisively and defiantly. Facing his imminent and incurable deafness, Beethoven inundates the musical world with intensely personal works like the *Eroica*, Fifth, Sixth and Seventh Symphonies, the Third, Fourth and *Emperor* Piano Concertos, the *Appassionata* piano sonata, the *Kreutzer* violin sonata, the *Rasoumovsky Quartets* and the opera *Fidelio*. After a period of relative inactivity (1812-1817), his music then reaches levels of expression previously unknown in the late quartets (Opus 127, 130, 131, 132 and 135) the *Grosse Fuge* Opus 133, the mesmerizing late piano sonatas, the *Diabelli* variations Opus 120 and the monumental *Missa Solemnis Opus 123*.

*Symphony No. 9 in D minor, Opus 125* was completed in 1824 and premiered in Vienna on May 7 of that year. Originally commissioned by the Philharmonic Society of London



in 1817, the Ninth Symphony was one of the vehicles with which Beethoven unleashed the creative powers of his maturity. It can be said that the Ninth Symphony is colossal in scope, duration, conception, innovation and depth of feeling, achieving heights never before imagined in music and predicting the limits to which Anton Bruckner and Gustav Mahler would take the symphony seventy years later.

The first movement, *Allegro ma non troppo, un poco maestoso*, begins quietly with *tremolo* second violins and cellos, and *pianissimo* horns; the first violins introduce segments of the first subject as open fifths, *sotto voce*; the woodwinds appear, the music swells in a crescendo and the first theme is presented *fortissimo*. This is no ordinary first subject; it immediately presents conflict, power, intensity and other existential issues that must and will be addressed, even as it is deflated, only to be stated again with great effect. The subject has enormous potential for development, as is promptly demonstrated, even before the introduction of the second subject by the woodwinds and the conclusion of the exposition with the return of the first subject in D major. Because of its length, the exposition of the first movement is often not reprised. The development begins mysteriously like the exposition, but rapidly transitions to a grandiose double fugue for full orchestra, where the main subject is the primary theme and the secondary subject is a variation of the main. The confrontation of musical ideas and rhythms persists throughout the development and the recapitulation. The main subject is dissected into three- and four-note figures and the same rhythmic ideas adopted by various instrument choirs. An enormous coda lasting over four minutes brings the movement to a dramatic conclusion with a *tutti* of the majestic first subject, but without a definitive resolution of the original questions. Particularly compelling in the coda are the poetic dialogue between the French horns and the woodwinds first, and then the strings and the woodwinds, using the same three- and four-note figures already mentioned, and the short funeral march before the final statement of the first subject.

As the first movement of the *Symphony No. 9 in D minor* is a statement of the magnitude of the issues, the *Scherzo* is an explosion of energy through continuous motion and rhythm. Not only is the *Scherzo* of the Ninth Symphony of unusual length, but it is written to be played after the first movement, while *scherzi* in other symphonies are presented after the slow second movement. With the briefest introduction by the violins and solo tympani (!) Beethoven opens the *Scherzo* with an orchestral fugue. The *Scherzo* has a secondary theme and even a short development and recapitulation, all before the trio, which is a rather simple melody repeated numerous times by various instrument combinations. The trio makes a second appearance before the movement is abruptly terminated. It is worthwhile to note the prominent role given to the tympani, including several solos during the development of motifs. Maybe in his deafness, Beethoven could still feel the vibrations of the tympani, and wrote for them with gusto.

The exquisite *Adagio* is a set of variations on two themes. Although Beethoven was not as extraordinary at melody as he was at penning motifs worthy of development, in *Symphony No. 9 in D minor* he climbed the heights of expression and feeling during the third movement. The *Adagio* of the Ninth Symphony is the standard against which all slow symphonic movements are measured. Gustav Mahler tried all his life to write an *Adagio* like the one in Beethoven's Ninth, and came close a couple of times, but never quite made it. Two beautiful melodies, the one just as expressive and noble as the other, are the subject of a group of intertwined variations, which convey, after the power and energy of the first two movements, feelings of peace and resignation. It is unfortunate, in a way, that the powerful *Scherzo* and the sublime *Adagio* are followed by the final *Presto* with its soloists and chorus, as the focus of attention is shifted towards the resolution of the work and diverted away from the superb middle movements.

The final *Presto* is introduced by a *fortissimo* chord on the woodwinds, brass and percussion, with silent strings. A bass recitative demands resolution of the previously quoted material, and the orchestra offers short segments of the main motifs of the first three movements, only to be flatly rejected. Finally the woodwinds suggest the first few bars of a new melody, hymn or aria, which the cellos accept and present in its entirety, followed by the violas and woodwinds, then the violins, and ultimately the whole orchestra, in a syncopated and march-like mode. This melody or hymn may have been composed by Beethoven originally as a song in 1794.

Beethoven had considered a purely orchestral finale for his Ninth Symphony, but had also contemplated bringing in vocal forces for many years. The *Fantasia for Piano, Chorus and Orchestra, Opus 80*, was composed in 1808, and appears to be a model for the finale of the Ninth Symphony. The main themes are quite similar to each other; the theme and variations structure is used in both; the soloists and chorus are handled in the same fashion. The *Fantasia* is not heard frequently in this day and age, for it is expensive to assemble vocal soloists, a piano virtuoso, a capable chorus and a competent orchestra for a performance that lasts only twenty minutes.

The strings join the rest of the orchestra for the same *fortissimo* chord heard at the very beginning of the movement, and a series of falling chords that lead to the invocation of *Freude!* by the bass, immediately repeated by the chorus. Six variations for soloists, chorus and orchestra follow, together with a double fugue and a splendid coda. Listeners have always had their favorite variation. Some prefer the second

variation, in march-like rhythm and the ensuing double fugue, while others admire the last variation before the coda, *Freude, Tochter aus Elysium*, with its superb combination of solo voices, reminiscent of *Fidelio* and the *Kyrie eleison* of the *Missa Solemnis*. Some critics have found a “hidden symphony” within the fourth movement of the Ninth Symphony; others claim that the number of variations is more than six, or seven or eight. Donald Francis Tovey, in addition to his free standing volume on Beethoven, dedicates almost fifty pages to the dissection of the Ninth Symphony in his *Essays in Musical Analysis*. There are many theories and opinions, but no consensus.



Friedrich Schiller had written his *Ode to Joy* in 1785 and had revised it at least once. It was a favorite poem of Beethoven's, and he had planned for many years to set it to music. Beyond the obvious resolution of the initial issues stated musically in the first three movements, few critics comment on the theatrical effect of bringing in vocal forces to conclude a symphonic work, which had never been done before. By bringing in voices, Beethoven made specific and precise the purely musical and artistic issues stated in the first three movements: he made them human. In doing so, he added the human voice to the instruments available to the symphonist, which Mahler would use again, years later, in his *Symphony No. 2 “Resurrection”* and others.

The words of Schiller's *Ode to Joy* as used in the Ninth Symphony emphasize the idea that all men are brothers, children of one God, united by the joy of such a blessing. All issues illustrated in the first three movements are resolved by the *Ode to Joy* and its music. With the joy of a caring Father and universal brotherhood, no problem is insurmountable.

*Symphony No. 9 in D minor* received favorable reviews in Vienna, but not everywhere in Europe. In Germany, one critic wrote, “... In spite of all, we may say of Beethoven, as has been said of Handel, great even in his mistakes...” Another critic noted that “... Beethoven is still a magician, and it has pleased him on this occasion to raise something supernatural, to which this critic does not consent...”. The Ninth Symphony is now universally popular and appreciated, representing one of the greatest achievements of humanity and one of the ultimate statements of the noblest aspirations of mankind.

The *Symphony No. 9 in D minor Opus 125* is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, tympani, triangle, cymbals, bass drum, strings, soloists and chorus.

Beethoven died on March 26, 1827 in Vienna, Austria.

*Program notes by Raymond Vergne, M. D.*

## ODE TO JOY

Oh, friends, not these sounds,  
rather let us strike up more  
pleasing and joyful ones!

Joy, lovely divine spark,  
Daughter from Elysium,  
drunk with ardor we approach,  
O heavenly one, your sanctuary.

Your magic re-unites  
what custom sternly separated;  
all men shall be brothers  
wherever your gentle wings tarry.

He who has the great luck  
of being a friend to a friend,  
whosoever has won a dear wife,  
let him mingle his joy with ours.

Yes, and he too who has one spirit  
on the face of the earth to call his own!  
And he who cannot do so, let him steal  
weeping from this assembly.

All creation drinks joy  
from the breasts of nature;  
all the good and all the bad  
follows in her rosy path.

Kisses she gave to us and wine,  
and a friend tried in death;  
even to a worm ecstasy is granted,  
even the cherubs stand before God.

Just as gladly as His suns fly  
through the mighty path of heaven,  
so, brothers, run your course  
joyfully, like a hero off to victory.

Joy, lovely divine spark,  
Daughter from Elysium,  
drunk with ardor we approach,  
O heavenly one, your sanctuary.

Your magic re-unites  
what custom sternly separated,  
all men shall be brothers  
wherever your gentle wings tarry.

O you millions, let me embrace you.  
Let this kiss be for the whole world.  
Brothers, above the tent of stars  
a loving Father cannot but dwell.

Do you prostrate yourselves, millions?  
Do you sense your Creator, world?  
Seek Him above the tent of stars!  
Brothers, above the tent of stars  
a loving Father cannot but dwell.

Daughter from Elysium,  
your magic re-unites  
what custom sternly separated;  
all men shall be brothers  
wherever your gentle wings tarry.

O you millions, let me embrace you.  
Let this kiss be for the whole world.  
Brothers, above the tent of stars  
a loving Father cannot but dwell.

O you millions, let me embrace you.  
Let this kiss be for the whole world.  
Joy, lovely divine spark,  
Daughter from Elysium,  
Joy, lovely divine spark.

# MAURICE RAVEL

French, 1875-1937

*Concerto in G for Piano and Orchestra*

Ciboure is a small town in southwest France, near the Spanish border, where Maurice Ravel was born. His father, an engineer and inventor interested in the arts, moved the family to Paris when Maurice was three months old. He began piano lessons at seven years of age; his teachers said that "... music came to him effortlessly...". During the *Exposition Universelle* in Paris in 1889, the year he entered the Paris *Conservatoire*, Ravel was exposed to the music of Nikolai Rimsky-Korsakov. He studied with Gabriel Faure and was a colleague of Claude Debussy. His ideas about music were unorthodox and not politically popular.

He tried to establish himself as a composer by entering the famous *Prix de Rome* competition five times, but was never awarded the coveted prize, probably because of the animosity he had developed at the *Conservatoire*. Although his career as a composer slowly but steadily developed, he had few students and was neither a piano virtuoso nor a gifted conductor. During the First World War, Ravel served as a munitions truck driver. In the 1920's, after the death of Debussy, he was considered the leading French composer and travelled extensively in Europe and in North America, where he was exposed to the modern trends of jazz. Ravel developed a rare neurological disorder in the mid 1930's, becoming absent-minded and aphasic, and died on December 28, 1937 after an attempt at brain surgery.

He was a short, thin man, always impeccably groomed and dressed. His music is exquisitely crafted, and most of his works are short. Many of his orchestral compositions were originally written for the piano, and later orchestrated.

Together with Richard Strauss and Nikolai Rimsky-Korsakov, Ravel was a master of orchestration. His music was called "impressionist", a term of which he did not approve. Not many critics have written about his economical approach to composition and orchestration. Mussorgsky's *Pictures at an Exhibition* is probably his most popular orchestrated work. Some of his other works are *Bolero*, *Rhapsodie Espagnole*, *La Valse*, *Pavane pour une Infante Defunte*, *Alborada del Gracioso*, *Daphnis et Chloe*, *Sonatine*, *Tombeau de Couperin*, *Piano Concerto for the Left Hand*, *Tzigane*, *Gaspard de la Nuit* and the opera *L'enfant et les Sortilèges*.

*Piano Concerto in G* was written in 1929-1931 after Ravel's tour of North America, where he was exposed to jazz and the music of Gershwin. Although he had originally intended to play the concerto himself, the work premiered in Paris on January 14, 1932 with Marguerite Long as soloist. In the United States, it was first played simultaneously on April 22, 1932 by the Boston Symphony and Philadelphia Orchestras.

Shortly after the premiere, Ravel told a reporter from the *Daily Telegraph* in London that the *Piano Concerto in G* was

"...written very much in the same spirit as those of Mozart and Saint Saens. The music is light-hearted and brilliant, and does not aim at profundity or at dramatic effect..."

Subsequently, some critics have called the work "gay and witty", others "superficial and shallow". Impressionist music does not always make a good impression.

*continued*



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The first movement, *Allegro*, begins with a whip crack and a short introduction by the piano and orchestra which includes no less than seven *glissandi*. The architecture, surprisingly, is in modified sonata form. The first subject is introduced in progressively larger segments by various orchestral groups, primarily the woodwinds and brass. Abrupt changes in mood and tempo occur throughout the movement, as well as various interruptions by jazz quotations and noise makers. References to Mozart and Saint Saens are nowhere to be heard. The second subject is lyrical and melodic, but suffers from several interruptions. The development is mostly dedicated to the first subject. A short dialogue between the harp, strings and piano is memorable. The recapitulation leads to the cadenza. The mood and the orchestration of some segments bring to mind the works of Rachmaninoff. A very complicated coda is terminated with a descending scale by the brass, reminiscent of a high school marching band.

The *Adagio assai*, in 3/4 time, is in song form with classical A-B-A structure. The subject is presented by the piano solo, which plays unaccompanied for nearly three minutes before joined by the woodwinds.

The left hand provides continuous rhythm to the waltz-like melody throughout the movement. It is expansive, just short of glorious music which Ravel reportedly crafted, revised and perfected assiduously and meticulously. Jazz rhythms and noise makers are conspicuously absent. The music is so accessible that at times it feels the piano and orchestra are about to break into the theme from *The Deer Hunter*. A long trill at the end of the *adagio* is effective, yet rather unimaginative.

A repetitive galloping figure is the backbone of the final *Presto*, pursued at breathtaking speed. The orchestra contributes a “blues” motif, yet the movement is a blur of jazzy rhythms and melodies. The *Presto* is not long, and mercifully ends promptly.

The *Milton Cross New Encyclopedia of Great Composers and Their Music* writes of the *Piano Concerto in G*,

“...the spirit of jazz renders an irresponsible attitude to the entire proceedings...”

It is a challenging work, as its technical and lyrical demands are many, and its execution is very rewarding. Since its premiere, the *Piano Concerto in G* has been a favorite of virtuosi. The orchestral score calls for piccolo, flute, oboe, *cor anglais*, two clarinets, two bassoons, two horns, trumpet, tympani, triangle, snare drum, cymbals, tam tam, wood block, whip, harp and strings.

*Program notes by Raymond Vergne, M. D.*





# MID-ATLANTIC SYMPHONY ORCHESTRA

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## APRIL ROSTER

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### **1st Violin**

*Concertmaster*—TBD

Amos Fayette,

*Associate Concertmaster*

Christen Simmelink

Kimberly McCollum

Blair Skinner

Tracey Burk

Milena Aradski

Jennifer Houck

### **2nd Violin**

Salvatore Amadeo\*

Ahreum Kim

Celaya Kirchner

Paul Herman

Sally Amass

Samuel Thompson

Mary Thulson

### **Viola**

Yuri Tomenko\*

Dorothy Couper

Christen Hooks

Susan Dapkunas

Casey Lebkicker

### **Cello**

Jacques-Pierre Malan\*

Kirsten Walsh

David Chentian Gu

### **Bass**

Chris Chlumsky\*

Raymond Irving

Brandon Harris

Jeff Cooper

Elle Johnson

### **Flute**

Elena Yakovleva\*

Stephanie Ray

### **Oboe**

Carl Oswald\*

Dana Newcomb

### **Clarinet**

Yevgeny Dokshansky\*

Cheryl Hill

### **Bassoon**

Terry Ewell\*

Kari Shea

### **Horn**

Michael Hall\*

Beth Lunt

Anne Nye

Shona Goldberg-Leopold

### **Trumpet**

Luis Engelke\*

Guy McIntosh

### **Trombone**

Nicholas Mazziott\*

Lee Knier

Daniel Pendley

### **Timpani**

Barry Dove\*

### **Percussion**

Dane Krich\*

Don Spinelli

Joanna Huling

### **Harp**

Zoe Coppola\*

### **Orchestra Manager**

Dane Krich

### **Stage Manager**

Ariel Breidenbaugh

\*Principal

# JEAN SIBELIUS

Finnish, 1865-1957

*Finlandia, Opus 26, No. 7*

Throughout the XIX century, the modern state of Finland was part of the Russian Empire, known as the Grand Duchy of Finland. The desire for independence, however, was always present among the Finns, and attracted artists, musicians and scholars like Jean Sibelius.

His father, Christian Gustaf Sibelius, was a physician who died in 1868 of typhus. Young Sibelius began piano and violin lessons at an early age, and by the time he was 11 was enrolled in the Suomalainen Normaalityseo. In 1885 he began to study law, but soon abandoned the legal career to devote himself to music exclusively. By 1893 he had completed his *Kulervo Symphony*, the *Karelia Suite* and the *Swan of Tuonela*.

*Finlandia* was composed in 1899, the same year he completed his *First Symphony*. What is now known as *Finlandia* was originally the sixth and seventh parts of a work written to accompany a theatrical tableau celebrating the Finnish press in the face of the power of coercion of the Russian Empire. All parties knew that an eventual military confrontation with Russia was inevitable, although the Finns did not want war.

Sibelius went on to compose seven symphonies, numerous songs, his majestic *Violin Concerto in D Minor, Opus 47*, and various tone poems such as the *Swan of Tuonela*, *Lemminkäinen's Homeward Journey*, the *Karelia Suite Opus 11*, *Nightride and Sunrise, Opus 55* and *Pohjola's Daughter, Opus 49*.

He lived to almost age 92 in spite of his life-long struggle with alcoholism. He continued to smoke cigars even after requiring radical surgery for cancer of the throat. In 1929 he retired to his country state, Jarvenpaa, where he died of a cerebral hemorrhage in 1957.

Robert Jones, the influential music critic for *The New York Times* and *Time* magazine, wrote of Sibelius,

“...He was the spirit of Finland, a small and highly cultured country that had endured centuries of occupation... As the most notable product of Finland, a man who had memorialized his country's moods, landscapes and folklore in his music, Sibelius was a symbol of the endurance of art and humanity through extreme difficulty...”

*Finlandia* is a definite and uninhibited political statement. The work opens with a threatening and brute theme on the brass, lower strings and tympani, undoubtedly representing the menacing Russian Empire. A conciliatory melody, first stated with humility by the woodwinds followed by the strings, is clearly Finland's peaceful response. The short dialogue that follows reveals enormous resolve and righteousness facing the size, power and force of the opponent. A call to action is introduced by a brass fanfare, followed by the threatening theme in a quicker tempo, as if mobilizing for action.

The breakthrough motif follows, indicative of vigorous, swift and decisive action. It suggests the rapid encirclement by maneuver of the opponent with neutralization without destruction. The sense of forward displacement is probably as effective as Dvorak's railroad motif in the fourth movement of *From the New World Symphony*.

The *Finlandia Hymn* is introduced at this point. This melody was Sibelius' own composition, not a Finnish folk tune. It is a restrained celebration, with no hostility for the defeated, full of hope for a future of peace and a sense of arrival and achievement.

*continued*

Finland, behold, your day is dawning.  
Daylight has banished the menace of the night.  
The lark's song rings out in the morning light;  
It fills the air and the blue skies.  
The morning vanquishes the darkness of night.  
Your day has come, my native land.  
Finland, arise, face the future with pride;  
Recall the valiant deeds of your past.  
Finland, arise, cry out to the world  
That you have cast off the shackles of slavery.  
You were never broken by the weight of oppression.  
Your morning dawns, my native land!

The breakthrough theme is again stated, followed by a grand crescendo and a final statement by the chorus, leading to a triumphant conclusion.

*Finlandia* was a purely orchestral work until lyrics were written by Waino Sola in 1937, revised by V. A. Koskenniemi in 1941 after the Winter War, when a large Soviet invasion force was valiantly repulsed for months by the feisty Finns. Sibelius himself arranged the music for mixed choir in 1948. Both instrumental and choral versions are heard in concert halls today.

*Finlandia* is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, tympani, triangle, cymbals, bass drum and strings.

*Program notes by Raymond Vergne, M. D.*



## **ALLYSA PACKARD, SOPRANO**

Allysa Packard most recently performed in Potomac Vocal Institute's inaugural season of their opera workshop *Lady Parts* as First Lady in Mozart's *Die Zauberflöte*, under the direction of Christopher Ocasek and Julia Mitzner. Allysa has been able to perform various roles and scenes in programs including Countess/*Le nozze di Figaro* at the Estates Theater with the Prague Summer Nights Festival, Madame Lidoine/*Dialogues des Carmélites*, and Vitellia/*La clemenza di Tito* with the Maryland Opera Studio, Ottavia/*L'incoronazione di Poppea* with Opera NEO in San Diego, and covering Lauretta/*Gianni Schicchi*

with Utah Festival Opera. In she originated of the role of Lilac in a new work opera entitled *The Young King* composed by Martin Hennessey. She has won various awards, most recently receiving 3rd Place in the Dorothy Lincoln-Smith Competition (NSAL DC Chapter) and has been a soloist in Bach's *St John's Passion* and *Mass in B Minor*. Allysa received her Bachelor of Music from Utah State University, and recently completed her Master of Music as a soprano in the Maryland Opera Studio at the University of Maryland. Allysa currently studies with soprano Arianna Zukerman.



## JORDAN SWETT, MEZZO-SOPRANO

*Mezzo-soprano*, Jordan Swett recently completed her Master's in Music at the University of Maryland, College Park, where she was a member of the Maryland Opera Studio. She studies under the tutelage of world-renowned mezzo-soprano, Delores Ziegler. She just completed a successful run of performances as the Third Lady and Third Knabe in the Lyric Opera Studio Weimar's production of "Die Zauberflöte" in the August 2018. Ms. Swett has also recently made her role and program debut as Mercèdes in the Washington Opera Society's June production of "Carmen."

She was most recently seen in roles that include Mère Marie in "Dialogues des Carmélites," in the spring of 2018, as Sesto in the Maryland Opera Studio's fall production of "La clemenza di Tito," and in the ensemble and covering roles with the Maryland Opera Studio's spring season. She was also a featured soloist in various scenes in the Maryland Opera Studio's Scenes performance. She premiered the role of The Weaver in the world premiere of "The Young King," a new work commissioned and written for herself and her classmates in the Maryland Opera Studio. She has premiered many original compositions.

Ms. Swett was honored to attend the Chautauqua Voice Institute for the Summer. She has also spent two summers in Arezzo, Italy, where she attended the Oberlin in Italy summer program for the 2015 and 2016 seasons, studying and performing roles such as Ottavia in "L'incoronazione di Poppea," Arsamene in "Serse," and Paride in "Paride ed Elena."

While completing her Bachelors in Music at the University of Connecticut, she had the opportunity to be in the choruses of the UConn Opera Theater's productions of "Die Zauberflöte," "Il Barbiere di Siviglia," and "L'elisir d'amore." She covered the roles of L'enfant in "L'enfant et les sortilèges," Hansel in "Hansel and Gretel," and Prince Orlofsky in "Die Fledermaus." Ms. Swett performed the roles of Mrs. Jaffett in "Noye's Fludde," The Squirrel in "L'enfant et les sortilèges," The Sandman in "Hansel and Gretel," and Sally in "Die Fledermaus" while her tenure with the UConn Opera Theater.

Ms. Swett will next be seen in the Aspen Summer Music Festival Summer 2019 season, covering the role of Marcellina in "Le nozze di Figaro," and Petra in "A Little Night Music." For more information, please visit: [jordanswett.com](http://jordanswett.com)





## ISRAEL LOZANO, SOLOIST

Tenor Israel Lozano, from Madrid, Spain, started his Studies with soprano Emelina Lopez and tenor Alfredo Kraus. Studying at the Superior School of Music and Queen's Superior School of Music in Spain, Mr. Lozano made his operatic debut at the age of 22 as Il Conte di Almaviva in *Il Barbiere di Siviglia* by Rossini, and at the National Symphony Auditorium of Madrid. He holds a G.P.D in Opera from Peabody Conservatory of John Hopkins University with tenor Dr. Stanley Cornett. In 2002/04 he completed the Domingo-Cafritz Young Artist Program and prepared, covered and sung roles

at the Washington National Opera under the artistic direction of Plácido Domingo.

Mr. Lozano sang in a televised Concert Gala with tenor Plácido Domingo (Operalia Concert Winners) in the Isle of Mainau, Germany, after receiving the unprecedented three prizes in the Plácido Domingo International Operalia Competition 2003. The prizes included Opera, Zarzuela, and the prestigious "Prize of the Audience."

Mr. Lozano's repertoire includes Tenor's Lyric roles in *La Traviata*, *Manon of Massenet*, *Elisir d'Amore*, *The Magic Flute*, *Lucia di Lammermoor*, *Die Fledermaus*, *Don Giovanni*, *La Bohème*, *Rigoletto*...in addition to roles in Zarzuela, Spanish Lyric-Operatic Music Mr. Lozano's Repertoire.

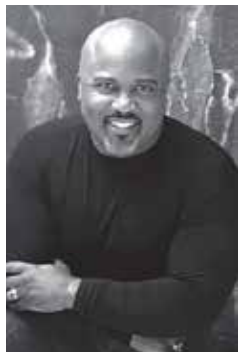
In the United States he has sang principal roles at the Baltimore Opera, Washington National Opera, Los Angeles Opera, Palm Beach Opera, Carnegie Hall in New York City and with the National Symphony Orchestra of the US.

In Europe, in 2004 he made his debut with the Teatro Real in Madrid singing the role of Belfiore in *Il Viaggio a Reims*, and Alfredo in *La Traviata* at the Ludwigsburg Festival in Germany.

Performances include Paco in the Spanish opera *La vida breve* with Opera Carolina, Sarasota Opera, Teatro Real of Madrid, Washington National Opera, Teatro Liceu of Barcelona and a Concert Gala with the Baritone Joan Pons. Other engagements included his debut as Rodolfo in *La Bohème* with Los Angeles Opera and Palm Beach Opera and concert tours in Spain and Mexico, the National Symphony Auditorium of Madrid, "Duca di Mantova" in "Rigoletto" and "Edgardo" in "Lucia di Lammermoor" and the debut at the "Theater an der Wien" (Vienna).

Others engagements included "Duca di Mantova" in *Rigoletto* (Concerlirica), "La Bohème" with "Bangkok Opera" and "Edgardo" in "Lucia di Lammermoor" with Florida Grand Opera, "Amadeu" de Albert Boadella, Alfredo ("La Traviata") with the Simón Bolívar Young People's Orchestra conducted by Gustavo Dudamel, and composer Daniel Catán's "Il Postino" performed at the Theater an der Wien and in Teatro Municipal of Santiago of Chile with Plácido Domingo

(More information at )directed by José Luis Cortés in which Mr. Lozano sings the role of Rodolfo. Upcoming soon will be a film of "The Bohemians" recorded between New York City and Los Angeles City.



## KEVIN SHORT, SOLOIST

Versatile American bass-baritone Kevin Short is thrilling audiences around the globe in a wide range of repertoire ranging from the depths of Mozart's *Die Entführung aus dem Serail* and Monteverdi's *L'Coronazione di Poppea* to Verdi's *Attila*, Carmen's *Escamillo* and Wagner's *Der Fliegende Holländer*.

A sampling of his North America appearances include performances with the Metropolitan Opera, Lyric Opera of Chicago, Houston Grand Opera, Los Angeles Opera, Washington Opera, Seattle Opera, Opera Company of Philadelphia, Opera Pacific, Florida Grand Opera, Opera Festival of New Jersey, Sarasota Opera Company, Spoleto Opera Festival, Canadian

Opera Company, Vancouver Opera, Edmonton Opera, Santa Fe Opera, and the Opera de las Americas.

His European and Asian credits include appearances with multiple opera companies, orchestras, and festivals. A few of which include Paris' Opera Comique, Welsh National Opera, Kazan State Theater-Russia, Theatre Caen, Grand Theatre du Luxembourg, Oper der Stadt Köln, Stadttheater Stuttgart, Theater Aachen, Theater Basel, Theater Bern, Theater St. Gallen, Teatro Nacional de Sao Carlos, Savonlinna Festival-Finland; Bregenzer Festspiele-Austria, Baden-Baden Festspiele-Germany, Festival d'Aix-en-Provence-France, Festival Montpellier-France, l'Opéra de Rouen-France, l'Opéra de Reims-France, Saito Kinen Festival in Matsumoto, Japan and festivals in Beijing, China; Hanoi, Vietnam; and Granada, Valencia, and Santiago de Compostela, Spain.

Kevin also enjoys an active concert and recital schedule and has worked with the Boston Symphony, Philadelphia Orchestra, San Francisco Symphony, Cleveland Orchestra, St. Louis Symphony, National Symphony, Baltimore Symphony, Handel and Haydn Orchestra-Boston, Royal Stockholm Philharmonic Orchestra, Czech Philharmonic Orchestra, Netherlands Filharmonisch Orkest, Swiss and Italian RAI Orchestra, Radio France Orchestra, Marseille Philharmonie, Gulbenkian Orchestra-Lisbon, Portugal, Parma Reggion Emilia Orchestra, Malta Philharmonic, Thüringen Symphony Orchestra-Germany, Jena Symphony-Germany, Moscow Philharmonic, St. Petersburg Symphony, Russia, Omsk Philharmonic-Russia, Siberian State Symphony, New Japan Philharmonic, Hiroshima Symphony, the Kazan Symphony for the opening of the Universiade Games in Kazan, Russia, and the Winter Olympics Festival Orchestra for the opening ceremonies of the Winter Olympics in Nagano, Japan.

Kevin received his training at Morgan State University, B.S., the Curtis Institute of Music, M.M., and the Juilliard School of Music's American Opera Center. While attending these institutions he was a prize winner in numerous competitions and garnered many awards. A few highlights include the Metropolitan Opera National Council Auditions, Internazionale Concorso per Voce Verdiane, the Rosa Ponselle International Vocal Competition, the Bruce Yarnell Competition for Basses and Baritones, the Liederkrantz Competition, and awards from the Sullivan Foundation, Opera Index, Shoshana Foundation, and the George London Foundation.



## THE CARTER LEGACY SINGERS

The Carter Legacy Singers (CLS) is a community-based performance ensemble named and dedicated to the honor of the late Dr Nathan M. Carter, whom many of the group members studied under. Dr. Carter's eminence as a choral director was echoed throughout the United States and abroad, as he brought recognition to the music department at Morgan State University where he served for over 30 years as chairperson. His mastery of music and standard of excellence lives on in many of the students who sat at the feet of his brilliance, with particular emphasis at preserving the traditional performance practices of the Negro Spiritual.

The core of the Carter Legacy Singer's mission is to use the power of the Negro Spiritual and other genres to develop performance-based educational opportunities that strengthen organizations and communities across the country and abroad. The group boasts membership of 100+ singers throughout cities across the US with a traveling group of approximately 40. Sought after for its spirited interpretations of the melodies and rhythms of the past, CLS presents a first class repertoire that includes classical music, gospel, jazz, and opera, finding comfort in each genre. The conductor of the Cosmic Symphony, Vladimir Lande, called CLS, "the best choir in the world!"

The Carter Legacy Singer's performance schedule opened February 25, 2018 on which the group performed on the occasion of the Thurgood Marshall Black History Month celebration presented by the Most Worshipful Prince Hall Masons. The group also performed for Alpha Phi Alpha Fraternity Incorporated Delta Lambda Chapter's Annual Lenten Prayer Breakfast. In May 2018, the group performed as the chorus for the concert version of Porgy and Bess with the Cosmic Symphony under the direction of Vladimir Lande with Metropolitan Opera bass-baritone Kevin Short (Morgan State alumni) and soprano Marsha Thompson. In June 2018, the choir joined the Washington Opera Society in its production of Bizet's Carmen, which was performed at the French Embassy in Washington DC and conducted by Julien Benichou. In August 2018, the group opened the 60th Anniversary Gala of the historic Ben's Chili Bowl in Washington DC with a rousing rendition of Lift Ev'ry Voice and Sing. 2018 closed with a performance of Die Csárdásfürstin (The Gypsy Princess). During the 2019-20 season, the Carter Legacy Singers will continue their commitment to community and will also be introduced to the world with its first international tour of Italy and Russia.





## SOUTHERN DELAWARE CHORALE

Southern Delaware Chorale was created to bring quality choral music to southern Delaware and to provide singers with the opportunity to enhance their musical knowledge and skills. Three main concerts are presented annually in a variety of Sussex County venues. These include a Holiday season concert in December, the annual Black History Month concert in February, and a final spring concert in May.

This Chorale is supported, in part, by a grant from the Delaware Division of the Arts, a state agency, in partnership with the National Endowment for the Arts. The Division promotes Delaware arts events on DelawareScene.com.

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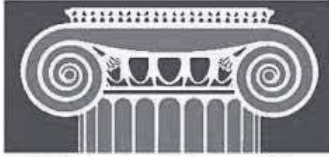


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September 26, 7:30 PM, Wye Mills, MD

September 29, 3 PM, Ocean City, MD

### **Repertoire:**

Lalo Schifrin, *Mandolin Concerto*  
Ludwig Van Beethoven, *Symphony No. 7*

## NOVEMBER: APPALACHIAN SPRING

November 7, 7:30 PM, Easton, MD

November 9, 3 PM, Ocean View, DE

November 10, 3 PM, Ocean Pines, MD

### **Repertoire:**

Antonin Dvorak, *String Serenade*  
Antonio Vivaldi, *Two Cello Concerto*  
Joseph Haydn, *D Major Piano Concerto*  
Aaron Copland, *Appalachian Spring*

## DECEMBER

### **HOLIDAY JOY—A SALUTE TO THE MUSIC OF THE BIG BAND ORCHESTRAS**

December 6, 7 PM, Easton, MD

December 7, 7 PM, Lewes, DE

December 8, 3 PM, Ocean City, MD

### **NEW YEAR'S EVE**

### **—A TOAST TO THE NEW YEAR**

December 31, 7 PM, Easton, MD

## MARCH: INAUGURAL MSO COMPETITION CONCERT

March 5, 7:30 PM, Easton, MD

March 7, 3 PM, Ocean View, DE

March 8, 3 PM, Ocean Pines, MD

### **Repertoire:**

Concerto Competition Winner  
Amadeus Mozart, *Symphony No. 33*

## APRIL: PORTRAITS OF LIFE AND LOVE

April 17, 7 PM, Wye Mills, MD

April 19, 7 PM, Ocean City, MD

### **Repertoire:**

Darius Milhaud, *Creation of the World*  
Pyotr Tchaikovsky, *Piano Concerto No. 1*  
Modest Mussorgsky, *Pictures at an Exhibition*

*For unforeseen circumstances programs are subject to change.*

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