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A Season of Celebration



*The Mid-Atlantic Symphony Orchestra
proudly celebrates our 25th Anniversary.*

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MID-ATLANTIC SYMPHONY ORCHESTRA



Dear Mid-Atlantic Symphony Orchestra Family,
We are very delighted to return to the stage to conclude our 25th Anniversary season. Thank you all so much for joining us. One very important thing that I learned from the first two years of the pandemic, when gathering was mostly impossible, is that performance can never be taken for granted. It is wonderful to have you with us and to play music for you.

Our concert in March features the phenomenally gifted Elizabeth Song, the winner of our Elizabeth Loker Concerto Competition: She will blow you away with her performance of Vieuxtemps's *5th Violin Concerto*, one of the more challenging works in the violin repertoire. I am also particularly excited to perform Florence Price's *Symphony No. 1*, a piece from a composer that I consider to be one of the greatest American composers of all time. I was very fortunate to record two of Florence Price's works with the New York Youth Symphony, an album for which we were awarded a Grammy in February 2023.

Our April concert features two crowd favorites. First, the wonderful French cellist Dominique de Williencourt will play Shostakovich's famous *Cello Concerto No. 1*, and we will conclude the season with Dvorak's *New World Symphony*. These are concerts not to be missed!

We are excited to announce the 26th season of the Mid-Atlantic Symphony, which will be bigger and more exciting than ever and will include a completely reimagined grand *Elizabeth Loker Concerto Competition*. Please stay tuned to the Mid-Atlantic Symphony's website for the most current information and for our preview Podcasts that we are sure will delight.

Thank you for joining us – and please say hello after the concerts! I love meeting our guests, and I hope that the Mid-Atlantic Symphony can be a welcoming place for everyone.

Michael Repper
Music Director, Mid-Atlantic Symphony Orchestra



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.

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For the 2022-2023 Season Series, the Mid-Atlantic Symphony Orchestra will perform at six venues on the Eastern Shore of Maryland: Ocean City Performing Arts Center, Easton Church of God, Community Church of Ocean Pines, Avalon Theater, Christ Church, and Todd Hall 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.

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All venues are handicap accessible.

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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, if available, may be purchased at the door.

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Single tickets may be purchased for \$50 and \$55. Complimentary tickets are available to youths up to 18 years old, however due to a limited number of these tickets, a reservation is required.

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continued



MID-ATLANTIC SYMPHONY ORCHESTRA

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

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

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

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



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2022-2023

MID-ATLANTIC SYMPHONY ORCHESTRA

25th ANNIVERSARY SEASON

A Season of Celebration

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We have made every effort to ensure our list is accurate.

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Michael Repper Wins the Grammy Award!

Repper and New York Youth Symphony Honored for Recording

The Mid-Atlantic Symphony Orchestra is pleased to announce that Michael Repper, MSO's Music Director and Conductor, received a Grammy at the recent 2023 Grammy Awards ceremony held in Los Angeles. Mr. Repper and the New York Youth Symphony were honored with their first Grammy award for their recording "Works By Florence Price, Jessie Montgomery, Valerie Coleman". This CD, which features



four works by three female African American composers, was particularly notable because it was recorded during the COVID-19 shutdown.

Mr. Repper and the New York Youth Symphony were nominated in the "Best Orchestral Performance" category in which the award is presented to the

Conductor and to the Orchestra. Mr. Repper, 31, and the young musicians of the New York Youth Symphony bested world-renowned conductors and orchestras such as Gustavo Dudamel with the Los Angeles Philharmonic and John Williams with the Berliner Philharmoniker.

Upon receiving the award, Mr. Repper said "I want to simply express my gratitude for having been able to share such amazing music with the tremendous young musicians of the New York Youth Symphony."

Now Maestro Repper is looking forward to conducting the MSO when the orchestra performs Florence Price's *Symphony No. 1 in E Minor* during the MSO's March concert cycle. Written in 1932, the piece was Price's first full-scale orchestral composition and was the first symphony by a Black woman to be performed by a major American orchestra (Chicago Symphony Orchestra in 1933).

MSO Board President, Jeffrey Parker, stated that "The MSO Board of Directors is elated at the news of Michael Repper's Grammy win that further acknowledges the incredible talent and vision of our new Music Director."

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, and reached #1 on the Billboard Chart.

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

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





MID-ATLANTIC SYMPHONY ORCHESTRA

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

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

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

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MID-ATLANTIC SYMPHONY ORCHESTRA

ELIZABETH SONG, VIOLIN

MICHAEL REPPER, CONDUCTOR

Thursday, March 9th at 7:30 PM at Easton Church of God, Easton, MD

Friday, March 10th at 7:30 PM at Community Church, Ocean Pines, MD

Saturday, March 11th at 3 PM at Epworth United Methodist Church, Rehoboth, DE

March Concerts

Tragic Overture

Johannes Brahms

1833-1897

Violin Concerto No. 5 in A minor

Henri Vieuxtemps

1820-1881

I. Allegro non troppo-Moderato

II. Adagio

III. Allegro con fuoco

Elizabeth Song, Violin

(Concerto Competition Winner)

INTERMISSION

Symphony No. 1

Florence Price

1887-1953

I. Allegro ma non troppo

II. Largo, maestoso

III. Juba Dance: Allegro

IV. Finale: Presto



Elizabeth Song is a thirteen year old fourth year Juilliard Pre-College Violin student, and she currently studies with Dr Masao Kawasaki. Previously, she studied with Dr. I Hao Lee and Dr. Jiwon Kim.

Elizabeth is the current concertmaster of the North Jersey Regions Middle School Orchestra. She is also a Laureate of the Chicago International Violin Competition (2022). As the winner of Juilliard Pre-College under 14 concerto competition, she will perform Joseph Bologne, Chevalier de Saint-Georges Violin Concerto in A major Opus 5 No2 with the Juilliard Pre-College String Orchestra on May 13, 2023.

This summer, she will attend the Morningside Music Bridge Program, a full scholarship program at New England Conservatory in Boston.

Elizabeth has a bright and sunny personality and loves interacting with people. Outside of music, she loves serving as school spirit House Leader and the Student Council President. She also loves playing soccer with her travel soccer team, Vikings FC.



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Program Notes

Johannes Brahms

German

Born May 7, 1833 in Hamburg, Germany

Died April 3, 1897 in Vienna, Austria



Today Brahms is regarded as one of the most important composers of the Romantic Era (generally considered to be the period from 1810-1900); he was equally well regarded during his lifetime.

Brahms's works include pieces for piano, organ, violin, orchestra, chamber groups, and voice. He premiered many of his own compositions (he was a virtuoso pianist), and he worked with many other musicians including his close friends pianist Clara Schumann and violinist Joseph Joachim. His legacy can be found in the detailed construction of his works that inspired a generation of composers.

Brahms's Tragic Overture

The most important thing to remember about Johannes Brahms's *Tragic Overture* is that it is neither about a specific tragedy nor was it originally titled *Tragic*. Brahms specifically stated that the overture was not inspired by any event in particular, and he originally suggested that *Dramatic* would be a better title.

Brahms did most of his composing during his summer vacations when he would travel to the German and Austrian countryside. He also was known for composing in frequent bursts. The summer of 1840 was no exception: he traveled to Bad Ischel, outside of Salzburg, where he composed his only two orchestral overtures. The first of these -- the *Academic Festival Overture* -- is known for its sunny disposition, and the *Tragic* is known for being much more somber and contemplative. Of the two overtures, Brahms said "one laughs and the other weeps."

Starting with powerful, stark chords (reminiscent, perhaps, of Beethoven's technique in opening the *Eroica* Symphony), the *Tragic* unfolds in D Minor – a key that sets the piece's temperamental tone. Brief respites in F Major are heard throughout. The piece appears to run out of energy at the end, fading to nothing, until Brahms surprises the listener with a deafening and sudden return to the beginning D Minor chords.

Program Notes



Henri François Joseph Vieuxtemps

Belgian

Born February 17, 1820 in Verviers, Netherlands, which now is part of Belgium

Died June 6, 1881 in Mustapha Supérieur, Algeria

Vieuxtemps may be a far lesser known and less widely celebrated contemporary of Brahms, but his talents as a composer and violinist should not be overlooked. His violin playing ensured his place as an influential figure in the development of violin playing: he was noted for a style that showed precise virtuoso technique and a full-bodied tone. His works for violin, especially his concerti – one of which we will hear at this concert – were major contributors to the development of violin concerti.

Vieuxtemps began his violin studies at an early age with his father who was an amateur violinist. The young Henri showed immense promise very quickly, and before long he was touring Europe. He earned the respect of some of the day's musical elite including Robert Schumann who likened Vieuxtemps to Nicolo Paganini (who today is considered one of the greatest violinists of all time).

An interesting fact about the composer and his instrument: Vieuxtemps owned and played the violin that currently is known as the Vieuxtemps Guarneri del Gesù, a violin that was made in 1741 by master violin maker Giuseppe Guarneri. That extraordinary instrument is still played today by American violinist Anne Akiko Meyers.

Vieuxtemps's Violin Concerto No. 5, Opus 37

Vieuxtemps's fifth of seven violin concertos is a staple of today's violin repertoire that frequently is played in competitions because of its technical challenges. Composed in the late 1850s, it was first performed in September, 1861 by the Brussels Conservatory Orchestra with the composer as the violin soloist.

The concerto is subtitled 'Grétry' because of a melody in the second movement that was taken from an opera by composer André Ernest Modeste Grétry. Vieuxtemps scored this three-movement work (played without breaks) for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Given the notable difficulty of this piece, it is all the more impressive that today's performance is given by Elizabeth Song, the standout 13-year-old winner of MSO's Elizabeth Loker Competition. Throughout this piece Elizabeth will demonstrate some of the most difficult techniques that are mastered on the instrument. You will be sure to enjoy it! Many congratulations to Elizabeth for this tremendous achievement from all of us at the Mid-Atlantic Symphony.

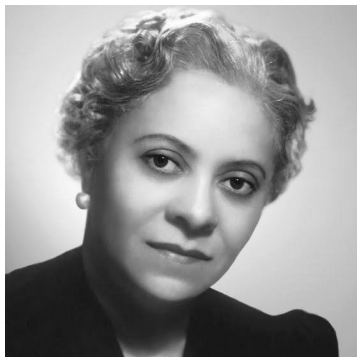
Program Notes

Florence Beatrice (Smith) Price

American

Born April 9, 1887 in Little Rock, Arkansas

Died June 3, 1953 in Chicago, Illinois



Born in Little Rock to a Black dentist and a Caucasian teacher, Florence Price garnered many accolades and achieved many firsts as an American composer during her life. She is widely regarded as one of the greatest composers in American history, she was the first African-American woman to be recognized as a symphonic composer, and she was the first to have a composition played by a major orchestra when the Chicago Symphony premiered her Symphony No. 1 in 1933. Her works always were well received by critics and the public alike.

Price's life's work consists of more than 300 works including four symphonies, four concertos, chamber music, music for various solo instruments, choral works, and art songs. Most of her works unfortunately went missing for decades, and this undoubtedly contributed to the dearth of performances of Price's works until recently. Fortunately in 2009 a treasure trove of her lost works and papers was found in Illinois in Price's abandoned summer home. This sparked an exciting renewed interest in Price and her works and is bringing well-deserve attention to them from new audiences around the world.

Price's Symphony No. 1

This symphony, commonly for Price's works, draws from the musical traditions (such as gospel and jazz) of Black communities in America and from western European traditions that Price would have learned from her studies at the New England Conservatory of Music.

This piece consists of four movements with the opening movement featuring melodies and rhythms from Afro-American folk music and showing inspiration from Anton Dvorák's New World Symphony. Price features a hymn tune she composed in the second (slow) movement, and the final two movements are fast and draw from the African juba dance. The work is scored for two flutes, two piccolos, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, and strings.

This piece is fiendishly difficult, which makes it thrillingly energetic. It is enjoying a rightful renaissance and being recognized for its worth. In 2022 the Philadelphia Orchestra's recording of this symphony received a Grammy award in the Best Orchestral Performance category.



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DOMINIQUE DE WILLIENCOURT, CELLO

MICHAEL REPPER, CONDUCTOR

Thursday, April 27th at 7 PM at Chesapeake College, Wye Mills, MD

Saturday, April 29th at 7 PM at Cape Henlopen High School, Lewes, DE

Sunday, April 30th at 3 PM at the Performing Arts Center, Ocean City, MD

April Concerts

4th Movement from Marimba Concerto No. 1

Ney Rosaura

1952-Present

Rishab Jain, Marimba

Cello Concerto No. 1 in E-Flat Major

Dmitri Shostakovich

1906-1975

I. Allegretto

II. Moderator

III. Cadenza

IV. Allegro con moto

Dominique de Williencourt, Cello

INTERMISSION

Symphony No. 9 in E minor (*From the New World*)

Anton Dvořák

1841-1904

I. Adagio-Allegro molto

II. Largo

III. Scherzo: Molto vivace

IV. Allegro con fuoco

Orchestra Roster

1st Violin

Kimberly McCollum,
Concertmaster

Jennifer Houck, *Associate
Concertmaster*

Christian Simmelink
Salvatore Amadeo
Janet Kuperstein
Vanessa Solis

2nd Violin

Dana Bevard*
Mary Thulson
Anna Durbin
Christine Showalter
Paul Herman

Viola

Yuri Tomenko*
Cameron Raecke
Christen Hooks
Ivan Mendoza

Cello

Katie McCarthy*
Nick Pascucci
Autumn England
Evanghelina Ciobanu

Bass

Christopher Chlumsky*
Patrick Raynard
Lee Philip

Flute

Mindy Heinsohn*
Rachael Yokers

Oboe

Dana Newcomb*
Noelle Drewes

Clarinet

Yevgeny Dokshansky*
Cheryl Hill

Bassoon

Terry Ewell*
Kari Shea

French Horn

Mark Hughes*
Anne Nye
Max Cripe
Kyle Pompei

Trumpet

Luis Engelke*
Guy McIntosh

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Nicholas Mazziott*
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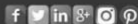
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Rishab Jain is a percussionist who recently won the first Inaugural Dove Marimba Competition held at the Kennedy Center in Washington, DC. Rishab has been playing for almost a decade; he has numerous achievements in many different styles of music and on many different percussion instruments.



As a child, Rishab was surrounded by music – both his mom and sister were musicians, and his home was perpetually filled with singing or violin playing. If not making it, his family was listening to music, which also had a huge influence on his passion for music early on. Knowing he wanted to be a part of the music surrounding him, he asked for percussion private lessons as his present for his 8th birthday - and never looked back. Since then, Rishab has been a part of the Howard County GT band (in elementary, middle, and high school), the River Hill High School wind ensemble, marching band, drumline, pep band, and jazz band, a rock band known as the Clarksville Coughdrops, has participated in the Solo & Ensemble festival over 4 times, is a 3-time All-State Band and Orchestra percussionist, is a part of the NDCP (National Diversity in Concert Percussion) program, and was recently featured on NPR's From the Top.

Through the community he has built throughout the years from his various music-related activities, he has had opportunities that 2nd-grade Rishab could never have even dreamed of, and looks forward to reaching new heights in his musical journey.



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Dominique de Williencourt distinguishes himself both as a cellist and as a composer. A student of Zino Francescatti he draws inspiration from his travels in the deserts of the Sahara, Central Asia, the United States, India or the Caucasus to compose works with evocative titles. His cello concerto, entitled *In Tragically Optimistic Memory*, is on his 2nd monographic CD on The Russian Influence (EA 1310). In 2019, he appears in the composition of an Opera The Apocalypse of Icarus, opus 36 (creation planned for 2024).

Appointed chairman of the recognized association of public utility "Pour que l'Esprit Vive" from 2006 to 2015, he initiated a place of residence for artists sponsored by the Academy of Fine Arts in Paris, and Musical Meetings at the Abbey of La Prée (36, Indre) with Nicolas Bacri. As Musical director, he has organized numerous productions, in particular the Croisières La Musicale de Williencourt-Intermèdes since 1994.

He has sat on the jury of prestigious international competitions, including: Chostakovich Competition in Russia, Navarra Competition in France and the *Classic strings International Competition* in Dubai in May 2022. He was appointed professor at the CRR conservatory in Paris in 1984 and gives regular master-classes in Japan, the USA, Europe, Russia, China where he was named honorary guest professor in 2016 (Bailu-Sichuan) and, in 2010, honorary cultural citizen of the City of Sevastopol (Ukraine).



He was named Knight of the National Order of Merit. He received the Grand Prix of the Academy of Records, and has recorded many masterpieces, including the works of Bach, Beethoven, Brahms, Dvorak, Schumann... and a vibrant tribute to Debussy in 2018 (EA 1712). In 2021 he released a CD of Hebrew Rhapsodies (E. Bloch, M. Bruch, J. Williams), and in September 2021, he recorded his 2nd Complete JS Bach Suites on Radio and live on Bulgarian National Television at the Summer International Festival of Varna (Bulgaria). A LIVE CD is planned for 2023.



Program Notes

Ney Rosauero

Brazilian

Born 1952 in Rio de Janeiro

Brazilian composer, percussionist, and educator Ney Rosauero is one of the leading percussion composers of the 20th century. Among his more than 100 works are several concertos for solo percussion and orchestra. His works contain

elements of Brazilian folklore and combine delightful melodies with captivating rhythms to showcase percussion instruments' capabilities.



Rosauero received a Bachelor's Degree in composition and conducting from the Universidade de Brasilia; his Master's degree from the Hochschule für Musik Würzburg, Germany; and his DMA from the University of Miami. From 1987 until 2000 he served as the Director of Percussion at the Federal University of Santa Maria and then moved to the United States to teach at the University of Miami. Rosauero currently composes, performs at recitals and with orchestras, and continues educating percussionists around the world.

Rosauero's Marimba Concerto No. 1, 4th Movement

Ney Rosauero's Concerto No. 1 for Marimba and String Orchestra, written in 1986, is a standard of the marimba repertoire and is one of the most frequently played marimba concertos in the musical world. Rosauero's composition takes advantage of and highlights the unique timbre and virtuosic technical abilities of the marimba.

The fourth and final movement of this work – “Despedida” (Farewell) -- is fueled by rhythmic energy and a clear impression of Brazilian rhythms. The movement is organized as a set of variations of a theme that is first announced by the strings. This theme repeats throughout in various forms and eventually provides a thrilling conclusion to the concerto.



Program Notes

Dmitri Dmitriyevich Shostakovich

Russian

Born: September 25, 1906 in St. Petersburg, Russia

Died: August 9, 1975 in Moscow



Dmitri Shostakovich is regarded as one of the greatest composers of the 20th century. He lived in the Soviet Union and did not have an easy time under the Soviet regime – his relationship with Soviet dictator Joseph Stalin was especially difficult. The composer and his music were denounced twice – once in 1936 and again in 1948 – by Stalin. Much of Shostakovich’s music was affected by the control and censorship of the Soviet masters, but he found ways to thwart this control. That did not make for an easy life – and certainly not for an easy creative life, but Shostakovich managed to create and thrive. He even pleased the Soviet masters enough to earn many important awards, including the vaunted Order of Lenin, from the government.

Despite having to be constantly aware of the Soviet rules and ideas about music, Shostakovich found ways to create and produce some of the world’s most highly-regarded music. His output consisted of orchestral works (including more than a dozen symphonies and half-a-dozen concertos), chamber works, works for solo piano, stage works (including three completed operas and three ballets), song cycles, and music for theater and film.

Shostakovich’s Cello Concerto No. 1

This cello concerto was written in 1959 for cellist Mstislav Rostropovich. It is regarded as one of the most difficult concertos in the cello repertoire. It also is one of the most famous and frequently performed concertos for the cello. The foundation of the piece is laid out immediately at the beginning with a four-note theme that returns throughout the work -- particularly at the end. Another important musical reference that Shostakovich makes is a theme in the final movement that closely resembles “Suliko” (“Soul”) one of Soviet dictator Joseph Stalin’s favorite songs. This was a case of Shostakovich outwardly bowing to Stalin while laughing behind his back because Shostakovich used a distorted version of this song – one he had used in *Rayok*, which was his satire on the Soviet system.



Program Notes

Antonín Leopold Dvořák

Czech Austro-Hungarian

Born September 8, 1841 in Nelahozeves, Bohemia,

Austrian Empire

Died May 1, 1904 in Prague, Czech Republic

Whether in his native Bohemia or during his sojourn in the United States, Antonín Dvořák's music was influenced by the folk music of the region that he turned into compositions of 19th-century Romantic music. Dvořák's early musical experience was as a violin prodigy. He began studying the instrument at age 6 and continued his studies through his time at the Institute for Church Music in Prague after which he performed and taught,



In the early 1890s Dvořák spent several years in New York and Iowa, during which time he wrote his Symphony No. 9 in E minor, Op. 95, "From the New World". This may be his most well-known work, but he composed eight other symphonies, symphonic poems, concertos, music for various chamber ensembles, songs, operas, two sets of Slavonic Dances, and choral works including religious works. Of all Dvořák's work, however, it was his "Symphony from the New World" that Neil Armstrong took aboard the Apollo 11 Mission space flight to the Moon in 1969.

Dvořák's Symphony No. 9 in E minor, Op. 95, "From the New World"

Dvořák's Symphony No. 9, or the "Symphony from the New World", is one of the most celebrated and recognizable symphonies in the classical repertoire. The piece is a joy to play and to hear.

When Dvořák was serving as the Director of the National Conservatory of Music of America -- a position he held beginning in 1892-- he started two of his greatest successes: his Symphony No. 9 and his Cello Concerto in B minor, Op. 104. Dvořák composed the symphony, which was commissioned by the New York Philharmonic, in a four-movement symphonic form with outer movements in sonata allegro form, a third movement scherzo, and a second movement that is slower and more contemplative.

The symphony draws heavily on American folk and religious songs, particularly those from Native American and Black communities. This is particularly apparent in the first movement's closing theme (that heavily resembles Sweet Low, Sweet Chariot) and in the English Horn solo that forms the foundation of the second movement (which, incidentally, is one of the most famous solos in all of musical literature). Dvořák stated that he was "convinced that the future music of this country must be founded on what are called 'Negro melodies'. These can be the foundation of a serious and original school of composition to be developed in the United States. These beautiful and varied themes are the product of the soil. They are the folk songs of America and your composers must turn to them."

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Remembering Elizabeth Loker...



Elizabeth (Beth) Loker passed away on September 29th, 2015. She was predeceased by her beloved husband Donald S. Rice who died July 9, 2015. Beth was born in Leonardtown, MD, on January 1, 1948 to the late William M. Loker and June W. Loker. Beth had a long and distinguished career at the Washington Post where she was the first woman to become a vice president of the newspaper. She was instrumental in ushering in the computerized production of the newspaper.

In retirement, she was on numerous boards including CareFirst BlueCross, Quality Health Strategies, and the Copyright Clearance Center. She enjoyed her new life on the Eastern Shore becoming an active supporter of the Chesapeake Bay Maritime Museum, the St. Michael's Boat Museum, the Mid-Atlantic Symphony Orchestra among others. She was fortunate to make many dear friends in her new community with the neighborhood dog walking gang and the Royal Oak Garden Club.

Upon her passing Elizabeth Loker bequeathed \$250,000 to the Mid-Atlantic Symphony Orchestra. In recognition of her generosity, the concerto competition has been named in her honor.



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