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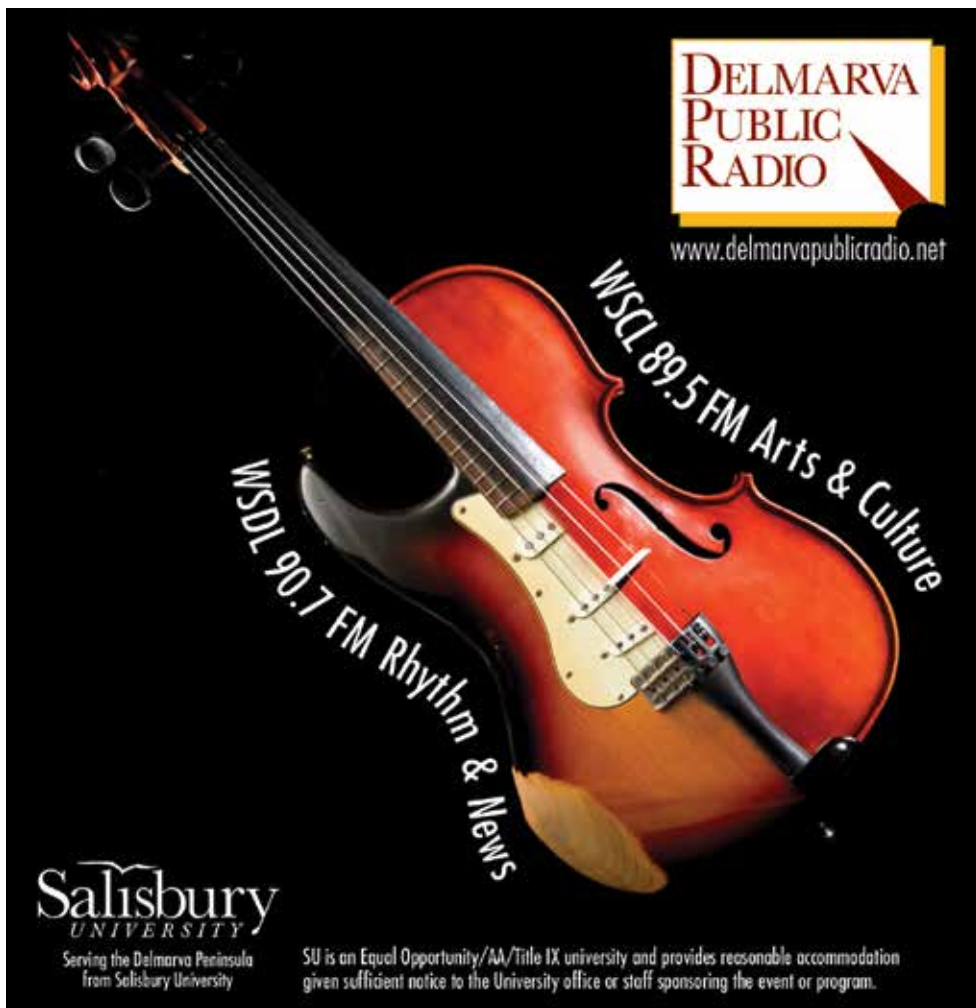


**MID-ATLANTIC
SYMPHONY ORCHESTRA**

JULIEN BENICHO, MUSIC DIRECTOR

*Celebrating our
20th Anniversary Season!*

2017 FALL CONCERTS




MID-ATLANTIC SYMPHONY ORCHESTRA

JULIEN BENICHO, MUSIC DIRECTOR

DEAR FRIENDS OF THE MSO,

What an immense joy it is to open the 20th Anniversary season with you! I couldn't be prouder of our program and of our guest artists.

Our first program, East and West of the Rhine, presents the beauty and proximity of the French and German long musical traditions. In their similarities and in their contrast, French and German musics are first degree cousins; it is interesting to notice that in French, a first degree cousin is called a "German cousin".

With Chausson and Saint-Saëns, Virgil Boutellis-Taft, a violinist that embodies the great French tradition, will play the heart of the romantic of his country's repertoire, in a fashion that he has an incredible taste for.

Ravel and Brahms, are in many ways German cousins, related by the utmost care they give to their orchestration. Ravel was one of the French musicians to instantly recognize Brahms' genius and give him credit for the "finesse of his instrumentation".

If "Mother Goose" is based on fairy tales that have known mythical stories, Brahms' Symphony Number 4 feels like it also has a story in its background, just one that is untold, one without words.

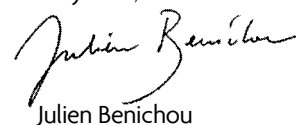
In our second program, Autumn Legends, we will have fun with Haydn's Farewell Symphony. "Papa" Haydn, called so because of his immense symphonic legacy, is considered the father of the symphony. In this piece, he says goodbye to his Esterhazy family before one of his many trips.

Amos Fayette is so comfortable with Vivaldi's Four Seasons that the piece has become second nature to him. His rendition of it is so exciting that it redefines the piece.

Carl Oswald's playing is much admired by his fellow musicians and you will know why when you hear him play the beautiful Autumn Legend by William Alwyn.

We hope you enjoy today's performance and look forward to seeing you at every concert this season!

Very best,



Julien Benichou



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Q. Why is classical music so “hard”? Why is it so difficult to understand?

A. Symphonic music does tend to be more complex, intricate and extended than popular music. Symphonic music is more easily understood when one comprehends that it combines elements of melody, harmony, tempo and rhythm like all other music, families of instruments playing together, strings, brass, woodwinds and percussion. Symphonic music envelops the senses and bathes the soul even if one is not “expert” in it. It sweeps you up and carries you along. Adding to the fascination is that much of this music derives from a pre-electronic age, no microphones, loudspeakers and recordings. One stands in awe of what those composers produced under such conditions. To be sure, great music hugely rewards even a little work put into learning about it and listening to recordings. But such preparation is not vitally essential to its enjoyment.

Q. I am new to the symphony. How do I know when to applaud?

A. The simple answer is to applaud when everyone else does. Through the years this has come to mean only at the end of pieces, not between the individual movements. That, in turn, implies that you know what are the movements and where the end is. Generally, but not always, symphonies have four movements and concertos three. The no-applause-between-movements tradition evolved since symphonic performances are very intense for the musicians, and applause pauses between movements distracts them. Such pauses are also thought to disrupt the unity and flow of the whole composition. There is some debate on whether the no-applause rule is too anachronistic and stiff and tends to stifle audiences. Indeed, the no-applause rule is not absolute. For example, during operas the audiences manifest their approval (or disapproval!) after major arias or sections, when everything comes to a full stop to permit them to show their acclaim or disdain. Interestingly, in Europe the latter is done by whistling.

Q. What does the term “movement” mean? Why does music have movements?

A. Formal definitions of “movement” include: the progression of events in the development of a literary plot; the rhythmical or metrical structure of a poetic composition; and in music, a self-contained section of an extended composition. The practice of having “movements” in formal music derives largely from tradition. But as can be seen from the above definitions, movements play a role in letting the music unfold as a series of chapters, unique, independent and to a greater or lesser degree contrasting between themselves yet still serving as a part of a unified whole. Concerti typically have three movements and symphonies four, though numerous symphonies have more.



MID-ATLANTIC SYMPHONY ORCHESTRA

GUIDELINES

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

VENUES

For the 2017–2018 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. 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 2017–2018 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 Mariners 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.

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 Mariners 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.



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MID-ATLANTIC SYMPHONY ORCHESTRA

2017-2018 "KEEP THE MUSIC PLAYING" CAMPAIGN

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

Contributions received between July 1, 2017 and September 1, 2017 are acknowledged. We have made every effort to ensure our list is accurate. For changes/additions, call 888-846-8600.

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

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.

MSO Board Directors representing each of the three performance areas are needed. A Board Director is an advocate for the MSO and participates in its governance, helps meet the budgetary needs of the MSO through various fundraising activities, and disseminates information. The Board meets once every month.

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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MID-ATLANTIC SYMPHONY ORCHESTRA

JULIEN BENICHOU, MUSIC DIRECTOR

JULIEN BENICHOU, CONDUCTOR

"Julien Benichou is, without doubt, one of the most exciting young conductors on the scene today. He deftly combines his elegant, graceful gestures and a wonderful sense of both youthful verve and old world wisdom with profound, sincere musicianship."

—JONATHAN CARNEY, CONCERTMASTER, BALTIMORE SYMPHONY ORCHESTRA



As Music Director of both the Mid-Atlantic Symphony and Chesapeake Youth Symphony Orchestra, Julien Benichou is noted for his powerfully vivid, graceful, and sensitive conducting.

He was also recently appointed Principal Conductor of the Washington Opera Society and Music Director of the Southern Maryland Youth Orchestra.

This season, Julien Benichou guest conducted the U.S. Army Strings and Blues Jazz Band, the Newark Symphony, Washington Opera Society, Opera Delaware, and returned as guest conductor for "The Tim Janis American Christmas Carol" at Carnegie Hall.

Originally from France, Julien held positions leading several choral ensembles from a young age. He studied at the Marseille Conservatory with Pol Mule and the Rueil-Malmaison Conservatory under Jean Sebastien Bereau as well as attending the Schola Cantorum in Paris. In 1995, he moved to the United States, studying at the Peabody Conservatory for his graduate studies to work under esteemed conducting mentor Gustav Meier. He also earned his Master's degree at Northwestern University with Victor Yampolsky and continued his graduate studies at Yale University with Lawrence Leighton Smith. He was an active participant at Masterclasses with Marin Alsop, Yuri Temirkanov and Jorma Panula.

Now in his twelfth season as Music Director of the Mid-Atlantic Symphony, Julien has also garnered acclaim as a guest conductor at musical organizations both in the United States like the Annapolis Symphony, Ballet Theatre of Maryland, and Baltimore Concert Opera as well as abroad with the Orquestra Sinfonica do Parana in Curitiba, Brazil, the St. Petersburg State Symphony in Russia, and the Maison Symphonique de Montreal in Canada. Julien has also guest conducted and held positions at many academic institutions including The Juilliard School, Towson University, Montclair State University, Hopkins Symphony, Towson New Music and Morgan State University Opera.

Next season's performances include concertos with Stefan Jackiw, and Leon Fleisher, guest conducting the State Symphony in Krasnoyarsk, Russia, the Orquesta Sinfonica Verum in Madrid, Spain as well as return engagements at the Maison Française in Washington DC, the Maison Symphonique in Montreal and at Carnegie Hall.

GET TO KNOW THE MSO MUSICIANS



ELENA YAKOVLEVA graduated from the Rachmaninoff Music College with Honors, Kaliningrad, Russia. She continued her studies at the Hochschule für Musik Detmold and at the Folkwanghochschule Essen, Germany, studying under Prof. Hans-Jörg Wegner and Prof. Gunhild Ott, and later, under renown Jeanne Baxtresser as a Performance Residence Program student at the Carnegie Mellon University on full scholarship.

Ms. Yakovleva has received her Master of Music, Graduate Performance Diploma in Flute and Graduate Performance Diploma in Chamber Music with Marina Piccinini at Peabody

Conservatory on full scholarship. A scholarship recipient from the Russian Ministry of Culture, she was selected for the artist roster of Yehudi Menuhin's foundation "Live Music Now"; has been a winner of the "New Names" Festival in Moscow, the "Villa Musica" Award in Germany, in 2006 was a prizewinner in the New York Flute Club Competition and in 2011 prizewinner in the Baltimore Music Club Competition.

She has performed in the Peabody "Side by Side" projects with Baltimore Symphony Orchestra under the direction of Marin Alsop and Cleveland Symphony Orchestra, participated in the Summer Opera Theatre of Washington, D.C., Kent Blossom Festival and National Orchestral Institute.

Elena Yakovleva was selected to represent Peabody in performances at Yong Siew Toh Conservatory in Singapore, and also was a featured performer at Peabody's 2008 graduation ceremony when she received her Master of Music degree. Summer of 2009 Elena performed as a soloist with Kaliningrad Chamber Orchestra under the direction of Alexander Andreev on the opening of IX International Music Festival "Service to Bach". Elena Yakovleva also holds the Piccolo and Third Flute Chair with the Delaware Symphony Orchestra and Maryland Symphony Orchestras. She is also on the flute faculty at the International School of Music in Bethesda, Maryland. Elena joined United States Navy Band as principal piccoloist in the Fall of 2015.



GREG HERRON has been the principal timpanist of the Mid-Atlantic Symphony Orchestra since 2006. In addition to his duties with the MSO, Mr. Herron can frequently be heard playing timpani and percussion in many of the major performance venues on the East Coast. Greg is also one half of the Equinox Percussion Duo, which gives many educational performances and recitals every year.

Mr. Herron is in great demand as a xylophone soloist, and frequently performs as such with symphony orchestras and

chamber groups. One of Greg's great passions is education. He has served on the faculties of the Baltimore School for the Arts, Shepherd University, and Mount Saint Mary's University. He is currently the percussion teacher at Frederick Community College, and the proprietor of the Herron Percussion Studio (herronpercussionstudio.com). Greg endorses Vic Firth Drumsticks, Remo Drumheads, and Grover Pro Percussion.

Mr. Herron enjoys spending time with his wife and son, and is an avid martial artist. He has studied many styles of Kung Fu, Karate and Tae Kwon Do. He holds a black belt in American Kenpo Karate and has taught Kung Fu in the Baltimore Chinese School.



DAVID DROSINOS received his diploma from the Peabody Conservatory of Music. He studied clarinet with Loren Kitt, principal clarinetist with the National Symphony Orchestra. Mr. Drosinos won the Sidney Jensen Memorial Award for outstanding clarinet performance and has been guest artist at the Greek Embassy in Washington and the Taj Mahal in Atlantic City. The Washington Post praised him as "playing with an unusually smooth and agile touch." On The Finzi Clarinet Concerto the Baltimore Sun noted "He played the idyllic score with technical security, tonal warmth and exceptionally eloquent phrasing."

David's performance of the Copland Concerto was unmatched by any in Baltimore. The Baltimore Sun stated "Copland's Clarinet Concerto had a confident and dynamic protagonist in David Drosinos. He spun the lyrical lines with considerable warmth." Mr. Drosinos was the principal clarinetist and soloist with the Peabody Symphony Orchestra on their tour to Russia, and a featured soloist with the Concert Artist of Baltimore. He has performed in Greece, Ireland, Moscow, Finland, and Bahamas and all over the continental United States. His Greek Band Zephyros was a featured act at the International Clarinet Association in Washington, DC. In 2010 David traveled to St Petersburg, Russia where he did the International premiere and recording of the Sowash Clarinet Concerto with the St Petersburg Symphony. David is a versatile and seasoned clarinetist who has enchanted audiences from 'Maryland to Moscow.' Mr. Drosinos resides in Cockeysville, Maryland and is in much demand with performing groups in the greater Baltimore-Washington area. He teaches at Shepherd University, The Baltimore School for the Arts, and The Peabody Preparatory.



DANA NEWCOMB is an active freelance oboe and English horn player and teacher in northern Maryland. She holds the English Horn/Associate Principal Oboe position at the Lancaster Symphony, and the Second Oboe / English horn position with the Mid-Atlantic Symphony. She has been Associate Principal Oboe with the Endless Mountain Music Festival since 2012 and enjoys the opportunity to make music in such a beautiful setting. She has a beautiful daughter that makes every day an adventure, and another one on the way.

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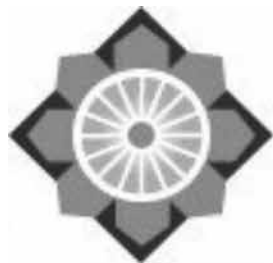
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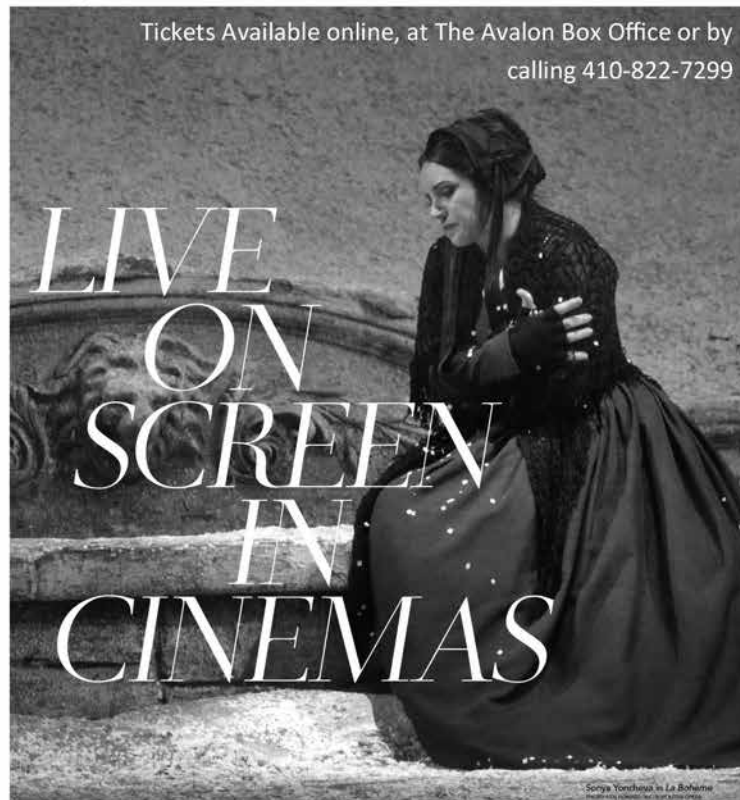
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Award-winning cellist, **ISMAR GOMES**, has performed internationally as a chamber musician, and soloist. Hailed for his "impressive virtuosity, energy, and a handsome tonal range" (Berkshire Review), he has established himself as a captivating young artist, delivering exciting and innovative performances.

Recent appearances have taken Mr. Gomes across the US performing to a number of prestigious series, including many recitals with his Duo partner, pianist Wan-Chi Su, with whom he has been touring for several seasons. He has appeared at the Walla Walla Chamber Music Festival, Evolution Contemporary

Music Series, String Fest, Le Petit Salon, Early Music at St. Mark's, and Old Town Hall Concerts, and many more. His recent collaborators include members of the Pittsburgh and Baltimore Symphonies, and the Saint Paul Chamber Orchestra, as well as members of the Johannes, and Brentano Quartets. Also in demand as an orchestral player, Mr. Gomes was the Baltimore Symphony's Fellow for the 2015–2016, and is a member of both the Virginia Symphony and the Delaware Symphony.

Always engaged in performing and commissioning new works, he has given 50+ world premiere performances. Among these exciting adventures, in 2014 Mr. Gomes made the premiere recording of a chamber opera by Pulitzer Prize winner, David Lang performing with the Harlem Quartet and guest artists; the recording was a Grammy nomination finalist. Ismar and his Duo partner, Wan-Chi, have worked with several outstanding composers—including Aaron Malone, William H. Weigel, and Aaron Jay Kernis—to produce and perform their works. In 2018, Ismar will give the premiere of a new concerto written for him, by James Lee III, in Philadelphia.

On faculty at several Universities, teaching is central in Mr. Gomes' musical life. He was formerly faculty and guest artist for StringFest at Merkin Hall, Performing Arts Institute at Wyoming Seminary, CIM Summer Chamber Music, and Young Artist at the Three Bridges International Music Festival—he is currently a Faculty Artist at the Rushmore Music Festival, the Baltimore International Piano Festival, and CelloSpeak.

Ismar attended the Peabody Conservatory, studying with Alison Wells and Amit Peled. Previous teachers include Marc Johnson and Clive Greensmith of the Vermeer and Tokyo Quartets. He earned his Doctor of Musical Arts Degree from Stony Brook University, under the tutelage of Colin Carr. Mr. Gomes has appeared in Masterclasses for eminent cellists including Steven Doane, Janos Starker and Steven Isserlis, and was mentored in chamber music by the Jerusalem, Juilliard, and Emerson String Quartets.

Please visit ismargomes.com for up to date information about Mr. Gomes' projects.

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Ma mère l'Oye Maurice Ravel
1875-1937

- I. Pavane de La Belle au bois dormant
- II. Petit Poucet
- III. Laideronnette, impératrice des pagodes
- IV. Les entretiens de la belle et de la bête
- V. Le jardin féerique

Poème Ernest Chausson
1855-1899

Virgil Boutellis Taft, Violin

Danse Macabre Camille Saint-Saëns
1835-1921

Virgil Boutellis Taft, Violin

INTERMISSION

Symphony No. 4 Johannes Brahms
1833-1897

- I. Allegro non troppo
- II. Andante moderato
- III. Allegro giocoso
- IV. Allegro energico e passionato

PROGRAM NOTES

MAURICE RAVEL

French, 1875-1937

Ma Mere l'Oye (Mother Goose), Suite for 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 or 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. 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 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 défunte*, *Alborada del Gracioso*, *Daphnis et Chloé*, *Sonatine*, *Tombeau de Couperin*, *Piano Concerto for the Left Hand*, *Tzigane*, *Gaspard de la Nuit* and the opera *L'enfant et les Sortilèges*.

Ma Mere l'Oye (Mother Goose) was initially written in 1910 as a work for piano for four hands, based on various children's stories. It was a gift to Mimie and Jean Godebski, whose parents were friends of Ravel. The work was orchestrated in 1911 and was always popular because of its flowing melodies, fine harmonies and superb orchestration. Now over a century old, it is still considered "modern music", yet "easy to digest".

The first part, *Pavane of the Sleeping Beauty*, is very short, only twenty bars. The dreamy atmosphere is created by a lyrical melody presented by the flute, French horn and pizzicato violins, followed by a second theme on the clarinet above the English horn, harp and pianissimo violins. The music is picked up by the full orchestra, leading to a peaceful conclusion.

Three themes are introduced in the second part, *Little Tom Thumb*, by the oboe, English horn and solo bassoon respectively. Glissando violins and flute solos imitate bird

singing. The overall mood is also somnolent. The second part is three times as long as the first, seventy bars.

The mood becomes lively in the third and longest part, *Laideronette, Empress of the Pagodas*, as the piccolo and various percussion instruments make their appearances. Ravel's gifts for orchestration become quite apparent in this segment. The middle section has a particularly "Asian" sound. The agitated themes return to close the cycle.

The clarinet opens the fourth part, *Beauty and the Beast*, with a gentle melody in waltz rhythm. The contrabassoon, playing in its lower registers with the support of percussion, represents the rough and wild aspect of the confrontation. The music alternates between calm and brute and closes after a short lyrical passage for solo violin.

Flowing melodies and conventional harmonies are abundant in the finale, *Fairy Garden*, which begins with a hymn-like theme on the strings that is promptly reversed. The solo violin and viola engage in a short dialogue, supported by woodwinds, harp and percussion. As more forces join in, the music swells, and *Ma Mere l'Oye* finishes on a decisive, but still restrained, celebration of wonder.

Ma Mere l'Oye is scored for two flutes, two oboes, two clarinets, two bassoons, contrabassoon, French horn, English horn, piccolo, timpani, bass drum, cymbals, triangle, tamtam, glockenspiel, xylophone, celesta, *jeu de timbre*, harp and strings.

Length of performance: about twenty minutes.

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ERNEST CHAUSSON

French, 1855-1899

Poeme for Violin and Orchestra, Opus 25

Ernest Chausson was the son of a wealthy industrialist. He initially studied law but never practiced the profession. At age 24 he enrolled in the Paris Conservatory and studied under Jules Massenet and Cesar Frank. His residence was a regular meeting place for all the great French and visiting foreign artists of the time. Although he suffered bouts of depression, he was happily married and had five children. At the age of 44, while riding a bicycle downhill, Chausson hit a brick wall and died at the scene.

His musical output was limited: one opera, one symphony, one symphonic poem, songs and incidental music for the theatre. Neither Donald Tovey (*Essays in Musical Analysis*) or Milton Cross (*Encyclopedia of Great Composers and their Music*) mentions Chausson in their writings.

Poeme for Violin and Orchestra was written in 1896 for the violin virtuoso Eugene Ysaye, who had originally requested a concerto. The work was probably inspired by a short story by the Russian novelist Ivan Turgenev, *The Song of Triumphant Love*, in which two young men, one a violinist, fall in love with the same woman. It was premiered at the Nancy Conservatoire on December 27, 1896. Early reviews were mixed, but *Poeme* eventually became a standard in the violin repertoire.

The introduction is dark and brooding, labelled *Lento e misterioso*, delegated to the lower strings and woodwinds. The first and main theme is introduced by the violin. This theme is twenty bars long, and can be divided into four short parts. After the orchestra repeats the theme, the solo violin embarks on a complex cadenza, full of double stops and challenging harmonies, leading directly to the second theme, a descending melody in 6/8 time beginning in the upper registers of the instrument. There is no formal architecture to *Poeme*. The moods shift frequently, as the score indicates: *Animato, Poco lento, Poco meno lento, Allegro, Tranquillo*. The first theme's four parts are developed individually and jointly. The music has been described as rhapsodic, moody, melancholic, introspective and depressing. The middle section includes more fireworks for the solo violin, at times against a full orchestra, a lyrical interlude and even a third theme.

To some listeners, the music may bring to mind the Sibelius *Violin Concerto*, composed in 1905, or the Mendelssohn *Violin Concerto*, written decades before. Eventually, the initial theme reappears in its integrity, and in a tranquil mood with multiple trills, *Poeme* closes peacefully.

It has been said that listening to *Poeme* for the first time produces the same reaction as reading Joyce's *Finnegans Wake*. *Poeme* does not have the sharp, syncopated themes found in Dvorak's *Violin Concerto* or Brahms *Double Concerto*. It is not written in sonata form, or is it a theme with variations. Although the construction of the work is unorthodox and its atmosphere dense, it is the product of a consummate artist. *Poeme* is a superbly crafted work, even if the orchestration is heavy at times. It was written for a virtuoso violinist at the height of French Romanticism, and remains a favorite of skilled performers and the public for its magic blend of sheer feeling and technical prowess. *Poeme* is a very rewarding piece to play for the able soloist, and a moving experience for the dedicated listener.

The orchestral score is written for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, harp and strings.

Length of performance: 16 minutes.

CAMILLE SAINT-SAËNS

French (1835-1921)

Danse Macabre, Opus 40

Camille Saint-Saëns was a child prodigy who entered the Paris Conservatoire at the age of 13. After completing his studies, he became an organist at a local church and eventually was offered the post at *La Madeleine*, the official imperial church, in 1858. He taught at the *Ecole de Musique Classique*, where Gabriel Faure was one of his pupils. Saint-Saëns was a scholar of music history and was committed to classical structures. He became involved in "musical politics" and was critical of Wagner and Stravinsky. A man of many talents, he travelled and performed extensively in Europe, Africa and America. He was a prolific composer, including three symphonies, several operas, five piano concertos, violin concertos, cello concertos, chamber music, songs, piano sonatas and even a ballet. Although he was facile at composing, his art was thoroughly crafted. At present, his most popular works are *Carnival of the Animals*, the *Piano Concerto No. 2*, the *Organ Symphony, Introduction and Rondo Capriccioso* for piano and orchestra, and the opera *Samson and Delila*. Saint-Saëns died suddenly in 1921 while on holiday.

Danse Macabre was originally written in 1872 as an art song for voice and piano, and orchestrated in 1874. The work is based on an old superstition about how *Death* plays its fiddle on Halloween and skeletons emerge from their graves to dance from midnight until dawn.

The introduction sets the mood by having the harp play D twelve times to establish the hour of midnight. The solo violin, representing Death, enters with a dissonant double stop (A/E flat), made possible by deliberately mistuning the E string to E flat. Early reviews complained about the "... terrible screeching..." of the violin, which disturbed the sensitive ears of the 19th century. The solo flute announces the principal theme, a lively dance; the violin introduces the second, a more flowing, descending theme that is repeated by the orchestra. Both themes are then developed concurrently by the orchestra and the violin, even including a fugue based on the second theme, with masterly counterpoint. A brief quotation of the *Dies Irae* appears, as the music becomes more intense and agitated. The xylophone is used (another insult to 19th century sensitivities) to represent the rattling of bones. The approaching dawn is announced by the solo oboe, and the party is over. *Death* bids its farewell to all and slips away, the bones return to their graves and the work closes calmly.

Danse Macabre is scored for violin obbligato, two flutes, two oboes, two clarinets, two bassoons, piccolo, four horns, two trumpets, three trombones, tuba, timpani, xylophone, harp, bass drum, cymbals, triangle and strings.

Length of performance: eight minutes.

(continued)

JOHANNES BRAHMS

German, 1833-1897

Symphony No. 4 in E minor, Op. 98

Johannes Brahms was born in Hamburg, Germany on May 7, 1833, the son of a struggling musician who taught him the rudiments of music at an early age. As a youth, Brahms helped support the family by playing the piano in various taverns, bars and other locales of adult entertainment.

At the age of 10, he began to take lessons with Eduard Marxsen, who was dedicated to the classical forms and to the legendary composers like Bach, Haydn, Mozart, Mendelssohn and Beethoven, and was not enthusiastic about contemporary musical trends. Through a mutual acquaintance, Brahms met violinist Joseph Joachim in 1853, who facilitated first a meeting with Franz Liszt in Weimar, and later introduced Brahms to Clara and Robert Schumann in Dusseldorf. Liszt, Berlioz and Wagner represented “*The Music of the Future*”, while Schumann stood for classical structure and forms. After their meeting, Schumann wrote an article highly complimentary of Brahms. Clara Schumann received Brahms’ support during her husband’s final illness and they remained close throughout their lives.

Brahms continued to compose, primarily chamber music, even after his *Piano Concerto No. 1* was not well received. He moved to Vienna in 1863. The *German Requiem* was completed in 1868, which established Brahms as a leading composer.

The 1870’s were very productive for Brahms, as he wrote his first two symphonies, the *Liebeslieder* waltzes, the *Violin Concerto* and the *Tragic* and *Academic Festival* overtures. Symphony No. 4 in E minor, Op. 98 was begun in 1884 and completed in 1885. It was formally premiered at Meiningen on October 25, 1885 to favorable reviews. Its first performance in Vienna was bitterly criticized by the Wagner-Liszt-Berlioz faction, the *Futurists*, who wanted to break away from all classical traditions. A consideration of the musical and philosophical trends in eighteenth century Germany is useful in the understanding of the Symphony No. 4.

Eduard Marxsen had introduced Brahms to the classical forms, and Brahms had studied them fervently, becoming a master in harmony, structure and counterpoint. Brahms did not write any programmatic music, tone poems or operas. While new instruments had been developed, like Wagner’s Bayreuth tubas, and various percussion instruments added, Brahms wrote for the same orchestra known to Beethoven sixty years before. His music was “pure” and conventional, and as such was despised by the *Music of the Future* enthusiasts. His *Symphony No. 1 Op. 68* (1876), full of pathos and dark moods, had been hailed as “Beethoven’s Tenth”. The *Symphony No. 2 Op. 73* (1877) was sunny, radiant and confident. Very intimate and introspective was the *Symphony No. 3 Op. 90* (1883), written strictly on his terms. Why another symphony? The *Symphony No. 4 Op. 98* (1885) was Brahms’ final entry in the musical and intellectual debate with the *Music of the Future*, and an erudite challenge to the *Wagnerites*, as if saying, “Here is what I can do in orchestral music using the traditional methods and forces. Can you do better...?”. Brahms personally harbored no hostility towards the *Futurists*; their music was just not his music.

Regarding the driving forces in art, history and human behavior, Friedrich Nietzsche had written *The Birth of Tragedy* in 1872, describing the *Apollonian* principle with its serene sense of proportion, form and structure, and reliance on reason, and the *Dionysian* principle, which breaks through all restraints without control and is driven by passion and impulse. At the time, Nietzsche was a definite *Wagnerite*. The *Apollonian* and *Dionysian* camps, in music, had their paladins in Brahms and Wagner.

The initial *Allegro non troppo* opens without introduction with a brief, lyric theme of descending thirds and ascending sixths in pairs, achieving great symmetry, presented by the violins over arpeggios on the lower strings and syncopated woodwinds. The theme undergoes immediate development by numerous techniques, including diminution, embroidery, syncopation, use of canons, change of keys and rhythm and augmentation. The first theme then develops into a transition fanfare which ushers in the second theme, presented by the cellos against a highly syncopated six-figure counterpoint on the strings, and the roles are immediately reversed for its repetition. A third theme is brought in by the woodwinds on a descending scale. The movement is laid out in typical sonata form, but the exposition is not repeated. The development begins with the repetition of the first theme, but with a more tranquil mood due to altered harmonies. The two-note figures are transformed into three-note groups, leading to a roaring development by the whole orchestra. Brahms pours it on. He uses numerous devices in the development, including antiphonal choirs and canonic inversions. This highly intellectual yet intensely passionate development leads to the recapitulation, which is almost identical to the exposition, followed by a formidable coda, even if the trombones are silent. Drums unleashed, the first movement ends on a decisive, affirmative note worthy of the finale of a great symphony.

Richard Strauss, a *Futurist*, wrote that the *Andante of the Symphony No. 4* reminded him of “... a funeral procession moving in silence across moonlit heights...”. The first theme is introduced by the horns, then repeated by the woodwinds over pizzicato strings. The lyrical second theme is announced by the cellos, and promptly handed to the violins. The music soars with passion and feeling of great intensity, but not of grief or mourning. This second movement is written in classic sonata form, but without a development section. A perfect blend of structure and feeling is presented, always in control. As Nietzsche would have judged the first movement dominated by *Apollonian* forces, the second would have shown some, but not many, *Dionysian* influences.

Donald Francis Tovey, in his *Essays in Musical Analysis*, states that the third movement of this symphony is “... perhaps the best scherzo since Beethoven...”. Brahms had not written a scherzo for any of his other symphonies, but for this one, he did it with gusto. The result is totally *Dionysian*. The *Allegro giocoso* is in full sonata form, with coda and everything. Brahms brings in a triangle, and lets it ring with pleasure throughout this rhythmic, dynamic, exuberant *Scherzo*, as if saying to the *Futurists*, “Can you hear the triangle? I can also play with your toys!” The traditional trio is integrated into the development, after which the recapitulation and coda continue the celebration, always under control. Even the contrabassoon has a chance to shine and introduce a melody. Once again Brahms tweaks the sonata form by not using the secondary theme in the development. The Scherzo closes with the satisfaction of mischievous achievement.

After a scholastic allegro, a lyrical andante and a *Dionysian scherzo*, how could Brahms finish his great symphony? A rondo? A grand fugue? A hymn, like in the *Symphony No. 1*? Human voices, as in *Beethoven’s Ninth*? What other devices did he possess that he had not yet used, to stupendous effect?

(continued)

Brahms, the classicist and champion of form, reaches into the treasures of the history of music and, borrowing and modifying material from J. S. Bach's *Cantata Nach dir, Herr, verlanget mich*, BWV 150, writes a *passacaglia* and thirty variations to close the symphony. A *passacaglia* is basically a theme that is repeated over and over with every variation. Each variation has the same number of bars as the original theme. To close a symphony with a set of variations was not unprecedented: Beethoven had written variations on his *Prometheus* theme for the finale of the *Eroica Symphony*. Brahms, the master of structure and counterpoint, constructs a majestic group of variations over the eight-bar theme that, in the final analysis, may be considered the glory of this symphony. Totally *Apollonian*, totally.

Tovey believes that the Symphony No. 4, and particularly the *passacaglia*, is "tragic", although he recognizes the work as a masterpiece. Leonard Bernstein, on the other hand, senses a lot of "unresolved anger". The overall mood is serious, even in the scherzo, since writing a good scherzo is serious business. Tovey may not have considered that the whole symphony and the end of the *passacaglia* specifically convey a sense of definitive achievement and absolute satisfaction with the inevitable results. Symphonically, there was nothing else to be said, and Brahms had said it all. There is no anger or joy, only affirmation and resolve.

Symphony No. 4 Op. 98 was Brahms last symphony. He semi-retired from composition at the age of 52, and only wrote several piano works, the *Double Concerto for Violin and Cello*, some songs and the fabulous chamber works for clarinet. He died in Vienna in 1897, at age 64, of cancer of the liver.

Symphony No. 4 Op. 98 is scored for two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, a happy triangle and strings.

Length of performance: about 42 minutes.

VIRGIL BOUTELLIS-TAFT



Virgil Boutellis-Taft is known as an "outstanding violinist", "in the temperament of fire", and regularly performs as a soloist and chamber musician in Europe and the United States. Next season, he will perform at the Carnegie Hall and Merkin Concert Hall in New York, Benaroya Hall in Seattle, the Theater des Champs Elysees, Wigmore Hall in London, and more.

Virgil has participated in numerous master classes with Zakhar Bron, Ivry Gitlis, Ida Haendel, Schlomo Mintz, Igor Oistrakh, Haim Taub, Hagai Shaham, and Almita Vamos.

He is also invited to perform at major international festivals including Bowdoin (USA), Eilat and Red Sea-Valery Gergiev (Israel), Valdres (Norway), Prussia Cove (England), Les Violons de legende, Clairvaux, La Roque d'Anthéron, and La Folle journée (France). He has performed with the Dayton Philharmonic Orchestra, the Springfield Symphony Orchestra, Israel's Emeritus Chamber Orchestra, Sinfonia Varsovia amongst others.

Virgil decided to continue his musical career abroad, invited by the Franz Liszt Academy in Budapest, then at the Royal College of Music in London where he obtained his first prize at the Conservatoire Supérieur de Paris and the Laureate of the Bleustein-Blanchet Foundation where he received his Masters and his Artist Diploma. He then left for two years in Israel, invited by Tel Aviv University for a postdoc, as part of his International Music Program. In 2012, he became Laureate of the Banque Populaire Foundation.

Since 2015, Virgil trained with the violinist Irène Duval the Duo La Rose and the Réséda.

His CD "Entre Orient et Occident", recorded with pianist Guillaume Vincent, will be released on October 7 at Evidence Classics/Harmonia Mundi.

Virgil plays on the Domenico Montagnana "ex Regis Pasquier" Venice 1742, thanks to the generosity of a private patron.

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CARL OSWALD, ENGLISH HORN

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Saturday, November 4, 3 p.m.—Mariner's Bethel, Ocean View, DE
Sunday, November 5, 3 p.m.—Community Church, Ocean Pines, MD

Autumn Legend

William Alwyn
1905-1985

Carl Oswald, English Horn

The Four Seasons

Antonio Vivaldi
1678- 1741

Spring
I. Allegro
II. Largo
III. Allegro pastorale

Summer
I. Allegro non molto
II. Adagio e piano- Presto e forte
III. Presto

Autumn
I. Allegro
II. Adagio molto
III. Allegro 'Caccia'

Winter
I. Allegro non molto
II. Largo
III. Allegro

Amos Fayette, Violin

INTERMISSION

Symphony No. 45

Joseph Haydn
1732-1809

I. Allegro assai
II. Adagio
III. Menuet & Trio
IV. Finale: Presto

PROGRAM NOTES

WILLIAM ALWYN

British, 1905–1985

Autumn Legend for English Horn and Strings

Born in Northampton in 1905, William Alwyn entered the Royal Academy of Music in 1920 and studied flute and composition. He played with the London Symphony Orchestra and was Professor of Composition at the Royal Academy. Alwyn, a poet, artist and leader of musicians' organizations, was knighted in 1978. He died in 1985.

Alwyn wrote several operas and symphonies, concertos, quartets, piano music and more than seventy film scores. His music is often played by the John Wilson orchestra. Although he experimented with new tonalities, he never quite abandoned the classical harmonies.

Autumn Legend, a short work for English horn and orchestra, was written in 1954. Alwyn said that he was inspired by his love of pre-Raphaelite paintings and the poetry of Dante Gabriel Rossetti.

Autumn Legend can be divided in three parts for the sake of analysis. The initial mood is dark and somber. A nine note subject is introduced by the lower strings, then picked up by the violins and repeated by the soloist. At times, the music initially brings to mind the opening of *Parsifal*. The English horn leads the ensemble contrasting tremolo and pizzicato strings in a florid improvisation. The subject is repeated and the first part ends quietly.

The second part is basically a cadenza for the soloist, at times with some accompaniment, without any particular fireworks, in keeping with the generally calm mood of the piece.

A dreamy four note ascending theme is introduced by the cellos over a doublebass continuo. The various choirs of instruments are loosely connected as the soloist adopts this theme and brings the work to a peaceful conclusion, although leaving the audience wishing for more.

Length of performance: about 15 minutes.



ANTONIO VIVALDI

Venetian, 1678–1741

The Four Seasons

Perhaps the most memorable surprise for the first time visitor to Venice is the *music*. Music is part of the fabric of Venice, probably due in part to how well sound travels over water, and it follows you everywhere. All around Piazza San Marco, not just at *Florian's*, one can find five or six bandstands where light classical music is continuously performed for the entertainment of clients and guests. Opera and large orchestra concerts are held at *La Fenice* and *Teatro Goldoni*. Every night a number of groups presents concerts in various churches with splendid acoustics, like *Interpreti Veneziani* at *San Vidal* or *San Stefano*. The backbone of these concerts is the music of Antonio Vivaldi.

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

Undoubtedly, his most famous work is the collection of violin concerti known as *The Four Seasons*. These concerti were probably written in the early 1720's, and published in Amsterdam in 1725. By then Vivaldi had established the architecture of the concerto in three movements: fast-slow-fast. *The Four Seasons* was the most overtly programmatic work written to date, in which the music tries to evoke definite items, situations and experiences. A common feature to all four concerti is the use of ritornello, a musical device in which a theme or part of a theme is repeated to frame or highlight other melodies, a precursor of the Rondo. Each concerto is prefaced by a sonnet full of allusions. *Spring* brings to mind various birds, presented by solo trills on three violins, gentle breezes, flowing streams, swaying plants, sleeping goatherds, dancing shepherds and bagpipes. Oppressive heat, an afternoon storm, turtledoves and buzzing insects are presented in *Summer*. *Fall* brings the hunt and the harvest celebration. The joys of *Winter* include chattering teeth, slipping on ice, an inside fire and a howling windstorm. The score specifies a number of representations, including a drunkard falling asleep, a peasant boy crying, a barking dog, swirling winds and bird calls.

Vivaldi was well known in his day, and his popularity grew rapidly after 1926 when several hundred unpublished manuscripts were discovered. *The Four Seasons* is consistently one of the favorite works of the general public and regularly played in Venice's churches by professional groups, including Vivaldi's church, *Chiesa della Pietà*, on *Riva degli Schiavoni*. Interestingly, some groups physically stand during the entire performance, apparently a Venetian tradition.

(continued)

SPRING

Allegro

Springtime is upon us.
The birds celebrate their return with festive song,
and murmuring streams
are softly caressed by the breezes.
Thunderstorms, those heralds of Spring, roar,
casting their dark mantle over heaven.
Then they die away to silence,
and the birds take up their charming songs once more.

Largo e pianissimo

On the flower-strewn meadow, with leafy branches
rustling overhead, the goatherd sleeps,
his faithful dog beside him.

Allegro pastorale

Led by the festive sound of rustic bagpipes,
nymphs and shepherds lightly dance
beneath the brilliant canopy of spring.

SUMMER

Allegro non molto

Under a hard Season, fired up by the Sun
Languishes man, languishes the flock and burns the pine.
We hear the cuckoo's voice;
then sweet songs of the turtledove and finch are heard.
Soft breezes stir the air, but threatening
the North Wind sweeps them suddenly aside.
The shepherd trembles,
fearing violent storms and his fate.

Adagio e piano - Presto e forte

The fear of lightning and fierce thunder
Robs his tired limbs of rest
As gnats and flies buzz furiously around.

Presto

Alas, his fears were justified.
The Heavens thunders and roar and with hail
Cuts the head off the wheat and damages the grain.

FALL

Allegro

Celebrates the peasant, with songs and dances,
The pleasure of a bountiful harvest.
And fired up by Bacchus' liquor,
many end their revelry in sleep.

Adagio molto

Everyone is made to forget their cares and to sing and dance
By the air which is tempered with pleasure
And (by) the season that invites so many, many
Out of their sweetest slumber to fine enjoyment.

Allegro

The hunters emerge at the new dawn,
And with horns and dogs and guns depart upon their hunting
The beast flees and they follow its trail;
Terrified and tired of the great noise
Of guns and dogs, the beast, wounded, threatens
Languidly to flee, but harried, dies.

WINTER

Allegro non molto

To tremble from cold in the icy snow,
In the harsh breath of a horrid wind;
To run, stamping one's feet every moment,
Our teeth chattering in the extreme cold,

Largo

Before the fire to pass peaceful,
Contented days while the rain outside pours down.

Allegro

We tread the icy path slowly and cautiously,
for fear of tripping and falling.
Then turn abruptly, slip, crash on the ground and,
rising, hasten on across the ice lest it cracks up.
We feel the chilled north winds course through the home
despite the locked and bolted doors...
this is winter, which nonetheless
brings its own delights.

(continued)

FRANZ JOSEPH HAYDN

Austrian, 1732-1809

Symphony No. 45 "Farewell"

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

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

Donald Francis Tovey, in his *Essays in Musical Analysis*, writes about Haydn's "...dramatic surprise... (where) almost everything is unexpected...". This commentary applies well to *Symphony No. 45*, the most popular of Haydn's early symphonies. According to legend, one year Prince Esterhazy decided to stay at his Hungarian estate for two more months after the summer season, but the musicians longed to return to their families in Eisenstadt, creating dissention and unhappiness. Not wanting to confront the Prince directly, Haydn delivered his message through a new symphony.

The *Allegro* begins without an introduction. The primary theme consists of descending triads, full of intensity and passion. At times it reminds the listener of the early Schubert symphonies. Although the movement is laid out in sonata form, Haydn experiments with the structure by not bringing in a secondary theme until well into the development, and then simply repeating it during the recapitulation. The somber mood continues during the *Adagio*, which is also written in sonata form. The two melodies, lyrical and restrained, yet passionate, are developed with some dissonance, brilliant counterpoint and exquisite instrumentation. The *Minuet* melody is presented by the strings, and eventually leads to a delightful dialogue between the strings and the French horns, with the woodwinds joining the horns. The *Minuet* ends abruptly, as if it were unfinished.

The fourth movement, *Presto*, is also written in sonata form. The mood remains dark although generally animated. After the recapitulation, the score calls for a pause. A fifth movement then begins, but it is a second *Adagio*, with a flowing melody and several variations, much like the slow movement of a string quartet, but fully orchestrated. A second *Adagio* was totally unprecedented; it caught the Prince's attention.

After a few minutes, the musicians begin to stand up and leave: initially the first oboe and the second horn, then the bassoon, followed by the second oboe and the first horn, the double bass, the cellos, the orchestral violins and viola, in that order. This progressive thinning of the orchestra continues until only the two first chair violinists are left to conclude the work.

The stage business unfortunately distracts from the beauty of the music, which is truly delicately textured and sonorous. Regardless, the plan was very effective. Prince Esterhazy got the message, and the next day, in good humor, left for Eisenstadt, musicians in tow.

Haydn gave young Beethoven music lessons, was very fond of Mozart and distraught by his early death. Haydn was recognized in his lifetime throughout Europe as a master and a legend. He died of natural causes in Vienna at the age of 77.

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AMOS FAYETTE, VIOLIN



Violinist Amos Fayette began his studies with his mother at the age of two. He continued lessons with various teachers and graduated from The Juilliard School of Music's Pre College Division as well as the Peabody Institute in Baltimore, Maryland.

A versatile musician, Amos has had success in chamber music, solo and orchestral performance. He has played with the Sound Symphony, Kammergild Chamber Orchestra, Peabody Camerata, MidAtlantic Symphony and the Island Senior Symphony. He is a former member of the DeLorean String Quartet, which was a semifinalist at the 2005 Rischhoff National Chamber Music Competition.

As an orchestral musician, Amos has performed with Glenn Dicterow and Lisa Kim in a special performance by the Manhattan School of Music students. He has been guest concertmaster of the Annapolis Symphony Orchestra, MidAtlantic Symphony Orchestra and the Tucson Symphony Orchestra, and has performed various leadership roles in the Baltimore Chamber Orchestra.

CARL OSWALD



Carl Oswald is a Baltimore native whose performances have spanned the globe. A graduate of the Yale School of Music, he has appeared as a soloist with the Baltimore Symphony Orchestra, the Yale Philharmonia, and the University of Maryland Symphony Orchestra.

He performs regularly in the Baltimore area with Annapolis Symphony, Mid-Atlantic Symphony, and the Concert Artists of Baltimore, and has appeared with Orchestra of St. Luke's, Princeton Symphony, Hartford Symphony, and New Jersey Symphony Orchestra, among others. Carl is an alumnus of Ensemble ACJW, a performing and teaching fellowship program in

New York City, where he was part of residency concert series in Carnegie Hall and Paul Hall at The Juilliard School. Carl's primary teachers have included Stephen Taylor, Mark Hill, Ray Still, and Humbert Lucarelli.

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Saturday, November 4, 2017, 3 p.m.

Pre-Concert Lecture 2:15 p.m.

Mariner's Bethel, Ocean View, DE

Sunday, November 5, 2017, 3 p.m.

Pre-Concert Lecture 2:15 p.m.

Community Church, Ocean Pines, MD

RING IN THE SEASON

Come celebrate the spirit of the holidays with traditional seasonal favorites.

Thursday, December 7, 2017, 7 p.m.

Avalon Theater, Easton, MD

Saturday, December 9, 2017, 3 p.m.

Mariner's Bethel, Ocean View, DE

Sunday, December 10, 2017, 3 p.m.

Community Church, Ocean Pines, MD

A TOAST TO THE NEW YEAR

Celebrate the New Year with revelry and music for this special event.

Sunday, December 31, 2017, 7 p.m.

Christ Church, Easton, MD

Monday, January 1, 2018, 1 p.m.

Community Church, Ocean Pines, MD

A ROARING MOVIES VALENTINE

Celebrate romance with silent movies and the music of the Roaring Twenties.

Thursday, February 8, 2018, 7:30 p.m.

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Saturday, February 10, 2018, 7:30 p.m.

Community Church, Ocean Pines, MD

IN THEIR TWENTIES

Thursday, March 8, 2018, 7:30 p.m.

Easton Church of God, Easton, MD

Saturday, March 10, 2018, 3 p.m.

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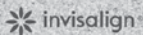




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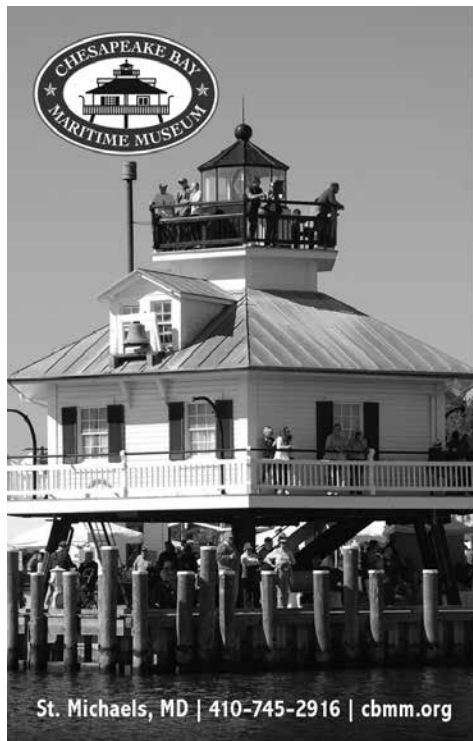
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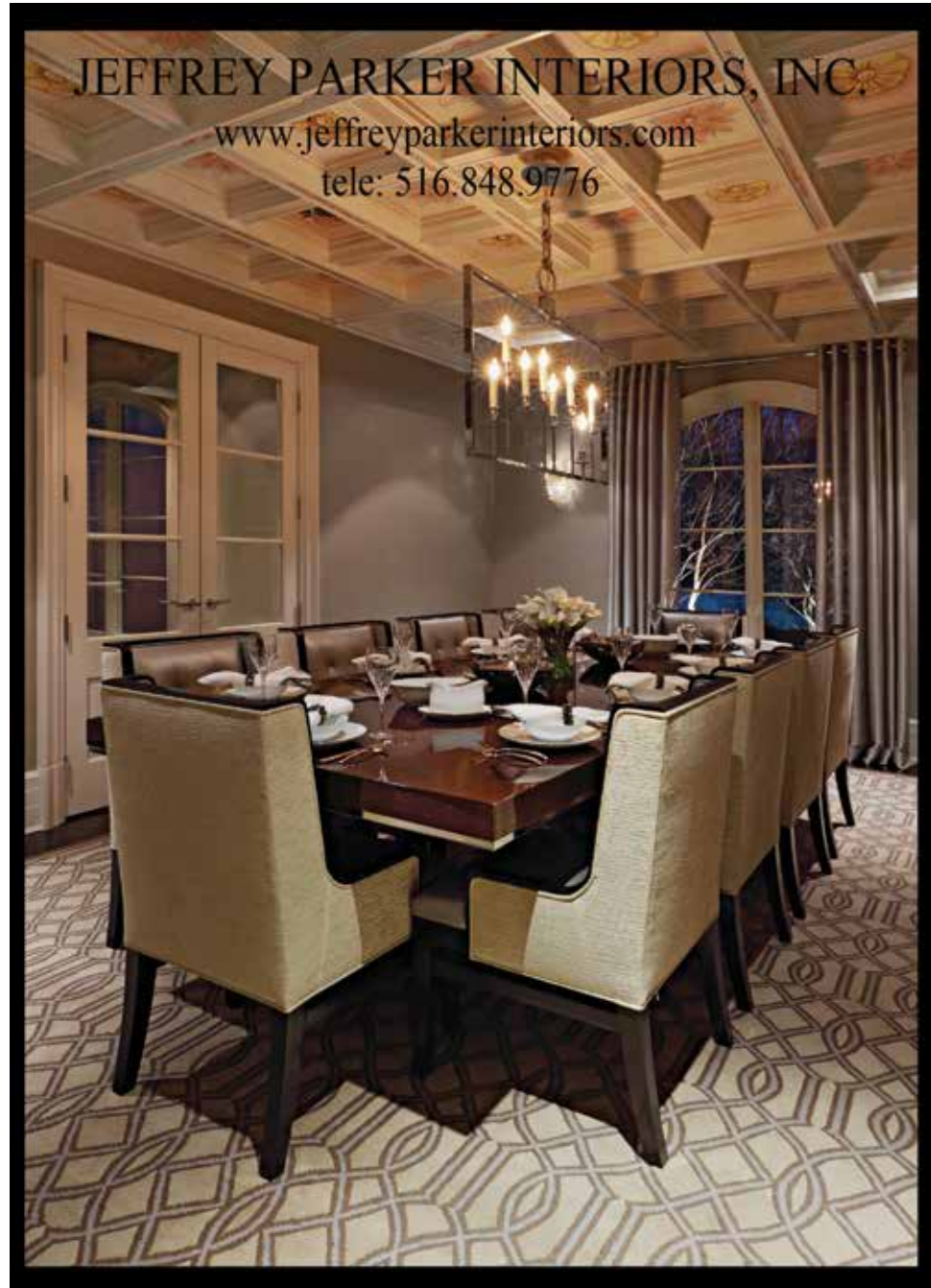
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