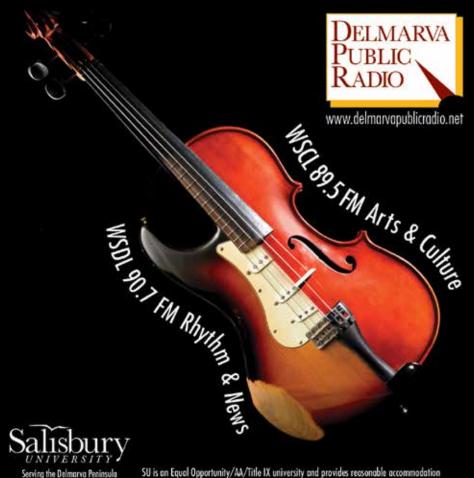
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### DEAR FRIENDS OF THE MSO.

It is a great pleasure to be presenting these three concerts to you! With our Roaring Valentine, we present for the first time live movie soundtracks and are joined by wonderful Jazz Vocalist Alexis Tantau. With Chaplin, Keaton and little swing, this is sure to be the most fun Valentine's day ever!



In Their Twenties, our March concert,

will feature the wonderful American composer, Dan Visconti, whom I had the joy to work with at the Cabrillo Music festival in 2005. Baltimore Symphony's Principal Horn Phil Munds will join us for Mozart's Third Horn Concerto and the exciting Bizet Symphony in C Major, one of my long time favorites, will close the concert.

Our season finale is sure to be nothing short of revelatory. With the exquisite Mahler Symphony number four, we are achieving what has been a dream of mine for a long time, have the MSO perform a Mahler Symphony! This is already an amazing milestone for us, and playing a Mozart Concerto with living legend Leon Fleisher is an even bigger one.

Our incredible musicians are striving to perform the most beautiful concerts for you, our MSO family.

Yes, for you we are reaching ever higher, and after this incredible 20th anniversary season, we look forward to announcing to you our 21st season at this season's finale in April!

Enjoy the concerts,

Julien Benichou, Music Director

Intin Remilia

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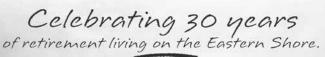
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# **GUIDELINES**

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 Mariner's Bethel Church in Ocean View, DE. At the Easton Church of God, Easton, MD patrons have a reserved section. Single tickets may also be purchased; adult ticket prices for the September/October, March, April concerts are \$45. The December concert is \$50. Complimentary tickets are available to youths up to 18 years old, however due to a limited number of these tickets, a reservation is required.

### **TICKET PAYMENT**

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

#### TICKET EXCHANGE

Patrons may attend a different venue as long as seating is available. Reserve seating IS NOT the same for each venue, therefore, patrons wishing to attend a different venue must first inform the MSO by calling 888-846-8600.

### **PRE-CONCERT LECTURES**

A complimentary pre-concert lecture is held 45 minutes prior to the performances at Mariner's Bethel Church in Ocean View, DE and at the Community Church in Ocean Pines, MD. At each location, these lectures are held in a separate room within the church. There are no pre-concert lectures in Easton, MD.

### **DRESS CODE**

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

#### "THEATRE" TEMPERATURES

Temperatures in each venue will fluctuate due to audience size and location of seating. Dress in layers so you can adjust your clothing to be comfortable in a variety of temperatures.

#### LOST AND FOUND

If you misplace your glasses, think you left a sweater on a seat, found keys in the parking lot, etc., call 888-846-8600, leave a message and an MSO representative will return your call.

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

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

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

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



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# 2017–2018 "KEEP THE MUSIC PLAYING" CAMPAIGN

\* MSO Board of Directors # Honorary Board of Directors + Symphony Ambassador

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 January 19, 2018 are acknowledged. We have made every effort to ensure our list is accurate. For changes/additions, call 888-846-8600

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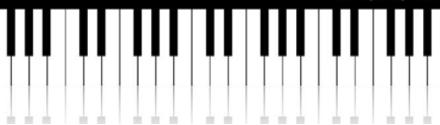
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Violin donated by Al Smith

# **School Outreach Programs**

Mr. Michael Jahnigen covered all costs for "Master Classes" taught by 4 MSO musicians held at Pocomoke Middle and High Schools January 18, 2018

JoFran Falcon, \$1,000

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Ocean Pines Women's club, \$150 for purchase of keyboards for music class

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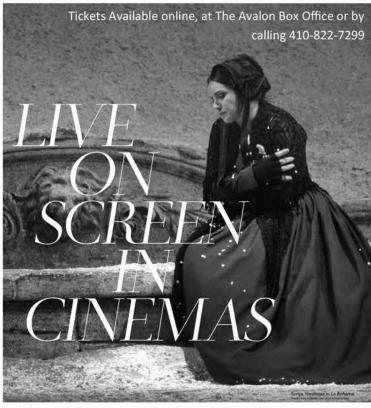
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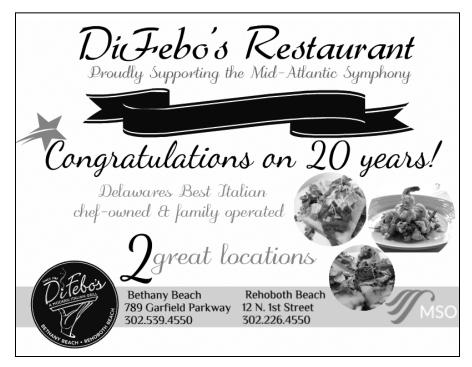
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### MSO VOLUNTEERS NEEDED

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

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

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





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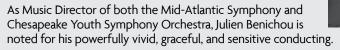
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# JULIEN BENICHOU, CONDUCTOR

"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



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 Curitaba, 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 Orqesta 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.

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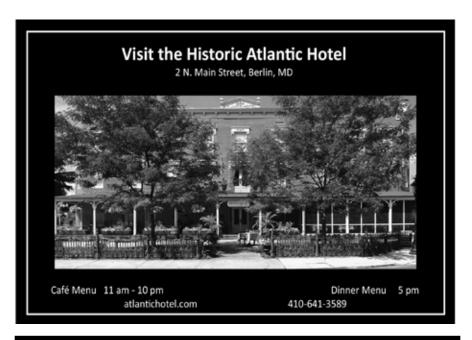
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# **ALEXIS TANTAU, JAZZ VOCALIST**

In the few years since her formal debut as a jazz singer, Alexis Tantau has firmly established herself in the Baltimore jazz scene. Tantau's background in classical French repertoire makes her well suited to take on WWII era popular songs by the likes of Edith Piaf and Charles Trenet. Her lustrous vocal timbre and delectable French diction has made her a natural match for the Django Reinhardt inspired group Hot Club of Baltimore, led by guitarist Michael Joseph Harris. Alexis has appeared in the Charm City Django Jazz Fest, at Baltimore Jazz Fest, Creative Cauldron's Passport to the World, Napa Valley Jazz Society, D.C. Art Soiree's "Women in Arts" series, and at the French Embassy,

as well as in numerous shows at Baltimore's Creative Alliance, Germano's, An die Musik, and Mobtown Ballroom—where her swinging vocal style has become popular with Baltimore's red hot swing dance scene. Hot Club recently released its third album featuring Ms Tantau, and is currently planning a second California tour.





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# JULIEN BENICHOU, CONDUCTOR PHILLIP MUNDS, FRENCH HORN

Wednesday, March 7, 7 p.m., French Embassy, Washington DC Thursday, March 8, 7:30 p.m., Easton Church of God, Easton, MD Saturday, March 10, 3 p.m., Mariner's Bethel Church, Ocean View, DE Sunday, March 11, 3 p.m., Community Church, Ocean Pines, MD

# IN THEIR TWENTIES

Chesapeake Youth Symphony Orchestra Concerto Winner

Black Bend Daniel Visconti

b. 1982

Horn Concerto in E-flat

I. Allegro

II. Larghetto

III. Allegro

Wolfgang Amadeus Mozart 1756-1791

Phillip Munds, French Horn

### **INTERMISSION**

Symphony No. 1 in C Major

I. Allegro vivo

II. Adagio

III. Menuetto

IV. Allegro Vivace

Georges Bizet 1838-1875

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

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## PHIL MUNDS, HORN

A California native, Philip Munds attended the San Francisco Conservatory of Music, graduating in 1986 with a Bachelor of Arts degree in Music. After graduation, he remained in the Bay area and played for the San Francisco Symphony, the San Francisco Opera and Ballet Orchestras, the Berkeley Symphony and the Santa Cruz Symphony Orchestra. In 1989 he moved east to play with the United States Air Force Band in Washington, D. C. While playing Associate Principal Horn in the band, he also performed extensively with the Air Force Woodwind Quintet. In 1997, Mr. Munds left the service and filled the position of Assistant Principal Horn with the

Baltimore Symphony Orchestra and in 2004 was appointed Principal Horn under Maestro Temirkanov. He is currently on the faculty at the University of Maryland School of Music.



The MSO is proud to be honoring Mr. Donald Buxton for the founding of and his service to the MSO at the March 8th concert in Easton. Please join us in saying thank you to Mr. Buxton for his contribution to classical music on the Eastern Shore of Maryland and Delaware.

Mr. Donald Buxton, an Ohio native, grew up near Cincinnati. He studied piano and violin, but his talent at the piano brought him recognition at an early age. His performance career began at the age of twelve

when he entered the "Young Artists Competition" on piano, sponsored by the Conservatory of Music at the University of Cincinnati.

Mr. Buxton did his undergraduate work at Wilmington College of Ohio. After being given opportunities to conduct at the undergraduate level, his love of orchestral music and conducting took him to the Conservatory at the University of Cincinnati and to Juilliard for advanced studies in conducting. Mr. Buxton has performed with Cincinnati Symphony, Columbus Symphony, Dayton Philharmonic, and Cincinnati Pops Orchestra.

Since moving to the Easton area with his wife, Meredith, Mr. Buxton, along with Marcy Rosen and J. Lawrie Bloom, founded the Eastern Shore Chamber Music Festival in 1986 and currently serves as its Executive Director. He serves on numerous nonprofit arts boards, the Talbot County Arts Council, and as a performing arts panelist on the Maryland State Arts Council. He is currently on faculty at Washington College in Chestertown. Both Mr. and Mrs. Buxton teach privately in their studios in Royal Oak.

Mr. Buxton performs frequently as a soloist, freelances with orchestras, and with the Miles Quartet, of which he is a founding member. He is active in professional organizations at the national level. He was the Associate Conductor of the Talbot Chamber Orchestra in the mid 1980's and was the founding Artistic Director/Conductor of the Mid-Atlantic Symphony from 1997 to 2005. Mr. Buxton assumed the position of Music Director of Dover Symphony in 1989.



# JULIEN BENICHOU, CONDUCTOR LEON FLEISHER, PIANO JANICE CHANDLER, SOPRANO

Friday, April 20, 7 p.m., Chesapeake College, Wye Mills, MD Sunday, April 22, 3 p.m., Ocean City Performing Arts Center, Ocean City, MD

# HEAVENLY MUSIC: MAHLER, JANICE CHANDLER AND LEON FLEISHER

**Egmont Overture** 

Ludwig Van Beethoven 1770-1827

Piano Concerto No. 12 in A Major

Wolfgang Amadeus Mozart 1756-1791

I. Allegro

II. Andante III. Allegretto

Leon Fleisher, Piano

#### INTERMISSION

Symphony No. 4

Gustav Mahler 1860-1911

I. Bedächtig, nicht eilen

II. In gemächlicher Bewegung, ohne Hast

III. Ruhevoll, poco adagio

IV. Wir geniessen die Himmlischen Freuden. Sehr behaglich



# JANICE CHANDLER-ETEME, SOPRANO

A native of Maryland, Janice Chandler-Eteme attended Oakwood College and Indiana University. She has become a specialist in Porgy and Bess, both in staged performances and in concert versions. Ms. Chandler-Eteme has performed with numerous orchestras, including the Los Angeles and Saint Paul

Chamber Orchestras; Boston, Phoenix and Kansas City Symphonies; Los Angeles, Hong Kong and Rochester Philharmonics; and the Philadelphia Orchestra. She has appeared under major conductors such as Marin Alsop, Christoph von Dohnanyi, Charles Dutoit, Esa-Pekka Salonen, Vladimir Spivakov, Yuri Temirkanov and Edo de Waart. Her repertoire includes Strauss" Four Last Songs, Mahler's Resurrection and Eight Symphonies, Brahms' Requiem, Beethoven's Ninth Symphony and Britten's War Requiem, among others.



# **LEON FLEISHER, PIANIST**

Leon Fleisher was born on July 29, 1928 in San Francisco, California. He began playing the piano at the age of 4, and gave his first recital at the age of 6. Mr. Fleisher studied with Artur Schnabel from 1938-1948. In 1942 he made his debut with the San Francisco Symphony, and in 1944 with the New York Philharmonic, both under Pierre Monteoux.

After winning the Queen Elizabeth competition in Belgium in 1952, he achieved international acclaim over the next decade and

made many recordings, some considered "definitive". In the mid 1960's, however, Mr. Fleisher was stricken with a debilitating condition of his right hand which forced him to withdraw from public performance and concentrate on conducting. In 1970 he was appointed Music Director of the Annapolis Symphony Orchestra, and in 1973 became Associate Conductor of the Baltimore Symphony Orchestra.

His condition was final diagnosed as focal distonia and eventually treated with Botox, with considerable relief. He was able to return to Carnegie Hall for a historic recital in 2003. His disc, Two Hands, was well received and extensively praised by the critics. In 2007 he was the recipient of a Kennedy Center Honors award.

Mr. Fleisher has continued his long association with many prestigious institutions, including the Tanglewood Music Center, Peabody Conservatory, the Curtis Institute and the Royal Conservatory of Music in Toronto, Canada.

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### **LUDWIG VAN BEETHOVEN**

German, 1770-1827

Overture to Egmont, Op. 84

Ludwig van Beethoven was born in the German town of Bonn on December 16, 1770 to a musical family. He was a precociously gifted pianist and violist. After nine years as a court musician in Bonn, he moved to Vienna to study with Joseph Haydn and remained there for the rest of his life. He was soon well known as both a virtuoso and a composer, and he became the first important composer to earn a successful living while forsaking employment in the church or court. He uniquely straddled the Classical and Romantic eras. Rooted in the traditions of Haydn and Mozart, his art also encompassed the new spirit of humanism expressed in the works of German Romantic writers as well as in the ideals of the French Revolution, with its passionate concern for the freedom and dignity of the individual.

Throughout history, human beings have made progress in numerous fields of endeavor in a stepwise and almost predictable fashion. At times, the progress made by some has been of such magnitude and scope that it has become the source of legends and Ancient Aliens theories. Thus Shakespeare in the theatre, Michelangelo and Rembrandt in the decorative arts, Albert Einstein in physics, Nikola Tesla in electricity, Bill Gates and Steve Jobs in our electronic age. In music, Beethoven took existing XVIII century forms and developed them to extraordinary horizons and in previously unforeseen directions. In addition, he infused classical music with a profoundly personal and individualistic character never previously expressed.

In 1802 Beethoven was in despair from the realization that he was going deaf. Beethoven's deafness, while very frightening to him, increased only gradually in varying waves up to around 1808 and turned definitely for the worse in 1812. It is generally agreed that the anger Beethoven's deafness kindled in him translated into a rage to defeat fate by pushing music far beyond its previous frontiers. For his last 15 years he was unrivaled as the world's most famous composer. In musical form he was a considerable innovator, widening the scope of the sonata, symphony, concerto and string quartet.

In 1810 Beethoven was asked to write incidental music for the revival of Goethe's tragedy *Egmont*. Count Egmont was a nobleman in the Netherlands in the mid XVI century at the time of Spanish occupation. Resisting oppression, he was arrested, tried, condemned and executed. The legend of his valor helped the Netherlanders rise in rebellion and push out the Spanish invaders.

The Egmont Overture begins with a tutti fortissimo followed by a slow and gloomy introduction. Eventually a figure appears in the rhythm of a sarabande, a formal Spanish court dance. The first theme is presented by the cellos in a descending arpeggio of two octaves. The music becomes agitated but is calmed by an expressive second motif and change of rhythm. The development is primarily a reduction of the main theme to five notes, alternatively handed to the woodwinds and strings. After the recapitulation of themes, the sarabande motif is taken up fortissimo in a brass fanfare and a dialogue with strings, followed by a desperate cry on the strings and a tragic pause. The coda reflects the rapid gathering of forces in agitation with resolve, resulting in a triumphant finale.

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The theme of *Egmont*, the hero who opposes the invaders and gives his life in the pursuit of justice, appealed to Beethoven. The *Egmont Overture* was the unofficial anthem of the 1956 popular revolution in Hungary against Soviet occupation.

The overture is scored for two flutes (piccolo), two clarinets, two oboes, two bassoons, two trumpets, four horns, timpani and strings. Length of performance: 9 minutes.

Beethoven died on March 26, 1827 in Vienna at the age of 57.

### **GEORGES BIZET**

French, 1939-1875 Symphony in C

Charles Gounod, the great composer and author of the opera *Faust*, was Georges Bizet's teacher at the Paris Conservatory in the mid 1850's. Gounod had Bizet write a symphony as an exercise in composition. Bizet had been transcribing Gounod's own symphony for the piano, and used it as a model for his work.

Bizet's talent for music had been recognized at an early age, and he had been accepted at the Paris Conservatory while hardly a teenager. His family was music oriented, and he proved to be a virtuoso pianist. Bizet eventually won the coveted *Prix de Rome* at the Conservatory, and spent three years in the Italian capital before returning to Paris.

The youthful symphony, written in about a month when he was 17, was never played in Bizet's lifetime. He never wrote about it, made reference to it, or acknowledged that he had written a symphony. The musical environment in the mid 1850's favored the "music of the future", championed by Liszt, Berlioz, and eventually Wagner, and Bizet's work was nothing but retrospective and Mozartean in spirit and form. The manuscript was discovered in the early 1930's, when it was played for the first time.

Bizet is known primarily for his operas *Carmen* and *The Pearl Fishers*, and *L'Arlesienne* suite. He died only three months after the debut of *Carmen*, and never lived to enjoy the enormous popularity of this work.

The first movement of the *Symphony in C*, a robust allegro, is laid out in traditional sonata form. The principal theme is presented by the strings, while the second theme is introduced by the oboe. The two contrasting themes undergo a correct development and a proper recapitulation. The spirit of the composition, which remarkably follows Gounod's symphony in architecture, is reminiscent of Mozart in its clarity and freshness.

After a short introduction, the second movement begins with a delicate melody again played by the oboe. The mood is reminiscent of that achieved years later in the orchestral passages of *Carmen*. Bizet interrupts the ethereal atmosphere with a fugue. There can be no doubt he was copying Gounod, who inserted a fugue into the second movement of his own symphony.

The minuet, although certainly not a scherzo, is full of energy, rhythm and dance, and is the most original movement of the symphony. The trio is rustic but zesty, and complements the minuet very well.

Rhythm, continuous motion and more energy permeate the first theme of the last movement. The second theme, introduced by the violins, is full of lyricism and of almost fragile substance, contrasting with the first. The development, recapitulation and finale are completed with skill and charm. Gounod certainly gave his pupil high marks.

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Locally Owned & Operated Serving Sussex, Worcester, and Wicomico Counties The Symphony in C is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings. (No trombone, piccolo or harp.) Length of performance: about 30 minutes.

A heavy smoker all his life, Bizet developed what was termed "throat angina" in 1875 and died unexpectedly, probably of a coronary thrombosis, at the age of 37.

### WOLFGANG AMADEUS MOZART

Austrian, 1756-1791 Concerto for Piano and Orchestra No. 12 K. 414 Horn Concerto No. 3. K 447

Leopold Mozart, a court musician and composer, recognized his son's gifts for music at an early age. Young Mozart excelled as a performer and a precocious composer. Leopold took young Mozart on tour to the major capitals in Europe, achieving great success.

Finding financial security as an adult on his own, however, was another story. He was never able to secure a remunerative position in either Salzburg or Vienna, although his talents were widely recognized and he was warmly admired in many other cities, particularly Prague. During his Vienna days, he barely made a living giving recitals and lessons, and organizing subscription concerts.

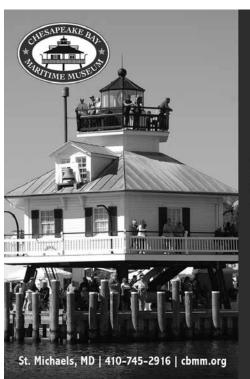
Mozart was a prolific composer of works for the opera, large orchestra, piano solo, small ensemble and chorus. If Haydn is to be known as the father of the symphony and the string quartet, Mozart is the father of the piano concerto. Although most, if not all, critics concede that his music has great refinement and grace, some argue that he was incapable of expressing grief in his music, and it is often not profound but charming.

The Concerto for Piano and Orchestra No. 12, K. 414 is one of three concerti composed in the autumn of 1782 and played in the Lenten (subscription) concerts of 1783. Mozart wrote to his father Leopold about them: "...these concerti are a happy medium between what is too easy and too difficult; they are brilliant, pleasing to the ear, and natural, without being vapid. There are passages here and there from which the connoisseurs alone can derive satisfaction; but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why..."

These concerti were written and crafted with care and artistry, not because Mozart had a burning desire to express himself musically, but rather for the enjoyment and entertainment of the patrons who paid to attend his subscription concerts.

Donald Francis Tovey, in his *Essays in Musical Analysis*, wrote extensively and provocatively about Mozart's piano concerti. Tovey called K. 414 "... the little A major concerto...", and said "...it would be difficult to find another work of Mozart in which practically every single theme is so typical of his style..." Apparently Mozart was very fond of K. 414, as he consistently taught the concerto to his students, made references to it, and wrote two cadenzas for the slow movement.

The architecture of the first movement, Allegro, of the "little A major" concerto and its siblings is predictable. The orchestra leads the (1) prelude or exposition, during which the principal and secondary themes are presented, followed by the (2) second exposition, for piano and orchestra. In the "little A major", new thematic material is presented by



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the piano during the second exposition. The (3) ritornello is handed exclusively to the orchestra, while the (4) middle section, or development, which is brief, is shared by both piano and orchestra, as well as the (5) recapitulation. Both orchestra and piano are involved in the (6) final ritornello, which involves a brief cadenza for the soloist.

The second movement, Andante, in the "little A major" is a strophic binary aria, basically a song made up of two distinct and clearly articulated parts. The careful listener will recognize intensely poetic passages that bring to mind the legendary slow movement of the Concerto No. 21, K. 467, known in our days as "Elvira Madigan". A lively yet delicate Rondo closes the concerto demonstrating the skill of the soloist.

Although the concerto is economically scored for 2 oboes, 2 bassoons (optional), 2 horns and strings, it can be played "a quattro", that is, with a string quartet, making it ideal for performance in a small theatre or the salon of an aristocrat. Time of performance: about 30 minutes.

Mozart felt ill and deteriorated over several weeks while completing *The Magic Flute* and working feverishly on the *Requiem*, which he never completed. From what is known, he died of most likely kidney failure on December 5, 1971 and was buried in a pauper's grave in Vienna.

#### **GUSTAV MAHLER**

Austrian, 1860-1911 Symphony No. 4 in G Major

Gustav Mahler was born in Bohemia in 1860, then part of the Austro-Hungarian Empire, to Jewish parents. He grew up hearing folk songs and military tunes. He enrolled in the Vienna Conservatory and graduated in 1878.

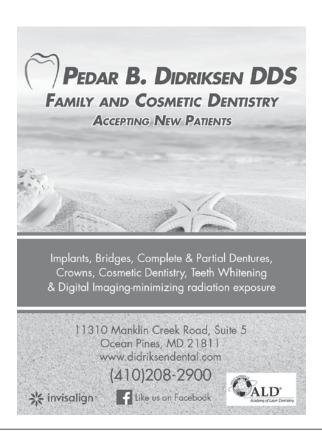
He held numerous positions in minor musical institutions of the Empire, including Budapest and Hamburg, until he was appointed Music Director of the Vienna Court Opera in 1897. In order to be offered the position, he had to convert to Christianity and be baptized. In 1898 he also became Music Director of the Vienna Philharmonic, a position that he held for three years.

Mahler's demanding drive, commitment to excellence and pursuit of perfection had a tremendous impact on the quality of the Vienna Court Opera over his ten-year tenure, but made him many enemies. He ruffled too many feathers. When he was offered a position with the Metropolitan Opera in New York City, he resigned the Directorship of the Court Opera and traveled to the New World.

He faced great intrigue also at the Metropolitan Opera, where plans were being made to bring in Arturo Toscanini as Director. Seeing the writing on the wall, Mahler accepted the position of Conductor with the New York Philharmonic Orchestra although he continued to conduct intermittently at the Met.

Composing was primarily a summer activity, since Mahler spent most of his time conducting and directing. He spent his summers in the Austrian countryside, turning out large scale pieces, as many as ten symphonies and choral and vocal works with large orchestras.

Of the many contradictions present in the artist Gustav Mahler, one of the most interesting is that, although he spent most of his life conducting opera, he never wrote



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any himself. His symphonies, however, are unique. They are lengthy works, and the scores often call for extraordinary forces and enormous resources. Mahler expanded the use of percussion in his symphonies and experimented with new "instruments". He composed symphonies with vocal parts and large choruses. His music is totally unpredictable; changes of key and rhythm often occur in a very unorthodox fashion with little folk tunes and military anthems and marches appearing when least expected. He would begin a symphony in one key and finish it in another. (Sacrilege!) He did not actually always develop his themes, but only made minor changes and repeated them. His moods are often extreme and some of his insertions cannot be termed but banal, like the Tango quotation in the *Symphony No. 1*. Feelings of depression and despair are present in just about every one of his symphonies, conditions which have been explained by his many religious, domestic, marital, personal and professional crises.

In 1890 or thereabouts, Mahler discovered a collection of poems called *Das Knaben Wunderhon* (*The Child's Magic Horn*). He would eventually set several of these poems to music and incorporate them into three of his symphonies. One of these, dealing with a child's view of heaven, was orchestrated in 1892 and became the focus of what was to become the Symphony No. 4 in G Major, which premiered in 1901.

The fact that the finale of the *Symphony No. 4* was determined and written almost ten years before the rest of the work was composed is one of its weaknesses. Many modern listeners are underwhelmed by the limpid finale, even after the strengths of the other three movements, particularly the adagio, are recognized. Mahler was trying to fit a square peg into a round hole.

In his *Essays in Musical Analysis*, Donald Francis Tovey states that"... Mahler's *Fourth Symphony* is pastoral throughout...". Leonard Bernstein may be more accurate in believing that it is "about childhood". Probably the best single idea that can be threaded through all four movements is "childhood dreams".

The first movement (Allegro) begins with sleighbells and flutes, which may be the first musical sounds a child hears in a rural setting. The first theme is presented by the violins and is pure late XVIII century. The average person who hears the theme for the first time may be convinced that it was borrowed from a youthful Mozart serenade or divertimento.

After some development, a transitional theme appears which is reminiscent of a rustic schoolyard chant. The second theme proper, introduced by the cellos, is a lovely chorale as would be heard at an outdoor festivity. A typical Mahler development follows, which is not always easy to follow, culminating in a tremendous climax. The recapitulation contains all the previous material, but subtly altered, a note here and a note there, and the sleighbells reappear, but with different accompaniment every time. Mahler writes a lengthy coda and the movement ends peacefully and happily.

Much has been made of the second movement (Scherzo), where the solo violin is tuned a tone higher than normal, reminiscent of the *Danse Macabre* and the Evil One impersonated in the dancing skeleton. It may represent a child's (or Mahler's) fear of death, or just a nightmare, or nothing at all. The movement could be considered a Scherzo with two trios or a Rondo (unlikely) with an A-B-A-C-A structure. Again Mahler indulges in a leisurely development and a substantial coda in which all the presented material is reprised, with remarkable textures and wicked counterpoint.

The third movement (Adagio) begins with a spacious theme and variations, if one can identify the theme. No scheme of harmonies or melody is immediately recognized until well into the movement, when the oboe delivers a figure that is taken up by the other choirs of instruments and developed with intensity. A second set of variations is developed with abruptly varying tempos, followed by an expansive coda and a quiet finale, like a child's dream. One can try to read into this movement, if one must, the recurrent themes of a child's fears and anxieties, the reassurance of maternal presence, forgiveness, comfort and love, or Mahler's own insecurities.

Mahler was an expert in writing for the voice and large orchestra, and the final movement of the *Symphony No. 4* is a prime example of his talent. The atmosphere is serene and peaceful, almost sunny. There is no conflict, struggle or passion, only restrained emotion and happiness. The pleasures of a simple soul in Heaven are naively described, and the soloist is never drowned out by the orchestra. The lyrics are infantile but imaginative. There is no finale or grand resolution of unresolved issues. Once all is said, the movement and the symphony finish quietly. Maybe dreaming about Heaven like a child was the only way Mahler could achieve inner peace.

The Symphony No. 4 in G Major is scored for 4 flutes (1 piccolo), 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 3 trumpets, tympani, bass drum, triangle, sleigh bells, glockenspiel, cymbals, tam tam, harp and strings (no trombones or tubas). Length of performance: about one hour.

In 1911, while in New York, Gustav Mahler became ill. He was diagnosed with bacterial endocarditis, a heart valve infection. In our day, chances are he would have been cured with antibiotics. He traveled to Europe for experimental serum therapy, but his condition deteriorated and he died in the summer of 1911.



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We dance and jump,
We skip and sing,
While St. Peter in heaven looks on.

St. John released the little lamb; Herod, the butcher, watches over him. We lead a meek, Innocent, patient, Dear little lamb to death.

St. Luke slaughters the oxen Without any thoughts or cares. The wine costs not a cent In the cellar of heaven, And the angels bake the bread.

Good vegetables of all sorts
Grow in the garden of heaven.
Good beans, asparagus
And whatever we want.
Whole platefuls are prepared for us!
Good apples, good pears and good grapes!
The gardeners allow everything.
Want roebucks, want hares?
In the open streets
They are running by!
Should a feast day be approaching,
The fish come swarming in with joy.

There, St. Peter is running already
With his net and bait
Into the heavenly pond.
St. Martha must be the cook.

On earth there is no music
To be compared with ours;
Eleven thousand maidens
Are incited to dance, and
St. Ursula laughs at the scene.
Cecilia and all her relatives
Are the excellent court musicians.
The angelic voices
Lift up the spirits
So that everything awakens in joy.



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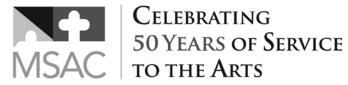


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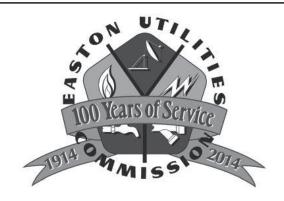








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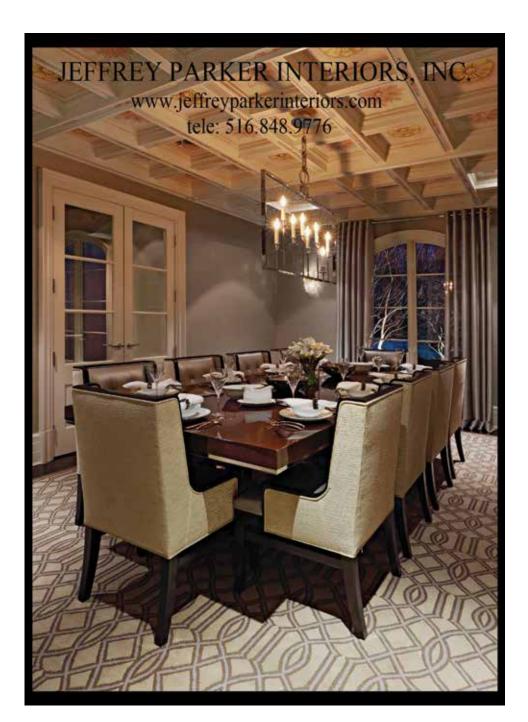
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