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For tickets, complete season, classes and summer camp information:
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This program is supported, in part, by a grant from the Delaware Division of the Arts, a state agency, in partnership with the National Endowment for the Arts. The Division promotes Delaware arts events on www.DelawareScene.com. Clear Space Theatre Company, Inc. is a 501(c)(3) non-profit organization.
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The division promotes Delaware Arts at: www.DelawareScene.com
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Sandi Irons
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Our artists reserve the right to change or revise their program as it is printed in this Program Booklet and shown on our website. Coastal Concerts will make every effort to notify the patrons of any changes in advance of the concert if at all possible, but some changes may be made during the concert itself by the artist. Thank you for your understanding.
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We are thrilled to be back to the Bethel United Methodist Church stage and to see you all once again. We are doing everything we can to keep the music playing and our community safe. Caring for the safety and well-being of our patrons, artists and staff is our most important priority.

Our team has been working diligently to prepare for our 2021-2022 Season and we think you will be delighted with the wide range and diversity of our performances.

While our crowds will be smaller to accommodate social distancing, we are asking that you wear masks as you enter the building and during the performance. Our staff and artists have been vaccinated and we additionally ask that you show proof of vaccination on arrival, or written proof of a negative COVID test within 72 hours of the concert. Please see page 100 for detailed information on our COVID protocol for attending concerts.

We greatly appreciate your support and look forward to a great season!
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About Coastal Concerts

Mission
Coastal Concerts enriches our community by presenting live concerts, outreach, and educational activities by renowned musicians, encompassing rich traditions of the past while reflecting cultural diversity in the evolution of classical music.

Vision
Our community is enriched, inspired and transformed through music. Coastal Concerts promotes classical music through live concerts, outreach, and educational activities. We are entering our 23rd Season and are excited to be bringing classical music back to our community. We will continue to make fine music accessible, enjoyable, and understandable for members of the community by:

• Presenting an annual six-concert subscription series, featuring internationally acclaimed musicians, along with a seventh “Wild Card” concert.

• Providing free concert admission for youth ages 10 to 18 plus one accompanying adult, and discounted admission for students 19 and older, as well as for active duty and career military personnel and first responders. All of this is contingent on available space.

• Sponsoring annual music scholarship awards to talented middle and high school students.

• Offering free concerts and community music appreciation programs, including our RAVE concerts and Performance Insights lectures that examine themes, forms, and other elements of music, thereby enhancing audience members’ experience.

• Arranging free interactive educational programs and master classes by our guest musicians in Sussex County schools.

• Collecting used but playable musical instruments donated to our “Toot Your Own Horn” program and placing them with the Cape Henlopen School District and other Southern Delaware schools.

You can read more about Coastal Concerts at www.coastalconcerts.org
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Welcome to Coastal Concert’s 23rd Season!

This concert season exemplifies the wide range of chamber music performances that Coastal Concerts is known for in the community. Featured this season include our largest ensemble to date (Tempesta di Mare, Philadelphia-Based Early Music Ensemble), our first vocalist since 2002 (Andrew Garland, Baritone), a Curtis Institute of Music initiative (The Curtis on Tour Brass Quintet), back by popular demand piano/cello and percussion (Michael Brown, Nick Canellakis, Orion Weiss and Ian David Rosenbaum), a returning audience favorite (Harlem String Quartet), a tight-knit saxophone quartet (Sinta Quartet) and an award-winning violinist and virtuoso composer/bassist (Tessa Lark and Michael Thurber).

We’re also very excited to feature our Performance Insights, a half-hour discussion prior to most of our concerts this season facilitated by Lani Spahr. Lani Spahr, international award-winning audio restoration engineer, writer, and producer, as well as professional oboist and Coastal Concerts former board member will share information that is educational and entertaining, and is designed to enhance your listening experience.

This past year-and-a-half was such a challenge for us as I’m sure it was for you. Even though we had to make the difficult decision to cancel our 2020/2021 Season, we continued with many of our outreach initiatives including music scholarships, bringing music to diverse communities and instrument donations. As with other arts organizations, we bravely marched forward with business matters necessary to keep us afloat including board and committee meetings, newsletters, advertising, web page updates, and adopting an electronic ticketing system. Given the upcoming COVID environment, we look forward to continuing and enhancing these outreach activities in the coming year including in-school and masterclass programs.

We have not only been able to survive but thrive with the support from you, our patrons, business advertisers and grantors. Are you aware, after we cancelled our 2020/2021 Season, most of our ticket holders donated all or part of their tickets and 100% of our Program Book advertisers donated the fees they had paid back to Coastal Concerts. We live in a community that is generous and committed to supporting world renowned classical music!!!

I would like to extend a special thank you to our donors, contributors, the local businesses who advertise in this Program Book, Board members, staff, volunteers, season ticket holders, Mid-Atlantic Arts Foundation, Delaware Division of the Arts, Longwood Foundation, The Angell Foundation, and especially the musicians who make this wonderful gift of music possible. On behalf of everyone who works for or values Coastal Concerts, thank YOU for your continued support. Please sustain your support for classical music.

See you at the concerts!

Richard Scalenghe, Coastal Concerts Board President
Dogfish Head is the proud sponsor of our “Wild Card” Concert, feauturing Tessa Lark and Michael Thurber on May 7 2022.
Dear Friends, Patrons, Donors, Sponsors and Advertisers:

Welcome back to the MUSIC! I can’t tell you how excited I am to be entering our 23rd Season at Coastal Concerts. Through the tremendous efforts of our Board, the Staff, many volunteers and partners, the Programming Committee, and our artists, we have put together a phenomenal season and lineup of extraordinary artists. We are confident that our diverse program this season will delight each and every one of our concert goers. We have worked intently to continue our promise to you to “keep the music playing” on the Coastal Concerts’ stage and now it’s SHOW TIME!

Without your help and support over the past year and a half, however, none of this would be possible. Your monetary and emotional support has been overwhelming. I have appreciated your calls, conversations, and emails; it has been incredible to connect personally with so many of you. You’ve given me and the rest of our team that extra momentum to work even harder behind the scenes to bring you the very best from the world of classical music. And, as a special bonus this season, we are offering an additional 7th concert; I’m confident there is something for everyone!

I hope you have had a chance to experience our new educational feature this season on our YouTube Channel that previews our 23rd season. These video presentations, written and delivered by Lani Spahr, summarize each of our 7 concerts, introduce the reader to the artists and their backgrounds and include a short clip of a performance by each of the artists. I encourage you to watch the specific YouTube segment prior to each performance.

We continue to be cognizant of COVID and have taken all steps possible to help reduce the risk to our patrons, staff, and artists. We appreciate your continued understanding of the situation and any inconveniences this may cause you. Masks will be required at all concerts and you will be asked to show proof of vaccination at the door, or provide WRITTEN proof of a negative COVID test done within 72 hours of the concert. You can find our detailed COVID Protocol on page 100 of this booklet. We respectfully ask that you not come to a performance if you are experiencing any symptoms of COVID. As restrictions are lifted or changed, we will keep everyone informed of any changes. In the meantime, thank you for helping us create the safest environment possible for everyone.

In closing, I want to say THANK YOU from the bottom of my heart to all of you who have kept our musical spirits alive and well this past year. In the words of English Composer, Edward Elgar, “The music is in the air. Take as much as you want”. I hope you enjoy the Season!

Sincerely,

Carol Dennis
Executive Director
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Coastal Concerts’ staff, board and volunteers are incredibly grateful for the support you, our patrons, have provided us as well as other local arts venues over the past couple of years. We also are grateful for the support of the arts by our local and state government officials. To maintain this support, we encourage you to advocate for the arts in our community.

It’s no doubt that arts organizations would not be able to exist without the support they receive from their community. For nonprofit organizations, such as Coastal Concerts, local support is the most important.

The arts are fundamental to our humanity. They ennoble and inspire us – fostering creativity, goodness, and beauty. The arts bring us joy, help us express our values, and build bridges between cultures. The arts are also a fundamental component of healthy communities – strengthening them socially, educationally, and economically, benefits that persist even in difficult social and economic times. When you support your local performance organizations, art centers, museums, galleries and the like, here’s what you are doing for your community:

**Creating Culture**

When you think of some of the most culturally diverse and renowned cities on Earth, they all have at least one thing in common: the arts. From local concerts to galleries to life-size wall murals, a community full of the arts is a community full of culture. Research has even shown that cities that emphasize the arts have more civic and social engagement, better child welfare, and even lower poverty rates.

**Stimulating Business**

Arts organizations stimulate business and economic growth in a community. The creative industries throughout the United States employ nearly 3 million people and make up around 4 percent of the nation’s businesses. These businesses and the creative people they employ, empower and support encourage innovation while playing a vital part in building and sustaining a local economy. Each year, non-profit arts and culture organizations alone pump an estimated $60 billion into the national economy.
Driving Tourism
One of the most extraordinary things about the arts is its capability of turning any region into a choice tourism destination. Part of this ability comes from art’s wide appeal. Every day, more than 100,000 nonprofit arts and culture organizations serve as the foundation of our nation’s tourism industry.

Inspiring Young Minds
For the arts to remain a significant part of our society, we must pass it along to the younger generations. Arts centers across the country do this by presenting performances, classes, and programs where youth can learn, grow, and create. It has been found that children who receive education in the arts have higher GPAs, better test scores, and lower dropout rates. By inspiring and encouraging children to embrace their individual creativity, we give them resources they need to succeed in life.

Check out the links below that include ways you can advocate for the arts:
Delaware Division of the Arts  https://arts.delaware.gov/
Delaware Arts Alliance  www.delawareartsalliance.org/
National Endowment for the Arts  www.arts.gov
Americans for the Arts  www.americansforthearts.org/
Performing Arts Alliance  www.theperformingartsalliance.org

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If we have omitted your name in error, we sincerely apologize. We are happy to make the correction if make our Executive Director aware of the omission.

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- Delaware Division of the Arts
- Longwood Foundation

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Coastal Concerts is a volunteer-driven, 501(c)(3) nonprofit organization now in its 23rd season in Lewes, Delaware. We continue our commitment to promote classical music appreciation through live concerts featuring world-class performers, out-reach programs, and educational activities.

The budget anticipates that sales of subscriptions, individual tickets, and program advertising (with some smaller miscellaneous sources) will generate about $30,000. The remainder of the income must be obtained through the generosity of corporate and public grants and individual contributions. The budgeted revenues and expenses (rounded to even dollars) for Coastal Concerts’ 2021-2022 fiscal year are as follows:

<table>
<thead>
<tr>
<th>BUDGETED INCOME</th>
<th></th>
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<tbody>
<tr>
<td>Subscriptions and Ticket Sales</td>
<td>24,000</td>
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<tr>
<td>Individual and Corporate Contributions</td>
<td>37,000</td>
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<tr>
<td>Grants</td>
<td>54,400</td>
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<td>Program Advertising</td>
<td>6,000</td>
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<tr>
<td>Other</td>
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<tr>
<td><strong>Total Income</strong></td>
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<tr>
<th>BUDGETED EXPENSES</th>
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<tr>
<td>Direct Program Expenses (Artists’ fees and accommodations, venue and equipment rentals, other technical services)</td>
<td>$64,700</td>
</tr>
<tr>
<td>Indirect Program Expenses (Marketing, advertising, ticket administration and salaries).</td>
<td>55,900</td>
</tr>
<tr>
<td>Community Outreach and Scholarship Programs</td>
<td>5,000</td>
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<tr>
<td>Administrative and Other Operating Expenses</td>
<td>12,500</td>
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<tr>
<td><strong>Total Expenses</strong></td>
<td><strong>$138,100</strong></td>
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</tbody>
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**Coastal Concerts’ fiscal year runs from May 1 to April 30. The organization’s most recent IRS annual information return on Form 990-EZ is available for public inspection by contacting the Executive Director.**

The organization is supported, in part, by a grant from the Delaware Division of the Arts, a state agency, in partnership with the National Endowment for the Arts. The Division promotes Delaware Arts events on www.DelawareScene.com. The engagement of The Curtis on Tour Brass Quintet and the Sinta Quartet is made possible through the Special Presenters Initiative Program of the Mid Atlantic Arts Foundation with support from the National Endowment for the Arts and the Delaware Division of the Arts.
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November 12 @ 7:00 p.m.

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December 5 @ 5:00 p.m.

Christmas Eve w/ Strings
December 24 @ 10:30 p.m.

An Evening with
Augustine Mercante, Countertenor
and Friends
January 23 @ 5:00 p.m.

Choir School of Delaware
February 20 @ 10:00 a.m. & 3:00 p.m.

Valerie Capers Jazz Trio
March 27 @ 4:00 p.m.

Easter Day w/ Brass
April 17 @ 8:00 & 10:00 a.m.

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Special Acknowledgement

In addition to our Donors, Advertisers, and Volunteer Board Members, there are a number of other groups and individuals that help us to "keep the music playing" in Sussex County. We have listed them below and want to thank them for their support and partnership throughout the year.

Special Thanks

• Amazon Smile
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• Delaware Arts Alliance (DAA)
• George and Janet Evancho, Photographers
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• The Lewes Chamber of Commerce & Visitors’ Bureau
• Lewes Public Library
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• Puzzles/Lewes Gourmet
• Margaret H. Rollins Center
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SIMONE WEIL'S "THE ILIAD OR THE POEM OF FORCE"
Friday, October 15, 7:00 P.M.
Presented by Simona Giurgea followed by an audience talkback

"THE ACTOR & SCHOLAR IN CONVERSATION"
Saturday, October 16, 4:00 P.M.
Presented by Simona Giurgea and Dr. Jane E. Doering

GRAVEDIGGERS
Saturday, October 23, 7:00 P.M.
Presented by Dan McCormick and Roy Steinberg followed by an audience talkback

MARY SHELLEY'S "TRANSFORMATION"
Saturday, October 30, 7:00 P.M.
Presented by Dr. James Keegan

TRUMAN CAPOTE'S "A THANKSGIVING VISITOR"
Friday, November 19, 7:00 P.M.
Presented by Suzanne Savoy and Jack Herholdt

TRUMAN CAPOTE'S "A CHRISTMAS MEMORY"
Saturday, November 20, 7:00 P.M.
Presented by Suzanne Savoy and Jack Herholdt

CHARLES DICKENS' "A CHRISTMAS CAROL"
Friday, December 10, 7:00 P.M.
Presented by Gerald Dickens

TRUMAN CAPOTE'S "A CHRISTMAS MEMORY"
Saturday, December 18, 7:00 P.M.
Encore performance by Suzanne Savoy and Jack Herholdt

For details and reservations for these programs and information on the Spring Shakespeare Festival please visit lewes.lib.de.us

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These programs are partially funded by a grant from Delaware Humanities, a state program of the National Endowment for the Humanities, and the Delaware Division of the Arts, a state agency, in partnership with the National Endowment for the Arts. DDOA promotes Delaware arts events on DelawareScene.com.

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Coastal Concerts

Programs and Initiatives, 2020-21

Consistent with our mission of transforming peoples’ lives through the sharing of classical music, Coastal Concerts engages in several activities in the community. Though these activities, we empower aspiring musicians and create appreciative audiences, both of which are essential for the future viability of classical music. These include the awarding of scholarships to promising young musicians, bringing our performers into local schools to offer master classes and perform, collecting gently used instruments from local residents to give to students who might not be able to afford to purchase an instrument, bringing music to diverse communities and providing performance opportunities in different venues for rising artists. Each of these activities is briefly described below:

Scholarship Program

As part of Coastal Concerts’ Outreach Program, and with support from many of our patrons, Coastal Concerts is proud to sponsor an annual Scholarship Competition for musically talented secondary and middle school students. This program is designed to help students continue their music education, and, since the program’s inception in 2002, we have awarded more than $47,000 in scholarship monies to deserving middle and high school students. For application information please visit our website at www.coastalconcerts.org or contact Carol Dennis, Executive Director at 410.746.5699.

School Concerts and Master Classes

Due to the Pandemic, we were unable to offer School Concerts and Master Classes in area schools over the past year, but these educational offerings will begin again in 2021 at several locations throughout the year.

RAVE: Rising Artist and Venue Expansion

In November 2018, The Longwood Foundation awarded Coastal Concerts a grant to operate the second iteration of our RAVE program (called RAVE2). The current iteration began in May 2019 and through the generous understanding of Longwood, will be
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extended through December, 2022. Throughout the past year, Coastal Concerts has continued to work with partners and collaborators in diverse areas of southern Delaware, and we have developed partnerships which will be continued in 2021-22, including the Seaford (Seaford HS) and Indian River (Georgetown MS) School Districts, La Esperanza, and First State Community Action Agency.

“**Toot Your Own Horn**” Instrument Donation Program

Coastal Concerts provides aspiring young musicians access to quality musical instruments and equipment through our “**Toot Your Own Horn**” Program which, since 2004, has provided over 150 gently used, but playable, musical instruments to students in southern Delaware. Through the generosity of local residents, who donate usable musical instruments that they no longer play, Coastal Concerts is able to sustain this wonderful program. We distribute instruments to students through the school music education programs in the area, including the Cape Henlopen School District and the Seaford School District. If you have an instrument or instruments you would like to donate, please contact Denise Emery, Chair of the “**Toot Your Own Horn**” Program at denise emery@gmail.com.

Read more about our Outreach Programs and see the winners of this year’s scholarship competition at [www.coastalconcerts.org](http://www.coastalconcerts.org).
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Tempesta di Mare | Philadelphia Baroque Orchestra
With Meg Bragle, mezzo-soprano

Saturday, October 23, 2021, 2:00 PM | Performance Insights, 1:00 PM
Bethel United Methodist Church, Lewes, DE

PROGRAM
Women of Antiquity
heroines and villainesses from history and legend

“Women of Antiquity” suite, TWV 42:C1
Georg Philipp Telemann
from Der Getreue Music-Meister, 1729; orchestration R. Stone (1681–1767)
Introduzione: Grave; Vivace; Andante; Vivace
Xanthippe (hornpipe) — Lucretia (polonaise)
Corinna (tambourin) — Clœlia: Spirituoso (gigue) — Dido: Triste; Disperato

Juno: “Awake, Saturnia, from thy lethargy!”
George Frideric Handel
from Semele, 1743

Archidamia: “Dura legge a chi t’adora”
Georg Reutter the Younger
from Archidamia, 1727

Sinfonia to Dafne, 1734
Reutter

Agrippina: “Mormorando anch’ il ruscello”
Nicolo Porpora
from Agrippina, 1708
(1686–1768)

Dido: “Thy hand, Belinda!”
Henry Purcell
from Dido and Æneas, 1689
(1659–1695)

PAUSE
**Hagar:** “Fra deserti e vaste arene”  
from *La Divina Provvidenza in Ismaele*, 1732

**Judith:** “Del pari infeconda”  
from *La Betulia liberata*, 1734

**Chaconne & Passacaille from Médée, 1693**  
Marc-Antoine Charpentier (1643–1704)

**Circe:** “Sombres marais du Styx”  
*Circé*, 1694  
Henri Desmarets (1661–1741)

Program Subject to Change

**About the Artists**

Fanfare magazine recently hailed Tempesta di Mare for its “abundant energy, immaculate ensemble, and undeniable sense of purpose.” Led by directors Gwyn Roberts and Richard Stone with concertmaster Emlyn Ngai, Tempesta performs baroque music on baroque instruments with a repertoire that ranges from staged opera to chamber music. The group performs all orchestral repertoire without a conductor, as was the practice when this music was new.

Tempesta’s Philadelphia Concert Series, noted by the Philadelphia Inquirer for its “off-the-grid chic factor,” emphasizes creating a sense of discovery for artists and audience alike. Launched in 2002, the series has included over 35 modern “world premieres” of lost or forgotten baroque masterpieces, leading the Inquirer to describe it as “an old-music group that acts like a new-music group, by pushing the cutting edge back rather than forward.” Its supporters include the Pew Charitable Trusts, the William Penn Foundation, the Presser Foundation and the National Endowment for the Arts.

National broadcasts of live performances include SymphonyCast, Performance Today, Sunday Baroque and Harmonia. Live concert recordings are distributed worldwide via the European Broadcasting Union, a global alliance of public service media organizations, with members in 56 countries in Europe and beyond.

International appearances have included the Prague Spring Festival, the Göttingen Handel Festival, the Mendelssohn-Remise Berlin and the International Fasch Festival in Zerbst. Recent North American appearances have included a return engagement at the Frick Collection and the National Gallery of Art. Other notable presenters have included the Miami Bach Festival, the Oregon Bach Festival, Abbey Bach Festival, Whitman College, Cornell Concerts, the Yale Collection, the Flagler Museum and the Garmany Series, Hartford. In March 2020 Tempesta will be the first non-European ensemble to perform at the renowned International Telemann Festival in Magdeburg, Germany.

**Roster of Performers**

**Flute & Recorder**
Gwyn Roberts*  
Héloïse Degrugillier

**Oboe**
Priscilla Herreid*  
Fiona Last

**Bassoon**
Anna Marsh

**Violin**
Emlyn Ngai*  
Francis Liu*  
Edmond Chan  
Margaret Humphrey  
Dan McCarthy

**Viola**
Daniela Giulia Pierson*  
Amy Leonard

**Cello**
Lisa Terry*  
Eve Miller

**Bass**
Anne Peterson

**Hammered Dulcimer**
Matthew Coley

**Lutes & Guitar**
Richard Stone

**Harpsichord/Organ**
Adam Pearl

*Section Principal

**Program Notes**

The women from antiquity in this program fall into numerous overlapping categories: heroines and villainesses, historical and fictional, sacred and secular, famous of their own accord and famous in relationship to someone or something else. In some cases even the boundary between fictional and historical gets blurry. For instance, Dido is best known as a fictional character in Virgil’s epic poem, the *Æneid*.
(ca 20 BCE), but the mainly Phoenician legends on which Virgil based her character may draw on an actual historical figure. Regardless of their stories’ being factual or non-factual, these women have all taken on the legendary status that merit their roles as central characters in early modern opera.

Telemann pays tribute to five famous women from the ancient world in a suite that appears in his serial publication, *Der Getreue Music-Meister*, which was fully issued by 1729. The suite is in trio texture, ostensibly for two treble instruments and continuo. But here and there he has also noted solo and tutti indications. Whether this is to be taken literally or just to inform the performers’ imagination remains to be seen. The present arrangement by Richard Stone entailed mainly the addition of a viola line to Telemann’s trio, plus a bit of imagination to orchestrate in the fashion Telemann used for his own larger-scale works.

**Xanthippe** was the historical wife of the philosopher Socrates, who lived from the 5th to the 4th century BCE. Ancient accounts of her character differ, but the one popular in Telemann’s Germany was that she was argumentative (which would have passed without comment had she been a man). The German language still uses “Xanthippe” as a synonym for shrew. The jazzy, contradictory rhythms and jagged contours of this hornpipe movement come together to create a tidy outline for a German version of her character.

**Lucretia** is a martyr figure in ancient Roman legend, a matron whose rape by Sextus Tarquinius, son of King Lucius Tarquinus Superbus, so enraged the citizenry that they rose up to drive the Tarquin monarchs from Rome and instituted the Roman Republic. Lucretia died by suicide following the rape in 510 BCE. Telemann’s cast her movement in the stately polonaise form befitting a noblewoman and a tragic-sounding melody.

**Corinna** of Tanagra was a poet in ancient Boetia who lived sometime between the 5th and 4th centuries BCE and favored choral lyric poetry in her local dialect. Though her work survives only in a fragmentary state, she—along with Sappho—is one of the few female poets of ancient Greece whose work is extant today. Ancient historians cite evidence of high civic regard for her literature. Telemann’s joyous music for her has a strong sense of call and response, underscoring the notion of her poems receiving choral recitation.

**Clœlia** was a Roman given over as hostage as part of a peace treaty with Clusium in 508 BCE. She escaped her captors and took other young Roman women with her, braving the currents of the Tiber, which
she and her captors swam across, while her captors shot arrows at them as they made their crossing. Telemann depicts their energetic escape with swirling triplets for the currents of the Tiber, and sharp punctuating notes depicting the arrows released at them by their Clusian captors.

Telemann concludes the suite with a movement named for Dido, in which he contrasts soft, slow, mournful episodes with loud, frantic ones, surely in musical depiction of her heartbreak after Æneas’s stealth departure. More discussion of Dido continues below.

Juno was the powerful queen of the Roman gods and wife of Jupiter. Their relationship was forever on the rocks due to Jupiter’s constant infidelities, for which affronts Juno punished his mistresses to get even. The story of Semele, a mortal that Jupiter had an affair with, is one such example upon which the poet William Congreve (1670–1729) wrote a libretto in 1706 that drew from Ovid’s (Publius Ovidius Naso) *Metamorphoses* (8 CE). John Eccles (1668–1735) set it to music, a brilliant 3-act work in the vein of Purcell’s *Dido and Æneas* but that never made it to stage until the 20th century. The sequence in this program from Handel’s 1743 setting of Congreve’s text captures the moment after which Juno has discovered Jupiter’s latest liaison and plots her payback. Iris, messenger of the gods, acts as Juno’s accomplice.

By contrast, the mortal Archidamia was an historical queen of Sparta who lived 340-241 BCE. She is famous for having enlisted and directed the women of Sparta during the siege of that city (272 BCE), from which her city emerged victorious against the Epirote aggressors. She is the central character in Reutter’s 1727 *festa teatrale*—a Viennese genre of staged, one- or two-act operas—written and performed in honor of Empress Elizabeth Christina’s nameday. Giovanni Pasquini (1695–1763), a poet at the Habsburg court, wrote the libretto. The aria’s lyrics come in response to a discussion about the the laws of heaven, whether just or unjust, during a time of great peril for the Spartan state. This aria opens with singing accompanied only by harpsichord and cello, a naked texture often signaling a song about desperation. But when a gentle, duo obbligato of lute and dulcimer appear after the first vocal phrase, that message changes to one that possibly foreshadows a benign future for their city.

Reutter’s 1734 *Dafne*, another *festa teatrale* for the Kaiserin’s nameday with a Pasquini libretto, draws loosely from Ovid’s mythology in *Metamorphoses*, the most commonly read version of the tale. The backstory, after which Pasquini picks up *in media res*, is a rivalry
between Apollo, the sun god, and Cupid, the god of love. Cupid had shot Apollo with one of his darts, causing him to fall in love with and chase Daphne, who had vowed lifetime virginity and as such found Apollo revolting. Pasquini’s libretto continues from here, though with a lighter touch than in Ovid’s disturbing telling. When Daphne realizes she can’t outrun Apollo, her pleas for rescue are answered through her magical metamorphosis into a laurel tree. The most famous interpretation of the tale has to be Bernini’s 1625 lifesize marble sculpture that captures the moment of shared surprise and terror as Apollo catches up to Daphne in mid-transformation.

Agrippina the Elder was an historical figure (14 BCE–33 CE), the powerful wife of general Germanicus Julius, her cousin. The historian Tacitus noted that her influence exceeded that of her husband. Capable of quelling mutinies, she later channeled that power on behalf of her infamous son Gaius “Caligula” to ensure his succession to emperor. Her daughter Agrippina the Younger was no less notorious than Caligula, and her grandson through Agrippina the Younger, Nero, possibly more appalling than any of the above. Agrippina the Elder’s political sorties against other powerful Romans whom she viewed as threats to her family’s grip on the throne resulted in her eventual exile. While in exile, her captors withheld food so that her enemies could claim that her death by starvation was suicide. The Neapolitan poet Nicola Giuvo (1680–1748) wrote the libretto.

Dido appears twice in this program, once in Telemann’s instrumental number at the top of the show and later in her famous lament by Purcell. As mentioned earlier, there is some basis to believe that the legends around her that precede Virgil’s are based on an historical female character who founded Carthage. Her alternate Phoenician name, Elyssa, links her back to these earlier accounts. She sings the lament because her lover, the soldier Æneas, has sailed off under cover of night to resume his role in the Trojan wars, leaving her heartbroken and on the point of suicide.

Falling for a sailor remains a literary trope akin to splitting up to go in search of a missing companion in a horror movie: it never ends well. Circe’s story comes from Homer’s 8th century BCE classic, the Odyssey. Desmarest’s music sets the words of poet Louise-Geneviève Gillot de Saintonge (1650–1718), the first woman to have one of her books staged at the French Royal Academy of Music. She describes her Circe in her dramatis personae as “a daughter of the sun [i.e., Apollo]…and a powerful magician in love with Ulysses.” Saintonge’s play has Circe’s magic on frequent display, suggesting the likelihood that its first run was
accompanied by amazing stage effects. In this incantation sequence from Act 1, Circe invokes the spirit of Ulysses’ friend, who died of a drunken mishap, to reveal her rival for Ulysses love.

Another powerful sorceress was the dangerously skilled Medea, granddaughter of Apollo, who on multiple occasions saved her husband Jason’s life, and with whose magical help he sought the Golden Fleece. Her story is best known in the playright Euripides’ 5th century tragedy, Medea, which Pier Paolo Pasolini famously adapted into the 1969 movie with opera legend Maria Callas in the title role. Jason betrays Medea by agreeing to marry the noblewoman Creusa. Furious, Medea sends the new wife a garment which, when Creusa put it on, burnt her to death. She killed her two children by Jason and fled the country in a chariot with flying dragons. Charpentier’s Médée is one of the finest examples of the Lullian tragédie-lyrique.

Reutter also wrote oratorios, and the two final songs represent depictions of characters from the Old Testament: Hagar from Genesis and Judith from the Book of Judith.

Hagar, who gave birth to Patriarch Abraham’s son Ishmael, was the servant of Abraham’s wife Sarah, who at the time was unable to conceive. Hagar and Sarah’s relationship was not good, and after Sarah gave birth to Isaac, she compelled Abraham to banish Hagar and Ishmael. Hagar and Ishmael nearly died crossing the desert until an angel spoke to Hagar, pointed them to water, and promised her that Ishmael would father a great nation. In Muslim tradition, Muhammad was Ishmael’s descendant who became that great nation. Hagar describes her trepidation in the vast desert though the lyrics of Antonio Maria Lucchini (1690–1730).

Judith is the heroine from the Old Testament story of Judith and Holofernes, which takes place during an occupation of Judah led by the general Holofernes. Judith, a beautiful Judean widow, ingratiates herself with Holofernes, eventually gaining access to the enemy encampment. She enters Holofernes’ tent and, discovering him passed out drunk, decapitates him and brings the head back to show to the Israelites. Her aria, a metaphorical call for well-reasoned boldness, follows shaming her countrymen for considering surrender to the Assyrians. The story is most recognizable to secular audiences through numerous depictions in paintings of Judith’s bearing the head of Holofernes.

Reutter wrote the first setting of Metastasio’s 2-act azione sacra (sacred play), La Betulia liberata, which was reset numerous times since, including Mozart’s of 1771.
Reutter calls the special instrument in the three arias on this program “salterio”, a hammered dulcimer whose name comes from the same root as “psaltery” in English. What precise form of dulcimer Reutter means by that word had not been entirely clear. That is because the Italian-baroque, art-music instrument called salterio has too small of a range to play many of the notes in two of the Reutter arias. But if “salterio” is used in its generic sense, the way “hammered dulcimer” can in English, then more possibilities enter the fray.

Another form of hammered dulcimer that had some currency in Reutter’s day is the pantalon, invented by Pantaleon Hebenstreit (1668–1750) of the Dresden Hofkapelle. It was a big instrument that had all the notes in those arias. We do know who played these parts in Vienna: the dulcimer virtuoso Max Hellmann (d. 1765), who studied the pantalon with its inventor.

A second likelihood is a speculative baroque forerunner of what is known today as the cimbalom, which in its current form has the necessary range. In the nineteenth century the cimbalom acquired a pedal-operated damping mechanism, though all accounts of dulcimer playing in the baroque era speak of a technique that allows notes to ring over one another in bell-tower fashion. The fact that no specimen of a baroque form of the cimbalom survives and is specifically labelled “cimabalom” invites a certain amount of speculation that “cimabalom” and “pantalon” could have been different names for the same thing.

A third possibility is the employ of a large-enough Alpine folk hammer dulcimer with the necessary range. But the fact that Hellmann studied with Hebenstreit makes an Alpine folk instrument unlikely.

The pantalon or a baroque form of the cimbalom—possibly one and the same thing by different names—seem the most likely form of dulcimer/salterio intended. Now the matter is just a bit less mysterious.

Richard Stone & Gwyn Roberts
Andrew Garland, Baritone and Rachelle Jonck, Pianist

Saturday, November 6, 2021, 7:30 PM | Performance Insights, 6:30 PM
Bethel United Methodist Church, Lewes, Delaware

PROGRAM
The Quest - Don Quixote and Other Wanderers

*Songs of Travel*
- The Vagabond
- Let Beauty awake
- The Roadside Fire
- Youth and Love
- In Dreams
- The Infinite Shining Heavens
- Whither must I wander
- Bright is the ring of words
- I have trod the upward and the downward slope

*Der Wanderer* (von Lubeck)
- An Schwager Kronos (Goethe)
- Wanderers Nachtlied (Goethe)
- Der Musensohn (Goethe)

*INTERMISSION*

From *Cantos de Cifar y el mar dulce*  
- El nacimiento de Cifar
- Eufemia

*Don Quichotte à Dulcinée*
- Chanson Romanesque
- Chanson épique
- Chanson à boire

*American Folk Songs*
- Ten Thousand Miles Away
- Wanderin’
- Poor Wayfaring Stranger

To Dream the Impossible Dream (from Man of La Mancha)
- Mitch Leigh & Joe Darion

Ralph Vaughan Williams (1872-1958)
Robert Louis Stevenson (1850-1894)
Franz Schubert (1797-1828)
Gabriela Lena Frank (b.1970)
Pablo Antonio Cuadra (1912-2002)
Maurice Ravel (1875-1937)
Paul Morand (1888-1976)
Steven Mark Kohn (b. 1957)
Andrew Garland is represented by Mirshak Artists Management

Steinway Piano Selected from Jacobs Music Company
Program Subject to Change
About the Artists

American baritone Andrew Garland has been saluted by The New York Times as having a “distinctly American presence” with a “big voice” who is “an able and comfortable performer, and a sincere one,” and by Opera News as having “coloratura [which] bordered on the phenomenal as he dashed through the music’s intricacies with his warm baritone, offering plenty of elegance and glamour in his smooth acting.”

Garland is best known for his highly communicative style of singing. Equally at home in opera, concert, and recital, he brings to each genre a powerful voice and extremely sensitive delivery.

On Mr. Garland’s presentation of Lee Hoiby’s “I Was There”, the composer commented: “I have performed these same songs with several professional baritones of stature, and none has brought more depth of musical understanding than did Andrew Garland. Quite apart from the special beauty of his voice is his distinctive feeling for the musical line. He pulls the listener irresistibly into the music. In my judgment, he is a rare talent, and I expect him to enjoy an important career.” Mr. Garland is the winner of the Lavinia Jensen Competition, Washington International Music Competition, American Traditions Competition, the William C. Byrd Competition, the Opera Columbus Competition, NATS New England competition and was a prize winner in the Jose Iturb and Montreal International Music Competitions and McCammon, Gerda Lissner and Palm Beach Opera competitions.

Mr. Garland is a graduate of the University of Massachusetts at Amherst and the Cincinnati College-Conservatory of Music. His teachers and coaches have included Penelope Bitzas, William McGraw, Paulina Stark, John Humphrey, Oren Brown, Elizabeth Mannion, Martin Katz, Donna Loewy, Kenneth Griffiths and Terry Lusk.

Rachelle Jonck received her musical training at the Conservatory of the University of Stellenbosch in South Africa where she received her degree majoring in both piano and musicology.

In her native country she was awarded an FNB/Vita award for her contribution to opera in South Africa and the Nederburg Opera Prize – South Africa’s premier opera award.

In 1998 Rachelle moved to New York City where her private coaching studio includes established professionals whose careers take them to the largest opera houses of the world, and younger singers still on the verge of a professional career.
Her recital appearances in the United States include Weill Recital Hall, Opera America, the Bard Festival, the Monadnock Music Festival (Peterborough, NH), Music Mountain (Falls Village, CT), Van Cliburn Concerts (Fort Worth, TX), National Gallery Recitals (Washington, DC), Art Song of Williamsburg (VA), and the Dame Myra Hess broadcast concert series (Chicago, IL)

She has appeared multiple times as a guest on Garrison Keillor’s Prairie Home Companion. Her recording *Gabriel Fauré: 30 Mélodies* (with tenor Steven Tharp) was released in 2015.

As a conductor she most recently lead performances of Rossini’s *La gazza ladra* (Teatro Nuovo) and Donizetti’s *Anna Bolena* (Baltimore Concert Opera).

In March 2020 Rachelle co-founded Bel Canto Boot Camp to support singers during the pandemic. BCBC’s signature Vaccai Project inspired (and continues to inspire) hundreds of singers and teachers all over the world. These days BCBC is a place for both singers and lovers of singing to meet and share ideas.

**Program Notes**

**VAUGHAN WILLIAMS**

**Songs of Travel (1901 – 1904)**

Songs of Travel represents Vaughan Williams’ first major foray into song-writing. Drawn from a volume of Robert Louis Stevenson poems of the same name, the cycle offers a quintessentially British wayfarer program. The opening eight songs were first performed in London in 1904. The ninth song was published after Vaughan Williams’ death, when his wife found it among his papers.

“The Vagabond” introduces the traveler, with heavy marching chords in the piano that depict a rough journey through the English countryside.

“Let Beauty Awake” unfolds over long arabesques on the piano, lending a Gallic flavor to the song.

“The Roadside Fire” displays a playful atmosphere in the first part of the song. The latter half turns more serious as the traveler envisions private moments with his love, until the sunny music of the opening returns.

“Youth and Love” depicts the determined youth leaving his beloved behind as he ventures into the world, while the exotic accompaniment of the
second stanza, calls to mind birdsong, waterfalls and trumpet fanfares.

“In Dreams” is very much the dark center of the cycle. The anguish in the vocal line is doubled in the piano and reinforced by the tolling of low bells throughout.

“The Infinite Shining Heavens” offers another view of the immutability of nature.

“Whither Must I Wander” recalls happy days of the past and reminds us that while the world is renewed each spring, our traveler cannot bring back his past.

“Bright is the Ring of Words” reminds the listener that while all wanderers (and artists) must eventually die, the beauty of their work shall remain as a testament of their lives.

“I Have Trod the Upward and the Downward Slope” was added only in 1960 after its posthumous publication. It recapitulates the entire cycle in just four phrases, quoting four of the previous songs. The entire work ends with the opening chords, suggesting that the traveler’s journey continues forever, even in death.

**SCHUBERT**

It was Franz Schubert’s imaginative settings of romantic poetry, with its ever present imagery of nature, and fixation on the psychology of the lonely outsider, that elevated the German lied (song) to the status of high art. With melodies that ranged in style from the tunefulness of folksong to the operatic intensity of whispered recitative, Schubert was able to reveal a new expressive potential in the simple pairing of solo voice and piano.

**Der Wanderer (1821)** -Taken from a German poem by Georg Philipp Schmidt (von Lübeck), the song begins with a recitative describing the setting: mountains, a steaming valley, the roaring sea. The wanderer is strolling quietly, unhappily, and sighs the question: “where?”

In the next pianissimo section the sun seems cold, the blossom withered, and life old. The wanderer expresses the conviction of being a stranger everywhere.

Then the key shifts and the tempo increases as the wanderer asks: “where are you my beloved land?”, a place described as “green with hope”, “the land where my roses bloom, my friends stroll, my dead rise”,
“the land which speaks my language. Oh land, where are you?” This is the animated climax of the song.

Finally, the original minor key and slow tempo return and the song closes with a “ghostly breath”.

**An Schwager Kronos (1816)** - “To Coachman Kronos” (Chronos was the ancient Greek god of time) is based on a poem by Johann Wolfgang von Goethe originally written in a stagecoach.

It is a bumpy but exhilarating coach-ride headlong into life, complete with all the stages of youthful exuberance, bracing maturity, and the thought of impending death defiantly faced and even mocked. A constant pulse of triplet notes keeps the ride rhythmically vivid throughout, while the defiant style of the vocal line rises triumphantly above it. The young, thirsty and impatient passenger urges his coachman to go ever faster and faster.

**Wandrers Nachtlied II (1823)** – “Wanderer’s Nightsong II” is sometimes considered the most perfect lyric in the German language. Goethe supposedly wrote it one evening in 1780, onto the wall of a wooden gamekeeper’s lodge on top of the Kickelhahn mountain where he spent the night. The poet revisited the cabin more than 50 years later, about six months before his death. He recognized his wall-writing and reportedly broke down in tears.

The song unites the landscape and all living beings in evening silence, while recalling that man may still be restless but will expect sleep, death and eternal peace.

**Der Musensohn (1822)** - “Son of the Muses,” based on a text by Goethe, finds the singer on horseback, wandering and longing for love.

This song became especially popular during Schubert’s lifetime, both for Goethe’s text and for the vitality and freshness of Schubert’s setting; the joyful sound of pounding hooves makes a powerful conclusion.

**GABRIELA LENA FRANK**

**Cantos de Cifar y el mar dulce (2014)**

**El nacimiento de Cifar (The Birth of Cifar)**

**Eufemia**

In the words of the composer: “Songs of Cifar and the Sweet Sea draws on poetry by the Nicaraguan poet Pablo Antonio Cuadra (1912-2002). As a young man, Cuadra spent more than two decades sailing the waters of...
Lake Nicaragua, meeting peasants, fishermen, sailors, woodcutters, and timber merchants in his travels. From such encounters, he was inspired to construct a cycle of poems that recount the odyssey of a harp-playing mariner, Cifar, who likewise travels the waters of Lake Nicaragua. In my initial reading of the poems, I was struck by how Cuadra writes of commonplace objects and people but ties them to the undercurrents of his country’s past of indigenous folklore. Despite Cuadra’s plain vocabulary, ordinary things are thus rendered mythical, revealing Cifar’s capacity for wonder and passionate lyricism.

“Knowing that I had a treasure trove of poetry to spark my composer’s imagination, I set out to choose a limited selection of poems to set, but it wasn’t long before I knew that I would have to set them all, making for a full evening-length program. In addition, I knew I would have to broaden my vision to include another singer — Cifar, represented by a baritone drawing on traditional Nicaraguan vocal practices, would need a female singer to carry the many women that figure in his life. And finally, while my experience accompanying singers tells me that the piano is an admirable lieder partner, perfectly suited to evoke typical Nicaraguan marimba and guitar sounds, I also know that upon the song cycle’s completion, I will create another version scoring the piano part for full orchestra”.

Included in the Washington Post’s list of the 35 most significant women composers in history, identity has always been at the center of composer/pianist Gabriela Lena Frank’s music. Born in Berkeley, California to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Frank explores her multicultural heritage most ardently through her compositions. Inspired by the works of Béla Bartók and Alberto Ginastera, Frank is something of a musical anthropologist. She has traveled extensively throughout South America and her pieces often reflect and refract her studies of Latin American folklore, incorporating poetry, mythology, and native musical styles into a western classical framework that is uniquely her own. Frank is an accomplished pianist herself, in addition to a composer.

RAVEL

Don Quichotte à Dulcinée (1932-33)

Chanson romanesque
Chanson épique
Chanson à boire

The three songs of Don Quichotte à Dulcinée, written to poems by
novelist Paul Morand, reflect the tenderly sincere and humorous moments of Don Quixote’s well-known tale. They were Ravel’s last completed work. They had been commissioned for a film by G.W. Pabst starring opera singer Feodor Chaliapin, but the slowness of Ravel’s composing meant that they were not used, Jacques Ibert providing songs instead.

Chanson romanesque uses a pleasant vocal melody for Don Quixote’s declaration of devotion to Dulcinea, with a guitar-like accompaniment by the piano in a four-verse set of variations.

Chanson épique is the knight’s humble prayer to The Virgin and the saints for blessings and protection, in which the piano is used in the style of a church organ with rhythm derived from the Basque zortzico dance. Its austere chant near the end concludes with a peaceful “Amen.”

Chanson á boire (drinking song) uses a robust jota Spanish dance rhythm for the lively exaggerations and embellishments of the song’s toast: “I drink to joy! Joy is the one aim for which I go straight...when I’ve drunk”. Through this song Ravel bids an inadvertent adieu to music; from then on he suffered from ataxia and aphasia which tragically kept him from coherently completing musical ideas.

KOHN
Ten Thousand Miles Away (2000)
Wanderin’ (2000)
Poor Wayfaring Stranger (2006)

Steven Mark Kohn has had a spectacularly varied and successful career. Trained at Kent State University, Cleveland Institute of Music, and the Aspen Music Festival, he achieved early success as a composer of advertising jingles ranging from Wheaties to Volvo. He went on to compose theme music for radio and television programs, and then wrote the scores for numerous children’s and independent films.

He has also composed an opera (Riders of the Purple Sage, based on the Zane Grey novel), and has written librettos for other composers.

In 1998 Kohn returned to the Cleveland Institute of Music as director of the Electronic Music Studio. At about the same time, he became interested in art songs and folk songs, with the intent to fuse folk, classical and theatrical elements This led to his three-volume collection titled American Folk Songs. These have been performed all over the world by several artists. Andrew Garland, with pianist Donna Loewy, recorded the whole collection for Azica records in 2008, entitled On the Other Shore.
The Impossible Dream (1965)

Man of La Mancha is a musical with lyrics by Joe Darion and music by Mitch Leigh. It was adapted from Dale Wasserman’s non-musical 1959 teleplay I, Don Quixote, which was in turn inspired by Miguel de Cervantes and his 17th-century novel Don Quixote. It tells the story of the “mad” knight Don Quixote as a play within a play, performed by Cervantes and his fellow prisoners as he awaits a hearing with the Spanish Inquisition.

The original 1965 Broadway production of Man of La Mancha ran for 2,328 performances and won five Tony Awards, including Best Musical. Subsequently the musical has been revived four times on Broadway, becoming one of the most enduring works of musical theatre. The musical has played in many countries around the world, with productions in Dutch, French, German, Hebrew, Irish, Japanese, Korean, Bengali, Gujarati, Uzbek, Bulgarian, Hungarian, Serbian, Slovenian, Swahili, Finnish, Chinese, Ukrainian and nine distinctly different dialects of the Spanish language.

The musical’s principal (and highly inspirational) song, The Impossible Dream, became a standard, which was also featured in the 1972 film Man of La Mancha, starring Peter O’Toole and Sophia Loren.

Richard Kiley sang on the original Broadway cast album of Man of La Mancha. Since then the song’s wide variety of recorded interpreters have included: Frank Sinatra, The Temptations, Shirley Bassey, Glen Campbell, Andy Williams, Cher, Liberace, Roberta Flack, Elvis Presley, The Mormon Tabernacle Choir with the Columbia Symphony Orchestra, Roger Whittaker and Susan Boyle.
Curtis on Tour Brass Quintet

Saturday, January 22, 2022, 2:00 PM | Performance Insights, 1:00 PM
Bethel United Methodist Church, Lewes, Delaware

Curtis on Tour is the Nina von Maltzahn global touring initiative of the Curtis Institute of Music

George Goad, trumpet | Nozomi Imamura, trumpet | Eric Huckins, horn
Danny Schwalbach, trombone | Jahleel Smith, bass trombone

PROGRAM

Folk Suite for Brass Quintet
William Grant Still
(1895–1978)

Where Shall I Be When the Great Trumpet Sounds?
En Roulant Ma Boule

Passacaglia and Fugue in C minor, BWV 582
Johann Sebastian Bach
(1685–1750)
Arr. Neil Balm

Quintet No. 1, Op. 73
Malcolm Arnold
(1921–2006)
Allegro vivace
Chaconne: Andante con moto
Con brio

INTERMISSION

A Suite of Dances
Tylman Susato
(1500–1561)
La Mouriisque
Bransle Quatre Bransles
Ronde
Basse Danse Bergeret
Ronde: Mon Amy
Pavane Battaille

Copperwave
Joan Tower
(b. 1938)

Porgy and Bess Suite
George Gershwin
(1898–1937)
Arr. Jack Gale
Overture to Catfish Row
Summertime
A Woman Is a Sometime Thing
My Man’s Gone Now
I Got Plenty o’ Nuttin’
Bess, You Is My Woman Now
Oh Lawd, I’m On My Way

Program subject to change.

ABOUT THE ARTISTS

Jahleel Smith, from Atlanta, entered the Curtis Institute of Music in 2014 and studied bass trombone with Blair Bollinger. All students at Curtis receive merit-based, full-tuition scholarships, and Mr. Smith was a Crown Holdings, Inc. Annual Fellow. While on tour with The Curtis Symphony Orchestra and maestro Osmo Vanska, the orchestra performed concerts and residencies in Finland, Germany, London, Austria, and Poland.

Following his studies at The Curtis Institute of Music, Mr. Smith went on to Indiana University’s Jacob’s School of Music where he was a distinguished recipient of the Jacobs Fellowship and graduated in the degree program for the Master of Music studying with Dr. Denson Paul Pollard. While attending Indiana University, Mr. Smith was a finalist for its brass concerto competition for two years as well as a finalist for several job auditions including those with the San Antonio Symphony, US Army Concert and Ceremonial Bands. He was also a semi-finalist for the Principal Bass Trombone audition with the Winnipeg Symphony Orchestra. Mr. Smith has performed in Carnegie Hall with the Orpheus Chamber Orchestra and has been invited to play with The Philadelphia Orchestra.

Mr. Smith has attended The Pacific Music Festival in Sapporo, Japan; the Boston University Tanglewood Institute; and the Cleveland Trombone Seminar, where he was awarded the Jiggs Wigham Scholarship for best under-21 audition recording. He has performed with the Atlanta Symphony Orchestra, Malaysian Philharmonic, the Louisville Orchestra, and the Classical/Pops All-Star Orchestra in Barbados. Mr. Smith was a finalist for the Edward Kleinhammer Orchestral Bass Trombone Competition at the International Trombone Festival in 2016 and placed third in the S.E. Shires Solo Competition at the Southeast Trombone Symposium. Currently, Mr. Smith is the Acting Bass Trombonist with The Hawaii Symphony Orchestra.

George Goad joined the Grand Rapids Symphony in 2020 as assistant principal/2nd trumpet. Prior to Grand Rapids, George held positions with the Montreal Symphony Orchestra and the Columbus Symphony.
Orchestra. Additionally, he has been a guest performer with the Detroit Symphony and the Philadelphia Orchestra. He has spent summers at the National Repertory Orchestra, the Aspen Music Festival, and the Tanglewood Music Center.

George received his bachelor’s degree from the Curtis Institute of Music in Philadelphia studying with David Bilger and is also a graduate of The Shepherd School of Music at Rice University, where he received his master’s degree under the tutelage of Barbara Butler and Charlie Geyer. Following his years of education, he spent a year as a fellow at the New World Symphony in Miami Beach, Florida. He grew up in Rockford, Michigan, where he studied with Aaron Good and Gregory Good in his early years. When away from the trumpet, George is an avid distance runner and can often be found with his wife exploring the outdoors.

Hailed for his “sparkling, crystal clear sound” (Brass Legacy) New York City based french horn player Eric Huckins is dedicated to creatively sharing music through diverse musical styles. A winner of Astral Artist’s 2018 National Auditions, Eric is the first horn player to be a part of their roster.

As a passionate chamber musician, Eric has been a founding member of multiple chamber groups including The Brass Project and a prize winner at The Fischoff Competition. He has toured the United States extensively with among others, Frisson Ensemble and The Rodney Marsalis Philadelphia Big Brass. Eric has been a featured artist at various chamber music festivals including Music from Angel Fire, Ostrava Days in Czech Republic, and Cape Cod Music Festival.

Passionate about expanding repertoire for the horn, Eric regularly has commissioned and premiered over 60 new works for horn as a solo instrument and in chamber settings. Alongside composer Nick DiBerardino and The Brass Project, Eric curated an initiative called “Cityscaping” which generated thirty-five new pieces of engaging civic music for outdoor performance.

As an orchestral musician, Eric is currently Principal Horn of Symphony in C and has appeared with orchestras in the United States and internationally such as the American Symphony Orchestra, American Ballet Theater, The Netanya Kibbutz Chamber Orchestra of Israel, and The Philadelphia Orchestra. He can also regularly be heard in New York City’s various Broadway pit orchestras.

Eric received his bachelor’s degree from the Curtis Institute of Music and his master’s degree from The Juilliard School.
As a performer and educator, Nozomi Imamura seeks out ways to connect, mentor, and inspire communities around him to reach their potential through music.

Nozomi is a Philadelphia-based trumpeter and teaching artist. He joined the Pennsylvania Ballet Orchestra as Second Trumpet in March 2020, and frequently performs with the Allentown Symphony, Reading Symphony, the Kaleidoscope Chamber Orchestra in Los Angeles, and has been invited as Guest Principal Trumpet in the Onpaku Special Orchestra in Nagakute, Japan. He has participated in several music festivals including Music from Angel Fire, Lake George Music Festival, National Repertory Orchestra, Aspen Music Festival, and the Pacific Music Festival.

Nozomi joined the Curtis Institute of Music as the Coordinator of Community Performances in September 2019, and since September 2018 has been a teaching artist for Project 440’s curriculum “Doing Good,” an intensive after-school entrepreneurial program that provides guidance to high school musicians who want to positively impact their communities. He has recently completed the Curtis Institute of Music’s Community Artist Fellowship under the tutelage of Mary Javian, a program that brings artistry to underserved communities in Philadelphia. As part of the fellowship, he provided instruction and ensemble building during and after school at South Philadelphia High School.

Nozomi holds a BM from the Curtis Institute of Music and a MM from the Yale School of Music where he was the recipient of the Presser Foundation Graduate Music Award. His principal teachers were Eric Schweingruber, David Bilger, and Allan Dean.

New York City-based tenor and bass trombonist Daniel Schwalbach enjoys a varied career of orchestral playing and chamber music. Mr. Schwalbach joined the Malaysian Philharmonic Orchestra as Co-Principal Trombone for their 2016-2017 season and has since performed with major orchestras throughout North America including the Atlanta Symphony, Vancouver Symphony, Metropolitan Opera Orchestra, New York City Ballet Orchestra, and American Ballet Theater Orchestra.

An avid chamber musician, Mr. Schwalbach is a founding member of The Brass Project, a flexible brass sextet devoted to expanding the brass chamber repertoire by commissioning, performing, and recording new works. The Brass Project’s entrepreneurial activities include the recent release of their first album, Cityscaping, a collection of commissions that features works by Pulitzer and Rome Prize-winning composers.

Mr. Schwalbach has performed in prestigious chamber music residen-

Daniel was born and raised in Menomonee Falls, Wisconsin, where he was a student of Samuel Schlosser. He continued his studies at the Curtis Institute of Music with Nitzan Haroz, Matthew Vaughn, Blair Bollinger, and Craig Knox. He resides in Manhattan with his wife, Marié, a violinist in the New York Philharmonic.

ABOUT CURTIS

In the 2019–20 school year, the Curtis Institute of Music celebrates 95 years of educating and training exceptionally gifted young musicians to engage a local and global community through the highest level of artistry. With a small student body of about 175, Curtis provides each young musician with an unparalleled education alongside musical peers, distinguished by a “learn by doing” philosophy and personalized attention from a faculty that includes a high proportion of actively performing musicians.

To ensure that admissions are based solely on artistic promise, Curtis makes an investment in each admitted student so that no tuition is charged for their studies.

Curtis students hone their craft through more than 200 orchestra, opera, and solo and chamber music offerings each year and programs that bring arts access and education to the community. This real-world training allows these extraordinary young musicians to join the front rank of performers, composers, conductors, and musical leaders, making a profound impact on music onstage and in their communities. To learn more, visit Curtis.edu.

ABOUT CURTIS ON TOUR

Curtis on Tour is the Nina von Maltzahn global touring initiative of the Curtis Institute of Music. Grounded in the school’s “learn by doing” philosophy, it offers students real-world, professional touring experience alongside celebrated alumni and faculty. In addition to performing, musicians offer master classes, interactive programs, and community
engagement activities while on tour. Curtis on Tour also facilitates solo performances of Curtis students and alumni with professional orchestras and recital series. Since the program was established in 2008, students, faculty, and alumni have performed more than 375 concerts in over 100 cities in Europe, Asia, and the Americas.

Program Notes

STILL
Little Folk Suite from the Western Hemisphere for Brass Quintet (1968)

The life and career of composer William Grant Still qualifies as the quintessential American “success story.” Often respectfully referred to as the “dean of African-American composers,” Still was born in Woodville, Mississippi to a family of Negro, Indian, Spanish, Irish and Scottish ancestry. He was the son of two teachers. His father, who performed as a local bandleader, died when his infant son was 3 months old. Still’s mother moved with him to Little Rock, Arkansas, where she taught high school English for 33 years. There she met and married Charles B. Shepperson, who nurtured his stepson William’s musical interests by taking him to operettas and buying him Red Seal recordings of classical music, which the boy greatly enjoyed.

Growing up in Little Rock, Still started violin lessons at age 15 and taught himself to play the clarinet, saxophone, oboe, double bass, cello and viola. He graduated at 16 from M. W. Gibbs High School. His mother wanted him to go to medical school, so Still pursued a Bachelor of Science degree program at Wilberforce University, a historically black college in Ohio. There he conducted the university band and started to compose and to make orchestrations. He was awarded scholarships to study at the Oberlin Conservatory of Music.

In 1918, Still joined the United States Navy to serve in World War I. In addition to his other duties, when it became known that Still was a trained musician, he was engaged to play the violin for the meals of officers on the U.S.S. Kroonland. After the war, Still moved to New York, where he worked as an arranger for several popular performers including W.C. Handy (composer of the immortal St. Louis Blues) and Artie Shaw, whose hit, Frenesi, he orchestrated. Also he played in the pit orchestra for Noble Sissle and Eubie Blake’s musical, Shuffle Along. Later in the twenties, he served as the arranger of Yamekraw, a “Negro Rhapsody” composed by the Harlem Stride pianist, James P. Johnson.
Still had arrived in New York at the perfect time, actively participating in the African-American cultural awakening of the 1920s known as the “Harlem Renaissance.”

Still’s attention then turned to classical composition for good. 1930 saw the creation of his Symphony No. 1 (Afro-American), which was premiered in 1931 by the Rochester Philharmonic Orchestra. It established his reputation, and has remained his most popular and frequently recorded work.

A move to Los Angeles in 1930 expanded his horizons into film and radio, initiating Still’s compositional maturity and most prolific period. He worked as an arranger of popular music, writing for Willard Robison’s Deep River Hour, and Paul Whiteman’s Old Gold Show, both popular NBC Radio broadcasts. He also arranged music for films including Pennies from Heaven and Lost Horizon. In 1936, Still conducted the Los Angeles Philharmonic Orchestra; he was the first African American to conduct a major American orchestra.

He was the first African American to have an opera performed on national United States television when his A Bayou Legend, completed in 1941, premiered on PBS. In 1949 his opera Troubled Island, about Jean Jacques Dessalines and Haiti, was performed by the New York City Opera.

During his life William Grant Still composed nearly 200 works, including five symphonies and nine operas. He received two Guggenheim Fellowships, and was awarded honorary doctorates from Oberlin College, Wilberforce University, Howard University, Bates College, the University of Arkansas, Pepperdine University, the New England Conservatory of Music, the Peabody Conservatory in Baltimore, and the University of Southern California. He was posthumously awarded the 1982 Mississippi Institute of Arts and Letters award for music composition for A Bayou Legend.

Little Folk Suite from the Western Hemisphere for Brass Quintet contains Still’s arrangements of two folk songs. Where shall I be when the great trumpet sounds? is in the genre of a spiritual.

En roulant ma boule (translated as Roll On, My Ball, Roll On) is based on a French-Canadian children’s song. It tells a tale of ducks, hunting and an evil prince, with a big silver gun, while all the while you can picture a small child rolling a ball down a lane.

William Grant Still’s work is not new to Coastal Concerts. Audience members may recall that in January 2015 the Marian Anderson String Quartet performed an arrangement of his Songs of Separation.
**BACH**  
*Passacaglia and Fugue in C Minor, BWV 582 (ca. 1710)*

This is one of Bach’s most important and well-known works, composed most likely for organ, when the composer was in his twenties. Like many of Bach’s works, this piece lends itself particularly well to the brass repertoire.

It begins with a simple, repeating statement - a quietly unassuming, stepping passacaglia bass line, deep in a low register. The melody of this passacaglia - a form which has roots in Spanish street dances - may have been borrowed from earlier works of other composers. Free borrowing of musical ideas was common in the baroque period, as it is today in the world of jazz. It’s what Bach does with this musical building block that sets this work apart. Twenty variations develop over the passacaglia “foundation,” each seemingly more daring than the previous. Robert Schumann described these variations as “intertwined so ingeniously that one can never cease to be amazed.” It remains an important piece even today as it sets the standard for the passacaglia form.

Just when one seems to be free of the passacaglia line, it breaks into fragments and forms the subjects of the double fugue as a kind of “musical hologram.” As the fugue reaches its climax, a fermata chord sends the work into the final cadence.

**ARNOLD**  
*Quintet No. 1, Op. 73 (1961)*

English composer Malcolm Arnold studied composition at London’s Royal Conservatory of Music. Early in his career, Arnold was principal trumpet of the London Philharmonic Orchestra, but subsequently concentrated solely on composing. He generated a large body of film scores (he won an Academy Award for the music to Bridge on the River Kwai), ballets, operas, works for orchestra and band, and chamber music.

The development of Arnold’s compositional style can be traced step-by-step to his teenage years as a young trumpet student. Arnold studied with the principal trumpet for London Philharmonic Orchestra, and thereby learned orchestral music from the inside out, acquiring compositional techniques by playing them in an ensemble. He also studied jazz, which influenced his stylistic idiom. Arnold often wrote for his friends and colleagues in the London Philharmonic Orchestra, infusing their personalities into his pieces. Much of his income came from composing film music after World War II, so he studied different music forms from around the
world in order to gain a greater understanding of them. The culmination of all of Arnold's musical experience led to a musical language that combined jazz and classical styles, utilized exciting rhythmic and harmonic treatment, and was balanced between humor and seriousness.

The Quintet No. 1 is quintessential Arnold. The quick outer movements sparkle, with characteristically brisk metronome marks setting the two trumpets, often in close canon, against the trio of horn, trombone and tuba. The middle movement, a chaconne, is dark and tragic, but is followed with hope in the third movement. His intimate playing knowledge of brass from his London Philharmonic Orchestra days is revealed by his expert use of the contrast of tone color and timbre of the brass family in different registers throughout the work. The quintet is remarkable for the equal virtuosity expected from each player.

This work was commissioned and first performed by the New York Brass Quintet (NYBQ). The work's direct style, catchy melodies and audience appeal ensured immediate success on both sides of the Atlantic and did much to launch and popularize the brass quintet as a viable recital ensemble. The success of Arnold's Quintet led to a flowering of brass quintet repertoire, and a proliferation of virtuoso ensembles, over the following two decades.

**SUSATO**  
_A Suite of Dances from Danserye (1551)_

Not much is known about Susato's early life, but he begins appearing in various Antwerp archives of around 1530, working as a calligrapher as well as an instrumentalist: trumpet, flute and tenor pipe are listed as instruments that he owned. It is possible that Susato also ran a musical instrument business. In 1543, he founded a highly successful music publishing house.

As a choral composer, Susato wrote (and published) several books of masses and motets which are in the typical style of the time, as well as two books of chansons for two or three voices; these were specifically designed to be sung by young, inexperienced singers.

Additionally, Susato was a prolific composer of instrumental music, much of which is still performed today. His book of dance music, Danserye, is comprised of 46 pieces in simple but artistic arrangement.

La Mourisque (Moorish dance, or Moresca) in the sixteenth century was a type of "exotic" dance which was associated in the parlance of the time with the Moors (European Muslims).
Bransle Quatre Bransles: The bransle was performed by a chain of dancers, usually in couples, with linked arms or holding hands. The dance alternated a number of larger sideways steps to the left (often four) with the same number of smaller steps to the right, so that the chain moved gradually to the left. It is still danced in France today.

Ronde: This was a lively Renaissance country dance, in which the participants danced in a circle or a line.

Basse Danse Bergeret (Shepherd’s low dance) was popular in the 15th and early 16th centuries, especially at the Burgundian court. The word basse describes the fact that partners move quietly and gracefully in a slow gliding or walking motion without leaving the floor. The basse danse was a precursor of the pavane, a dignified processional dance.

Ronde: Mon Amy: Country round dance titled “My Friend”.

Pavane Battaille: The Battle Pavane was a dignified processional dance common in Europe during the 16th century. The pavane was a successor of the basse danse.

**TOWER**
*Copperwave (2006)*

Born in New Rochelle, New York, Joan Tower spent nine childhood years in Bolivia. She performed her undergraduate studies at Bennington College and graduate work at Columbia University (from which she earned both M.A. and D.M.A. degrees).

Many of Tower’s earliest works were composed for the Da Capo Chamber Players in New York, of which she was a founding member, and for which she served as pianist from 1969 to 1984. After gaining recognition for her first orchestral composition, Sequoia (1981), a tone poem which structurally depicts a giant tree from trunk to needles, she went on to compose a variety of instrumental works. These included several that paid homage to composers such as Beethoven (Concerto for Piano), Stravinsky (Petrushskates), and Copland (Fanfare for the Uncommon Woman). She was the first composer chosen for a Ford Made in America consortium commission. The resulting work was performed in every state of the union during the 2005-2007 season. The 2008 recording of this piece won three Grammy Awards. Tower’s other works include the Island Prelude, five string quartets, and an assortment of other tone poems.

Joan Tower has been lauded by The New Yorker as “one of the most
successful woman composers of all time”, while her bold and energetic compositions have been performed in concert halls around the world. Known as a generous and compassionate colleague, Tower has served frequently as consultant, lecturer, panelist, and mentor to people and institutions in music and academia. She is currently Asher Edelman Professor of Music at Bard College in Annandale-on-Hudson, New York, where she has taught since 1972. She is a member of the American Academy of Arts and Letters and serves on the Artistic Advisory panel of the BMI (Broadcast Music, Inc.) Foundation.

Composer’s note

“Copperwave was commissioned for the American Brass Quintet by the Juilliard School for its centennial celebration. This commission was supported by the Trust of Francis Goelet. The work is dedicated with great admiration to the distinguished American Brass Quintet.

“My father was a geologist and mining engineer and I grew up loving everything to do with minerals and rocks. Copper is a heavy but flexible mineral that is used for many different purposes, and most brass instruments are made of copper. The ideas in this piece move in waves, sometimes heavy ones and at other times lighter - also in circles, turning around on the same notes. Occasionally, there is a Latin type of rhythm [conga] that appears, which is a reminder of my years growing up in South America…”.

GERSHWIN
Porgy and Bess Suite (1936)

Gershwin’s ambition to write a real opera, rather than musicals, culminated in 1935 in Porgy and Bess, a blending of spirituals, jazz and blues, that is probably his most enduring stage work. It is a gritty story of life and death in Catfish Row, one of the poor black tenements of Charleston, South Carolina. Gershwin stipulated that his “American folk opera” always be performed by an African-American cast. He arranged an orchestral suite from the music a year later.

The genesis of Porgy and Bess began with the 1925 publication of DuBose Heyward’s short novel Porgy. When George Gershwin read Porgy, the story of a disabled beggar living in a Charleston tenement complex called Catfish Row, and his love for the disreputable Bess, he contacted Heyward with the idea of making an opera of it. Gershwin was, however, in no hurry to work on this project, having plenty of commissions for Broadway shows. So Heyward and his wife, Dorothy, turned Porgy into
a hugely successful play that ran for over a year on Broadway.

Finally, by early 1934 Gershwin was working in earnest on the project. Heyward condensed his play and wrote the lyrics for many of the songs, while Ira, Gershwin’s brother and frequent collaborator, came on board to polish some of Heyward’s lyrics and write others. The collaboration worked splendidly, with Heyward writing poetry that George set to music, and Ira more often setting words to music that George had already composed. Many of these songs have been considered American classics from the very first. In the concert hall Porgy and Bess has had countless performances and the work’s popularity has held steady over the years. George Gershwin’s score has maintained a strong concert-hall presence since 1935, circulating most widely in his own Porgy and Bess Suite. The sequence in the suite follows along with the story:

- The rousing opening Overture to Catfish Row segues quickly into the most quietly rapturous song of the opera, Summertime, sung by the young mother Clara. Her husband, Jake, counters her lullaby with A Woman Is a Sometime Thing. After the brutal Crown kills a man during the craps shoot that follows, My Man’s Gone Now is sung by Serena, the wife of the murdered man.

- In the next act Porgy, with banjo accompaniment, sings of his happy-though-penniless life, I Got Plenty o’ Nuttin’, and joins Bess in the opera’s great love duet, Bess, You Is My Woman Now.

- When Porgy returns to Catfish Row to find Bess gone, we hear the opera’s finale, whose music is joyful - though the dramatic situation is poignant as Porgy resolves to follow after Bess with Oh, Lawd, I’m On My Way.
Canellakis-Brown Duo
Michael Brown and Nicholas Canellakis
joined in concert by Orion Weiss and Ian David Rosenbaum

Saturday, February 19, 2022, 2:00 PM
Bethel United Methodist Church, Lewes, Delaware

PROGRAM
Voyage Through the Americas

El Salón México
Aaron Copland
arr. Leonard Bernstein
(1900 – 1990)
Michael Brown, piano, Ian David Rosenbaum, percussion

Three Meditations from Mass
Leonard Bernstein
(1918 – 1990)
Nicholas Canellakis, cello; Michael Brown, piano; Ian David Rosenbaum, percussion

Souvenirs, Op. 28
Samuel Barber
(1910 – 1981)
Waltz
Schottische,
Pas de deux
Two-step
Hesitation Tango
Galop
Orion Weiss, Michael Brown, piano, four hands

INTERMISSION

Mariel
Osvaldo Golijov
(b.1960)
Nicholas Canellakis, cello;
Ian David Rosenbaum, marimba

A Maré Encheu from Guia Prático
Heitor Villa-Lobos
(1887–1959)
O Polichinelo from Prole do Bebê
Michael Brown, piano

Pampeana No. 2, Op. 21
Alberto Ginastera
(1916 – 1983)
Nicholas Canellakis, cello; Michael Brown, piano
Solace: A Mexican Serenade (1909) Scott Joplin (1868–1917)
The Ragtime Dance (1902) Orion Weiss, piano

Cuban Overture George Gershwin (1898-1937)
Michael Brown and Orion Weiss, piano; Ian David Rosenbaum, percussion

Steinway Piano Selected from Jacobs Music Company

Program Subject to Change

The Canellakis Brown Duo is represented by Sciolino Artist Management
Orion Weiss is represented by MKI Artists
Ian Rosenbaum is by Blu Ocean Arts

ABOUT THE ARTISTS
Hailed as “a pair of adventurous young talents” (Time Out New York) who “play with their antennae tuned to each other” (The Washington Post), cellist Nicholas Canellakis and pianist-composer Michael Brown have been captivating audiences with performances that combine masterpieces from the standard repertoire with original compositions and arrangements. The Duo recently toured the United States with a program of all American composers, culminating in a New York City recital presented by the Chamber Music Society of Lincoln Center. Mr. Canellakis and Mr. Brown regularly perform at leading music festivals, including Music@Menlo, Bard, Ravinia, Bridgehampton, Santa Fe, La Jolla, Moab, Saratoga Springs, and Music in the Vineyards. Their debut duo album, Out of Darkness, featuring works by Barber, Shostakovich, Brown and Canellakis, was released on CAG Records.

Mr. Canellakis and Mr. Brown are both artists with the Chamber Music Society of Lincoln Center, having been winners of the Society’s CMS Two international auditions. Both maintain active solo careers, performing concertos throughout the U.S. each season. Mr. Canellakis, hailed as a “superb young soloist” (The New Yorker), made his Carnegie Hall Stern Auditorium debut in 2015 as soloist with the American Symphony Orchestra. Mr. Brown, described as a “young piano visionary” (The New York Times), is a 2018 Emerging Artist of Lincoln Center and a 2015 Avery Fisher Career Grant recipient. Mr. Brown is also a critically acclaimed composer who has written works for Mr. Canellakis; as Composer-in-Residence with the New Haven Symphony for the 2017-18 and 2018-19 seasons.
Joining Mr. Canellakis and Mr. Brown in this performance are pianist Orion Weiss and percussionist Ian David Rosenbaum.

According to The Washington Post, “Weiss has both powerful technique and exceptional insight, and brought an almost sculptural presence and weight to the music.” One of the most sought-after soloists in his generation of young American musicians, the pianist Orion Weiss has performed with the major American Orchestras, including the Chicago Symphony, Boston Symphony, Los Angeles Philharmonic, and New York Philharmonic. His deeply felt and exceptionally crafted performances go far beyond his technical mastery and have won him worldwide acclaim. With a warmth to his playing that reflects his personality, Orion has performed with dozens of orchestras in North America and has dazzled audiences with his passionate, lush sound.

Praised for his “spectacular performances” (Wall Street Journal), and his “unfailing virtuosity” (Chicago Tribune), percussionist Ian David Rosenbaum has developed a musical breadth far beyond his years. As a passionate advocate for contemporary music, Mr. Rosenbaum has premiered over one hundred new chamber and solo works. He has collaborated with and championed the music of established and emerging composers alike. In 2012 Mr. Rosenbaum joined the Chamber Music Society of Lincoln Center’s Bowers Program (formerly CMS Two) program as only the second percussionist they have selected in their history.

**Program Notes**

*Voyage Through the Americas* celebrates the rich tapestry of musical influences across North and South America, featuring the works of eight iconic composers. Aaron Copland’s *El Salón México* and George Gershwin’s *Cuban Overture* were directly inspired by their travels to those countries. Leonard Bernstein was an ardent champion of Latin American composers, including the music of Brazilian Heitor Villa-Lobos and Argentine Alberto Ginastera. Scott Joplin was the iconic master of ragtime, a genre that infused African America, European Classical, and Caribbean influences, while Samuel Barber assembled various American and European dances for his eclectic *Souvenirs*. Finally, Argentine American Osvaldo Golijov draws on the music of both his home country and Brazil in *Mariel*, a poignant tribute to his departed friend.

Featuring unique combinations of piano, cello, and percussion, the program will take listeners on a sizzling journey through both hemispheres.
COPLAND

*El Salón México* (1932-36) arr. Leonard Bernstein (1941)

From the time of Copland’s first visit to Mexico City in 1932, when his friend Carlos Chávez took him to the colorful nightclub called *El Salón México*, Copland wanted to compose a piece about this unusual dance hall. He said: “I was attracted by the spirit of the place and by the Mexican people. Using Mexican melodies seemed appropriate. My purpose was not merely to quote literally, but to heighten without in any way falsifying the natural simplicity of Mexican tunes.”

Much to Copland’s surprise and delight, *El Salón México* was welcomed warmly in Mexico and has consistently been one of his most performed works. He said: “Never in my wildest dreams did I expect this kind of acceptance for the piece!”

BERNSTEIN

*Three Meditations* from *Mass* (1978)

Bernstein’s *Mass (A Theatre Piece for Singers, Players, and Dancers)* was composed at the request of President Kennedy’s widow to celebrate the inauguration of the John F. Kennedy Center for the Performing Arts in Washington, D.C. The premiere of the work in its orchestral form took place at the Kennedy Center, the composer conducting the National Symphony Orchestra, with Mstislav Rostropovich as the soloist.

The *Three Meditations* were later arranged by the composer for cello and piano. In *Mass* itself the first two *Meditations* are used as instrumental interludes. The third is derived from various sections of *Mass*. Although some of these sections are widely separated in *Mass*, there is an underlying thematic unity between them.

BARBER

*Souvenirs, Op. 28* (1951–1952)

*Souvenirs* is one of Barber’s few works that could be considered light in style, or referred to as “salon” music. The suite, written for piano four hands, was composed at the suggestion of Barber’s friend, Charles Turner, who would often relax with the composer in New York City at the bar in the Blue Angel Club. Barber dedicated *Souvenirs* to Turner, and the two performed the composition at parties they attended in New York and across Europe.
The suite consists of six short movements, each representing a different style of dance. In the preface to the original copy of the four hand piano version, Barber suggests that the suite was inspired by the music he heard from around 1910 to 1920, when he and his mother would visit the Palm Court of the Plaza Hotel in New York.

**GOLIJOV**

*Mariel* (1999)

Golijov was born and raised in Argentina and learnt about music from his pianist mother. When he was ten years old his parents took him to hear Astor Piazzolla. This was a defining moment. Music was suddenly no longer something found in a score; it was alive and real. Golijov feels that some cultures have explored different aspects of the human soul more deeply than others, leading him to select certain specific influences when he wishes to evoke a particular emotion - for instance Spanish flamenco flavors when infusing his music with despair.

In the composer’s words: “I wrote this piece in memory of my friend Mariel Stubrin. I attempted to capture that short instant before grief, in which one learns of the sudden death of a friend who was full of life - a single moment frozen forever in one’s memory, and which reverberates through the piece, among the waves and echoes of the Brazilian music that Mariel loved.”

**VILLA-LOBOS**

--- *A Maré Encheu* (The Tide Flowed) from *Guia Prático* (1932)

Heitor Villa-Lobos composed a collection of choral pieces titled *Guia Prático* (Practical Guide). It was based upon Brazilian folk songs and melodies, and intended as an educational tool aimed at elevating musical standards in schools.

Villa-Lobos also wrote a second version of *Guia Prático* for solo piano, based on the original material of the first. Regardless of the fact that he was not a pianist, Villa Lobos had a remarkable understanding of the technical and expressive possibilities of the instrument.

The world of children was an inexhaustible source of inspiration to Villa-Lobos, as can be seen by the high percentage of his works inspired and written around that theme. In this he was partaking of a venerable tradition in the history of Western music, which contains several examples of composers who created veritable musical jewels inspired by chil-
Season 2021-22

dren. Schumann’s *Kinderszenen*, Debussy’s *Children’s Corner*, Bizet’s *Jeux d’enfants*, Ravel’s *Ma Mère l’Oye*, and Bartók’s *For Children* are a few. What sets Villa-Lobos apart from these precedents, however, is the sheer number, variety, and originality of his children’s works.

--- *O Polichinelo* from *Prole do Bebê* (1918)

*Polichinelo* (sometimes referred to as “Punch”) is an old type-character and burlesque of the theater, whose roots go back to Ancient Rome and who subsequently was further developed with the *commedia dell’arte*. He is the Neapolitan version of the Harlequin.

*A Prole do Bebê* (The Baby’s Family) is a collection of character pieces. It was composed in three volumes. The volume known as Series 1 (*As Bonecas/The Dolls*) was dedicated to the composer’s wife, Lucilia Villa-Lobos.

**GINASTERA**

*Pampeana No. 2, Op. 21* (1950)

Ginastera gave the name *Pampeana* -- relating to the Argentine pam-pas -- to three rhapsodic works evoking his country’s vast plains, without quoting specific folk songs or dances. Although the third *Pampeana* is a large-scale orchestral work, the first two are more compact pieces for violin (No. 1) or cello (No. 2) and piano.

Written for cellist Aurora Natola, Ginastera’s future wife, the second *Pampeana* begins with a cello proclamation related to the announcement speeches in gaucho singing competitions. The piano, initially restricted to sharp, intermittent chords, launches a vigorous folk rhythm and engages the cello in a brief dance, but soon the cello spins off into its own *cadenza*, full of double stops and *pizzicato*. Eventually the two instruments unite in a slow, nocturnal meditation and then fall into a final, frenzied dance with hints of the *malambo* traditional Argentine step dance.

**JOPLIN**

American composer and pianist Scott Joplin achieved fame for his ragtime compositions and was dubbed the “King of Ragtime”. During his brief career, he wrote over 100 original ragtime pieces, one ragtime ballet, and two operas. In 1976, Joplin was posthumously awarded a Pulitzer Prize.
--- Solace: A Mexican Serenade (1909)

This is one of Scott Joplin’s most beloved and often played ragtime piano pieces. With *Solace*, Joplin had reached a new maturity. Here he could express a range of complex emotions, lifting ragtime far beyond its popular appeal as a light-hearted form of music. *Solace* is unusually complex among piano rags, and its subtitle *A Mexican Serenade* perhaps reflects the fact that its left hand rhythm suggests a slow Latin tango.

The second half of this haunting tune featured on the soundtrack to the 1973 Academy Award winning movie *The Sting*, during the more down-beat moments of the movie.

--- The Ragtime Dance (1902)

Although this piece was first performed in 1899, it wasn’t published until 1902 owing to doubts about its marketability. When eventually published, it was a commercial failure.

The piece was subtitled “*A Stop-Time Two Step*”. “Stop-Time” refers to an unusual effect used in the second half of the piece where the pianist is instructed to “stamp the heel of one foot heavily upon the floor” in time with the beat.

*The Ragtime Dance* was included in the soundtrack of the 1973 film *The Sting*. The song also appeared in the soundtrack of the 1978 film *Pretty Baby* and the 1980 Broadway musical revue *Tintypes*.

**GERSHWIN**

*Cuban Overture* (1932)

After spending a two-week winter holiday in Havana, Cuba, Gershwin was inspired to write this masterpiece the following summer. Originally titled *Rumba*, it was renamed *Cuban Overture* to avoid giving audiences the idea that it was simply a novelty item. The new title provided, as the composer stated, “a more just idea of the character and intent of the music.”

The original orchestral version of *Cuban Overture* is dominated by Caribbean rhythms and Cuban native percussion, with a wide spectrum of instrumental color and technique. It is a rich, exciting, and complex work illustrating the influence of Cuban music and dance. With a driving *rumba* in the outer sections, and a more sensuous *adagio* at the center,
this is the world of Gershwin’s “American” shifted from the multifaceted experiences of Paris to the heady club life of Havana in the first half of the twentieth century. The piano four hands version, arranged by Gershwin himself, retains all the color and excitement of the original.
The Harlem Quartet

Saturday March 26, 2022, 2:00 PM | Performance Insights, 1:00PM
Bethel United Methodist Church, Lewes, Delaware

PROGRAM

String Quartet No. 3 in F Major, Op. 73  
Dmitri Shostakovich  
(1906 – 1975)

Allegretto  
Moderato con moto  
Allegro non troppo  
Adagio  
Moderato  

Strum  
Jessie Montgomery  
(b. 1981)

A Night in Tunisia  
John Birks “Dizzy” Gillespie:  
(1917 – 1993)

(arr. Dave Glenn and The Harlem Quartet)

INTERMISSION

String Quartet No. 2 in C Major, Op. 36  
Benjamin Britten  
(1913–1976)

Allegro calmo, senza rigore  
Vivace  
Chacony: sostenuto

Program Subject to Change

The Harlem Quartet is represented by  
Sciolino Artist Management

About the Artists

New York-based Harlem Quartet has been praised for its “panache” by The New York Times and hailed in the Cincinnati Enquirer for “bringing a new attitude to classical music, one that is fresh, bracing and intelligent.” It has also won plaudits from such veteran musicians as GRAMMY-winning woodwind virtuoso Ted Nash of the Jazz at Lincoln Center Orchestra, who declared in a May 2018 Playbill article, “Harlem Quartet is one of the greatest string quartets I have ever heard. They
can play anything.” Since its public debut at Carnegie Hall in 2006, the ensemble has thrilled audiences and students in 47 states as well as in the U.K., France, Belgium, Brazil, Panama, Canada, Venezuela, Japan, Ethiopia, and South Africa.

Harlem Quartet has three distinctive characteristics: diverse programming that combines music from the standard string quartet canon with jazz, Latin, and contemporary works; a collaborative approach to performance that is continually broadening the ensemble’s repertoire and audience reach through artistic partnerships with other musicians from the classical and jazz worlds; and an ongoing commitment to residency activity and other forms of educational outreach.

The quartet’s mission is to advance diversity in classical music, engaging young and new audiences through the discovery and presentation of varied repertoire that includes works by composers of color. Passion for this work has made the quartet a leading ensemble in both educational and community engagement activities. In this capacity, the quartet has written several successful grants, including a Cultural Connections Artist-In-Residence grant from James Madison University and a 2016 Guarneri String Quartet grant from Chamber Music America; the latter allowed the quartet to participate in an extended performance and educational residency in Mobile, Alabama, which included a close partnership with the Mobile Symphony Orchestra. Harlem Quartet began a multi-year residency with London’s Royal College of Music in 2018. In the 2017-18 season it undertook a week of residency activities with the Santa Fe Youth Symphony. Since 2015 it has led an annual workshop at Music Mountain in Falls Village, Connecticut, culminating in a concert at that venue. In 2021 it began another institutional affiliation, as the inaugural Grissom Artist in Residence at Centre College in Danville, Kentucky.

In addition to performing a varied menu of string quartet literature across the country and around the world, Harlem Quartet has collaborated with such distinguished artists as jazz pianists Chick Corea and Aldo López-Gavilán; classical pianists Michael Brown, Awadagin Pratt, Misha Dichter, and Fei-Fei; violist Ida Kavafian; cellist Carter Brey; clarinetists Paquito D’Rivera, Eddie Daniels, Anthony McGill, and David Shifrin; saxophonist Tim Garland; jazz legends Ted Nash, Gary Burton, Stanley Clarke, and John Patitucci; the Shanghai Quartet; and Imani Winds.

Harlem Quartet’s 2019-20 engagements included a weeklong Quad City Arts Residency (Rock Island, Illinois); debuts with Jazz at Lincoln Center’s Dizzy’s Club, Chamber Music Tulsa, Stanford Live, and Duke University; and return engagements with the Chamber Music Society
of Detroit, the Phillips Collection (Washington, DC), Asheville Chamber Music Series, and Calgary Pro Musica. Highlights of the quartet’s 2020-21 season include concerts with bassist John Patitucci at Wheaton College (Wheaton, Illinois) and Chamber Music Concerts (Ashland, Oregon) and with pianist Michael Brown at Friends of Chamber Music (Denver, Colorado).

Alongside its regular activities as a chamber ensemble, Harlem Quartet performs a variety of works written for solo string quartet and orchestra. In 2012, with the Chicago Sinfonietta under Music Director Mei-Ann Chen, the quartet gave the world premiere of Leonard Bernstein’s West Side Story as arranged for string quartet and orchestra by Randall Craig Fleischer. It reprised its performance of that score with the Anchorage Symphony Orchestra under Fleischer’s direction, and again with the Santa Fe Concert Association. Chicago Sinfonietta and the quartet recorded the West Side Story arrangement, along with works for string quartet and orchestra by Michael Abels and Benjamin Lees, for the Cedille Records release Delights and Dances.

Harlem Quartet has been featured on WNBC, CNN, NBC’s Today Show, WQXR-FM, and the News Hour with Jim Lehrer, and it performed in 2009 for President Obama and First Lady Michelle Obama at the White House. The quartet made its European debut in October 2009 performing at the residence of the U.S. ambassador to the U.K., and returned to Europe as guest artists and faculty members of the Musica Mundi International Festival in Belgium. In early 2011 the ensemble was featured at the Panama Jazz Festival in Panama City.

Harlem Quartet’s latest album, the July 2020 release Cross Pollination, features works by Debussy, William Bolcom, Dizzy Gillespie, and Guido López-Gavilán. The quartet’s recording career began in 2007 when White Pine Music issued Take the “A” Train, a release featuring the string quartet version of that jazz standard by Billy Strayhorn; the CD was highlighted that year in the November issue of Strings magazine. A second CD, featuring three string quartets by Walter Piston, was released in 2010 by Naxos. The quartet’s third recording, released in 2011, is a collaboration with pianist Awadagin Pratt and showcases works by American composer Judith Lang Zaimont. More recently the quartet collaborated with jazz pianist Chick Corea in a Grammy-winning Hot House album that included Corea’s “Mozart Goes Dancing,” which won a separate Grammy as Best Instrumental Composition. The jazz album Heart of Brazil: A Tribute to Egberto Gismonti, recorded with the Eddie Daniels Quartet, was released in June 2018 on Resonance Records.
Harlem Quartet was founded in 2006 by the Sphinx Organization, a national nonprofit dedicated to building diversity in classical music and providing access to music education in underserved communities. In 2013 the quartet completed its third and final year in the Professional String Quartet Training Program at New England Conservatory, under the tutelage of Paul Katz, Donald Weilerstein, Kim Kashkashian, Miriam Fried, and Martha Katz.

Program Notes

SHOSTAKOVICH
String Quartet No. 3 in F Major, Op. 73 (1946)

This quartet was written just after World War II when Shostakovich, then forty, shifted his emphasis from public orchestral music to more private chamber music. While he had already written nine symphonies, he was just settling into his emerging series of string quartets that would eventually number fifteen.

Many feel that String Quartet No. 3 is among his best; it was a favorite of the composer himself. It shows Shostakovich in his full powers as a chamber music composer, skillfully deploying the string quartet to express his distinctive musical personality. The work features an astonishing range of textures, sonic effects and brilliant part writing. Although it is highly successful as abstract musical expression, it is nearly impossible to miss the quartet's topical and programmatic nature. The unspeakable hardships of life in the Soviet Union through the end of WWII took their toll on Shostakovich. Nervous, bitter and depressed, he found his most profound outlet in the relatively safe privacy and intimate expressive capability of chamber music.

For the premiere, Shostakovich named the movements in the manner of a war story, most likely so that he would not be accused of “formalism” or “elitism”. These movements were:

Blithe ignorance of the future cataclysm
Rumblings of unrest and anticipation
Forces of war unleashed
Homage to the dead
The eternal question: why? and for what?
Although these titles characterize the quartet as a reflection on the war, and vividly summarize the essential nature of the music, the composer retracted them, for unknown reasons, immediately after the 1946 premiere by the Beethoven String Quartet.

The first movement is initially light and easy, but sarcastically so. With two distinct themes and a nearly textbook sonata form, the music moves from merriment into disarming complexity and conflict. The movement ends with a wild acceleration that is more panic than mirth.

The second movement soon steers into an edgy, off-kilter waltz that draws each instrument into the fray of angular melody, restless tonality, menacing rhythms and shrill intervals. Suddenly the music shifts from a triple meter waltz into a duple meter march, a clear suggestion that the “rumblings” are those of war. The march has some of the same hollow brightness of the first movement.

The third movement is Shostakovich at his best. As an Allegro, with fortissimo dynamics, a propulsive rhythm, and huge multiple-stopped chords the music perfectly matches its original title of “war unleashed”. Yet in the midst of the drama, Shostakovich intersperses caricature and parody in the form of skittering dances and pompous, overblown marches.

The fourth movement Adagio shows another side of Shostakovich. It is a desolate, haunting, deep and earnest lament. It begins with a stark, heavy theme intoned by all four instruments in unison, which recurs in a series of anguished solos. These occur within a diversity of shifting ensemble configurations that ultimately sink into a funeral dirge, a forlorn duet for viola and cello.

With a moderate tempo, the final movement is episodic and ambiguous, mixing duple and triple meters, unsettling marches, and ghostly dances. This is perhaps suggesting that humanity will always waver between both gestures, equally oblivious to its tendencies towards complacency and destruction. The tension escalates into a final climax that erupts with a recall of the fourth movement dirge, an outpouring of grief and yet another blend of march and languid dance. The quartet dies away with an eerie glow: a long, unison passage hovers while a lonely violin sings a final lament that evaporates into an ethereal, disembodied harmonic. The “eternal question” remains unanswered.
Jessie Montgomery is an acclaimed composer, violinist, and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, and her works are performed frequently around the world by leading musicians and ensembles. Her music interweaves classical with elements of vernacular music, improvisation, language, and social justice, placing her squarely as one of the most relevant interpreters of 21st-century American sound and experience. Her profoundly felt works have been described as “turbulent, wildly colorful and exploding with life” (The Washington Post).

Montgomery was born and raised in Manhattan’s Lower East Side during a time when the neighborhood was at a major turning point in its history. Artists gravitated to the hotbed of artistic experimentation and community development. Her parents – her father a musician, her mother a theater artist and storyteller – were engaged in the activities of the neighborhood and regularly brought their daughter to rallies, performances, and parties where neighbors, activists, and artists gathered to celebrate and support the movements of the time. It is from this unique experience that she has created a life that merges composing, performance, education, and advocacy.

Montgomery began her violin studies at the Third Street Music School Settlement, one of the oldest community organizations in the country. A founding member of PUBLIQuartet and currently a member of the Catalyst Quartet, she continues to maintain an active performance career as a violinist appearing regularly with her own ensembles, as well as with the Silkroad Ensemble and Sphinx Virtuosi. Montgomery’s teachers and mentors include Sally Thomas, Ann Setzer, Alice Kanack, Joan Tower, Derek Bermel, Mark Suozzo, Ira Newborn, and Laura Kaminsky. She holds degrees from the Juilliard School and New York University and is currently a Graduate Fellow in Music Composition at Princeton University.

Since 1999, Montgomery has been affiliated with The Sphinx Organization, which supports young African-American and Latinx string players. She currently serves as composer-in-residence for the Sphinx Virtuosi, the Organization’s flagship professional touring ensemble. She was a two-time laureate of the annual Sphinx Competition and was awarded a generous MPower grant to assist in the development of her debut album, Strum: Music for Strings (Azica Records). She has received additional grants and awards from the ASCAP Foundation, Chamber
Music America, American Composers Orchestra, the Joyce Foundation, and the Sorel Organization.

In the composer’s words:

“Strum is the culminating result of several versions of a string quintet I wrote in 2006. It was originally written for the Providence String Quartet and guests of Community MusicWorks Players, then arranged for string quartet in 2008 with several small revisions. In 2012 the piece underwent its final revisions with a rewrite of both the introduction and the ending for the Catalyst Quartet in a performance celebrating the 15th annual Sphinx Competition.

“Originally conceived for the formation of a cello quintet, the voicing is often spread wide over the ensemble, giving the music an expansive quality of sound. Within Strum I utilized texture motives, layers of rhythmic or harmonic ostinati that string together to form a bed of sound for melodies to weave in and out. The strumming pizzicato serves as a texture motive and the primary driving rhythmic underpinning of the piece. Drawing on American folk idioms and the spirit of dance and movement, the piece has a kind of narrative that begins with fleeting nostalgia and transforms into ecstatic celebration.”

**GILLESPIE**

*A Night in Tunisia* (1942)

John Birks “Dizzy” Gillespie was an American jazz performer, bandleader, composer, educator and singer. On the trumpet, he was a virtuoso improviser, building on the style of Roy Eldridge but adding layers of harmonic and rhythmic complexity previously unheard in jazz. His combination of musicianship, showmanship and wit made him a leading popularizer of the new music called bebop. His beret and horn-rimmed glasses, scat singing, bent horn, pouched cheeks and light-hearted personality provided some of bebop’s most prominent symbols.

*A Night in Tunisia* is a quintessential Gillespie composition. Its origins remain somewhat of a mystery, though several sources claim to have located its genesis in Gillespie’s time as a member of Benny Carter’s band. The tune later became a staple number of Billy Eckstine’s big band. This band featured, alongside Gillespie, saxophonist Charlie Parker and vocalist Sarah Vaughan. At this time, the song was introduced as Interlude, with lyrics by Vaughan. She was one of the first vocal artists to record it, featuring Gillespie as a sideman.
Though later recordings would feature alternate lyrics by Jon Hendricks that more appropriately fit the “new” title, A Night in Tunisia, Gillespie would continue to refer to the composition as Interlude. He was apparently unaware of how, why or when the title change exactly occurred, reportedly saying: “some genius decided to call it A Night in Tunisia.” Attractive as the idea is to use the piece as a symbol of imaginings of Africa, the weight of evidence suggests that the composition existed well before it acquired the “Tunisia” tag.

Musically this tune demonstrates its composer’s ambition to step away from the conventions of 1940’s jazz. This is shown by its Afro-Caribbean rhythms and innovative approach to harmony and melody. Today, the song is recognized as one of the most influential tracks in the evolution of the modern jazz idiom. It is said to have appeared in over 300 commercial recordings. In January 2004, The Recording Academy added the 1946 Victor recording by Gillespie to the Grammy Hall of Fame.

BRITTEN

String Quartet No. 2 in C Major, Op. 36 (1945)

Britten was charged with writing two pieces for a concert commemorating the 250th anniversary of the death of British composer Henry Purcell. One of the works was this string quartet.

Britten regarded the compositions of Purcell very highly: they embodied many of the aesthetic characteristics that he strived for in his own music, including what he termed qualities of “clarity, brilliance, tenderness and strangeness.” As with many composers of the mid-20th century, a form of nationalism still colored Britten’s search for his own unique compositional voice. He wanted to distance himself from the “pastoral” school of composers such as Vaughan Williams, who based their musical language on the harmonies of traditional English folk songs and works of composers from the Elizabethan era; Britten found his solution to expressing nationalism by delving into the works of Purcell for inspiration.

One already hears the influence of Purcell at the very opening of the first movement. As the two violins and cello play the introductory theme, the viola plays a drone strongly reminiscent of that heard in Purcell’s Fantasia upon One Note, Z.745. The second movement is a brilliant scherzo that makes reference to the musical language of Dmitri Shostakovich, a composer whom Britten greatly admired and who would later become his close friend. Britten’s usage of the third movement’s title
“Chacony” refers back to Purcell, who used that name for the musical form more often called chaconne or passacaglia. It consists of a theme and 21 variations. In a program note for the premiere, Britten wrote: “The sections may be said to review the theme from (a) harmonic, (b) rhythmic, (c) melodic, and (d) formal aspects”. Purcell wrote a well-known Chacony in G minor that Britten must have been familiar with when he composed this quartet; he subsequently arranged the piece for modern string orchestra in 1955.

The Zorian Quartet made the first recording of the present work. It occupied seven sides of a four-disc 78 rpm set. On the eighth side was Purcell’s Fantasia upon One Note, with Britten playing a sustained middle C drone on viola.

The first public performance was also by the Zorian Quartet at Wigmore Hall, London on November 21, 1945 in a concert to mark the exact 250th anniversary of the death of Purcell. The work was commissioned by and dedicated to Mary (“Mrs J. L.”) Behrend, a patron of the arts. Britten donated most of his fee towards famine relief in India. Syncopated rhythms in a swirl of mixed meters. The tenor saxophone tries to lure the group into a sinewy melody but is soon swamped by the ensemble’s relentless motion. Commissioned by the Zzyzx Quartet in 2012, Unquiet Spirits is the first original, multi-movement work for saxophone quartet by American composer John Mackey. It premiered at the 36th annual Navy Band Saxophone Symposium in 2013.
2022 Classics Series

**CELEBRATE! – JANUARY 21, 2022**
Lara Downes, Piano
Gershwin: *An American in Paris*
Gershwin: *Rhapsody in Blue*
Rachmaninoff: *Symphonic Dances*

**VOYAGE! – MARCH 11, 2022**
Drew Petersen, Piano
Wilmington Children’s Chorus
Satie: *Gymnopédies No. 1*
Rachmaninoff: Piano Concerto No. 2
Holst: *The Planets*

**DANCE! – FEBRUARY 11, 2022**
David Krauss, Trumpet
Saint-Georges: Symphony No. 2
Hummel: Trumpet Concerto
Beethoven: Symphony No. 7

**SING! – APRIL 8, 2022**
Sirena Huang, Violin
Mendelssohn: Violin Concerto
Brahms: Symphony No. 1

**TRANSCEND! – MAY 13, 2022**
Julian Schwarz, Cello
Bach/Stokowski: *Toccata and Fugue in D minor*
Saint-Saëns: Cello Concerto No. 1
Strauss: *Also sprach Zarathustra*
Strauss: *On the Beautiful Blue Danube*

Subscriptions and single tickets are available! For pricing and additional information, visit www.delawaresymphony.org or call 302-656-7442.
Sinta Quartet

Saturday, April 9, 2022, 7:30 PM | Performance Insights, 6:30 PM
Bethel United Methodist Church, Lewes, Delaware

PROGRAM

Spirits in the Machine

Volcanic Ash

Chris Hass
(b. 1993)

String Quartet in A Minor, Op. 132

Ludwig van Beethoven
(1770-1827)

III. Molto Adagio “Heiliger Dankgesang”

arr. Graser

Ex Machina

Marc Mellits
(b. 1966)

Machine I (let the funk out)
Machine II (flowing)
Machine III (not quite, but almost pensive; sunflowers in love)
Machine IV (dancing a mean ghastly dance)
Machine V (the morning after)
Machine VI (flowing, lyrical & songlike)
Machine VII (aggressive & funky)

INTERMISSION

Cerulean

David Biedenbender
(b. 1984)

I. Sirens
II. Lullaby
III. Goof Groove

Selections from Die Kunst der Fuge BWV 1080

J. S. Bach
(1685 – 1750)

arr. Graser

Unquiet Spirits

John Mackey
(b. 1973)

Program Subject to Change

Sinta Quartet Members are all Selmer-Paris Artists
The group is Represented by Concert Artist Guild
About the Artists

The Sinta Quartet is an American saxophone quartet known for its virtuosic, memorized performances of classical and contemporary chamber music.

Members of the Sinta Quartet include Dan Graser, soprano saxophone; Zach Stern, alto saxophone; Joe Girard, tenor saxophone; and Danny Hawthorne-Foss, baritone saxophone.

The Sinta Quartet’s repertoire is diverse, ranging from commissions by today’s emerging composers to standards from the saxophone quartet literature to transcriptions by master composers such as Dvorak, Schubert and Shostakovich. In 2019 they released their debut recording, Collider, on CAG Records featuring new works for saxophone quartet. The group gave the World Premiere of Bolcom’s own transcription of his Concerto Grosso with Concert Band, joining the University of Michigan Symphony Band in 2011 for performances at Los Angeles’ Walt Disney Concert Hall, Beijing’s National Center for the Performing Arts and the Shanghai Conservatory. The quartet’s subsequent concerto recording garnered praise: Audiophile Audition declared them “superb musicians” and American Record Guide called it “the highlight of the album.”

Recent career highlights include DSQ’s New York recital debut at Weill Recital Hall, Purdue University Convocations, Kravis Center for the Performing Arts, Chautauqua Institution, Bravo! Vail Valley Music Festival, Rockport Chamber Music Festival, Music from Angel Fire and in Michigan at the Great Lakes Music Festival the Detroit Institute of Arts. Among the ensemble’s extensive educational outreach activities, they recently enjoyed extended residencies for Joplin Pro Musica (MO) and Anchorage Concert Association, both culminating with performances as part of their season series.

Program Notes

Spirits in the Machine

Inspired by the writings of composer Marc Mellits (of the saxophone quartet functioning as one machine powered by four individuals), this program highlights contemporary works for the ensemble. These are influenced by funk, soul and minimalism - all with a lyrical tone that fuses with earlier works from the chamber music/classical canon. This highlights a full palette of compositional and instrumental colors.
**HASS**

*Volcanic Ash (2017)*

(Winner of 2017 DSQ Composition Competition)

Volcanic Ash is a boisterous and lively piece for saxophone quartet, fusing the harmonic language of Middle Eastern music with the form, rhythms, and overall intensity found in heavy metal. The piece features constant meter changes, low open fifth “power chords”, and sweeping *arpeggios*, but is complemented by a calm and reflective chorale. Volcanic Ash was written for Donald Sinta Quartet’s Composition Competition in 2017, taking Dan Graser’s advice of writing a quartet that is “harder, faster, and louder than my first saxophone quartet, Polar Vortex, in an attempt to challenge the incredibly talented ensemble”.

**BEETHOVEN**

*Molto Adagio “Heiliger Dankgesang”* from *String Quartet in A minor, Op. 132 (1825)*

This beautiful slowly unfolding *Adagio* forms the formal and emotional core of Beethoven’s String Quartet No. 15. It was written while the composer was recovering from a serious intestinal inflammation that he at many points thought would spell his demise. He headed the movement *Heiliger Dankgesang* (Sacred Song of Thanks). The structure of the music alternates slower sections in the churchlike Lydian mode with faster more upbeat sections that Beethoven dubbed *Neue Kraft fühlend* (feeling new strength).

The movement begins with all four instruments overlapping in large rhythmic structures spelling a brief *motif*, followed by the actual chorale of the movement, in turn followed by the “new strength” music. Each time this slow introduction gets more rhythmically complicated and more connected to the chorale, ultimately ending in quiet reverent thanksgiving in the upper registers of all instruments.
MELLITS

Ex Machina (2017)

This work was commissioned from Chicago-based composer Marc Mellits, by a consortium of seven American saxophone quartets from across the USA. As such, each of the seven movements was inspired by a unique quality that Marc found in the individual quartets; the result is an amalgamation of their lyrical, timbral, and ensemble characteristics.

However, the common thread among all of the movements is the use of the saxophone quartet as one large machine, occasionally functioning in four parts, and at other times functioning as one single gigantic entity. As with much of Mellits’ writing for saxophone, the instrument’s history in funk and soul music is brought into his minimalist style by way of seemingly simple yet in fact quite complex rhythmic grooves.

The work is dedicated to the seven saxophone quartets: Donald Sinta Quartet, Project Fusion, Barkada, Mirasol, Kenari, Zzyzx, and Assembly.

BIEDENBENDER

Cerulean (2017)

“Cerulean was inspired by my son Izaak. From the moment he was born, he was extraordinarily curious and inquisitive. He often looked around the room, searching for interesting objects, enthusiastically turning his head, and opening his big, beautiful blue eyes wide to get a better view of the world around him. He also loved (and still loves) to find and follow interesting sounds, including the sirens of passing fire trucks, police cars, and ambulances.

“In the first movement, Sirens, I imagined waves of sound approaching and then departing in slow motion, like some strange police siren heard through a baby’s distorted sense of time.

“The second movement is a simple lullaby. Rather than sing the same lullaby for him each night, I often found myself humming long, repetitive, improvised phrases that eventually, over the course of rocking him to sleep, coalesced into a more coherent melody. The movement begins with soft, hushed waves—different waves than the first movement. These waves eventually transform into something more ecstatic, as I imagine him making the transition from consciousness to the exciting, magical place of a baby’s dreams. Finally, I find the tune for which I was searching, played by the soprano saxophone and accompanied by a hymn-like chorale played by the rest of the quartet that has been slightly
distorted, as if the sound has been refracted through the flickering flame of a candle that is warmly illuminating Izaak’s room as he sleeps.

“The final movement, Goof Groove, is inspired by this goofy dance Izaak liked to do in our living room. As a baby, he would sit and awkwardly bob his torso back and forth in a peculiar meter while singing his own crazy, lilting tune; however, as he got older and learned to walk, he began to run and spin in circles, dancing and singing silly songs. I imagined the goofy bobbing of his infancy transforming into the spinning circular dancing he now does at four years old, eventually spinning out of control, finally arriving in a tired, happy, dizzy heap on the floor.”

~ David Biedenbender

Cerulean was written for and commissioned by the Donald Sinta Saxophone Quartet. It was premiered by them at the 2017 North American Saxophone Alliance National Biennial Conference.

BACH

Die Kunst der Fuge BWV 1080 (post. 1751)

Johann Sebastian Bach’s The Art of Fugue was begun towards the end of his life. It represents the last great collection by the master composer. The work was written as an open score, without instrumental specifications, but most scholars agree that it is a harpsichord work. In its entirety it consists of fourteen fugues and four canons all in the same key (originally D minor) and all utilizing the same motto theme. Don’t expect jazzed-up Bach here; this is a thoroughly classical work. Bach never heard a saxophone, but the clarity, virtuosity, and restrained expressivity of this family of instruments would probably have pleased him greatly.

By the time of Bach’s death in 1750, fugue writing had gone out of style and The Art of Fugue did not receive the commercial success that his family had hoped. Nevertheless, the work took the idea of contrapuntal design to a new level and represents the output of a seasoned composer at the height of his artistic and intellectual genius. Never before nor hence has there been such a fusion of beauty and logic in the exploration of the principles of counterpoint.

MACKEY

Unquiet Spirits (2012)

The piece’s title reflects the unsettled and unsettling moods evoked in
the three movements. The restless first movement propels the ensemble to a climactic bout of raucous rhythmic gestures. The second movement is an off-kilter dance, featuring acrobatic counterpoint throughout the ensemble and an eerie, waltz-like middle theme. Finally, the third movement is a *fiendish moto perpetuo*, described by the composer as a “barn burner.” The ensemble trades incessant sixteenth-note runs and jarring syncopated rhythms in a swirl of mixed meters. The tenor saxophone tries to lure the group into a sinewy melody but is soon swamped by the ensemble’s relentless motion.

Commissioned by the Zzyzx Quartet in 2012, *Unquiet Spirits* is the first original, multi-movement work for saxophone quartet by American composer John Mackey. It premiered at the 36th annual Navy Band Saxophone Symposium in 2013.
“Wild Card Concert”
Tessa Lark, Violin
Michael Thurber, Bass

Saturday May 7, 2022, 7:30 PM
Bethel United Methodist Church, Lewes, Delaware

PROGRAM

Original Works
- Wooden Soldier
- Tumble Time
- Weather Vane
- Until We Meet Again
- Cedar & Sage

Bach
Two-Part Inventions 1,2,4,6,8,10 & 15

Various Jazz Standards and
Old-Time tunes to be announced from stage

Program Subject to Change

About the Artists
The violin-bass duo of Tessa Lark and Michael Thurber brings a genre-bending blend of bluegrass, jazz, classical, and original works to life in high-energy performances built on audience interaction and a fun, welcoming stage presence. Lark and Thurber met as alumni of National Public Radio’s From the Top program showcasing talented young classical musicians. They have grown their duo collaboration out of appearances in a unique musical variety show series, Thurber Theater, which Michael regularly hosts at the popular New York City nightclub Joe’s Pub in lower Manhattan. They now offer their signature sound and charisma in venues across North America. The duo’s debut album Invention comprises music of J.S. Bach along with non-classical original compositions.
Michael Thurber enjoys a reputation as one of the most versatile young musical talents currently active in New York City. Whether he’s playing bass on *The Late Show with Stephen Colbert*, composing music for the Royal Shakespeare Company, co-founding the smash YouTube channel CDZA, or hosting Thurber Theater, his musical voice defies genre and category.

Tessa Lark, both a classical virtuoso and an expert fiddler in the tradition of her native Kentucky, is consistently praised for her astounding range of sounds, technical agility, captivating interpretations, and multi-genre programming and performance. In the classical realm she has earned many of the top awards available to young artists, including a 2018 Borletti-Buitoni Trust Fellowship, the only American so honored; a 2016 Avery Fisher Career Grant; the Silver Medal in the 2014 International Violin Competition of Indianapolis; and first prize in the 2012 Naumburg International Violin Competition.

Lark and Thurber both began their musical training at Midwestern institutions, with Michael attending Interlochen Arts Academy in Michigan and Tessa participating in the Starling Preparatory String Project at the University of Cincinnati College-Conservatory of Music. Tessa went on to study with Miriam Fried at New England Conservatory and earn her Artist Diploma from The Juilliard School, while Michael also studied at Juilliard.

This concert marks the fifth time Coastal Concerts has presented a Wild Card to close out its season. The goal is to present classically trained musicians who experiment with styles and formats not usually found in a traditional classical concert series. Previous Wild Card performers have been the Sybarite Five, the Red Priest Baroque Band, So Percussion and Time For Three.

*The Wild Card” Concert is supported in part by Dogfish Head Brewery.*
Coastal Concerts continues to be cognizant of COVID and has taken all steps possible to help reduce the risk to our patrons, staff, and artists. We appreciate your continued understanding of the situation and any inconveniences this may cause you.

We will require the following of our concertgoers:

- Everyone attending our concerts must show proof of full vaccination upon arrival at the Bethel Church, OR **WRITTEN** proof of a negative COVID test within 72 hours of the concert.
- All attendees must wear a mask during the performance. Masks will be provided to those who forget to bring one.
- If you are having any symptoms of COVID, we ask that you not attend the concert.

Unfortunately, we will not be able to admit you to the Concert unless you have met the requirements outlined above.

**Fully vaccinated** means that either 14 days have passed since receiving the second dose of FDA or WHO authorized double-dose vaccines or that 14 days have passed since receiving the sole dose of FDA or WHO authorized single-dose vaccines.

For those unable to be vaccinated, such as people with certain medical conditions preventing vaccination, or those with closely held religious beliefs that prevent vaccination, you must provide written proof of a negative COVID-19 test within 72 hours before performance start time. **Those persons who cannot provide proof of vaccination or a provide written proof of a negative COVID-19 test within 72 hours of the concert will not be admitted to our performances.**

As restrictions are lifted or changed, we will keep everyone informed of any changes. In the meantime, thank you for helping us create the safest environment possible for everyone.

Thank you for your patience and understanding as we prepare for a safe and exciting Season!
Coastal Concerts is supported, in part, by a grant from the Delaware Division of the Arts, a state agency, in partnership with the National Endowment for the Arts. The Division promotes Delaware Arts events on [www.DelawareScene.com](http://www.DelawareScene.com). The engagement of the Sinta Quartet and the Curtis on Tour Brass Quintet is made possible through the Special Presenters Initiative Program of the Mid Atlantic Arts Foundation with support from the National Endowment for the Arts and the Delaware Division of the Arts.

Our artists reserve the right to change or revise their program as it is printed in this Program Booklet and shown on our website. Coastal Concerts will make every effort to notify the patrons of any changes in advance of the concert if at all possible, but some changes may be made during the concert itself by the artist. Thank you for your understanding.
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