

# Western Piedmont Symphony

53rd Season 2017-2018

## Celebrating John

... All Season Long



**John Gordon Ross**  
Music Director & Conductor

Celebrating 27 years of  
dedication to the  
Western Piedmont Symphony



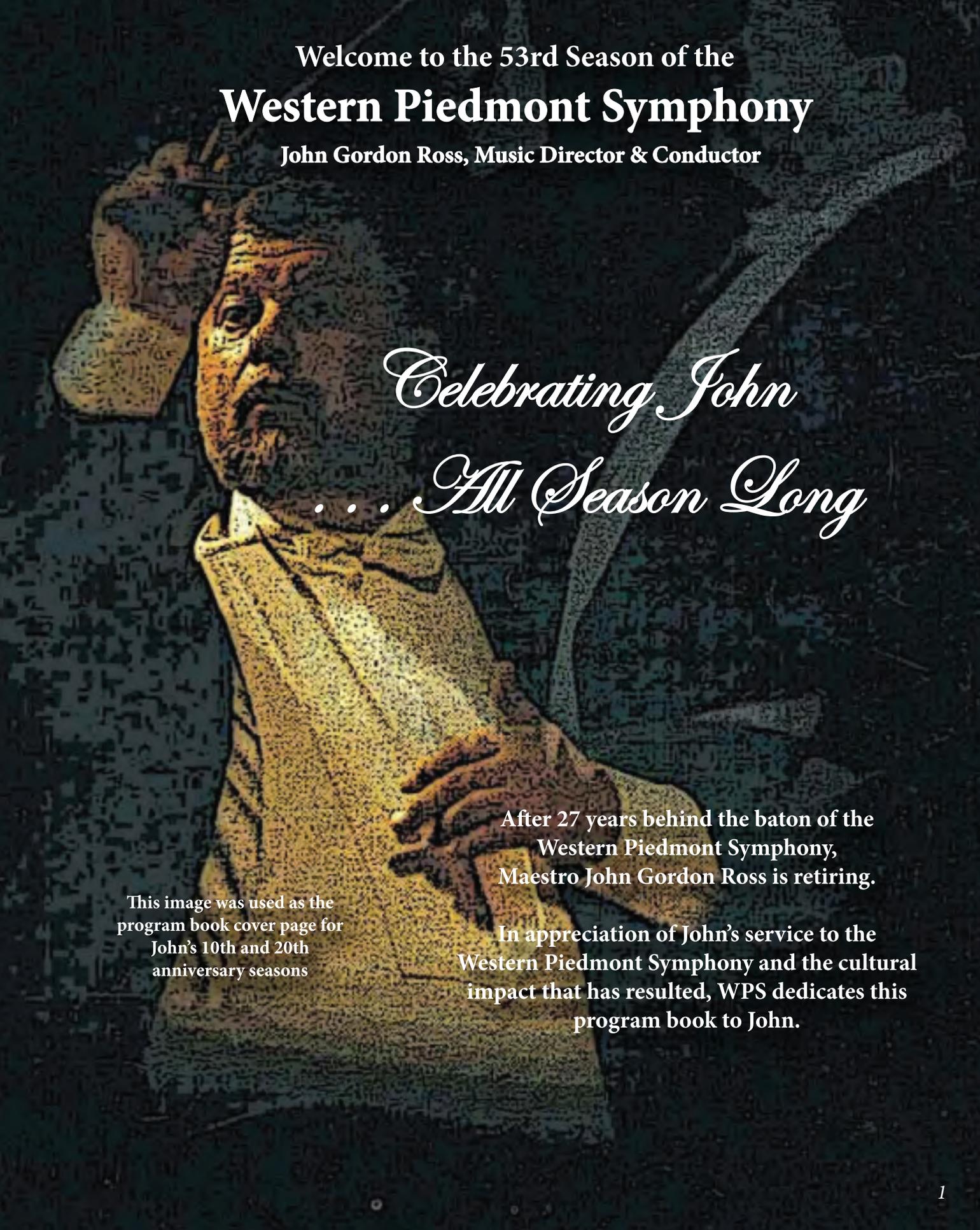
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Welcome to the 53rd Season of the  
**Western Piedmont Symphony**

John Gordon Ross, Music Director & Conductor

*Celebrating John*  
*... All Season Long*

This image was used as the  
program book cover page for  
John's 10th and 20th  
anniversary seasons

After 27 years behind the baton of the  
Western Piedmont Symphony,  
Maestro John Gordon Ross is retiring.

In appreciation of John's service to the  
Western Piedmont Symphony and the cultural  
impact that has resulted, WPS dedicates this  
program book to John.



# Table of Contents

2016-2017 Support Contributors ..... 4

Calendar of Events ..... 8

Chamber Classics Series ..... 71

Directory of Advertisers ..... 103

Endowment Fund ..... 19

Executive Director’s Corner ..... 16

First Chair Society ..... 3

Friends of the Quartet ..... 73

General Information ..... 10

Holiday Pops! ..... 49

John Gordon Ross, Music Director & Conductor ..... 12

John’s Legacy ..... 7

Letter from John ..... 11

Masterworks I: Program ..... 21

    Guest Artist: Michael Lewin, Piano ..... 22

    Program Notes ..... 23

WORLD PREMIERE: Dan Locklair ..... 26

Masterworks II: Program ..... 39

    Guest Artists: Luke Boudreault & William Lawing ..... 40

    Sally Ross & Serafim Smegelskiy ..... 41

    Program Notes ..... 42

Masterworks III: Program ..... 55

    Guest Artist: Gregory Knight, Piano ..... 56

    Program Notes ..... 57

Masterworks IV: Program ..... 77

    Guest Artist: Dmitri Pogorelov, Violin ..... 78

    Program Notes ..... 79

Masterworks V: Program ..... 91

    Guest Soloists ..... 92

    Program Notes ..... 96

Omissions ..... 18

Outreach Programs ..... 89

President’s Message ..... 9

Soup, Salad & Strings ..... 70

Summer Pops 2018 ..... 90

Thank You ..... 18

WPS Board of Directors ..... 9

WPS Highlights ..... 17

WPS Mission Statement ..... 10

WPS Staff ..... 10

Western Piedmont Symphony Orchestra ..... 14

Youth Symphony ..... 34



# First Chair Society

*The First Chair Society ensures excellence in musical performance and leadership by providing the orchestra the highest quality musicians for each of the principal chairs.*



The First Chair Society partnership was implemented in 1987 as a major financial resource for the expanding needs of the Western Piedmont Symphony. With the generous support of the First Chair Society, the Symphony has been

able to solicit a wider variety of nationally known guest artists, composers and performers. This partnership provides funding to support in-school music education programs, as well as outreach programs for all ages.

Our community has benefited by having a much higher caliber of musical talent normally limited to major orchestras in large metropolitan centers. This enhancement of our quality of life is appreciated by the community and businesses presently residing here and also by those businesses and individuals contemplating making this area home.

Please join the Western Piedmont Symphony in saluting this special group of supporters for their continued commitment to musical excellence in our communities. To learn more about becoming a First Chair Society member, contact the Symphony office.



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This list represents support received by June 30, 2017.

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Thank  
you

# Western Piedmont Symphony

John Gordon Ross, Music Director & Conductor

## October 2017

Masterworks I - October 7

## November 2017

Masterworks II - November 4

Holiday Pops! - November 18

Youth Symphony - November 20

## December 2017

A Tribute to John - December 30

## January 2018

Chamber Classics II - January 20

## February 2018

Masterworks III - February 3

Chamber Classics III - February 17

## March 2018

Masterworks III - March 3

FUNdraiser - March 17

Chamber Classics IV - March 31

## April 2018

Soup, Salad & Strings - April 6

Masterworks V - April 14

Youth Symphony - April 16

**Western Piedmont  
Symphony**

828.324.8603

[WPSymphony.org/Tickets](http://WPSymphony.org/Tickets)





# President's Message



This year the Western Piedmont Symphony (WPS) will be celebrating our 53<sup>rd</sup> season. This season, however, will be bittersweet. Our Maestro John Gordon Ross will be retiring at the end of this season. This program book honors and pays tribute to the cultural impact that John has had on our region.

John joined the Symphony in 1991. John has developed the WPS orchestra into the national award-winning orchestra it is today—not once, but three times. Through John's leadership the symphony has made a tremendous cultural impact on our communities. WPS not only impacts our overall quality of life, it also has a direct impact on economic development as companies look to bring jobs to our area.

This will also be the second season with our Executive Director, Ingrid Keller, and our Youth Symphony Director, Joby Brunjes. We are also very excited to have the Tesla Quartet back this season for their third year of residency. Tesla, last summer, finished in second place at the international Banff Competition, where they also won the Hayden Prize and the Canadian Commission Prize.

The Western Piedmont Symphony concert season consists of five Masterworks concerts, four Chamber Classics concerts featuring the Tesla Quartet, two Youth Symphony concerts and our ever-popular *Symphony Under the Sails* outdoor concerts.

Be sure to mark your calendars for our Holiday Pops! Concert, a family event, to be held this year on November 18 in Drendel Auditorium. We will play a lot of holiday favorites. We will also have a tribute to John Gordon Ross on December 30, 2017, and a FUNdraiser on March 17, 2018.

I would like to extend a special thank you to the Concert and First Chair Sponsors, contributors, the local businesses who advertise in our concert programs, Board members, volunteers, season ticket holders, and especially the musicians who make this wonderful gift of music possible. On behalf of everyone who works for or values the Western Piedmont Symphony, thank you for your continued support.

*See you at the concerts! Dan Green, WPS Board President*



## Western Piedmont Symphony Board of Directors

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# General Information

## MISSION STATEMENT:

*Western Piedmont Symphony's mission is to provide musical performances of distinction that enrich and enliven the community's classical music experience; and to nourish new audiences through school concerts and family outreach programs.*

### TICKETS

The box office opens to the public one hour prior to all concerts. In order to avoid the hassle of waiting in line, please feel free to call the WPS office to place your tickets in Will-Call OR just drop by and pick them up. You can purchase and print your tickets through our website at [wpsymphony.org/tickets](http://wpsymphony.org/tickets). You can also obtain tickets by clicking the links on our Facebook page. Buy a season subscription and save time and money!

Season ticket holders desiring to purchase additional tickets for a single concert may do so by calling the Symphony office prior to the performance. Additional tickets are subject to availability. The Box Office will make every effort to work with your seating preferences. We are unable to issue refunds or exchanges for unused tickets. Don't let your seat be empty! Please give your ticket(s) to a friend or call the office to release your tickets for re-sale. We will issue you a receipt for tax purposes for the donation of your ticket(s).

Special group discounts are available for most concerts. Call the symphony office for details.

### SPECIAL ASSISTANCE

Assisted Listening Devices are available at P.E. Monroe Auditorium. The ushers will be glad to help you.

### SYMPHONY ETIQUETTE

Concerts begin promptly at 7:30 PM. There is a 15 minute intermission. All concerts are recorded live. Latecomers will not be seated until the first convenient pause in the program.

NO Cell Phones, Cameras or Recording Devices unless pre-approved by WPS.

NO Smoking in any of the Auditoriums.

NO food and/or drink allowed in the auditoriums.

Candy wrappers are pretty loud too!

Since the mid 19th century, audiences have quit clapping between movements of a multi-movement work (like symphonies or concertos). But sometimes people just get caught up in the excitement of a particularly dazzling passage and they just have to clap. Go right ahead!

## WPS STAFF

- John Gordon Ross,  
Music Director & Conductor
- Ingrid Keller, Executive Director
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## Letter from John

### Ladies and Gentlemen:

It has been an honor and pleasure to serve this audience and this community as Music Director and Conductor since the 1991-1992 season. My shoulders and arms still have a few downbeats left in them and I promise you an exciting season in my final year of full time leadership. We will begin the season with a world premiere by Dan Locklair, a North Carolina composer of truly international stature, and another appearance by Michael Lewin, who predates me as a WPS Guest Artist but also appeared as a soloist in my first season. Thanks to the distinguished group of local supporters who came together to make this concert financially possible! In April we will conclude our season with a repeat of the repertoire on the first concert I conducted and with the Hickory Choral Society who were also there to support my Masterworks debut in 1991. That year P.E. Monroe had installed new seats, but last year they were replaced. I guess we helped wear them out with all those concerts over the years.



I am also pleased to be able to work once again with another of my favorite soloist, pianist Gregory Knight. Greg continues to amaze me with the depth of his musicianship and his superhuman ability to maintain a fulltime career as a computer software engineer while performing at an incredibly high level as a concert pianist. I am so thankful that Greg discovered us! Thanks to Greg, our orchestra has been heard as his accompanist on Public Radio's *Performance Today* heard throughout the world.

I also wish to thank the five string quartets that have been a part of the Hickory Metro String Quartet Residency since 1999: Fry Street Quartet who left us to become the much-honored and beloved resident artist faculty quartet at Utah State University, the Degas Quartet who though no longer together spawned several other chamber music ensembles including the Villiers Quartet in the United Kingdom. Villiers will visit Hickory in November, so make sure you get a chance to hear them. Next was the LaCatrina Quartet who left us to become the resident quartet at New Mexico State University and continue to tour extensively and have made a significant impact promoting the music of Mexico and South America. The Kontras Quartet returns frequently to our region to perform with the Kruger Brothers, and also leads a chamber music camp at Emory and Henry College in Virginia each summer. Our current quartet, Tesla, has embarked on a major career as a touring and recording quartet with frequent international appearances and a soon-to-be released recording made this past summer in England. It has been a pleasure to assist and enable these fine musicians as their careers began to develop. I hope beyond measure that this program will continue beyond my tenure.

So what does a conductor do when he/she retires? I plan on a Spring Training trip to Goodyear, Arizona in 2019. And like a "bad penny" I will continue to lead a few concerts next season in the summer and also for the various school systems we serve. This will help facilitate the selection of your next Music Director and Conductor as several candidates will appear on the 2018-19 Masterworks Series as a prelude to the selection of your community's next musical leader. I also imagine that like most retirees, my wife has some projects planned for me as she will take a few more years to complete her teaching career. And yes, at least for the foreseeable future, we will be staying in Hickory. We are going to take *Kiplinger's* suggestion that this is one of the best places in the United States to be a retiree.

I also wish to thank our administrative staff who most often saw "my bad side" and not always deservedly. They have jobs that are almost always underpaid and underappreciated. Even at my grumpiest, I want you to know that your efforts were appreciated and worthy not only of my respect and recognition but also deserve deepest thanks for helping keep this musical treasure chest open to serve all of our community.

Finally let me thank the many current and past musicians of the Western Piedmont Symphony. I wish everyone in our community realized the incredible artistic, intellectual, educational and human resources these wonderful and unique people have provided to all of us since 1964. If I have a "legacy" that legacy is shared with each of them. My gratitude to them can never be measured. I have learned so much from them. I have been the recipient of so much support, justified criticism, and just plain good times. It will be impossible to say goodbye and you might imagine how big that lump in my throat gets every time I think about our time together.

Thank you, *John*



# John Gordon Ross



John Gordon Ross began his leadership of the Western Piedmont Symphony and Youth Symphony in 1991 and served both ensembles for 25 years. Last season he relinquished his leadership of the Youth Symphony to an exciting new leader, Joseph “Joby” Brunjes. This season will be his 27th and final year as Music Director and Conductor of the Western Piedmont Symphony.

Under John’s leadership, several significant American composers and soloists have visited and continue to visit Hickory for Masterworks concerts. This season, NC composer Dan Locklair’s *Symphony #2 “America”* will receive its world premiere. This continues the leadership of the Western Piedmont Symphony as a leading presenter of new works in the Southeastern United States.

Another integral and important part of John’s legacy was the establishment of the Hickory Metro String Quartet Residency. The residency has been an important influence in the musical improvement of the Western Piedmont Symphony and the enhanced cultural life of our region since 1999. Today citizens of Western North Carolina get to attend professional, quality concerts of both orchestral and chamber music that often do not exist in many larger American cities. The orchestra and chamber orchestra have been recognized with several notable honors including a broadcast on National Public Radio’s “Performance Today” with pianist Gregory Knight, a recent finalist in the Van Cliburn Amateur Pianist Competition. Under his baton, WPS was awarded the First Prize in the 2013 and 2015 American Prize in the Professional Orchestra category. In addition to the Masterworks Series, the orchestra performs *Under the Sails* and in the mountain communities of Banner Elk, Sparta, and West Jefferson on a regular basis. This season they also performed a concert as a kickoff of the Soldiers Reunion Celebration in Newton in collaboration with the laser artists of SELEM.

Maestro Ross was born in the small farming community of Selma, Indiana in 1951 and attended Ball State University and the Cleveland Institute of Music as an undergraduate. He and his wife Sarah Rocco Ross graduated together from the Master of Music program at Northwestern University in Evanston, Illinois in 1981 and were married on campus, shortly thereafter. He has also studied summers at Tanglewood, the Domaine School, and was a fellow of the Scotia Festival of Music for three summers. His private conducting teachers were Walter Hendl, Thomas Briccetti and Robert Hargreaves. He was also a participant in the conducting master classes of Pierre Boulez and Victor Yampolsky and was an active participant in the seminars of Christopher Hogwood and Erich Leinsdorf.

From 1981-1991 he was Music Director and Conductor of the Kingsport (TN) Symphony Orchestra (now known as Symphony of the Mountains) Symphony Chorus, and Youth Orchestra, and served in a variety of conducting capacities with the Cleveland Philharmonic Orchestra including Music Director and Conductor from 1977-1979. Guest conducting engagements include the Cleveland Philharmonic, Johnson City (TN) Symphony, and the Lima, Blue Ash, and Lakeside Symphony Orchestras in Ohio. He is also a former Assistant Conductor of the Canton (OH) Symphony Orchestra and Conductor of the Canton Youth Symphony.





# Music Director & Conductor

Since the late 1990's, John Gordon Ross has served in a variety of roles as an adjunct faculty member at Lenoir-Rhyne University including portions of two semesters where he served as guest conductor of their choral ensembles as a temporary replacement for Dr. Paul D. Weber. He also teaches Instrumental Conducting and Music History at LRU and performs with the Lenoir Rhyne Wind Symphony as a trombonist. He is a member of the Hickory Jazz Orchestra and just finished his 39th season as 2nd Trombonist of the Lakeside Summer Symphony in Ohio.



He is an experienced clinician, having conducted several regional festival orchestras in Tennessee and North Carolina and adjudicated NCMEA Orchestra Festivals in both Eastern and Western districts. He has also led the Cleveland, Forsyth, and Guilford All-County Orchestras. He also spent two summers conducting the orchestra at the Tennessee Governors School and two seasons guest conducting at the Eastern Music Festival in Greensboro where he led both student orchestras in concerts.

John and his wife Sarah Rocco Ross (Sally) have been married for 36 years and are long time dog lovers having shared their lives with Buster (19 years) and Gracie (17 years). Sarah

“Sally” Rocco Ross is the Director of Strings for the Hickory Public Schools and Associate Principal Cellist of the Western Piedmont Symphony and the Salisbury Symphony Orchestra. The City of Hickory honored their musical accomplishments with a John and Sally Ross Day on November 21, 2010. In 2015, they were jointly given the Human Relations Award by the Hickory Human Relations Committee. Last January, John was inducted into the Hickory Music Factory Hall of Fame.

He is a board member/senior active member of the Hickory Rotary Club and also a Paul Harris Fellow. He serves as a licensed Lay Reader/Chalicer in the Episcopal Church where he also sings in the Church of the Ascension Parish Choir. He is a member of the Hickory Coffee Club. He also serves as Treasurer of the international service organization, The Conductors Guild, and is a member of the Advisory Board of the Cleveland (OH) Philharmonic Orchestra.





# WPS Musicians

## VIOLIN-1

Ross Snyder  
Concert Master

### *Freiman Family Chair*

Anna Boyle, Assistant Concert Master  
Kelsey Philbrick, Assistant Concert Master  
Jenna Ames  
Maria Lemp  
Galina Johnson  
Wilson Pace  
Naiara Sanchez  
Jonathan Sullivan  
Nicole Wendl

## VIOLIN-2

Michelle Lie, Principal

### *Fry Street Quartet Chair*

Luke Benton, Associate Principal  
Molly Barrett, Assistant Principal  
Melissa Alderman  
Elizabeth Boyle  
Laura Coston  
Nan Freeman  
William Freeman  
Donna Nestor  
Mary Ellen Watson

## VIOLA

Edwin Kaplan, Principal  
Timothy Gudger, Associate Principal  
Dean Burgos  
Kathryn Estes  
Elda Franklin  
Carmen Granger  
Thomas McShane  
Kathryn Middel  
Diana Stone

## CELLO

Serafim Smigelskiy, Principal  
Sarah Rocco Ross, Associate Principal  
Allison Bormuth  
John Hunsucker  
Nora Naughton

Kimberly Pfleeger  
Benjamin Smith

## BASS

Aaron Craven, Principal  
*Bass Violin Chair, Anonymous*  
Phil Barringer, Associate Principal  
Nathaniel Goldsmith  
Tonya Steward  
Earl Anderson

## FLUTE

Laura D. Stevens, Principal  
*Broyhill Family  
Foundation Chair*  
Lissie Okopny Shanahan  
Laura Kaufman

## PICCOLO

Peter Shanahan

## OBOE

Anna Morris, Principal  
Jessica Warner

## ENGLISH HORN

Jennifer Roberts

## CLARINET

Douglas Miller, Principal  
David Allen

## BASS CLARINET

To be filled

## BASSOON

Paige West-Smith, Principal  
Stephanie Lipka

## CONTRABASSOON

Rebecca Libera

## HORN

Frank Merritt, Principal  
*Hickory Daily  
Record Chair*

Eddie Little  
Christopher Griffin  
Mary Boudreault

## TRUMPET

Luke Boudreault, Principal  
William Lawing  
Timothy Phillips

## TROMBONE

Christopher Nigrelli, Principal  
Mark Stephens

## BASS TROMBONE

Alexander Witt

## TUBA

Edward L. Baity, Jr.

## TIMPANI

Charles Smith

## PERCUSSION

### *Adam Neilly Family Chair*

Shawn Roberts, Principal  
Rick Cline  
Stephanie Wilson

## HARP

Helen Rifas

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Aaron Ames

## John Gordon Ross

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### **Mary P. Boudreault**

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# BY THE NUMBERS

## Maestro John Gordon Ross

**52**  
Years  
Conducting



Music  
Director & Conductor  
for Western Piedmont  
Symphony

**27**  
years



**54**  
Years  
Playing  
Trombone

**40+**

Years in a Jazz  
Band

**460+**  
Concerts Conducted

**277** Hickory

**120** Kingsport, TN

**65** Ohio

**25**  
Years of Tutoring  
at Longview  
Elementary  
School

**41**  
Years of  
Teaching



**40**  
Years as a  
Member of the  
Conductor's  
Guild



**2**  
First Place  
Awards from the  
American Prize  
National  
Competition for  
Professional  
Orchestras

**36** Years of Marriage to  
Sarah (Sally)  
Rocco Ross

# Thank You John!



## Executive Director's Corner

I welcome you all to the 53rd season of the Western Piedmont Symphony! We have an exciting year of concerts and special events to celebrate a particularly significant milestone as Maestro John Gordon Ross marks his 27th and final season with the Western Piedmont Symphony. This program book is dedicated to him and all he has done for WPS, our community and region, the state of North Carolina and the world of classical music.

Each Masterworks concert this year contains pieces, soloists and guest artists of great significance to Maestro Ross:

- **MWI:** Rhapsody in Blue features pianist, Michael Lewin and a Dan Locklair world premiere
- **MWII:** Dances & Duets has an added afternoon Family Concert option
- **MWIII:** Heavy Metal brings back Greg Knight on piano and encores with the rock anthem, “Bohemian Rhapsody”
- **MWIV:** Homecoming showcases Dimitri Pogorelov from the Kontras Quartet as well as a special visual presentation from Sally and James Fanjoy-Labrenz
- **MWV:** Ode to Joy! brings the WPS career of Maestro Ross full circle with a performance of Beethoven’s 9th Symphony – which he also conducted for his very first WPS concert.



Special events are planned to celebrate John. Among them, we’ve started our year with a Legacy Gala: An Immersive Concert Experience which offers our patrons the chance to sit alongside our musicians during a performance. A celebration of the Maestro’s contributions and accomplishments is being held on December 30th – A Tribute to John.

In addition to our celebrations for John, the world-class talented Tesla Quartet returns to us for a third season to present our Chamber Classics and Soup, Salad & Strings series. They are also engaging with our community through in-school concerts, Rug Concerts, Silver Serenades, house concerts, Pop-Ups and other opportunities.

Continuing our outreach and engagement work, the Western Piedmont Symphony Chamber Orchestra is traveling throughout the region to offer elementary school children their first orchestral concert experience and the community has the opportunity to attend our free outdoor fall and summer pops concerts.

New for this year - I am excited to share that there are two chances to attend a Holiday Pops concert performed by the Western Piedmont Symphony on November 18th with all your favorite holiday music! It’s the perfect family event with tickets priced so that one child is admitted free for every paying adult.

Finally, you won’t want to miss our FUNdraiser set for March 17th and our Sunset Cruise in May.

Clearly, this is an exceptional season. I can’t thank you all enough for your gifts and support, which demonstrate the value of live symphonic. Maestro “JGR” is certainly representative of that value and has shaped the culture in our community to reflect this. I truly do believe that what he has established through his artistic leadership of the WPS is a musical legacy that will allow our organization to continue strongly into the future.

And so, I ask you all to please join me in celebrating John....All Season Long! ~Ingrid Keller, Executive Director



## WPS Highlights

The Western Piedmont Symphony of Hickory, NC, was organized in 1964; the first rehearsal was held on the Lenoir-Rhyne University campus under the direction of the founding Music Director and Conductor, Albert Chafoo. The Western Piedmont Symphony Society, Inc. was legally incorporated on November 3, 1972 in the State of North Carolina.

Martin Bellar, the Western Piedmont Symphony's second conductor, was responsible for founding the Western Piedmont Youth Symphony. Richard Hughey, the symphony's third conductor, established the Western Piedmont String Quartet. He also conducted the Western Piedmont Symphony's first Family Concerts during the 1988-89 season. In 1991 John Gordon Ross was selected as the fourth Music Director and Conductor. After 27 years, 17-18 Maestro Ross's will be retiring after the 17-18 season.

WPS has been extremely fortunate to have a resident string quartet in place. Frye Street Quartet was the first resident quartet, followed by the Degas Quartet and La Catrina Quartet. During the 2009-2010 season, WPS once again auditioned quartets from across the country to fill the three year residency position. The Kontras Quartet was selected for a three year residency. The Kontras Quartet agreed to extend their residency one more year. Our current Resident Quartet is the internationally, award-winning Tesla Quartet. They are beginning their third year.

At the end of the 2006-2007 season, WPS was pleased to debut five new timpani purchased through the support of the Lyerly Charitable Remainder Trust and the E. Rhodes and Leona B. Carpenter Foundation.

The finale of the 44th season was a special May 2nd concert combining the Western Piedmont Symphony, Youth Symphony, Piedmont Percussion Ensemble, pianist John Cheek and composer J. Mark Scarce at a special Family Side-by-Side Concert at P.E. Monroe Auditorium. The Masterworks season featured the world premieres of the "Tubman Songs" by Nkeiru Okoye and "Terra Terribilis" by Laura Kaminsky.

Our 46th season of concerts featured a lively weekend of concerts with DBR (Daniel Bernard Roumain) who made improvisers out of several of our WPS and WPYS members. The Youth Symphony and Symphony Orchestra presented a Side by Side concert for area 7th graders and DBR presented a club concert complete with DJ on Friday evening. We also presented a concert that featured the shofar or ram's horn as a solo instrument. That concert helped garner another spot for WPS in the finals of The American Prize. During our 47th season WPS went out of this world with a magnificent production of "Star Wars & The Planets."

The 49th season opener was another night of lively entertainment and talent, featuring the Kruger Brothers as they performed with the orchestra. The season ended with the final performance of the Kontras Quartet. Yet another year of Well Crafted Music! The season opener for our 50th year featured Grammy award winning banjoist, Bela Fleck. And to round out the 50th season, the orchestra performed Mahler's Symphony No. 2 "Resurrection," featuring the Hickory Choral Society. This concert won First Place in the Professional Orchestra Division of The American Prize competition. During the 51st season, WPS was pleased to present the *Time for Three* trio who put a more energetic twist to modern music as well as classical favorites. They also presented an "anti-bullying" campaign throughout the school systems.

The 53rd season will be dedicated to Maestro Ross. Maestro Ross will be conducting many of the same works that were performed in his first season. Maestro Ross's finale will be the magnificent Beethoven's 9th, *Ode to Joy*. This work was performed on September 28, 1991 with the Hickory Choral Society.

***WPS wishes to thank Maestro Ross for his dedication and leadership for the past 27 years. Bravo! Bravo!***



# Thank You!

The WPS staff, Board and musicians realize that the WPS organization thrives because of the many hours of dedication and support provided by our volunteers. The organization is very small and welcomes all the help and support.

Grants from the Catawba Valley Community Foundation, the Unifour Foundation Inc. Endowment, United Arts Council of Catawba County, Caldwell Arts Council, Beaver Family Foundation and the North Carolina Arts Council, a division of the Department of Cultural Resources, will assist us in reaching out to the community (both young and old) for a series of mini concerts at schools, facilities and locations around the region. We truly appreciate their continued support and dedication as they enrich all of our lives through the arts.

The Symphony is also very happy to be a partner with the City of Hickory and the Hickory Metro Convention & Visitor’s Bureau. Through their support the extremely popular “Symphony Under the Sails” outdoor Pop series continues to grow.

We would also like to acknowledge our numerous media sponsors and to the many businesses and organizations whose support and in-kind contributions are vital to the arts in our communities. Please show your appreciation as well.

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## Omissions

While every effort has been made to acknowledge in some way our many volunteers, contributors and supporters, omissions sometime occur due to printing deadlines and oversights. WPS has recently installed a new ticketing and donor tracking program. Many adjustments have been made but please accept our sincere apology if errors are found. We will make every effort to correct all issues.



# Endowment Fund

The WPS Endowment Fund is a permanent trust fund created to strengthen the financial foundation of the Symphony organization. The continued existence of the Western Piedmont Symphony depends on the generous gifts of individual supporters, businesses and organizations.

You can help by including the Symphony in your estate plan. Opportunities to make a special gift to the WPS Endowment include Gifts of Cash and Securities, Life Insurance and Bequests, Retirement Plans (IRA's, 401(k) plans, qualified profit-sharing plans and 403(b) plans. For more information and details, without obligation, please contact the WPS offices for information. Thank you!

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# Western Piedmont Symphony

John Gordon Ross, Music Director & Conductor

Masterworks I of our 53rd Season

## *Rhapsody in Blue*

October 7, 2017

7:30 PM

P.E. Monroe Auditorium, Lenoir-Rhyne University

Michael Lewin, Pianist

Sponsored by the

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*North, South & Central: A Musical Travelogue*

*Huapango (Juan Pablo Moncayo)*

*Summerland (William Grant Still)*

*Grand Tarantelle for Piano & Orchestra*

*(Louis Moreau Gottschalk)*

*Rhapsody in Blue (George Gershwin)*

**WORLD PREMIERE**

*Symphony #2 America (Dan Locklair)*

*Independence Day*

*Memorial Day*

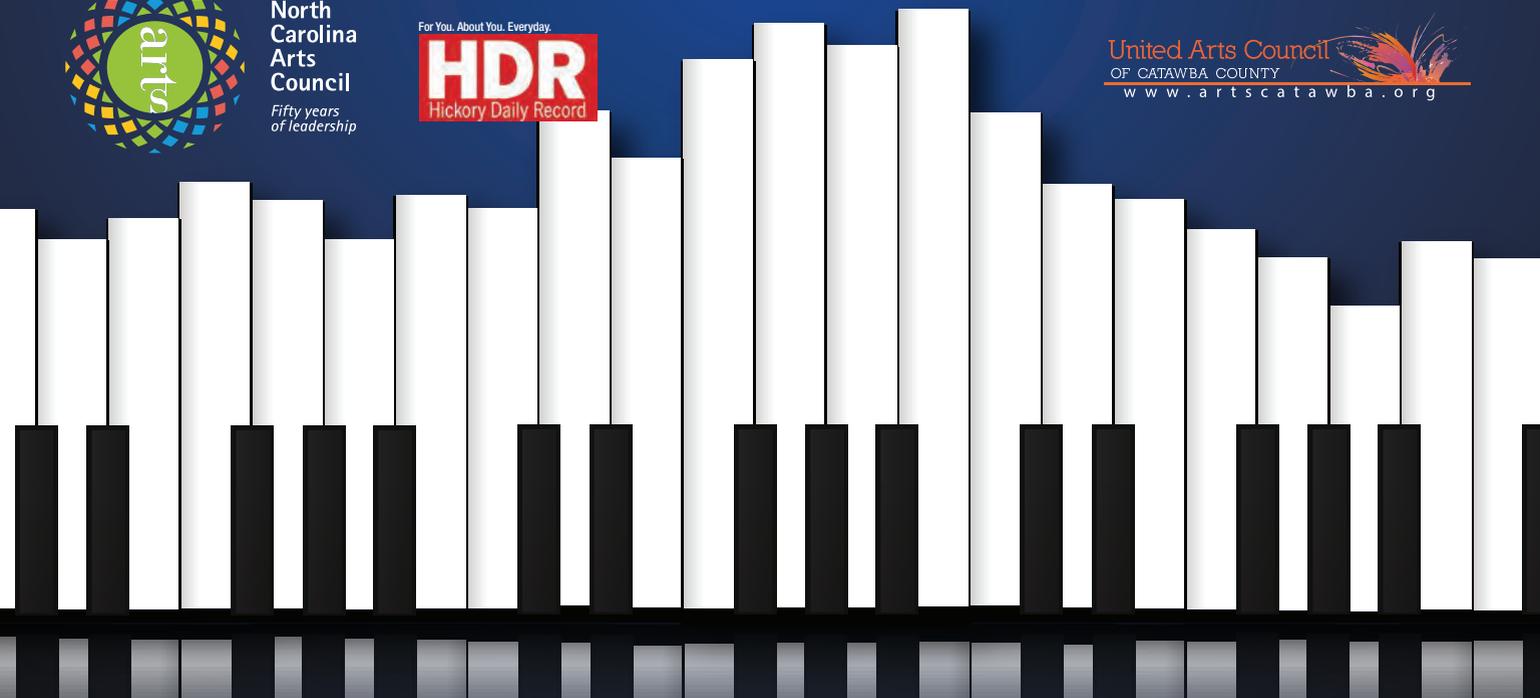
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# Michael Lewin Pianist



**Michael Lewin** is internationally applauded as one of America's most gifted concert pianists, performing to acclaim in over 30 countries. His many recordings, enormous repertoire and charismatic stage presence have established him as an artist whose warmth, imagination and dazzling virtuosity make him an audience favorite.

Commanding a repertoire of 40 piano concertos, his orchestral engagements include the Netherlands Philharmonic Orchestra, Moscow Chamber Orchestra, Cairo Symphony, Bucharest 'Enescu' Philharmonic, China National Radio and Film Orchestra, Filharmónica de Guadalajara, State Symphony of Greece, Youth Orchestra of the Americas, Orquesta Sinfónica de Puerto Rico, the Boston Pops, the Symphonies of Phoenix, Indianapolis, Miami, Colorado, Nevada, West Virginia, Illinois, North Carolina and the Sinfonia da Camera. He has premiered two piano concertos by David Kocsis, and performed Gershwin's "Rhapsody in Blue" over 50 times. He has collaborated with conductors including Carlos Miguel Prieto, Keith Lockhart, Constantine Orbelian, Ian Hobson, Sergei Babayan, Maximiano Valdés, Hugh Wolff, Anton Kersjes and Seymour Lipkin.

Lewin's career was launched with top prizes in the Liszt International Piano Competition in the Netherlands, the William Kapell International Competition, and the American Pianists Association Award. At his New York Lincoln Center debut, The New York Times proclaimed that "his immense technique and ability qualify him eminently for success." His tours have since taken him to Moscow's Great Hall, Hong Kong's City Hall Theater, Taipei's National Concert Hall, China's Poly Theatres, the Opera House of Cairo, the Athens Megaron, Holland's Muziekcentrum Vredenburg, and London's Wigmore Hall. His popular PBS Television recital hosted by Victor Borge featuring the Schubert "Wanderer Fantasy" and Chopin Etudes was widely rebroadcast. He has been the featured interview in *Clavier* and *Piano & Keyboard* Magazines, and edited piano music of Griffes for C.F.Peters. A Steinway Artist, he was Artistic Director of the Steinway & Sons 150th Anniversary Gala Concert held in 2003 in Boston's Symphony Hall. A devoted chamber musician, he was Artistic Director of the Boston Conservatory Chamber Players and played in the Lewin-Chang-Díaz Trio and the Lewin-Muresanu Duo. He has premiered music by Joel Hoffman, David Kocsis, Sylvia Rabinof, Robert Chumbley, Andy Vores and John Harbison. Composers with whom Mr. Lewin is particularly associated include Beethoven, Schubert, Debussy, Chopin, Liszt and Griffes.

Mr. Lewin won a Grammy Award in 2014 as the featured artist on the Billboard No. 1 New Age Album "Winds of Samsara." His recent Debussy recordings for Sono Luminus, "Starry Night" and "Beau Soir," have won worldwide acclaim and extraordinary critical praise. The discs include both Books of *Préludes*, *Estampes* and a variety of other solo works. Also on Sono Luminus is "Piano Phantoms," music inspired by phantoms and the spirit world, and "If I Were a Bird," a popular collection of bird-themed pieces, which received a Grammy nomination in the "Producer of the Year" category. For Naxos he made a best-selling collection of 20 Scarlatti Sonatas and a landmark two-CD set of the complete piano music of American composer Charles Tomlinson Griffes. His Centaur recordings include "Michael Lewin plays Liszt," "A Russian Piano Recital," (Scriabin, Glazunov and Balakirev), "Bamboula!" piano music of Louis Moreau Gottschalk, and the Violin Sonatas of William Bolcom with violinist Irina Muresanu.

One of America's most sought-after teachers, he has taught many prize-winning pianists, gives master classes worldwide and is a frequent international competition judge. He is Professor of Piano at The Boston Conservatory at Berklee, and Artistic Director of the Boston Conservatory Piano Masters Series. Born in New York, he studied at the Juilliard School. His teachers include Leon Fleisher, Yvonne Lefebure, Adele Marcus and Irwin Freundlich. Please visit [www.michaellewin.com](http://www.michaellewin.com) for more information. Michael Lewin is represented worldwide by AOR Management Inc.



***Huapango*..... José Pablo Moncayo**

Born in Guadalajara, Mexico on June 29, 1912  
Died in Mexico City, Mexico on June 16, 1958

In 2011, the Huapango, as a form of Mexican mariachi music, was added to the UNESCO List of the Intangible Cultural Heritage of Humanity – an honor which had also been bestowed upon the healthy Mediterranean diet in 2010 and the Tango in 2009!

Mariachi music with its typical sound of trumpets and string instruments became a national symbol of Mexican culture with the success of the film industry from the 1930s until the 1950s and, for a short time, even a security risk at airports when members of different families were greeted with simultaneous formations of mariachi musicians.

The Huapango by José Pablo Moncayo (1912-1958) is especially popular; the work was inspired by three traditional Son Huastecas from state of Veracruz. Moncayo created an unofficial Mexican national anthem with his Huapango from the year 1941; the work has entered into the repertory of classical symphonic music, pop music, and in turn, of mariachi groups as well. In 2008, the LaCatrina Quartet performed a version on our Chamber Classic Series. A version also exists for wind band.

The composer described the genesis of Huapango: “Blas Galindo and I went to Alvarado, one of thee places where folkloric music is preserved in its most pure form; we were collecting melodies, rhythms and instrumentations during several days. The transcription of it was very difficult because the huapangueros (musicians) never sang the same melody twice in the same way. When I came back to Mexico, I showed the collected material to Candelario Huízar; Huízar gave me a piece of advice that I will always be grateful for: “Expose the material first in the same way you heard it and develop it later according to your own thought.” And I did it, and the result is almost satisfactory for me.”

The piece is in a duple meter version of 6/8 time but like many pieces in this style spends a lot of time moving between duple and triple gestures and also juxtaposing the rhythmic elements to create tension. He used three tunes he had collected on the trip, “El Siquisiri,” “El Balajú” and “El Gavilancito.”

As composer, conductor, pianist and percussionist, Moncayo was, alongside Silvestre Revueltas and Carlos Chávez, a representative of Mexican art music - and also part of the Grupo de los Cuatro with Blas Galindo - who also sadly passed away at too young an age. Huapango (8 min.) was premiered by the Orquesta Sinfónica del Estado de México conducted by Carlos Chávez in 1941 and today is a popular concert opener all over the world. Moncayo’s death in 1958 is considered to be the end of the Mexican national school of composition.

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**Summerland ..... William Grant Still**

Born in Woodville, Mississippi on May 11, 1895  
Died in Hollywood, California on December 3, 1978



William Grant Still was given the title of Dean of African-American Composers several years before his death. His career included many firsts: as a performing oboist in the first African-American Broadway Show *Shuffle Along*, as conductor of his own radio program *The Deep River Hour*; his *Symphony #1 Afro-American Symphony* was the first work by an African-American composer to be performed by a major American orchestra, and his opera *Troubled Island*, on the Haitian Revolution, was the first to be performed by a major American opera company.

*Summerland*, like Moncayo's *Huapango* exists in several versions. Originally the middle movement of *Three Visions for Solo Piano* from 1936, other versions exist for a variety of solo instruments with piano accompaniment, the most popular for flute or violin and piano. Versions also exist for 2 pianos, solo harp and organ, wind band, string quartet and also small and large orchestral versions. This evening we perform the version for large orchestra. At least nine different versions were created by the composer, rather than outside arrangers.

Still was, if not an outright adherent, very interested in Spiritualism and the concept of the living and the deceased finding paths of communication. *Summerland* is considered a vision of our home after death. It mixes elements of jazz harmony and European impressionist styles with many parallel harmonic movements and harp-like arpeggios (broken chords). At the time of its first appearance as a solo piano piece in 1936, Still was also writing a lot of music for the film industry, and the piece owes some of its sound world to that style. It has the overall form of ABA, also known as three part song form.

***Grande Tarantelle for Piano and Orchestra, Op. 67* ..... Louis Moreau Gottschalk**



Born in New Orleans, Louisiana on May 8, 1829  
Died in Tijuca (Rio de Janeiro), Brazil on December 18, 1869

Again, as in the previous two works on this concert, Gottschalk created several versions of the *Grande Tarantelle*, a solo piano, piano trio (violin, cello and piano), violin and piano, 2 violins and piano and a version for solo piano and orchestra. Several other versions have been created by the composer's colleagues and modern arrangers. Gottschalk was also reputed never to play the same piece in the same way, so there are numerous variations in text and form. This evening's performance is a reconstruction by the American composer Hershy Kay for use by the choreographer George Balanchine. Hershy Kay also created the longer ballet *Cakewalk* based on Gottschalk's music for "Mr. B." The composer's own orchestration was lost in Gottschalk's lifetime but rediscovered as have been more and more of his music and letters in subsequent years.

Louis Moreau Gottschalk was regarded as America's first significant concert pianist. Though he was born in New Orleans to a Jewish-American father and a Creole mother, he became a staunch advocate of the Union cause and spent most of the American Civil War in the Northern United States and the West Coast.



# Masterworks I Program Notes

In 1859 in Cuba, Gottschalk performed an improvised tarantella with pianist Nicolás Ruiz Espadero and violinist José White at the Liceo Artístico y Literario in Havana. That extemporization would evolve over the years until it reached its final form for piano and orchestra as the Grande Tarantelle, (Op 67). During the last year of his life, which he spent mostly in Brazil, it became Gottschalk’s workhorse. When the composer died without leaving a written score for this piece, more than twenty different spurious versions of Grand Tarantelle surfaced over the years, most of which are far from reflective of the composer’s intentions. The textual issues of this and many other piano pieces were complicated by Gottschalk’s reluctance to write down many of his pieces in the days before reliable copyright laws, fearing that others would steal his music. His written intentions for the Grand Tarantelle were found in his own handwriting a few years ago and most modern editions are now based on that text.

A tarantella is a fast dance that probably started in the Italian town of Taranto. It usually starts on an upbeat, and is in a 6/9 meter with two beats to the measure. Its origins predate the Christian era, and the Roman Senate chose to ban the dance around 136 B.C. because of its cult association. It revived in the early A.D. centuries as a supposed cure for the bite of the tarantula spider thought to be fatal by many.

Composers throughout the ages have been drawn to dance including many non-Italians including Mendelssohn, Popper, several of the 19<sup>th</sup> century Russians including Borodin, Rimsky-Korsakov and Tchaikovsky. In the 20<sup>th</sup> century it was used by John Corigliano and Benjamin Britten. Most of these settings follow the tradition of competitive feats of speed, originally between dancer and drummer, but now between various sections of the orchestra, or in the case of Gottschalk between the solo piano and orchestra.

## *Rhapsody in Blue* ..... George Gershwin



Born in Brooklyn, New York on September 26, 1898  
Died in Hollywood, California on July 11, 1937

*Rhapsody in Blue* was George Gershwin’s first extended work, written hastily for performance at a special evening of Big Band Jazz entitled An Experiment in Modern Music by the Paul Whiteman Orchestra in New York City’s Aeolian Hall in February of 1924. The original scoring of the work for Whiteman’s band which included strings was done by Ferde Grofe and published in 1926, with an orchestral version that followed, though it was not published until 1942. Gershwin was given the commission just five weeks before

the concert, and Grofe did not receive a copy of the two piano score until just over two weeks before the performance. Grofe still managed to complete his orchestration with eight days to spare.

Gershwin claimed to have entirely conceived the piece riding on a train from Boston to New York on December 23, 1923, but in fact the slow theme (United Airlines used this theme for many years) came to him while playing piano at a friend’s party a couple of days later. His brother Ira recalls George speaking about the piece to him and provided this quote to be used in a proposed 1985 film by the director Paul Schrader: “You start with an ice-breaker, an ascending clarinet to get attention, to start the engine. Just after the first theme, four bars in, I stress an unaccented beat. First bump in the road. Same thing two bars later but fool with the harmony, too. The second bump is also the first turn! With the second theme, five bars later, you’re on your way with the scenery all blue and jazzy—but where are you headed? Keep changing keys, turn, detour seven times before hitting the straightaway A Major, like the cycle of fifths ragtime players use.

Meantime I am pitting four notes against three so you feel like you are accelerating all the time. Add a few classical conventions and you feel like you are listening to Tchaikovsky or Liszt. It’s a rhythm for our time. Not just pep. Our pulse.”



# Masterworks I Program Notes

Brother Ira who was his lyricist, also claims to have convinced George to change the title from American Rhapsody to Rhapsody in Blue. Gershwin kept apologizing to the musicians as the piece was rehearsed that he had hoped to have more time to create a more polished work, but the musicians and their leader Paul Whiteman loved the piece. In fact the importance of its premiere has been likened to that of Gershwin's Hollywood friend Arnold Schoenberg's *Pierrot Lunaire* and Igor Stravinsky's *The Rite of Spring*.

## World Premiere

### Symphony #2 "America" ..... Dan Locklair



Born in Charlotte, North Carolina on August 7, 1949

**Dan Locklair** (b. 1949), composer, is a native of Charlotte, North Carolina (USA). He holds a Master of Sacred Music degree from the School of Sacred Music of Union Theological Seminary in New York City and a Doctor of Musical Arts degree from the Eastman School of Music in Rochester, New York. Presently, Dr. Locklair is Composer-in-Residence and Professor of Music at Wake Forest University in Winston-Salem, North Carolina.

The music of Dan Locklair is widely performed throughout the U.S., Canada and abroad, including performances in England, Germany, France, Denmark, Hungary, Poland, Sweden, Korea, Japan, Finland and Russia. His prolific output includes symphonic works, a ballet, an opera and numerous solo, chamber, vocal and choral compositions. The Western Piedmont Symphony accompanied harpist Jacquelyn Bartlett in the premiere of Locklair's Harp Concerto in 2005.

The composer has kindly provided the following program notes for this evening's premiere performance:

My Symphony No. 2 ("America") unabashedly celebrates America: "The Land of the Free." Begun in May of 2015, this three-movement composition was completed in July of 2016 and is scored for a large triple-wind symphony orchestra. Approximately 22 minutes in length, each movement is a reflection upon a holiday that is at the heart of America: 1. Independence Day; 2. Memorial Day; 3. Thanksgiving Day. A single, well-known melody associated with the essence of each of these American holidays is heard in each movement.

Because of the immediacy with which I think listeners will experience Symphony No. 2 ("America"), an overly technical program note about the compositional process of the piece seems out of place. Thus, my musical notes for this piece are direct and brief.

**Independence Day.** A modified sonata form, this movement of approximately eight minutes in length is as full of energy and excitement as is the freedom-marking holiday it reflects. After an opening fanfare-like idea begins the exposition, the rollicking first theme is heard. Marked by great energy, this first theme (although not related in a rhythmical way) is based on the 1882 melody, *MATERNA*, by Samuel Augustus Ward (1847-1903). Since 1910 this stirring melody has been joined with the beloved 1893 poem by Katherine Lee Bates (1859 -1929), *America the Beautiful* (a patriotic hymn felt by many to be the unofficial national anthem of the United States of America). Soon, a soft and lyrical second theme, based on the harmony of *MATERNA*, emerges. After a repeat of the exposition, a brief development section ensues, which eventually leads to the recapitulation. A coda, with the opening fanfare-like idea in dialogue, returns to end this celebratory first movement.



# World Premiere

**Memorial Day.** Cast in bar form (AAB - the form of The Star-Spangled Banner) and approximately six minutes in length, the simple 24-note triadic melody, Taps, is the basis of this serene movement. A military bugle call dating from the 19<sup>th</sup> century, Taps has had a long and colorful history. It is thought to be the work of Union Army Brigadier General, Daniel Adams Butterfield (1831-1901). Although used over many decades as a functional “Extinguish Lights” piece within the military, the haunting melody of Taps has become a poignant, reassuring presence at many funerals and memorial services. Near the conclusion of this second movement, the complete Taps is heard played by an off-stage trumpet. It should be noted that the Taps melody also appears in the first and final movements, thus making Symphony No. 2 cyclic in design.

**Thanksgiving Day.** A rondo form by design, this festive eight-minute movement celebrates America’s Thanksgiving Day. Long associated with the Pilgrims’ plight of religious persecution, the well-known 16<sup>th</sup> century folk melody, now known as KREMSEER, and text that make up the popular hymn on which this movement is based, is actually of Dutch origin. The text associated with the KREMSEER tune was written in 1597 by Adrianus Valerius as Wilt heden nu treden to celebrate the Dutch victory over Spanish forces in the Battle of Turnhout. However, the presence of this hymn in American hymnals since 1903, as well as its appearances at ecumenical services for America’s school children over the years, has made We Gather Together the quintessential American Thanksgiving hymn. How appropriate, too, that Symphony No. 2 (“America”) should conclude with a movement based on a “melting pot” hymn long associated with a nation whose very heritage is that of a “melting pot”! Symbolizing that, portions of the America the Beautiful tune, MATERNA, superimposed on KREMSEER (along brief hints of Taps), are heard together in the extended chorale-like coda section near the end of the serene conclusion of the movement.

Dan Locklair, Winston-Salem, North Carolina July 2016 Provided by Subito Publishing Corporation.

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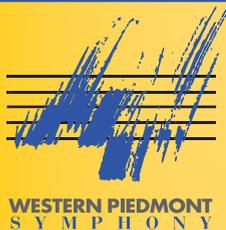
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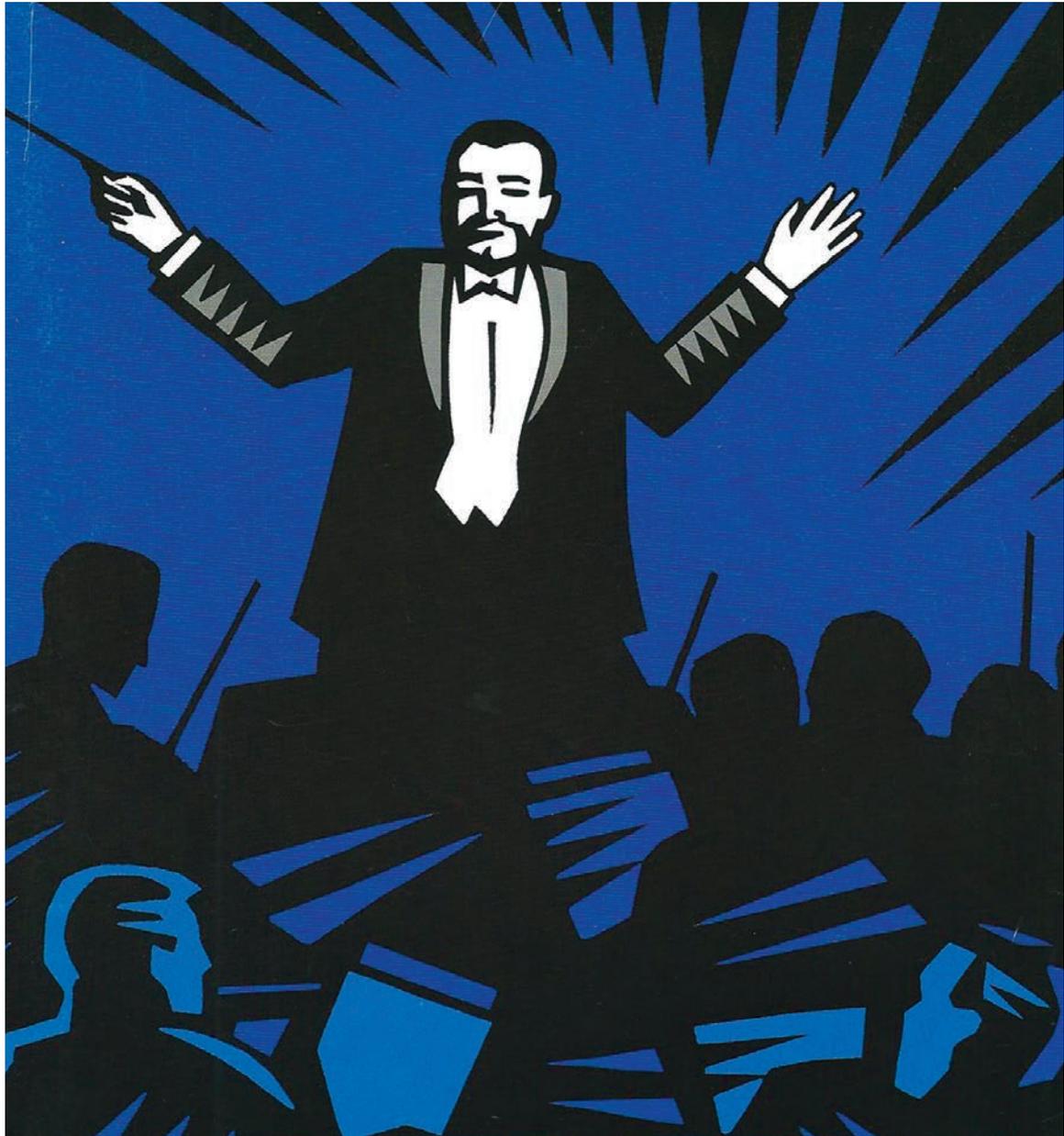
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# Western Piedmont Symphony

John Gordon Ross, Music Director & Conductor

## Masterworks II of our 53rd Season

### *Dances & Duets*

November 4, 2017

3 PM & 7:30 PM

Drendel Auditorium, SALT Block

Luke Boudreault & William Lawing, Trumpets

Serafim Smigelskiy & Sally Ross, Cellos

Concerto in C Major for Two Trumpets, Strings, and Continuo, Op 46 #1 (Antonio Vivaldi)

Allegro

Largo

Allegro

Two Tangos: "Oblivion" and "Libertango" (Astor Piazzolla) Arr. by Robert Longfield

Two Ragtime Pieces: "Solace: A Mexican Serenade" and "The Easy Winners"

(Scott Joplin) Arr. by John Gordon Ross

*Ancient Airs and Dances*, Suite #1 (Ottorino Respighi)

Simone Molinaro Balletto detto Il Conte Orlando

Vincenzo Galilei Gagliarda

Anon Villanella

Anon Passo mezzo e Mascherada

Intermission

Concerto in G minor for Two Violoncellos and String Orchestra, P.V. 411 (Antonio Vivaldi)

Allegro

Largo

Allegro

Suite from the Ballet *Pulcinella* (after the music of Pergolesi) (Igor Stravinsky)

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Toccata

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## Luke & Bill, Trumpet



**Luke Boudreault** has been performing with the Western Piedmont Symphony for over thirteen years and was named Principal Trumpet in 2015. He has also been Principal Trumpet of the Salisbury Symphony Orchestra for twelve years and is a founding member of da Capo Brass. Boudreault is a *Delos* recording artist, where the album, *From the Beginning*, premiered in the top ten of the Billboard Classical Albums Chart. He is a former finalist of the International Chamber Music Ensemble Competition and has performed solo recitals domestically and abroad, most recently presenting works for trumpet and organ at the Boardwalk Hall arena in Atlantic City which houses the world's largest organ.

Boudreault is an advocate for newly composed music, having commissioned several published works for trumpet and/or brass ensemble by a variety of symphonic, film, and sacred music composers.

A native of Graham, Boudreault earned the Master of Music degree from the University of North Carolina School of the Arts and the Bachelor of Music degree from the University of North Carolina at Greensboro. Boudreault is a banking professional and enjoys an active volunteer schedule in the community. He is a member of the Western Piedmont Symphony Board of Directors and is President of the Western Catawba County Kiwanis Club. Boudreault is an Advisory Council member of the Salvation Army Boys and Girls Club and has mentored at-risk children through the Communities in Schools organization. His spouse Mary is a professional hornist and music educator, and their daughter, Molly, is a budding concert violinist via the Suzuki School for the Arts.

While **Bill Lawing** is a relative newcomer to the Western Piedmont Symphony, his association with Maestro Ross spans over forty years, when both were students at The Cleveland Institute of Music, and Mr. Ross conducted a concert of Ives and Bernstein. Mr. Lawing received his MM and DMA from CIM, and had the honor of performing as an extra musician with the Cleveland Orchestra under Lorin Maazel, with concerts in Cleveland and Carnegie Hall, and an acclaimed recording of the tone poems of Respighi.

He is in his forty-second year at Davidson College, his alma mater, where he is the J. Estes Millner Professor of Music. He has won both of Davidson's teaching awards: the Thomas Jefferson Teaching Award and the Hunter-Hamilton Love of Teaching Award. He conducts the jazz ensemble, and teaches a variety of music classes in American musical traditions. Fittingly, his most recent course, Traditional Music of the Southern Appalachians was inspired by a Western Piedmont Symphony concert with the Kruger Brothers, four years ago.

**Serafim Smigelskiy** has established himself as one of today's most promising young cellists. He appeared as soloist with the Juilliard School Symphony Orchestra, Kansas City Philharmonic Orchestra, Jupiter Chamber Players, Argento Chamber Ensemble, ECCE, ArsViva Strings Orchestra, Axiom contemporary music ensemble, Dal Niente and Quartet Accorda. Serafim is currently a cellist in the critically acclaimed Tesla Quartet [www.teslaquartet.com](http://www.teslaquartet.com). Inspired by contemporary art, Serafim performs a wide repertoire of modern music and collaborates with ensembles of new music. Working directly with such composers as Georg Friedrich Haas, Chaya Czernowin, Mathias Pintscher, Magnus Lindberg, Steve Reich led to performances of their music at such venues as Carnegie Hall, Alice Tully Hall, Peter Jay Sharp Theater, Lincoln Center, Harvard University's Radcliff Hall, Moscow Philharmonic Hall, and others. Smigelskiy also has a keen interest in historic performance practice and has been extensively studying baroque cello with Phoebe Carrai at the Juilliard Historical Performance Department.



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# Serafim & Sally, Cello



As a baroque cellist, he has performed alongside William Christie, Robert Mealy, Nicholas McGegan with Juilliard 415 and Sebastians ensembles.

Serafim Smegelskiy has studied and collaborated with numerous prominent musicians, such as Mstislav Rostropovich, Natalia Gutman, Laurence Lesser, Colin Carr, Martin Storey, Richard Aaron, Eric Rosenblith, Ben Sayevich, Stanislav Ioudenitch, William Grant, Naboré, Vassily Sinaisky, Julius Berger, Alban Gerhardt, Giya Kancheli, Alexey Liubimov, Daniel Muller Shott, Nicholas Kitchen, Peter Stump and many others.

Born in 1985, in St. Petersburg, Russia, he began study of cello at the age of 6 with Galina Korolyóva. At 15, he entered the Rimsky-Korsakov College where he was a student of Konstantin Kucherov.

During this period he received several awards from international competitions and foundations, including the First Prize of the Russian State's Russian Music Competition, Third Prize in the International Mravinsky Cello Competition, and Second Prize in the Mussorgsky String Competition. In 2004 he entered the St. Petersburg State Conservatory, where he studied with Alexey Massarsky.

During that period he studied with Alexander Richter of the Saint-Petersburg Philharmonic String Quartet and Josif Levinson of the Taneyev String Quartet. Smigelskiy also was a cellist with the eminent Rimsky-Korsakov String Quartet, chamber orchestra Divertissement and the St. Petersburg Soloists artist management organization. Before moving to New York City in 2010, he received the Graduate Certificate at Park University International Center for Music where he was student of Martin Storey. Serafim has graduated from The Juilliard School studying with Richard Aaron (cello) and Sylvia Rosenberg (chamber music). His other interests include photography, reading and traveling.

**Sarah Rocco Ross**, has been a member of the Western Piedmont Symphony since 1991, and was the former principal cellist of the Kingsport Symphony Orchestra from 1983-1991. She is currently Associate Principal Cellist of the Salisbury Symphony Orchestra and the Western Piedmont Symphony. Sarah is the string instructor and Director of the Hickory High School Chamber Orchestra and also teaches IB Music. She also spends part of each teaching day at Northview Middle School. She is the cello instructor at Kids in Koncert at Lenoir Rhyne University and has also taught for the Suzuki School of the Arts. She is the Assistant Director of the Virginia Suzuki Institute where she coordinates the Chamber Music program lead by the Kontras Quartet.



She received her undergraduate degree from the University of Toledo and is a former member of the Toledo Opera Orchestra and the Toledo Symphony Orchestra. She was Principal Cello of the Northwestern University Orchestra while a Master of Music student and in addition to Northwestern, she has a Master in Education from Milligan College. In 2008 she was named NCMEA Orchestra Director of the Year. In 2015 she was the joint recipient of the Hickory Community Relations Council's Human Relations Award with her husband John Gordon Ross.





## Concerto in C Major for Two Trumpets and Orchestra.. Antonio Vivaldi

Born in Venice, Italy on March 7, 1678

Died in Vienna, Austria on July 27 or 28, 1741

Antonio Vivaldi was a virtuoso violinist, noted string pedagogue, and a non-practicing Roman Catholic priest. Today, we know him largely as the composer of *The Four Seasons*, but his operas and sacred works were well known in Italy beyond his lifetime. J.S. Bach transcribed some of his concertos for solo organ.

Vivaldi was never much of a priest, though like many young men, it allowed him to obtain a decent education. He would also serve the church as director of music for the Hospital of Mercy in Venice, which served as an orphanage for young women, for over three decades, and most of his string concertos (over one hundred and “lost” ones discovered with some frequency) were written for the *figli di coro*, the female students selected from the population of the orphanage for specialized music instruction. Frequently, these orphans were the instructors of the children of the Venetian nobility and upper classes, such was their ability and level of training in the musical arts.

The baroque concerto in Italy was generally a three-movement work for a soloist or more than one soloist (*concerto grosso*) accompanied by string orchestra, a keyboard instrument like the harpsichord, cello and bass continuo reinforcing the bass line of the keyboard. The keyboard player frequently played from a single line part with what is called “figured bass” which consisted mostly of numerical symbols indicating the kind of chord and its voicing. Concertos and the *concerto grosso* also pitted the soloist in the occasional duel, or hopefully more often a dialogue with the accompanying group known as the *ripieno*. The keyboard, solo cello, solo bass, and sometimes a bassoon especially in wind concertos are called the continuo because they play with both the soloist(s) and the *ripieno*. These conventions extended well into the composing lives of Haydn and Mozart.

Most Italian concertos are also grouped into three movements: fast-slow-fast, also called the Italian Overture, as opposed to the French style or overture which was slow-fast-slow. J.S. Bach and G.F. Handel generally preferred the French Overture but wrote in both styles. Eventually, the Italian model would win out and carry itself into the scheme of the 18th century classical symphony which eventually added a dance movement and became a four-movement scheme.

Antonio Vivaldi’s popular Double Trumpet Concerto in C major, RV 537, is a one of the composer’s most popular works, but we don’t know for whom it was written, when it was written, or where it might have been performed in the composer’s lifetime. It was probably not a work for his charges at the *Pieta*, as the instruction there was limited to strings, keyboards, and voice. The source of this concerto is a single manuscript located in the Renzo Giordano Collection at the National Library of Turin, a large gathering of manuscripts believed to preserve a large portion of the composer’s personal collection of his own manuscripts. This served as the source used by Gian Francesco Malipiero, who first edited this concerto for publication in 1950 by the famed Italian publishing house Ricordi. The second movement (*Largo*) is also used in the Violin Concerto in C major, RV 110, another undated manuscript in the same collection.



# Masterworks II

The outer movements are appropriately flashy and fanfare-like. Both are marked Allegro and propelled by vigorous rhythmic support from the strings. The trumpets usually play together in the solo passages and add some interesting color to the strings when playing along in the tutti. In the first movement the strings take a turn toward the minor mode, which the trumpets turn back to the major. Since the trumpets were limited in their chromatic range by not having valves, this would have been a natural turn of events. The brief six-bar Largo serves as a short bridge between the two outer movements; the soloists are not heard which also allows them to get some circulation going again and to empty the plumbing if needed. The third movement dashes forward vigorously and emphatically in triple meter. When the strings turn to the minor mode and the relative key of A minor, the trumpets respond in kind. It was once thought that a Concerto in D Major might have also been written for two trumpets, but it was determined that work was intended for two oboes. *The Concerto for Two Trumpets was performed by WPS with Richard Norment in February 1987.*

## Concerto in G-minor for Two Violoncellos and Orchestra, RV 531..... Antonio Vivaldi

This concerto was also found in the Renzo Giordano collection and like the Trumpet Concerto, offers no clues to its chronology or any other non-musical information. The Concerto in G Minor, RV 531, is the only one Vivaldi created for two cellos. This concerto begins with the cellos in strict imitation in the first two bars and then harmonizing on the same rhythms for the next eight bars. The orchestra (ripieno) doesn't enter until the second half on the tenth bar and then imitates the statements of the soloists. The cello parts bristle with fast figurations, showing off the cellists' agility, both singly and together. It is an adventurous work for its era, in which Vivaldi dares to showcase instruments usually relegated to subordinate continuo work and also abandons the traditional opening statement of the orchestra (ritornello)

Remaining in G minor and again emphasizing imitation between the two cellos, the Largo is a stately duet with a strongly vocal character, and unlike the Trumpet Concerto has a strong musical character. The basso continuo provides the only accompaniment. The final Allegro is formally a bit more conventional with the alternation of larger musical ideas between the ensemble and soloists. The opening passage features syncopations in the violins, a favorite rhythmic device of the composer. The differences in range between the violins and solo cellos are clearly contrasted towards the end of the movement. Cello Concertos were far from the norm for composers in the Baroque period (roughly 1650-1750) as balance issues seemed insurmountable, but Vivaldi is very sensitive to those concerns and allows the soloists to be heard clearly throughout.

The Concerto in G minor was performed in February 1990 in these concerts with Leslie Parnas and Richard Hughey. Richard Hughey had studied with Mr. Parnas at Yale University and was able to perform with his teacher during his last season as WPS Music Director and Conductor.



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# Program Notes

## Solace: A Mexican Serenade & The Easy Winners .....Scott Joplin



Born in Northwest Texas between 1867-1868  
Died in New York, New York on April 1, 1917

Ragtime is one of the most distinguished American ancestors of early jazz music. While a limited numbers of performers kept ragtime going, it largely was eclipsed after World War I by dances like the Fox Trot and by Dixieland and swing music. In the early 1970's the music of Scott Joplin and others took on a second wind with the "rediscovery" of The Red Back Book theatre orchestra arrangements present by Gunther Schuller at the New England

Conservatory of Music. The response to the concert was so positive a permanent ensemble was formed and added to their curriculum. Composers like Schuller, William Bolcom, Kenneth Laufer and others began writing ragtime music and contemporaries of Joplin like Joseph Lamb and James Scott received renewed attention. Eubie Blake, a composer, songwriter, and pianist, who was, with Noble Sissle, the creator of the first All-Black Musical on Broadway, *Shuffle Along*, was still living and appeared on nearly every variety and talk show on American television. The mass market also discovered ragtime when Marvin Hamlisch chose to use several Joplin selections in the 1973 George Roy Hill film *The Sting*, one of the earliest pairings of Paul Newman and Robert Redford.

Both selections heard this evening in orchestrations for a large orchestra by JGR were used in the film. Joplin as a young musician earned his living playing in gambling establishments, riverboats on the Mississippi and businesses euphemistically known as "sporting houses." In fact, his mother may have worked in one of those establishments. Joplin would eventually gain fame as a composer, and his *Maple Leaf Rag* sold over a million copies of the sheet music. Joplin would go on to write a ballet and an opera in ragtime style and though he sensed his style being eclipsed by other popular trends believed that pianistically his music was on a par with many of the great European composers. History may have proven that its durability and popularity certainly have justified his pride and belief.

Ragtime pieces in the style of Joplin and others resembled many other popular genres of the day including the cakewalk and the march. Even John Phillip Sousa couldn't resist the lure of syncopation which is omnipresent in the upper voices of nearly all these works. European composers like Debussy and Stravinsky experimented with the style as well.

*Solace: A Mexican Serenade*, written in 1909, is one of the few work works by Scott Joplin in a slow tempo. On a side note, Joplin constantly admonished his students and others performers of his more standard rags to avoid playing them too fast. While the subtitle suggests a Mexican influence, it is really much closer to the Cuban dance, habanera and the South American tango (the Argentines and Uruguayans argue over its origins). Also the syncopation occurs mostly in the left hand or bass voice(s) which is unique in Joplin's style.

*The Easy Winners* was first published in 1901 but was probably written earlier. It celebrates sports of the day which was dominated by horse racing. The introduction sounds a bit like the call to the post. But the sheet music cover also includes small drawings of baseball players, football players, and yacht racing.

The second section of the work, or Trio, shows off the composer's originality and daring. The left hand for a time abandons the tradition pattern of steady 8th notes, and offers up the tune. Most of the time the tune also appears in the inner voice of the pianist's right hand. This rag is considered by many to be one of Joplin's finest and its popularity is on a par with *Maple Leaf* and *The Entertainer*.



**Two Tangos: Oblivion and Libertango .....Astor Piazzolla**

Born in Mar del Plata, Argentina on March 11, 1921  
 Died in Buenos Aires on July 5, 1992

Piazzolla claimed to have studied with three people, the Argentine classical composer Alberto Ginastera, the great French pedagogue Nadia Boulanger, and the people of Buenos Aires. Piazzolla lived and worked in Buenos Aires during the 1940's playing his bandoneón, a type of accordion or concertina, played by holding the instrument in both hands and pushing in to create the sound. Originally invented in Germany in the 1840's, it quickly made its way to Argentina and was a crucial part of both Milonga and Tango.

As a composer and performer, Piazzolla is credited with moving his country's most famous musical genre from the dance hall into the concert hall, creating the Nuevo Tango by incorporating elements of jazz, classical and folk music. He also preferred composing for smaller chamber ensembles like his own Octetto Buenos Aires formed in 1955 after returning from France, instead of the large dance orchestras traditionally used. Argentinians didn't immediately take to this new style, but Nuevo Tango found sympathetic audiences in Europe and North America.

The mood of wistful nostalgia that permeates his tangos is also heard in Oblivion, written in Rome in 1984 for the soundtrack Mario Bellelochio's film version of Luigi Pirandello's 1922 stage play Enrico IV. It is actually in the style of Milonga a style of music that preceded and heavily influenced Tango. Piazzolla chose to live in Italy for several years during the political upheavals associated with military juntas who governed Argentina during the years of Peronist exile.

Libertango was also written in Italy shortly after the composer left Argentina in 1973. The title reflects both the composer's liberation from the older style of traditional Tango, but also his ability to live a freer life outside the political and military constraints imposed upon people in Argentina during this time. Libertango was used in two Roman Polanski films and has been recorded by artists in nearly every area of musical endeavor from Yo-Yo Ma to Grace Jones.

**Suite from the Ballet *Pulcinella*.....Igor Stravinsky**

Born in Oranienbaum, near St. Petersburg, Russia on June 17, 1882  
 Died on April 6, 1971 in New York, New York

It is probably safe to say that thanks to Serge Diaghalev, Igor Stravinsky became the most important composer of ballet music in the 20th century. His reputation was created and solidified by *The Firebird* (1909) *Petrouchka* (1911), and *The Rite of Spring* (1913). In the years following World War One, he would turn to a new, simpler style call Neo-Classicism, which hearkened back to the Baroque and Classical periods of music. It was also a style that allowed Stravinsky to adapt a more international vocabulary and move away from the traditional Russian influences of folk music and primitivism.





# Program Notes

Diaghilev proposed to Stravinsky a ballet adapting Pergolesi (1710-1736) in the spirit of Vincenzo Tommassini's The Good-Humored Ladies (1917), adapting Domenico Scarlatti. The result was Pulcinella. Stravinsky later wrote: "I had to find an answer to a question of the greatest importance . . . Should my line of action with regard to Pergolesi be dominated by my love or by my respect for his music? Is it love or respect that urges us to possess a woman? Is it not by love alone that we succeed in penetrating to the very essence of a being? But, then, does love diminish respect? Respect alone remains barren, and can never serve as a productive or creative factor." Retooling his sources (many of which, research has shown, were not composed by Pergolesi), Stravinsky produced one of his wittiest neo-classical confections.-Joseph Horowitz for Boosey and Hawkes.

The original score included soprano, tenor, and bass soloists, but the composer created a purely instrumental suite in 1922 which was first performed by the Boston Symphony Orchestra conducted by Pierre Monteux who also conducted the first performances of Petrouchka and The Rite of Spring. Stravinsky combines and shortens some of the original 20 selections into 8 movements, but maintains the basic sequence of musical events from the original ballet music.

Later scholars would discover that many of the musical sources were by other composers. Diaghalev claimed to have found the musical sources in a library in Naples. But the style and period is similar. Of course, as he would with later transcriptions of other composers from Gesualdo to Tchaikovsky, the music would become Stravinsky's own through style of orchestration and also through rhythmic and metric adjustments that suited his own developing style. Stravinsky would also create works for solo violin and solo cello with piano accompaniment called Suite Italienne in 1925 based on the same material.

*"Pulcinella was my discovery of the past, "the composer wrote" the epiphany through which the whole of my late work became possible." "It was a backward glance, of course," he later said, "but it was a look in the mirror, too." Initially Diaghalev and others were perplexed that this could be the work of the composer of The Rite of Spring only a few years before. Stravinsky defended himself eloquently:*

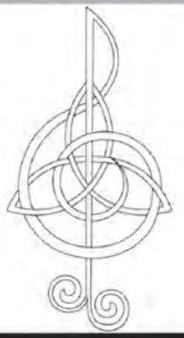
*"I was . . . attacked for being a pasticheur, chided for composing "simple" music, blamed for deserting "modernism," accused of renouncing my "true Russian heritage." People who had never heard of, or cared about, the originals cried "sacrilege." "The classics are ours. Leave the classics alone." To them all my answer was and is the same: You 'respect', but I love."*



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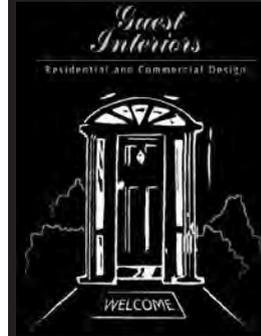
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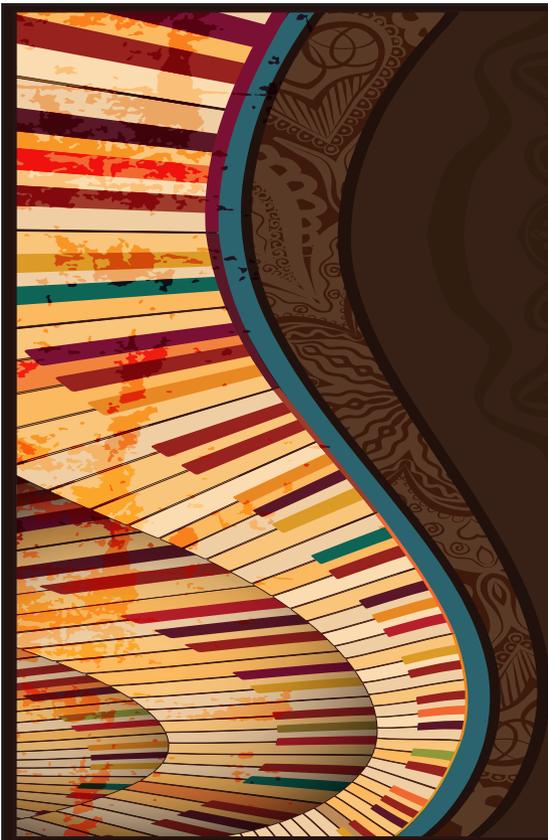
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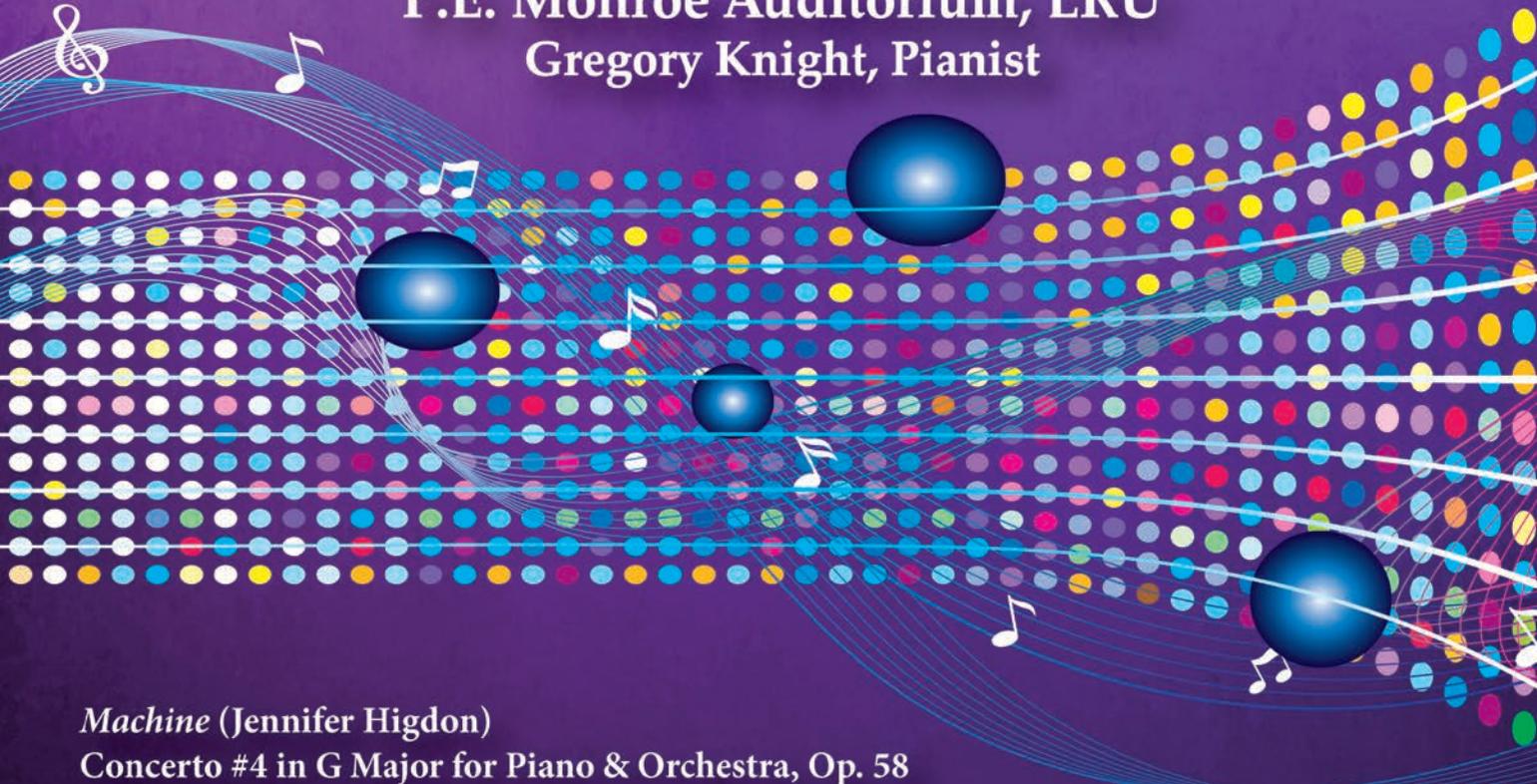
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February 3, 2018 7:30 PM

P.E. Monroe Auditorium, LRU

Gregory Knight, Pianist



*Machine* (Jennifer Higdon)

Concerto #4 in G Major for Piano & Orchestra, Op. 58  
(Ludwig van Beethoven)

Allegro moderato  
Andante con moto  
Rondo: Vivace

Intermission

*Gavod (The Iron Foundry)* (Alexander Vassily Mosolov)  
*The Infernal Machine* (Christopher Rouse)  
*Pacific 231* (Artur Honneger)

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# Gregory Knight, Piano



**Gregory Knight** started playing the piano when he was four years old. At eleven, he began studying at Lenoir-Rhyne College under Dr. Thelma Rast, with whom he continued until his graduation in 1983 with a Bachelor of Arts in piano performance.

Gregory was selected as one of six finalists in the 2016 Van Cliburn International Piano Competition for Outstanding Amateurs, where he also received the Creative Programming Award. Also in 2016, the city of Lenoir, North Carolina, presented him with a Pinnacle Award for lifetime achievement in music. In March 2017, he was invited to perform an all-Chopin recital at the Gasteig Performance Center in Munich, Germany as part of the *Mein Pianoforte Pianomarathon Internationaler Meisteramateure* festival.

Gregory has performed in Bass Performance Hall and Van Cliburn Recital Hall in Fort Worth, Texas, and as guest soloist with the Fort Worth Symphony and the Western Piedmont Symphony. He has appeared extensively over the years with a

wide variety of performers and musical groups. In October 2014, he was featured on American Public Media's *Performance Today*. His performances have also been broadcast on WDAV's *Carolina Live* program.

## A SPECIAL WORD ABOUT GREG!

Greg Knight is one of our favorite soloists for several reasons. First, of course, because he is always prepared and ready to be partner in making music. Keep in mind that he has a very successful career in the technological world, but each day is at the piano putting in serious practice time. Second, he took a bullet for us in a run-out appearance at Limestone College several years ago. To say the piano there was in bad shape was the essence of understatement. He played anyway. I don't know how, but he did it! We owed him: BIG TIME! Third, he never ever once remotely acted like we owed him. When we were able to program Rachmaninoff's Piano Concerto #2 on our 50th Anniversary Season, the performance was so good the finale of the piece got airplay twice on NPR's *Performance Today*, giving our WPS musicians and Greg, national and international exposure.

So once again, we owe you BIG TIME! Thanks for agreeing to be a part of my final season with the Western Piedmont Symphony. Now I owe you....BIG TIME!—JGR





# Program Notes

## *Machine* ..... Jennifer Higdon

Born in Brooklyn, New York on December 31, 1962

“I wrote *Machine* as an encore tribute to composers like Mozart and Tchaikovsky, who seemed to be able to write so many notes and so much music that it seems like they were machines!



*“Machine was commissioned in 2003 by The National Symphony Orchestra of Washington, D.C., Leonard Slatkin, Music Director, through a grant from The John and June Hechinger Commissioning Fund for New Orchestra Works. The premiere was given by The National Symphony Orchestra, Giancarlo Guerrero, conducting.” - Jennifer Higdon*

This evening we open our concert with *Machine* because the piece is also a great way to begin a concert with lots of fun and energy. It is also for an orchestra closer to the size of the Beethoven Piano Concerto #4, so the contrast to the orchestra you experience in the second half of the program is even more significant.

Jennifer Higdon is a major figure in contemporary Classical music, receiving the 2010 Pulitzer Prize in Music for her Violin Concerto and a 2010 Grammy for her Percussion Concerto. Her orchestral work *blue cathedral* has received over 600 performances. Ms. Higdon has written for nearly every major orchestra and opera company in the United States, but there is even a NC connection with her latest opera based on the Charles Frazier best-seller *Cold Mountain* premiered in at the Santa Fe Opera in 2015 where one of the participating singers was our own Adrian Smith (soloist with us again in MW5) who covered the role of Thomas.

Higdon has been commissioned by the Chicago Symphony Orchestra, Philadelphia Orchestra and Baltimore Symphony Orchestra to write a new work for low brass and orchestra. The Chicago Symphony Orchestra, under the direction of Maestro Riccardo Muti, will premiere the work in Chicago in February of 2018, followed by a performance at Carnegie Hall and multiple performances during the CSO’s Southeast Tour.

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# Program Notes

## Concerto #4 in G Major for Piano and Orchestra, Op. 58..... Ludwig van Beethoven



Born in Bonn, Germany on December 17, 1770  
Died in Vienna, Austria on March 26, 1827

The Concerto #4 was created in 1805 as Napoleon was busy conquering the Austro-Hungarian Empire. The years 1805-1810 were Beethoven's most productive period, as he also wrote the 5th and 6th Symphonies, the Violin Concerto, the "Appassionata" Piano Sonata, and the Op. 59 String Quartets. The premiere of the concerto took place in Vienna in 1808 at a giant benefit concert that in addition to the 5th and 6th Symphonies, also included the Choral Fantasy and three movements of his Mass in C Major. The concert in an unheated theatre lasted over four hours. Beethoven was the soloist in the Piano Concerto #4, even though his deafness made the performance difficult to pull together.

The G Major Concerto is a significant departure in style from his first three concertos and even today audiences are surprised by some of Beethoven's gestures. The solo piano quietly begins the piece with a statement of the opening theme. The orchestra quietly enters in the distant key of B major, quite a surprise even today, and then proceeds to present a full exposition before the piano enters again. This concerto breaks new ground as the piece is really an intimate dialogue between soloist and orchestra, at times replicating Beethoven's great ability as a composer of chamber music. The movement closes with a cadenza written by Beethoven, and a coda that begins with the second theme.

Franz Liszt was credited with suggesting the second movement was inspired by the myth of Orpheus and the Furies where the music of Orpheus (the piano) charms the forces of the underworld represented here by the strings in order to enter the underworld and retrieve his beloved Euridice. The "Furies" represented by the strings are clearly angry, but the piano eventually does seem to soften their hard hearts. After a short transition we are on our way through the rollicked and rousing finale with several novel musical twists and another Beethoven cadenza.

This concerto is the only one of the five piano concertos for which a manuscript source does not exist. It has been suggested that it got lost during Beethoven's lifetime while in transit to a publisher. At the premiere performance most of the piano part was not yet written down by the composer. Scholars have relied on one of the versions in the hand of Beethoven's favorite copyist at that time, Joseph Klumpar, and also a version he created for solo piano and string quintet (two violins, two violas, and cello).

## Zavad (The Iron Foundry) from the Ballet *Stal* (Steel), Op. 19.... Alexander Mosolov

Born in Kiev, Ukraine on August 11, 1900  
Died in Moscow, Russia on July 12, 1973

Though his fame would quickly be eclipsed by the younger Soviet composer Dmitri Shostakovich, Alexander Mosolov was briefly the first international star composer of the Bolshevik regime. *Zavad*, written in 1926-28, is a piece that comes from the sound world of the



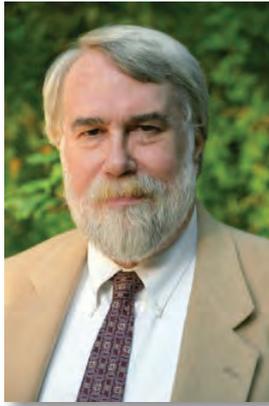


# Program Notes

early ballets and operas of Stravinsky and Prokofiev who had both departed for the West after 1917. It was also in keeping with the wishes of the new regime that music reflect the industrial worker's paradise the Communists hoped would be the result of their revolution. Mosolov was in fact a veteran of the Red Army who would study in Moscow with Reinhold Gliere and Nikolas Miaskovsky after leaving the military due to a severe wound in 1920.

His music was considered part of the international avant-garde and after Stalin came to power was largely suppressed. Eventually he would adapt to the will of the Soviet dictatorship and write in a style which incorporated folk music of Russia and Central Asia. He also became a renowned expert on this type of folk music.

In the West, he is best remembered for this short 3 minute work which includes pounding on a metal sheet to represent the molding of metal and steel. The French horns play an almost desperate melody and are asked to play with their "bells up" for maximum projection of sound. The piece is also marked by repeated rhythms, like the inevitable giant mechanisms to be found in a forge shop like the giant hammers.



## *The Infernal Machine*.....Christopher Rouse

Born in Baltimore, Maryland on February 15, 1949

This program note appears on the composer's website [www.christopherrouse.com](http://www.christopherrouse.com) and is reprinted with his kind permission.

*The Infernal Machine* was composed for the University of Michigan Symphony Orchestra's European tour performances of 1981 and was completed in Ann Arbor, Michigan on March 21 of that year. Dedicated to my friend, Leslie Bassett, it was first performed at the Evian Festival (France) on May 9, 1981 by the above-named orchestra under the direction of Gustav Meier. Since that time it has been programmed by numerous orchestras, including the Berlin, Stockholm, New York, Buffalo, and Rochester

Philharmonics, the Minnesota, Cleveland, and Louisville Orchestras, and the Chicago, Boston, Pittsburgh, Saint Louis, Detroit, Baltimore, Houston, Cincinnati, National, and Milwaukee Symphonies.

The work takes its title from the eponymous play by Jean Cocteau, though that drama's retelling of the Oedipus myth had no influence on the piece. Rather it was my intention to compose a brief orchestral showpiece inspired by the vision of a great self-sufficient machine eternally in motion for no particular purpose. But while this machine is not specifically satanic, it is more than a little sinister. The score is a perpetuum mobile wherein the monster sometimes whirs along in mercurially unconcerned fashion, while at others it sputters or throws off slightly hellish sparks, occasionally grinding as it changes gears.

At the suggestion of my friend Joseph Schwantner, *The Infernal Machine* now also functions as the center movement of an orchestral triptych. Commissioned by the Saint Louis Symphony Orchestra and first performed on October 24, 1986, *Phantasmata* surrounds *The Infernal Machine* with *The Evestrum* of Juan de la Cruz in the *Sagrada Familia*, *3 A.M.* and *Bump*. Both *The Infernal Machine* and *Bump* may still be performed separately.



# Program Notes



## Mouvement Symphonique: Pacific 231 ..... Artur Honegger

Born in Le Havre, France on March 10, 1892  
Died in Paris on November 27, 1955

Artur Honegger was born in Le Havre but his ancestry is Swiss and his face still appears on the Swiss 20 Franc note. Pacific 231 was written in 1923 with the title Mouvement Symphonique. His initial intention was to create a work that illustrated the gathering of momentum even as the piece was slowing down. He attached the reference to the large steam locomotive, a 4-6-2 in English and American classification, but 2-3-1 in French classification. This refers to the numbers of pilot wheels, driving wheels, and trailing wheels. Widely known as a train enthusiast, Honegger once notably said: "I have always loved locomotives passionately. For me they are living creatures and I love them as others love women or horses."

Honegger, together with Francis Poulenc and Darius Milhaud was a member of Les Six, but perhaps the most traditional member. In fact even German influences can be found in a great deal of his music. Pacific 231 is also part of a larger work Trois Mouvements Symphonique whose second movement is Rugby. Honegger lamented that the third movement never received a catchy title, and was thus doomed to obscurity.

Two films were also made using Honegger's music, one by the Soviet director Mikhail Tsekhanovsky in 1931 and another by the French director Jean Mitry in 1949 and both incorporate steam locomotives. New Zealand Program Annotator Paul Serotsky describes the piece as follows:

*"Train" music is necessarily, to some degree, onomatopoeic. Arguably the best example is Villa-Lobos' celebrated Little Train of the Caipira (from Bachianas Brasileiras No. 2). Pacific 231 doesn't aspire to that class, although at the outset Honegger orchestrates the potent hissing of steam, the piercing protestations of bearings, and the skidding of steel wheels as the power surges.*

*The main thrust (forgive the pun!) is to convey the formidable power of an immense engine. Simply speeding up won't do: there is acceleration, but faster notes are inevitably lighter notes. By progressively reintroducing his themes in shorter note-values, overlaying what's already there, Honegger minimizes this "weight loss." His coup de grace is, at the limit, to recall one theme (on horns, then trumpets) in longer and therefore weightier note-values.*

*Although the basic tempo is virtually constant, the impression of cumulative momentum - of vast mass gathering speed-is terrific. It's reminiscent of Sibelius' technique for "seamless" tempo changes, applied to a very different purpose. At around 7 minutes' running time, Honegger doesn't over-egg the pudding - once the juggernaut is charging headlong, on go the brakes, hauling the beast to reluctant rest in a series of huge chords, all mass and no motion, and even more awesome than the journey."*

A word from Merriam-Webster about: Onomatopoeia came into English via Late Latin and ultimately traces back to Greek onoma, meaning "name," and poiein, meaning "to make." ("Onoma" can be found in such terms as "onomastics," which refers to the study of proper names and their origins, while "poiein" gave us such words as "poem" and "poet.") English speakers have only used the word onomatopoeia since the mid-1500s, but people have been creating words from the sounds heard around them for much longer. In fact, the presence of so many imitative words in language spawned the linguistic Bowwow Theory, which postulates that language originated in imitation of natural sounds.

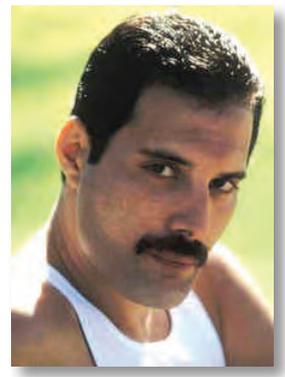


# Program Notes

## Bohemian Rhapsody..... Freddie Mercury

Born September 5, 1946  
Died November 24, 1991

Farrokh "Freddie" Mercury was a British singer, songwriter and record producer, known as the lead vocalist of the rock band Queen. He was known for his flamboyant stage persona and four-octave vocal range. Mercury wrote numerous hits for Queen, including "Bohemian Rhapsody", "Killer Queen", "Somebody to Love", "Don't Stop Me Now", "Crazy Little Thing Called Love", and "We Are the Champions". He led a solo career while performing with Queen, and occasionally served as a producer and guest musician for other artists.



Mercury was born of Parsi descent in the Sultanate of Zanzibar, and grew up there and in India before moving with his family to Middlesex, England, in his teens. He formed Queen in 1970 with guitarist Brian May and drummer Roger Taylor. Mercury died in 1991 at age 45 due to complications from AIDS, having confirmed the day before his death that he had contracted the disease.

In 1992, Mercury was posthumously awarded the Brit Award for Outstanding Contribution to British Music, and a tribute concert was held at Wembley Stadium, London. As a member of Queen, he was inducted into the Rock and Roll Hall of Fame in 2001, the Songwriters Hall of Fame in 2003, and the UK Music Hall of Fame in 2004. In 2002, he was placed number 58 in the BBC's 2002 poll of the 100 Greatest Britons. He is consistently voted one of the greatest singers in the history of popular music.

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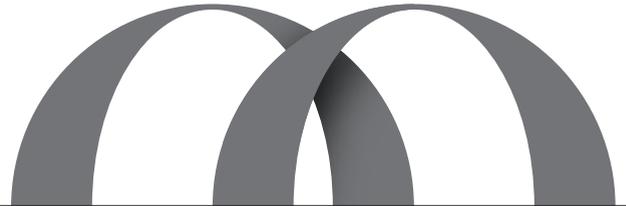


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### Chamber Classics I

#### *Provocateurs*

**September 30, 2017**

String Quartet No. 1 in B minor, Op. 50 (Prokofiev)  
String Quartet in F major, Op. 50 No. 5 (Haydn)  
String Quartet in A major, Op. 9 No. 6 (Haydn)  
String Quartet No. 2 in F major, Op. 92 (Prokofiev)

### Chamber Classics II

#### *Beethoven & Bartok*

**January 20, 2018**

String Quartet in G major, Op. 18 No. 2 (Beethoven)  
String Quartet No. 3 (Bartok)  
String Quartet in E flat major, Op. 74 "Harp"  
(Beethoven)

### Chamber Classics III

#### *Past & Present*

**February 17, 2018**

Madrigals (Gesualdo) arr. Snyder  
String Quartet No. 4 "Ritratto di Gesualdo"  
(Pintscher)  
String Quartet in D major (Respighi)

### Chamber Classics IV

#### *Tenebrae*

**March 31, 2018**

Tenebrae (Golijov)  
Sonata for Violin and Cello (Ravel)  
String Quartet in G major, K.387 "Spring" (Mozart)

Concerts begin at 7:30 PM in the Drendel Auditorium



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## Chamber Classics



The Friends of the Quartet Chamber Classics Series commenced in 1982 when the first string quartet was organized by players from the Symphony. A small group of determined chamber-music buffs organized the Friends of the String Quartet to support the chamber group and keep it alive. The quartet took their music on the road by playing “rug concerts” in schools and libraries and performing in retirement and convalescent homes. Now, more than 30 years later, not only has the chamber series survived, but audiences have increased each year.

This first resident group, the Fry Street Quartet, eagerly launched themselves into the heart of the quartet literature by playing Bartok, Beethoven, and Schubert in their first concert. Funding from Chamber Music America ended in 2002 and the Fry Street Quartet moved to Utah State University.

The Degas Quartet fulfilled the next three-year residency from 2003-2007. In 2007, following an audition process, La Catrina Quartet became the next resident string quartet. They brought a new element to the chamber series – a strong Latin heritage that manifested itself in their presentation of chamber works by composers from Central and South America. After two years in Hickory, they moved on to become the resident faculty quartet of New Mexico State University.

During the 45th season four young quartets auditioned during the “Battle of the Bows” to become the next quartet-in-residence: Hausmann, Hyperion, Jasper and Kontras quartets. Each of the quartets spent two weeks with the symphony performing in a Chamber Classics concert, a Masterworks concert, and a number of outreach programs in the local communities and schools. The Kontras Quartet was selected to become the next residency quartet.

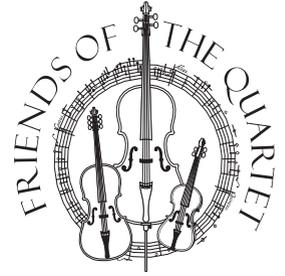
The Kontras Quartet truly left a mark on the community with their vibrant musical talent and personalities, and extended their residency into a fourth year. Two additional quartets, Aeolus and Kaia, also performed during the 2013-14 season.

During the 2014-2015 season the Western Piedmont Symphony once again auditioned for a new quartet in residence. The Kaia, Tesla, Tetra and Omer Quartets auditioned in the “Battle of the Bows.” The Tesla Quartet was chosen to be the new resident quartet beginning with the 2015-2016 season.

The Tesla Quartet is now in their third year of residency. The quartet has performed in numerous outreach programs. They have traveled all over the world performing. They are the 2nd Prize Winners of the 12th Banff International String Quartet Competition! In addition to their overall prize, they won the R.S. Williams & Sons Haydn Prize for the best performance of a Haydn quartet and the Canadian Commission Prize for the best performance of Zosha di Castri’s String Quartet No. 1. Their prize also includes a fully funded future residency at the Banff Centre for Arts and Creativity.



# Friends of the Quartet



*Friends of the Quartet* is a group of dedicated music lovers who are committed to ensuring that the Resident Quartet have the necessary funding to continue their professional careers and advancement in the Greater Hickory Metro Region.

The Friends believe that the Quartet helps with the growing need for music education within our schools and colleges. They fulfill this role in a cost effective manner and offer more extensive instruction as needed. The Quartet is instrumental in the WPS Outreach programs, bringing music and music education to all ages. The Quartet also brings a level of quality, leadership and professionalism to the WPS orchestra. Friends are listed in each of the Chamber Classics programs. We have Friends at all levels of giving who have pledged to give money towards the support of the Quartet and its mission.

We also thank Western Piedmont Community College for their partnership again and look forward to working with their students, faculty and staff in the coming year. We are very fortunate to have so many friends and we wish to express our sincere thanks.

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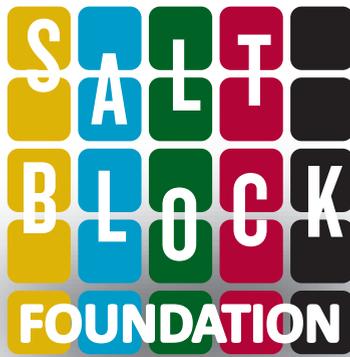
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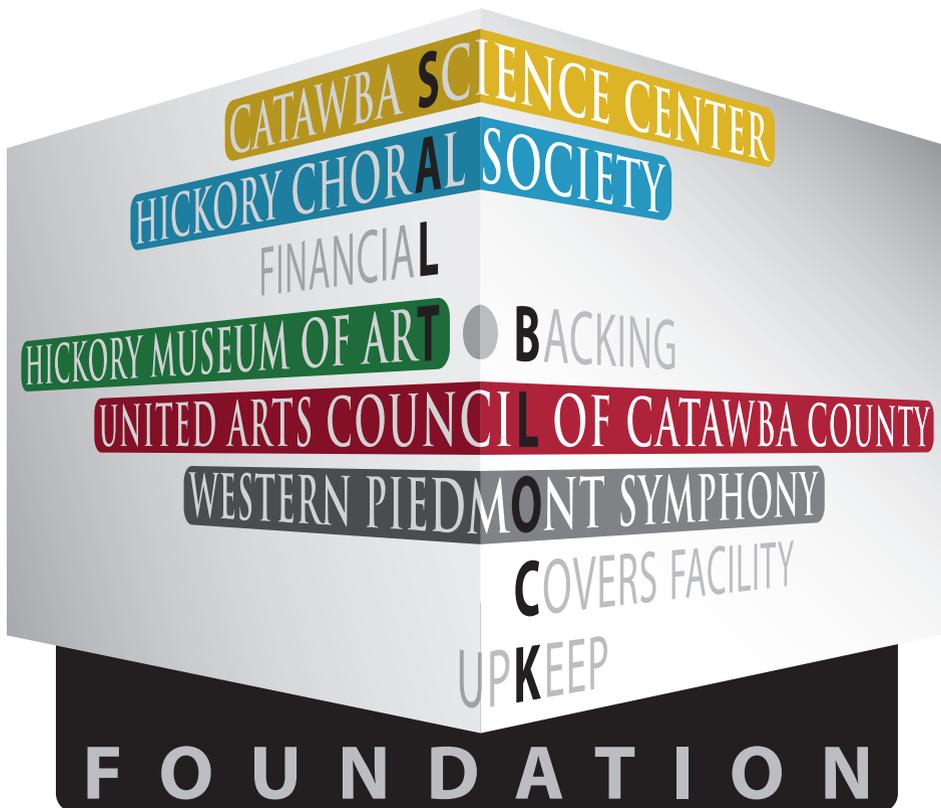
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John Gordon Ross, Music Director & Conductor

## Masterworks IV of our 53rd Season

# Homecoming

March 3, 2018 7:30 PM

P.E. Monroe Auditorium, LRU

Dmitri Pogorelov, Violin

Sally Fanjoy and James Labrenz, Assisting Visual Artists

“Meditation” from *Easter Cantata*.....Julius Williams

Concerto in A minor, Op. 129..... Robert Schumann

Nicht zu schnell (not to fast)

Langsam (Slow)

Sehr lebhaft (Very lively)

Dmitri Pogorelov, Violin

Intermission

Symphony #2 in B minor..... Alexander Borodin

Allegro

Scherzo prestissimo

Andante

Finale: Allegro



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# Dmitri Pogorelov



Critically acclaimed violinist **Dmitri Pogorelov** is equally at home as a soloist, chamber musician, educator, and orchestra leader.

As a soloist, Mr. Pogorelov has appeared with Columbus, Flint, Palm Beach, Spokane, and Western Piedmont symphonies, as well as numerous orchestras in his native Russia.

An in-demand chamber musician, Mr. Pogorelov has performed with members of Vermeer, Avalon, Miami, Amernet, and the Fine Arts string quartets, the Lincoln Trio, as well as principal players of Chicago, Houston, Baltimore, St. Louis, Pittsburgh, San Antonio, Colorado, and Seattle symphonies, Minnesota and Concertgebouw orchestras, Rochester and Florida Philharmonic orchestras, San Francisco, Chicago Lyric, Mannheim, and Darmstadt opera orchestras.

As first violinist of the Kontras String Quartet, Mr. Pogorelov has appeared at the Chicago Symphony Center, the Ravinia Festival, Paul Hall of the Juilliard School, the Kennedy Center and has also been featured on CBS, NBC, PBS, NPR, WBEZ and WFMT Chicago. Dmitri and his Kontras Quartet colleagues have collaborated with renowned jazz and bluegrass artists – Branford Marsalis, the Kruger Brothers, and Steve Martin. Presently, they are the Resident Quartet at Western Michigan University. In 2010-2014, Kontras Quartet served as Quartet in Residence with the Western Piedmont Symphony.

Dmitri can be heard on recordings of chamber music by Gunther Schuller, Yehudi Wyner, Eric Ewazen, Kevin Volans, Dan Visconti, and Jens Krüger released by Albany, MSR, and Double Time Records. A seasoned orchestral performer, Mr. Pogorelov has worked under Bernard Haitink, Pierre Boulez, Sir Mark Elder, Miguel Harth-Bedoya, Cliff Colnot, Larry Rachleff, and Esa-Pekka Salonen as concertmaster of the Chicago Symphony’s Civic Orchestra. Currently he serves as Associate Concertmaster of the Lancaster Festival Orchestra (OH).

Dr. Pogorelov holds degrees in music performance from Northwestern (DMA), DePaul (MM), and Lynn (BM) universities, having studied with Gerardo Ribeiro, Ilya Kaler, Elmar Oliveira, and Sergiu Schwartz.

Dmitri Pogorelov plays the “Radetzky” David Tecchler violin ca. 1720, on loan to him through the generosity of an anonymous donor.

## ***Meditation from Easter Celebration..... Julius Penson Williams***

Born in the Bronx, New York on June 22, 1954

Julius Williams is Professor of Composition and Conducting at the Berklee School of Music in Boston, Massachusetts. He has led many of the major orchestras of the US and Europe and frequently records on both continents. As a composer he has garnered several prestigious commissions. He was recently selected by the Conductors Guild as their President-Elect.



Meditation was commissioned by Shenandoah University and Conservatory in 1992 as part of Julius Williams’ appointment as a distinguished Dupont Scholar in Residence. He was asked to write a cantata for



# Program Notes

the “Easter Celebration” which would use most of the musical sources of the conservatory. This includes the Orchestra, Chorus, School of Nursing chorus, Jazz Band and School of Dance. The original dedication was to Shenandoah Conservatory Orchestra; it premiered April 10, 1992 on Easter Sunday.

“Meditation,” which is the fourth movement in the cantata, paints a picture for the listener to contemplate, reflect and think on how the story of Easter has reflected on their life and beliefs, and how it transcends many religions. The Easter story which is an integral time of the protestant religion is one of the highest of Holy Days and has been told for two thousand years. The story has always had an air of cynicism. For example, in this Cantata, one of the movement says “Is It True That He Arose?” In “Meditation” the music leaves out the cynical aspects of Easter and presents the hopeful statement of the Easter Story by the refractory nature of the music “to save mankind is its statement” and that is something that the composer and the music is striving to show.

The Meditation music presents itself as an important challenge to the listener. “Meditation” will forever inspire and motivate us with its power of presentation written in a modal key based on the tonal center around F, with its slow moving musical harmonies that take the listeners to a symphonic realm of contemporary chords and sweet clashing harmonies ever present in the winds and strings, evoking the triumph melancholy crescendo of the horns, saxes and trumpets, and its cry and plea for the salvation and recognition of human spirit with the powerful last chimes in the piano and bells. The Movement says listen, think and reflect.

## **Violin Concerto in D minor, Op. 129 ..... Robert Schumann**

Born in Zwickau, Saxony on June 8, 1810  
Died in Endenich, near Bonn on July 28, 1856



Robert Schumann wrote several works for soloist(s) and orchestra including popular cello and piano concertos, a Konzertstück for Four Horns with Orchestra, and the Violin Concerto, Op. 129.

The Violin Concerto was finished in 1855, and was given a run-through with orchestra that same year with Josef Joachim as soloist. It was deemed unsatisfactory by those present, though later Joachim admitted that much of the failure was due to his lack of preparation and fatigue. He offered to work on the piece again and to play it for Schumann. By this time, Schumann was already an inmate at the insane asylum in Endenich where he would spend his last days. Joachim did visit him twice at Endenich but did not play for him. The Violin Concerto was put away and largely forgotten for over 80 years. It would receive a performance in Germany in a version substantially revised by Paul Hindemith in 1937. Just ten days after that performance, Yehudi Menuhin performed Schumann’s original without cuts at Carnegie Hall with piano accompaniment. A couple of months later, Menuhin would give the first complete performance with orchestra in Saint Louis.

The rediscovery of the score is quite a story as well. The score was given by Joachim to the Prussian State Library in Berlin upon his death with the proviso that it not be examined or published until 1956, the 100th anniversary of Schumann’s death. A great niece of Joachim, Jelly d’Arányi was an avid Spiritualist and an outstanding violinist as well. Maurice Ravel would write Tzigane for her and Béla Bartok composed both of his violin sonatas for her as well. In 1933, she announced that she had been in contact with her famous great uncle from beyond the grave, and he had urged her to find and perform Schumann’s Violin Concerto. Naturally there were skeptics, and you could probably count tonight’s soloist and conductor among them, but it was a great “hook” and the German publisher



## Program Notes

B. Schott Söhne issued a score in 1937. The publisher chose the young American violinist Yehudi Menuhin to perform the premiere, but the Nazis quickly intervened and did a premiere in Germany with non-Jewish principals (Menuhin and the assigned conductor Pierre Monteux were both Jewish, as was Ms. d'Arányi who would perform the British premiere).

Michael Steinberg, in his book *Concerto* describes the music as follows:

*"The concerto starts magnificently with a theme that begins quietly, quickly reaches forte (loud) and strides powerfully through a long paragraph. The sound is somber. The grand opening paragraph comes to an end when it sinks into softness, where there begins a lyric theme, dolce (sweet), of which even Joachim spoke affectionately. This is with us only briefly. Soon there is already a return to the stern material of the opening, which swiftly leads to the entrance of the solo. This economy and concentration—"classical," if you like—are characteristic of the best of late Schumann.*

*The first theme played by the solo violin bears a resemblance to Bach's great D minor Chaconne. Both in the development and the recapitulation, this material is treated with fantasy and vigor; the entrance into the recapitulation is managed with panache. When the lyric theme returns in D major, it is embedded in figurations of the kind Kulenkampff obviously could not bear. But even if the patterns are unaccustomed for the hand, they can sound effective and individual—a splendidly assertive statement of "Robert Schumann was here."*

The slow movement also begins in somber colors: strings (with divided cellos) plus horns and bassoons. Half the cellos, pianissimo, play a restlessly syncopated music, something partway between melody and figuration. To that, the solo violin adds a slow and lyric melody. Schumann makes the syncopated cello music and the violin descant into a subdued dialogue in which the syncopated idea, though remaining ever hushed, comes to dominate the discourse more and more. It makes its way into the solo violin part; it functions equally well as accompaniment and principal material, and it yields beautiful bridges and transitions. Toward the end, the violin melody reappears in minor. It is a deeply moving transformation. This slow movement is the most intimate moment in Schumann's music with orchestra, and it reminds me of the lines by Friedrich Schlegel that Schumann put at the head of his Piano Fantasy:



*"Through all the tones in this colorful earthly dream, there sounds one soft tone for him who listens in secret."*

*The syncopated cello theme urges a speeding up that carries us into the finale. At the reading in Hanover, Schumann and Joachim came up with and delighted in the fantasy of Tadeusz Kosciusko, the freedom fighter who also participated in the American Revolution, and John III Sobieski, the seventeenth-century king of Poland, leading a polonaise: "So stately!" Schumann's marking is "Lively, but not fast," his metronome mark is slow, and the polonaise was a majestic dance. Still, Schumann's tempo is hard to bring off. It is an engaging movement, this finale, gracious as well as spunky, and it is more than engaging when the syncopated cello theme from the slow movement returns to cast a shadow over the festivities. As for the repetitions about which Joachim complained, the violinist must take them as invitations to exercise his fantasy in color and inflection."*



# Program Notes



## Symphony #2 in B minor .....Alexander Borodin

Born in St. Petersburg, Russian on November 12, 1833  
Died in St. Petersburg on February 27, 1887

Alexander Borodin was a member of the Russian group of composers known as the Mighty Five which included Nicolai Rimsky-Korsakov, Modeste Mussourgsky, Cesar Cui, and the old leader and mentor Mili Balakirev. The men were all musical amateurs who had other careers that paid their bills. Only Rimsky-Korsakov would finally devote himself full time to a musical career.

Borodin was a medical doctor and a chemist who taught at several universities and was the founder of the first Russian medical course of study for women in 1872. Women physicians outnumber men in Russia today, and Borodin probably had something to do with that. His work in the field of chemistry took him to Germany and Italy for over two years and his writings and research are still used and referenced by research chemists today.

His career and his musical activities are astounding considering that he suffered from poor health most of his life including a bout with cholera and multiple heart attacks. His busy and stressful schedule undoubtedly shortened his life when he collapsed at a dance at the Imperial Academy of Medicine and Chemistry.

Since Borodin was a part time composer most of his works took some time to finish. His Symphony #1 was written after he started studying with Balakirev in 1862. He began his Symphony #2 shortly after the premiere of the 1st in 1869, but would not complete it until 1877. Another reason for the long period of gestation was his eagerness to write the opera, Prince Igor which he began in 1868. Another important reason was the loss of two movements of the work in the disorganization and dishevelment that was the Borodin household. It has been strongly suggested by Borodin's contemporaries and subsequent scholars that several ideas initially developed for use in the opera and made their way into the Symphony #2.

Victor Stasov, a contemporary of the Mighty Five and one their journalistic supporters, reported that Borodin had specific images in mind when composing this work. The first movement was purportedly inspired by a vision of a gathering of 11th-century warriors (the Polovtsi?), the third by a legendary Slavic minstrel; the finale represented approximations of the sounds of ancient tribal instruments being played at a hero's banquet.

The first movement of the Symphony #2 sounds old and dark by emphasizing melodic and harmonic modalism, which evokes a certain oriental or even primitive mood. Note the vivid brilliance of its scoring, often dominated by the brasses. Borodin and his colleague Rimsky-Korsakov had undertaken extensive studies of the instruments in the military band, and believed that the brass instruments were capable of more virtuosity than most 19th composers of orchestral music demanded. The opening offers evidence of Borodin expanding the brass prominence, especially the low brass who provide elemental rhythmic energy around the many appearances of his craggy opening motive. There are also several contrasting lyrical episodes in this sonata-form movement, but the music's dominant impression is one of ferocious raw power and strength.

The second movement is a fast-paced Scherzo that, according to Gerald Abraham, "suggests the gleam of sunlight upon the helmets of Slavic warriors." The limpid central trio or B section employs an arched melody that resembles an Italian barcarolle (boatman's song) in its warm lyricism. The measures go by quickly in the A section with one conductor's beat to each measure of music.

The slow third movement recalls an ancient bardic strain, perhaps an epic about fearsome struggles against sinister enemies. This is surely music that was lifted from the early sketches of Prince Igor and has the lyrical qualities of the music borrowed for the musical Kismet.

The finale is a rousing orgy of blazing orchestral color that combines vigorous dance themes, striding melodies, and forceful dramatic gestures. Borodin in a letter to his wife described it as, "strong, powerful, dashing, and effective." "Turkish percussion" cymbals, bass drum, triangle, and tambourine support the Slavic folk dance style that mixes triple and duple meter with strong syncopated dance rhythms. Like many 19th century finales there are elements of both sonata and rondo forms.

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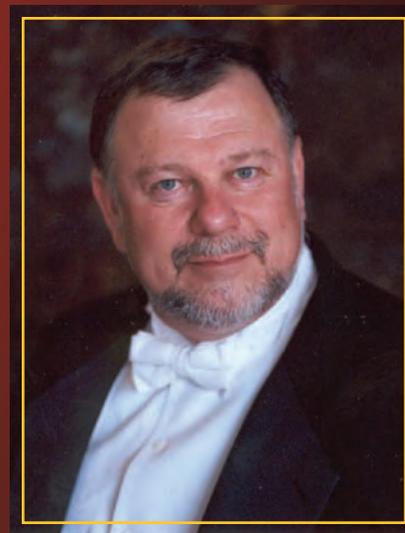
Overture: Das Weihe Des Hauses  
(The Consecration of the House), Op. 124

Intermission

Symphony #9 in D minor, Op. 125 *Choral*  
Allegro ma non troppo, un poco maestoso  
Scherzo: molto vivace  
Adagio molto e cantabile  
Finale: Allegro assai--Allegro assai vivace



Maestro John Gordon Ross began his career with the Western Piedmont Symphony in 1991. His first concert was Beethoven's 9th on September 28, 1991. Maestro Ross will conclude his 27th year with Beethoven's 9th--coming "Full Circle."



*Thank You  
John!*



## Guest Soloists



**Caroline Whisnant** is an American opera singer and soprano whose repertoire encompasses Richard Strauss, Puccini, Wagner, bel canto, lieder, American Standards and musical theater. Her signature roles include the title role in Richard Strauss's Elektra, the Dyer's Wife in Die Frau ohne Schatten, the title role in Puccini's Turandot & Brünnhilde in Wagner's Ring Cycle. She has performed operatic roles in Italian, German, French, and English as well as concerts in Greek, Chinese, Russian, Spanish and Finnish. During her career Caroline has performed in over half of the states in the US and in 13 different countries on four continents.

Caroline established herself as one of the finest singing actresses in the dramatic soprano repertoire. For her triumphant performance as Elektra with Frankfurt Opera the press raved saying "In exemplary fashion, she translated the shyness of a wild animal, radical desire for vengeance and a residue of repressed tenderness in dealing with her brother Orest, into a wide spectrum of body language and vocal colors spanning from expansive radiant power to piano nuances." One critic also claimed "the way she nurses her father's gleaming axe, you would not want to meet her in a dark alley." In Die Walküre her performance was praised as "a perfect portrait of Brünnhilde. She impressively shows the character's change from the rather unencumbered favorite daughter, becoming her father's confidant, to a woman of independent judgment and action."

While in America, Caroline worked across the United States with numerous houses including the Metropolitan Opera, New York City Opera, Washington Opera, Dallas Opera and many other companies. In Europe she has sung Turandot with Teatro La Fenice (Venice, Italy), Badisches Staatstheater Karlsruhe, Hessisches Staatstheater Wiesbaden, Nationaltheater Mannheim and the Staatsoper Hannover; Elektra with Oper Frankfurt, Teatr Wielki in Warsaw, Stockholm's Kungliga Operan and Norway's Den Norske Opera and Anna Bolena with Nationaltheater Mannheim. Other important performances include the Dyer's Wife in Die Frau ohne Schatten with Nationaltheater Mannheim, Oper Frankfurt, Badisches Staatstheater Karlsruhe, Deutsche Oper am Rhein, Hamburgische Staatsoper and Brünnhilde in Der Ring Des Nibelungen with Nationaltheater Mannheim, Badisches Staatstheater Karlsruhe, Deutsche Oper am Rhein, Aalto-Musiktheater in Essen and Teatro Lirico di Cagliari in Sardinia.

Caroline received her Bachelor's degree from Converse College with Distinction in Performance and a Master of Music degree from Florida State University. She then spent four years at the Academy of Vocal Arts in Philadelphia honing her craft. During this time, she won or was a finalist in several competitions, including the North Carolina State and the Mid-Atlantic Regional Metropolitan Opera Competitions and the Luciano Pavarotti International Vocal Competition. In 2005, Opernwelt hailed her as one of Europe's female singers of the year for her role debut as Lady Macbeth in the Oper Frankfurt's controversial Calixto Bieito production of Macbeth.

**Jan Wilson** is a sought-after soloist with orchestras, choral groups, and other ensembles across the US. A few of her favorite solo works include Messiah, Beethoven's Ninth Symphony, Mozart and Verdi Requiems, and of course, Mahler 2nd and 3rd Symphonies. Jan studied voice with wonderful teachers at Westminster College (PA) [B.Med.], Penn State University [M.M.], and the Royal College of Music, London, as a Rotary Foundation Fellow. While at the RCM, Jan was fortunate to coach with, and perform as a soloist, with Sir David Willcocks who was director of the RCM. Jan has given her Carnegie Hall Stern Auditorium, and Weill Recital Hall solo debuts, and was a regional finalist of the MET - Metropolitan Opera National Council - auditions. As a soloist, Jan has performed with the Pittsburgh, Spokane, Syracuse, Richmond, West Virginia Symphony Orchestras, as well as NE PA Philharmonic, Long Island Philharmonic, Lexington, Owensboro, Erie Phil, Orchestra Iowa, Roanoke,



## Guest Soloists

Dubuque, Duluth orchestras, and many more, and as a soloist at St. Patrick's Cathedral, Fifth Avenue Presbyterian, and St. Vincent Ferrer, in NYC.

As a professional chorister, Jan sings regularly with New York Choral Artists, the professional chorus of the New York Philharmonic, where she has sung with world-renowned maestros Masur, Maazel, Dohnanyi, Muti, Gilbert, and many more, also with the Concert Chorale of New York for the Mostly Mozart Festival with maestros Giannandrea Nosedà, and Louis Langree.

Most recently, Jan was the alto soloist in two Beethoven Ninths with the Roanoke Symphony, and another with the Greenwich Village Symphony Orchestra in Manhattan. Last season Jan was alto soloist for Beethoven Ninth's, with Kim Allen Kluge and the Alexandria Symphony Orchestra, and the McLean Orchestra Miriam Burns, as contralto soloist with the Fairfax Choral Society youth chorus singing Vaughn Williams' Magnificat, and alto soloist in Elijah with the Cumberland Choral Society in Maryland. Jan can also be heard at Western Presbyterian Church in Washington, DC where she is a soloist, and alto section leader.



American tenor **Benjamin Werley**—originally from Pittsburgh, Pennsylvania—was first bitten by the opera bug while attending a performance of Puccini's *Tosca*, and has been pursuing an operatic career ever since. He made his professional debut in 2012 as Rodolfo in Puccini's *La Bohème*, with Arbor Opera Theater.

In March 2013, Werley was one of twenty singers nationwide selected to sing in the semi-finals of the 2012-2013 Metropolitan Opera National Council Auditions in New York City. Werley then joined the Opera Theatre of St. Louis as a Gerdine Young Artist in their highly successful 2013 season. In August 2013, Werley sang with the Queens Symphony Orchestra for two concerts honoring Verdi's 200th birthday.

Later in December, he joined the Indianapolis Symphony Orchestra for a performance of Handel's *Messiah* as the tenor soloist.

In the summer of 2014, Werley was a participant in the prestigious Merola Opera Program in San Francisco, California. While at Merola, he sang the role of Don Ottavio in Mozart's *Don Giovanni*, also singing Steve Hubbell and covering Mitch in Previn's *A Streetcar Named Desire*. Then, Werley joined Virginia Opera as an Emerging Artist for their 2014-2015 40th Anniversary season, where he covered the role of the Beadle in Sondheim's *Sweeney Todd*, sang the role of 2nd Jew and covered Narraboth in Richard Strauss's *Salome*, and sang the role of Giuseppe and covered Alfredo in Verdi's *La Traviata*.

In the summer of 2015, Werley joined the Santa Fe Opera as an Apprentice Artist, covering 2nd Jew in *Salome* and Reid in the world premiere of *Cold Mountain*, by Jennifer Higdon. Werley then joined Opera Colorado in their 2015-16 season as their Young Artist tenor, making his Colorado debut as the messenger in Verdi's *Aida* and the Farmer in the world premiere of *The Scarlet Letter* by Lori Laitman.

That summer, Werley returned to Santa Fe to sing in their 60th anniversary season, performing the roles of the Courier in Puccini's *La Fanciulla del West* and Deiner 3 in Strauss's *Capriccio*. He then joined the Florida Grand Opera in their 76th season, where he made his FGO debut singing the Judge and Amelia's servant in *Un ballo in maschera*, while covering Don José (*Carmen*), Lensky (*Eugene Onegin*), Ovidio (*Before Night Falls*), and Gustavo



## Guest Soloists

(Un ballo in maschera). He will return to FGO next season, singing Arturo in Lucia di Lammermoor, and both Narraboth and Second Jew in Salome. In July of 2017, Werley will make his role debut singing Don José with the Martina Arroyo Prelude to performance program in New York City.

Werley is a graduate of the Indiana University Jacobs School of Music, where he studied with renowned soprano Carol Vaness and pedagogue Paul Kiesgen. He appeared in twenty-one opera productions while at Indiana.



Hailed for his “big bronze voice,” **Adrian Smith** was heard most recently as Monterone in North Carolina Opera’s Rigoletto. Other engagements in the 2017-2018 season include a return to the Asheville Lyric Opera as Dulcamara in L’elisir d’amore, as well as Mendelssohn’s Elijah with the Hickory Choral Society. Previous seasons’ performances include Alidoro in La Cenerentola and Zuniga in Carmen, both with El Paso Opera, Lycos in Hercules vs. Vampires with North Carolina Opera, as well as Papageno in The Magic Flute and Don Basilio in Il barbiere di Siviglia, both with the Asheville Lyric Opera. Mr. Smith was twice a member of the Apprentice Artist program at the Santa Fe Opera, performing roles such as Larkens in La fanciulla del West, Friar Jean in Gounod’s Roméo et Juliette, and the Major Domo in Strauss’ Capriccio.

On concert stages, Mr. Smith’s engagements include the Baritone Soloist in Berlioz’s Roméo et Juliette, Vaughan Williams’ Songs of Travel, Mozart’s Requiem, and Bach’s Magnificat, Mass in B Minor, and Cantata 82, Ich habe genug. Other engagements include Puccini’s Messa di Gloria, Haydn’s Paukenmesse, Dvořák’s Stabat Mater, Händel’s Messiah and Dettingen Te Deum, and Mozart’s Mass in C Minor at Boston Symphony Hall.

A native of Hickory, NC, Mr. Smith holds degrees from Lenoir-Rhyne University and Boston University. He was a prize winner in the Heafner/Williams Vocal Competition, the Shreveport Opera Competition, the Birmingham Opera Vocal Competition, and in 2016, received 1st Place in the South Carolina District of the Metropolitan Opera National Council Auditions. He last appeared with the Western Piedmont Symphony as soloist in Vaughan Williams’ Songs of Travel during the 2015-16 season.

### Choral Society joins WPS for concert

The 27th season of the Western Piedmont Symphony begins Saturday, September 23, at 8:00 p.m., at the P.E. Monroe Auditorium on the Lenoir-Rhyne College Campus in Hickory.

This is also the opening concert for new Conductor/Music Director John Gordon Ross.

The Western Piedmont Symphony will present Beethoven’s Symphony No. 9 in D Minor Op. 125. The WPS will be assisted by the 160 voice Hickory Choral Society under the direction of J. Don Coleman, soprano Mary Kindt, alto Diane Thorton, tenor Perry Smith, and baritone

John Williams.

A pre-concert buffet dinner will be held at 6:00 p.m. at the Bear’s Lair adjacent to the auditorium on the Lenoir-Rhyne campus. Cost for the buffet dinner is \$10 per person. Reservations are necessary and need to be made by Thursday noon prior to the Saturday concert. Reservations may be made by calling the WPS office at 324-8603.

Following the pre-concert buffet dinner, John Gordon Ross, Conductor/Music Director, will present an informal informative concert preview at 6:45 p.m.

also held at the Bear’s Lair. No reservations are necessary for the concert preview. Individuals planning to attend the concert are invited to the concert preview. There is no charge for those attending the preview.

Tickets for the concert may be purchased in advance by calling the WPS office at 324-8603, Monday - Friday, 9 a.m. to 5 p.m. Ticket cost is \$12 for adults, and \$8 for students and senior citizens.

The western Piedmont Symphony is a United Arts Fund Affiliate Member of the Catawba County Council for the Arts.



## FALL CONCERT

Sunday, October 15, 2017  
3:00 pm First Baptist Church

## CHRISTMAS CONCERTS

December 1 & 2, 2017 8:00 pm  
December 2 & 3, 2017 3:00 pm  
Cookies & Carols Children's Concert  
Saturday, Dec. 2, 2017 at 11 am  
Corinth Reformed Church

## SPRING CONCERT

Sunday, March 18, 2018 3:00pm  
First Baptist Church

Join Us for a Special Performance  
Guest Artists for Western Piedmont Symphony's  
MASTERWORKS V - Beethoven's 9th - Ode to Joy!  
April 14, 2018 7:30 pm  
P.E. Monroe Auditorium, LRU

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Professor Thelma Rast, Emeritus Faculty of Lenoir Rhyne University -

*These program notes first appeared in the 1991-1992 WPS program on the occasion of Maestro John Gordon Ross' first concert as Music Director and Conductor of the Western Piedmont Symphony on September 28, 1991 in this auditorium. Hickory Choral Society provided the choral forces and the soloists were Mary Kindt, Soprano; Diane Thornton, Mezzo Soprano; Perry Smith, Tenor; and John Williams, Bass-Baritone. Audience please note that 1991 saw major cosmetic changes to the seating area in P.E. Monroe Auditorium. Last season in October 2016, those refurbished seats and carpet from 1991 were replaced and enhanced as well by a new paint job and lighting. Most significant of all from a musical standpoint was the acquisition through a group of generous donors of the Bösendorfer Grand Piano.*

**Overture: Das Weihe Des Hauses  
(The Consecration of the House), Op. 124 ..... Ludwig van Beethoven**

Born in Bonn, Germany on December 17, 1770  
Died in Vienna, Austria on March 26, 1827

Composed for the ceremonial inauguration of the remodeled Josephstadt Theatre in Vienna, on October 22, 1822, Beethoven's last and crowning overture, *The Consecration of the House* is a perfect choice for this season's closing concert of the Western Piedmont Symphony Orchestra. The audience will immediately notice repaired, refurbished seats and new carpet in Monroe Auditorium. More significantly, in its early history, this overture was closely connected at least two different times with the major work on tonight's program, the Ninth Symphony, Op. 125. Laboring for many years on the Ninth, Beethoven interrupted work on that monumental composition to write the famous *Missa Solemnis*, Op. 123, and *The Consecration of the House*, Op. 124. Then for the first performance of the Ninth on May 7, 1824, the concert opened with this overture, followed by three movements of the *Missa*, and concluded with the new, finally completed "Choral" Symphony. All were received "with deepest appreciation and storming applause."

In the late summer of 1822, when Beethoven was commissioned to help celebrate the opening of the Josephstadt Theatre, he realized it was too late to write a complete new work. Chosen instead to be one of the principal works of the evening was Kotzebue's play, *The Ruin of Athens*, for which Beethoven had already written incidental music for a presentation in Budapest, some eleven years earlier. For the opening of the Josephstadt, he did, however, mark some revisions and felt it only fitting to write a new, more appropriate overture. Composed mostly in September when Beethoven was in Baden, the *Consecration* was not completed until the actual day of the performance. Early arrivals even heard some of the first and only rehearsal!

Long an admirer of Baroque music, Beethoven took a form developed in that era, the French Overture. The form consists of two parts, a slow, majestic opening section with strong dotted rhythms followed by a fast, lively fugal section. While walking with his nephew in the woods near Baden, Beethoven is said to have received the inspiration for the two "Handelian" themes which dominate the piece.

Following five solemn opening chords in C Major, the slow, ceremonial march-like theme is heard pianissimo in the winds with pizzicato accompaniment. At one point trombones underscore the solemn rhythms but are never



heard again in the overture. Following Rossini-like crescendos, the great expansive fugue on a theme that reminds one of Handel becomes one of Beethoven's most important expressions in that form, a form he clearly loved and used frequently in his late works.

**Symphony #9 in D minor, Op. 125 "Choral" ..... Ludwig van Beethoven  
With Final Chorus on Friedrich Schiller's "An die Freude" ("Ode to Joy")**

For Beethoven, one of the most decisive and influential composers of all time, the decade of his life was the culmination of a life filled with personal problems and his gallant efforts to overcome them, to rise triumphant in spite of what Fate had dealt him. It had begun with a miserable family background and a poor education. Then as early as his twenties, he began to notice an increasing deafness, an affliction which resulted in total deafness and social isolation especially during those last years.

As an artist-composer, Beethoven also forcefully reflected the great social changes occurring during the late eighteenth and nineteenth centuries. One aspect from the Enlightenment was a change in human values, more emphasis on the worth of each human being. The American and French Revolutions and the American Bill of Rights all emphasized liberty, equality, fraternity.

In line with contemporary thinking, Beethoven further became the first great composer to express the ideal that art music should be an educational force, a moral force; the artist must use his art to deliver a message expressing the ideals of his time. Consequently, this assertive, heroic Beethoven became one of the most disruptive forces in all of music history.

The Ninth Symphony is truly awesome in its presentation of the composer's belief in the arrival of joy through suffering, in his belief that the joy of the brotherhood of man can arise above the pains of life and living, in his awareness of the fatherhood of God the Creator, and in his reaching out to humanity through his expression of these ideals.

While interest in Friederich Schiller's famous "Ode to Joy" dates back to the early 1790's and musical sketches of parts of the Ninth date from the early nineteenth century, Beethoven did not really begin composing this monumental work until the last decade of his life, concentrating most of his work from 1822 until it was completed in February 1824. Although Op. 125 follows the traditional four movements (with the Scherzo appearing second), Beethoven in this imposing work transcends the usual concept of this symphony as an abstract orchestral composition by adding a text (Schiller's "Ode to Joy") with soloists, quartet, and chorus in the fourth movement.

The first performance was conducted by Michael Umlauf in Vienna on May 7, 1824. Sitting in the middle of the orchestra, the totally deaf composer could hear neither the performance nor the tumultuous applause.

I. Growing from nothingness, the movement begins with a very quiet, rustling in the strings. As the music unfolds, the first theme is striking, a very majestic, jerky falling figure, sometimes aligned to the pounding of an anvil. Numerous lyric ideas follow. Somewhat later the full orchestra plays very loudly the soft opening music. Near the end, the powerful falling figure is stated a final time.



## Program Notes

II. While the first movement exuded posers, this cheerful, rollicking scherzo expresses joy. With timpani blows and interweaving string lines, the exhilarating rhythm of this scherzo is quite different from the traditional gentle, graceful minuet. A lyrical, playful middle section provides contrast between the joyous scherzo and its return.

III. Following the posers and joy of the first two movements, the third is one of great beauty, very slow, lyrical, lovely and pleading. A set of variations on two themes, this movement is considered to be one of the most tender and compassionate Beethoven ever wrote.

IV. Opening furiously with an almost militant clamor, a long introduction to this very fast finale includes references to the principal themes of each of the first three movements. Sir Donald Tovey wrote, "Beethoven's plan was to remind us of each of the first three movements and then to reject them as failing to attain the joy in which he believes. After all three have been rejected, a new theme is to appear...hailed and seen as the (real) hymn of joy"

While quite complicated (containing characteristics of cantata, opera, sonata, and fugue), the movement is essentially a set of variations on that famous theme Beethoven gave to the first stanza of Schiller's Ode. Following several instrumental variations, the baritone enters in recitative with words composed by Beethoven himself: "O friends, not these tones! Let us take a more joyous strain." After the baritone sings the first stanza of Schiller's Ode, the chorus joins in. The next two stanzas are sung by a quartet with the chorus joining in for the repetition of the final bars.

For an interesting digression there is a transformation of the famous theme into a lilting orchestral march in the style of Turkish music, so popular at that time. Momentum builds through a very lively orchestral fugue, followed by a double fugue for chorus, and finally a triumphant coda.

In spite of the tremendous success of that first performance, it was not until the latter part of the nineteenth century that the "Choral" Symphony became well-known and appreciated. Always a favorite of Richard Wagner, he took it upon himself to make the work well-known to the public. For the dedication commemorating his Bayreuth Festival Theatre on May 22, 1872, Wagner conducted the Ninth. It is the only non-Wagnerian piece ever allowed on the same Bayreuth program as Wagner's own work. It was also one of the last pieces he played on the piano not long before he died.

Ranking as one of the greatest achievements of the human spirit, this unbelievably awesome work is especially appropriate to express the great joy being experienced in the last decades of the twentieth century as freedom, democracy and the brotherhood of man are becoming more of a reality all over the world. It was the major work on the concert commemorating the tearing down of the Berlin Wall. What great joy would be Beethoven's if he could but know how prophetic and how inspiring his monumental "ODE TO JOY" is to mankind.



## Program Notes

### *“An die Freude”*

Freude, schöner Götterfunken,  
Tochter aus Elysium,  
Wir betreten feuertrunken,  
Himmlische, dein Heiligtum!  
Deine Zauber binden wieder  
Was die Mode streng geteilt\*;  
Alle Menschen werden Brüder\*  
Wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen  
Eines Freundes Freund zu sein;  
Wer ein holdes Weib errungen  
Mische seinen Jubel ein!  
Ja, wer auch nur eine Seele  
Sein nennt auf dem Erdenrund!  
Und wer's nie gekonnt, der stehle  
Weinend sich aus diesem Bund!

Freude trinken alle Wesen  
An den Brüsten der Natur;  
Alle Guten, alle Bösen  
Folgen ihrer Rosenspur.  
Küsse gab sie uns und Reben,  
Einen Freund, geprüft im Tod;  
Wollust ward dem Wurm gegeben  
und der Cherub steht vor Gott.

Froh, wie seine Sonnen fliegen  
Durch des Himmels prächt'gen Plan  
Laufet, Brüder, eure Bahn,  
Freudig, wie ein Held zum siegen.

Seid umschlungen, Millionen!  
Diesen Kuß der ganzen Welt!  
Brüder, über'm Sternenzelt  
Muß ein lieber Vater wohnen.  
Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such' ihn über'm Sternenzelt!  
Über Sternen muß er wohnen.

### *“Ode to Joy”*

Joy, beautiful spark of the gods,  
Daughter from Elysium,  
We enter, drunk with fire,  
Heavenly One, thy sanctuary!  
Your magic joins again  
What convention strictly divides;\*  
All people become brothers,\*  
Where your gentle wing abides.

Who has succeeded in the great attempt,  
To be a friend's friend,  
Whoever has won a lovely woman,  
Add his to the jubilation!  
Indeed, who calls even one soul  
Theirs upon this world!  
And whoever never managed, shall steal himself  
Weeping away from this union.

All creatures drink of joy  
At nature's breast.  
Just and unjust  
Alike taste of her gift;  
She gave us kisses and the fruit of the vine,  
A tried friend to the end.  
[Even] the worm has been granted sensuality,  
And the cherub stands before God!

Gladly, as His heavenly bodies fly  
On their courses through the heavens,  
Thus, brothers, you should run your race,  
As a hero going to conquest.

You millions, I embrace you.  
This kiss is for all the world!  
Brothers, above the starry canopy  
There must dwell a loving Father.  
Do you fall in worship, you millions?  
World, do you know your creator?  
Seek him in the heavens;  
Above the stars must He dwell.

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# Directory of Advertisers

A Cleaner World.....	67	Gunter & Graham DDS.....	56
Adam Neilly Family.....	3	Hamby/Fotheringham Agency.....	51
Alex Lee, Inc. ....	54, 55	Harper School of Performing Arts.....	64
All the Buzz (Becky Ferrell) .....	84	Hickory Chest.....	51
Azelea Glen Village.....	82	Hickory Choral Society .....	95
Bass-Smith Funeral Home .....	28	Hickory Community Theatre .....	100
Benco Steel.....	66	Hickory Daily Record .....	3, 21, 53, 76, 77
BPope Productions.....	64	Hickory Downtown Dev. Assn. ....	84
Broome Associates.....	69	Hickory Metro Convention & Visitor's Bureau .....	20, 90
Broyhill Family Foundation .....	3	Hickory Museum of Art .....	87
Burke Primary Care.....	23	Hickory Music Factory .....	61
Café Rule .....	70, Back Cover	Hickory Psychiatric Center .....	51
Caldwell UNC Health Care.....	65	Hickory Wine Shoppe.....	66
Cars Plus.....	48	Hildebran Chiropractic Center .....	83
Catawba Regional Hospice.....	31	Home Instead .....	82
Catawba Valley Medical Center .....	38, 39	Hops & Grapes .....	51
City of Hickory.....	62, 90	ITP.....	48
Clay, George DDS.....	29	J.E. Broyhill Civic Center .....	101
COMMA.....	102	Joshua M. Millsaps, DDS.....	82
Doug Brady Piano Co. ....	83	Klingspor.....	63
Episcopal Church of the Ascension .....	83	Lake Hckory Adventures .....	65
Fanjoy-Labrenz .....	76	Larry's Music & Sound.....	68
Foothills Oral Surgery.....	69	Lenoir-Rhyne University .....	68
Freiman Family .....	3	Merry Boone Wealth Strategies.....	84
Fry Street Quartet .....	3	Mid-Atlantic Printing .....	88
Fuller, Donald.....	66	NC Arts Council .....	21, 30, 34, 36, 39, 71, 77
Glaze Design/Build.....	36	Olde Hickory Brewery .....	48
Goodwin, James DDS .....	62	Parham Piano Services.....	66
Granite Falls Brewing Co.....	54	Paw Tales Pet Spa .....	56
Graystone Eye.....	Inside Front	Pepsi-Cola Bottling Company.....	20, 34
Green Room Community Theatre.....	86	Piedmont Endocrinology, PA .....	31
Green, Dan.....	68	Piedmont Neurosurgery, PA DR JONES .....	51
Guest Interiors.....	51	Piedmont Percussion Program.....	61



# Directory of Advertisers

Renaissance Financial Services.....46

Resource Partners .....27

Robert Abbey, Inc. .... 37, 39

Russell L. Isenhour, CPA .....66

SALT Block Foundation ..... 74, 75

SELEM Artists.....89

Sigmon Clark Mackie.....51

Sophie’s Woman’s Magazine.....50

Spectrum Financial Inc.....19

State Farm - Jeff Butler .....83

Stone, Diana .....66

Stone’s Throw.....46

Suzuki Kids in Koncert .....69

Suzuki School of the Arts .....84

TCA Tape Corp of America.....66

United Arts Council of Catawba Co.....21, 30, 74, 77

Vanguard Furniture.....85

Viewmont Audiology.....66

Viewmont Pharmacy .....48

Viewmont Urology Clinic, P.A. ....57

von Drehle Corp .....34

Waite Financial.....28

wdav 89.9 fm..... 35, 70, 77

West, Judy.....51

Western Piedmont Community College.....47

WHKY Radio .....52

WPS Cello Section.....47

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