

# bravo!

2023 - 2024 FALL SEASON



baltimore's  
intimate  
classical  
orchestra  
**bco**

visionary talent,  
timeless music

# Who will be our next Music Director?

**Chia-Hsuan  
Lin**

**Morihiro  
Nakahara**

**Robert  
Moody**

**Jacob  
Joyce**

**Roger  
Kalia**



**CHECK YOUR INBOX AFTER EACH CONCERT  
FOR A BRIEF SURVEY AND SHARE YOUR  
THOUGHTS ON EACH OF OUR FINALISTS  
DURING THE 2023-24 SEASON!**

# president's welcome!

**I am thrilled to extend my warmest greetings to you as we embark on the BCO's 2023-24 season; a year filled with the promise of extraordinary music, artistic excellence, and the continued growth of our beloved chamber orchestra.**

For the last four decades, the Baltimore Chamber Orchestra has stood as a testament to the power of music to move and inspire our audience. This season, we remain committed to upholding our mission of bringing world-class performances to Baltimore's community while nurturing the next generation of musical talent, embodied in our musicians and exceptional soloists.

The season also represents an exciting juncture in our search for a new Music Director as we welcome five distinguished finalists to lead the ensemble in each of the season's five concerts. The selection of our new music director from among these accomplished individuals promises to bring a fresh artistic vision to build the future of the Baltimore Chamber Orchestra.

The season's theme, "Visionary Talent, Timeless Music" reflects our dedication to sharing the wide array of cultures and voices that make up the unique spirit of Baltimore's community. We have curated a series of concerts that not only celebrates the timeless classics that have shaped the orchestral canon, but also explores pieces written by underrepresented composers that push the boundaries of artistic expression. From masterpieces by Mozart and Beethoven to works showcasing the talents of recent and living composers, this season offers a rich tapestry of emotions and



perspectives that we are very excited to share with all of you.

None of this would be possible without the unwavering support of our patrons, donors, staff, volunteers, and dedicated musicians. Your continued belief in the transformative power of music fuels our passion and propels us forward. As we face both the challenges and the opportunities the future holds, I am confident that our Orchestra will continue to raise the bar of artistic excellence and create moments of sheer musical brilliance together. Impact

Thank you for being an essential part of our story and joining us to celebrate the profound impact creativity and music offers to each of us. Whether you're a longtime supporter or a first-time attendee, your presence and enthusiasm is the reason our orchestra brings world-class performances to life.

Here's to a season filled with harmonious melodies, breathtaking performances, and unforgettable memories!

Warmest regards,

A handwritten signature in black ink that reads "Christine M. Hurt". The signature is fluid and cursive, written over a white background.

**Christine M. Hurt**

*President, Baltimore Chamber Orchestra*

# contents

- 1 President's Welcome  
– Christine M. Hurt
- 3 Executive Director's Welcome  
– Ben Newman
- 4 Special Thanks
- 5 Jonathan Leshnoff
- 6 BCO Roster
- 7 BCO History
- 8 Patron Information
- 10 Programs / Notes
  - 10 September Concert
  - 16 November Concert
- 22 Donors
- 24 Italian Translation

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## PRECONCERT CONVERSATIONS

begin at 2:15pm with WBJC's Jonathan  
Palevsky or Andrew Sauvageau.

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**Isaiah Shim**  
*Assistant Conductor*

**Jonathan Leshnoff**  
*Composer in Residence*

# executive director's welcome!

**Greetings and welcome to BCO's 2023-24 season of Visionary Talent, Timeless Music. My name is Ben Newman, BCO's new Executive Director. Since joining the company, I've been struck by the high quality performances shared by our world-class Orchestra and I am honored to be a part of its remarkable history.**

After our bittersweet farewell to Music Director Markand Thakar at the end of last season, members of BCO's musicians, subscribers, staff, and trustees formed a Search Committee to determine which candidates would become only the 3rd Music Director in our 40-year history.

During the search, the Committee reflected on the Orchestra's past and present to consider what characteristics BCO's next Music Director must exemplify to lead the Orchestra into the future. Qualities like a proven track record of success and deep knowledge of the classical canon are critical, but the committee also emphasized the importance of a collaborative spirit, a creative and strategic visionary, an openness to audience and community engagement, and building partnerships. After several rounds, they reached unanimous consensus on five Finalists featured in this season's concerts. Each one will conduct programs designed to test their skills on the podium and proficiency in several musical styles spanning four centuries in works ranging from Early Classical to New Music.



The season opens with our first Finalist, Roger Kalia, conducting a program featuring Baltimore's own Katherine Needleman giving the Maryland premiere of Ruth Gipps' Oboe Concerto, alongside works by Ulysses Kay and W.A. Mozart. In November, conductor Chia-Hsuan Lin (pronounced "jah-shwen") leads Stulberg Competition winning violinist, Daniel Bae and fan-favorite pianist Xiaohui Yang in contrasting concertos by Mozart while the Orchestra flourishes in BCO debut works by Florence Price and Joseph Bologne.

Audience members can share their feedback on each Finalist through a brief post-performance survey, and at the end of the season, they will also vote for their favorite. After considering votes and audience feedback, the Committee will decide which one to offer the position of Music Director starting in the 2024-25 season. I hope you enjoy the first half of BCO's historic season and I look forward to meeting many of you in the coming weeks!

With all my best,

**Ben Newman**

*Executive Director  
Baltimore Chamber Orchestra*

# special thanks!



The **Baltimore Chamber Orchestra** is grateful to its **sponsors and partners** for their extraordinary support of BCO's **40th season**.

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## Season Sponsors

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The Baltimore Chamber Orchestra is funded by an operating grant from the Maryland State Arts Council, an agency dedicated to cultivating a vibrant cultural community where the arts thrive. Funding for the Maryland State Arts Council is also provided by the National Endowment for the Arts, a federal agency, which believes that a great nation deserves great art.

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BALTIMORE COUNTY



Mayor Brandon Scott  
& the City of Baltimore

CREATIVE  
BALTIMORE  
FUND



# about jonathan leshnoff composer in residence

**D**istinguished by The New York Times as “a leader of contemporary American lyricism,” GRAMMY-nominated composer Jonathan Leshnoff is renowned for his music’s striking harmonies, structural complexity, and powerful themes. The Baltimore-based composer has been ranked among the most performed living composers by American orchestras in recent seasons and his compositions have been performed by leading international orchestras and chamber ensembles in hundreds of concerts worldwide. He has received recent commissions from Carnegie Hall, the Philadelphia Orchestra, and the symphony orchestras of Atlanta, Baltimore, Dallas, Kansas City, Nashville, and Pittsburgh, among others. Leshnoff’s compositions have also been premiered by classical music’s most celebrated soloists, including Gil Shaham, Johannes Moser, Manuel Barrueco, Noah Bendix-Balgley, and Joyce Yang. There are eight all-Leshnoff albums to date. Among his most notable recent releases is the 2019 Naxos recording exclusively featuring Leshnoff’s music performed by the Nashville Symphony and conductor Giancarlo Guerrero; nominated for a GRAMMY for Best Classical Compendium, the CD included the World Premiere performance of his *Symphony No. 4, “Heichalos”* with the Violins of Hope. In the fall of 2020, Reference Recordings released a highly acclaimed all-Leshnoff disc featuring World Premiere recordings of his *Piano Concerto* and his *Symphony No. 3* commemorating World War I. Earlier in 2020, Reference Recordings released an extensively reviewed album featuring the World Premiere performance of Leshnoff’s *Double Concerto for Clarinet and Bassoon* by the Pittsburgh Symphony and conductor Manfred Honeck, which made it to the top of the Billboard charts. Other notable releases include a 2016 recording of the Atlanta Symphony Orchestra and Chorus performing Leshnoff’s *Symphony No. 2* and *Zohar* oratorio, and three earlier all-Leshnoff albums—of both his orchestral and chamber music works—on the Naxos American Classics label. A disc featuring all of his string quartets was also released in August 2020. Celebrated by *BBC Music Magazine* as “enchanting” and by *American Record Guide* as “lyrical, virtuosic, tender, and passionate all at once,” Leshnoff’s music has been lauded by *Strings Magazine* as “distinct from anything else that’s out there” and by *The Baltimore Sun* as “remarkably assured, cohesively constructed and radiantly lyrical.” Leshnoff’s catalog is vast, including several symphonies, various concerti, and solo and chamber music works. Leshnoff is a Professor of Music at Towson University.



# bco roster

## 2023–2024 season

### *Violin*

Audrey Wright  
*concertmaster*

Jeongmin Lee  
*assistant concertmaster*

Andréa Boecker  
*principal second violin*

Kristin Bakkegard

Lauren Basney

Celeste Blase

Claire Hebeisen

Yalira Walker

Collette Wichert

### *Viola*

Chiara Dieguez  
*principal*

Joan Bob

Annie Center

Nana Vaughn

### *Cello*

Seth Low  
*principal*

Peter Kibbe  
Todd Thiel

### *Bass*

Marta Bradley  
*principal*

### *Flute*

Christina Hughes  
Marcia McHugh

### *Oboe*

Fatma Daglar  
*principal*  
Amanda Dusold

### *Clarinet*

Bill Jenken  
*principal*  
Patrick Plunk

### *Bassoon*

Bryan Young  
*principal*  
Holden McAleer

### *Horn*

Ken Bell  
*principal*  
Brad Tatum

### *Trumpet*

Luis Engelke  
*principal*  
Guy McIntosh

### *Percussion*

Barry Dove  
*principal*



# history of bcco

baltimore's  
intimate  
classical  
orchestra

**M**aestra Anne Harrigan led the Baltimore Chamber Orchestra's first performance on January 29, 1984. She introduced audiences to a chamber orchestra offering accessible, high-quality music with an intimate touch. BCO has since grown to occupy an essential niche in Baltimore's thriving arts scene. Twenty years later in June 2004, Maestro Markand Thakar succeeded Anne Harrigan as BCO's Music Director. Maestro Thakar made his debut with the New York Philharmonic in 1997 and was a long-time member of the graduate conducting faculty at The Peabody Conservatory. Under his leadership, BCO recorded three CDs released on the Naxos label, gave five concerts on tour in China, presented a New York debut praised by The New York Times, performed on the University of Delaware's Masterplayers Series, and hosted numerous workshops training emerging conductors from around the world until Maestro Thakar retired at the end of the Orchestra's 22-23 season after nineteen seasons as BCO's Music Director. During the 23-24 season, five renowned conductors each take the podium as Music Director Finalists aiming to become the BCO's

next Music Director starting in the 24-25 season.

The company's reputation for artistic excellence has expanded throughout the Mid-Atlantic region from key appointments of several artistic and creative partners. Jonathan Leshnoff was named BCO's Composer in Residence in 2007, Madeline Adkins was named Concertmaster in 2009, and in the fall of 2019 Audrey Wright succeeded her as BCO's Concertmaster after winning unanimous approval by BCO's musicians, music director, and trustees following competitive auditions held the previous season.

The orchestra's roster features forty of the area's best professional musicians who perform in the 973-seat Kraushaar Auditorium at Goucher College, an intimate venue offering listeners an ideal level of musical clarity and nuance in performance. A committed and enthusiastic Board of Trustees composed of 18 community leaders, philanthropic advisors, and music lovers oversee the organization's operations and generate local business and media partnerships to expand the visibility of the orchestra.

# patron information

## how to order tickets

### ONLINE

Visit [www.TheBCO.org](http://www.TheBCO.org).

### BOX OFFICE

On performance days only, the Box Office at Kraushaar Auditorium opens 75 minutes before the concerts.

### PHONE

Tickets may be purchased by calling 410.685.4050, Monday through Friday, 10am–4pm.

### MAIL

Due to ongoing challenges with the U.S.P.S. BCO no longer accepts ticket requests or payments via mail. Please call, visit us online, or at the Box Office on site at each concert to purchase your subscriptions and single tickets.

### FEES

Each ticket has a processing fee of 2.75% + \$0.30 per transaction, and a service fee of 2.5% + \$0.50 per ticket.

### GROUP DISCOUNTS

Groups of 10 or more receive a discount, subject to availability. Please call BCO for details.

### TICKET EXCHANGES

Subject to availability. Season subscribers may exchange or transfer tickets to another individual prior to each concert.

*Please note: tickets cannot not be exchanged after the performance has taken place.*

## concert information

### LATE SEATING

Out of consideration for musicians and audience, ushers will seat latecomers at their discretion, usually between pieces. Similarly, audience members who need to leave during the concert are asked to do so only when there is a pause in the program.

### RESTROOMS

Restrooms in Kraushaar Auditorium are located on the lower level, accessed by the stairs at the back of the Rosenberg Gallery. Accessible handicap restroom facilities are located in the lobby.

### WHEELCHAIR SEATING

Kraushaar Auditorium is wheelchair accessible.

### CAMERA/RECORDING DEVICES

The use of cameras and recording devices at Baltimore Chamber Orchestra concerts is strictly prohibited.

### ELECTRONIC DEVICES

Patrons are asked to turn off cell phones and all other sound-emitting devices before the start of the concert.

### WEBSITE

For the latest information on programs, performers, and other orchestra news, please, visit [www.TheBCO.org](http://www.TheBCO.org).

### CONTACT INFORMATION

Our Patron Services team is committed to providing the best service to BCO's donors and patrons. Please send any feedback to our dedicated support email: [DirectSupport@thebco.org](mailto:DirectSupport@thebco.org)



# bco loves music education

The Baltimore Chamber Orchestra is dedicated to providing access to musical experiences for students of all ages.

## ALL STUDENTS FREE ALL THE TIME

Contributions from BCO's donors support The BCO's *All Students Free All the Time* initiative offering complimentary tickets to any student to all BCO concerts.

## LIVE WIRE STRING QUARTET

Since 2007, the Live Wire String Quartet (LWSQ) has been associated with the Baltimore Chamber Orchestra's Education initiatives providing live, curriculum based programs in Baltimore City elementary schools and senior living communities throughout the region. The LWSQ's family-friendly concerts are an entertaining, enjoyable and informative listening experience for audiences of all ages.

To learn more and show your support for music education in Baltimore through BCO's educational initiatives, please visit [TheBCO.org/support](http://TheBCO.org/support).

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## VISIT US ONLINE!

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Facebook, Twitter, and Instagram

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 [@thebaltimorechamberorchestra](https://www.instagram.com/thebaltimorechamberorchestra)

SUNDAY, SEPTEMBER 10, 2023 | 3PM

*Kraushaar Auditorium, Goucher College*

# dazzling dances

Roger Kalia *conductor*

Katherine Needleman *oboe*

## SIX DANCES FOR STRING ORCHESTRA (1954)

### Ulysses Kay

- I. Schottische (slow polka)
- II. Waltz
- III. Round Dance
- IV. Polka
- V. Promenade
- VI. Galop

## OBOE CONCERTO IN D MINOR, OP. 20 (1941)

### Ruth Gipps

- I. Allegro moderato
- II. Andante
- III. Allegro

## INTERMISSION

## SYMPHONY NO. 36 IN C MAJOR, K.425 "LINZ" (1783)

### W.A. Mozart

- I. Adagio - Allegro spiritoso
- II. Andante
- III. Menuetto
- IV. Finale (Presto)

*The concert will end at approximately 5pm*

## Season Sponsors

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Fambrough and  
Savitri Gauthier
- ▶ Kim Z. Golden  
and Jean Suda
- ▶ Maryland State  
Arts Council
- ▶ John Roberts and  
Susan Shaner



# artist biography

SEPTEMBER 10, 2023

## Roger Kalia

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### Conductor

With a dynamic podium presence and noted passionate interpretations, Indian American conductor **Roger Kalia** has been celebrated by audiences and industry professionals alike, with *Symphony Magazine* recently recognizing him nationally as one of five first-year music directors for his innovative programming during the pandemic. Kalia is Music Director of the Evansville Philharmonic Orchestra, the 100-year-old Symphony New Hampshire, and Orchestra Santa Monica. He is also Co-Founder and Music Director of the 12-year-old celebrated Lake George Music Festival in upstate New York and is the recipient of several awards from the Solti Foundation U.S., including an Elizabeth Buccheri Opera Residency with Lyric Opera of Chicago and five Career Assistance Awards. In recent seasons, Kalia has appeared with the National Symphony Orchestra at the Kennedy Center, Chicago Sinfonietta, Louisiana Philharmonic Orchestra, Szczecin Philharmonic (Poland), Boise Philharmonic Orchestra, Spartanburg Philharmonic Orchestra, and with the Redlands, Lima, Adrian, Bakersfield, Great Falls, Owensboro, Spokane, and Wheeling symphony orchestras.

Kalia has focused on innovative artistic and community partnerships in his music director positions. In 2021, he collaborated with composer Derrick Skye, historian Robbie Jones, and painter Kevin McCants to commission and premiere Orchestra Santa Monica's first-ever art film titled *We Gather: Black Life in Santa Monica* told through music, visuals, and narrative, which received screenings at the California African American Museum, Santa Monica History Museum, and KUSC. His tenure in Evansville has seen fruitful collaborations with the Historic Bosse Field, the Tri-State Hindu Temple, Evansville Civic Theatre, and the Evansville Wartime Museum. A native of New York State, Kalia holds degrees from Indiana University, the University of Houston, and SUNY Potsdam's Crane School of Music. His primary mentors include David Effron, Arthur Fagen, and Franz Anton Krager with additional mentoring from David Zinman, Marin Alsop, Robert Spano, and the late Kurt Masur. Kalia is married to musicologist and violinist Christine Wisch and resides in Bloomington, IN.



## artist biography

SEPTEMBER 10, 2023

# Katherine Needleman

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## Oboe

**Katherine Needleman** joined the Baltimore Symphony Orchestra as principal oboist in 2003, the same year she won first prize at the International Double Reed Society's Gillet-Fox Competition. As soloist, she has appeared with the Philadelphia Orchestra, the Saint Paul Chamber Orchestra, the Albany Symphony, the Richmond Symphony, the Concerto Soloists Chamber Orchestra, the Haddonfield Symphony, the Baltimore Chamber Orchestra, and the Orquesta Sinfónica Nacional de Colombia, in addition to her frequent appearances with the Baltimore Symphony. She has performed as guest principal oboist with the New York Philharmonic, the Saint Paul Chamber Orchestra, and the symphony orchestras of Atlanta, Boston, Chicago, New Zealand, and San Diego. Ms. Needleman has commissioned and premiered numerous works by Luis Prado, Chia-Yu Hsu and David Ludwig, including his *Pleaidēs* which she recorded on the GENUIN label with pianist Jennifer Lim in their album, *Duos for Oboe and Piano*. She gave the American premiere of Ruth Gipps' *Oboe Concerto* with the Richmond Symphony and Brenno

Blauth's *Concertino* with the Chamber Orchestra of Philadelphia, the West Coast premiere of Christopher Rouse's *Oboe Concerto* at the Cabrillo Festival, and the premiere of Kevin Puts' oboe concerto, *Moonlight*, at the Baltimore Symphony's New Music Festival. In late March, 2020, she began her Lockdown Oboe Solo Concerts during COVID-19 quarantine which covered Telemann's *Twelve Fantasias* and a broad survey of repertoire for oboe solo from the past 100 years during her broadcast of eleven weekly performances, including numerous premieres, to an audience of more than 75,000. A Baltimore native, Ms. Needleman attended high school at the Baltimore School for the Arts but left early to attend the Curtis Institute of Music. She served on the faculty at the Peabody Conservatory of the Johns Hopkins University for fifteen years and is currently on faculty at the Curtis Institute of Music.

# program notes

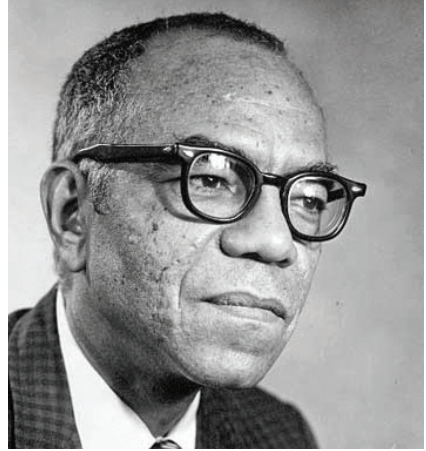
SEPTEMBER 10, 2023

## SIX DANCES FOR STRING ORCHESTRA Ulysses Kay (1917-1995)

A survey of favorite 20th Century American composers might fairly assume names like Gershwin or Copland, or perhaps mainstream composers like John Williams or Bernstein (Leonard or Elmer). Or perhaps composers like Ulysses Kay (1917-1995) come to mind when we think of the pinnacles of musical Americana.

A contemporary of American greats like Bernstein, Kay was a composer, military musician, international arts ambassador, and educator who wrote more than 160 works. Born into a musical family in Tucson, Arizona, Kay played piano, among other instruments, before earning degrees in music education from the University of Arizona, and composition from Eastman, Yale, and later Columbia.

While at Eastman, Kay wrote some of his earliest compositions under Howard Hanson. A neo-romanticist and fervent advocate for new American music, Hanson cultivated Kay's early works, which ultimately settled in a more neoclassical style. At Yale, World War II loomed during Kay's studies, and he joined the service as part of the U.S. Navy Band. Receiving his final degree from Columbia and an honorable discharge after the war, Kay won the prestigious Prix de Rome, leading to a three-year compositional stint in Italy.



ULYSSES KAY

Returning to the States in 1953, Kay received a flurry of commissions, including CBS Radio, which featured a string orchestra in its regular Sunday afternoon programming. Kay presented two pairs of dances, which first aired about six months apart in 1954. The fifth and sixth dances appear never to have made it onto the CBS program, despite Kay's feelings that the set was better balanced as a series of six. The suite is a beautiful representation of Kay's mature style. Its melodies are clear, and its brief moments of dissonance draw the listeners' attention without lasting antagonism. If Kay's music is not already in your regular listening rotation, we hope you will add his name to your list after this afternoon.



RUTH GIPPS

## OBOE CONCERTO Ruth Gipps (1921-1999)

Ruth Gipps (1921-1999) was an English pianist, composer, educator, and conductor who experienced outsider status in multiple aspects of her life: she was a child prodigy in established music institutions, a composer writing in a neo-Romantic conservative musical language during a modernist wave in England, and a woman working in the male-dominated fields of composition and conducting. She began composing and performing publicly as a child and at fifteen entered the Royal College of Music (RCM) in London, where she studied composition with Ralph Vaughan Williams. She first pursued conducting while playing oboe and English horn with the City of Birmingham Orchestra (1944-45) and found the conducting world incredibly unforgiving for women. Undaunted, she founded the one-rehearsal London Repertoire Orchestra in 1955, organized to create opportunities for young and amateur musicians to play, Gipps to conduct, and Gipps' music to be performed. Gipps taught at the highest-

level music schools in England, became Chairwoman of the Composers' Guild of Britain (1967), and was key to the creation of the British Music Information Centre.

Gipps dedicated her Oboe Concerto in D minor, Op. 20, composed in 1941, to Marion Brough, an oboist she met at RCM. Like many of her compositions, which range from symphonies to choral works to sonatas for solo instrument, this piece exhibits a lush neo-Romantic English style with modal, folk-like melodies, homophonic textures, and triadic harmonies. An orchestral introduction announces the first movement, and the oboe presents the first of four distinct modal ideas, moving quickly through tonal areas and orchestral colors. The second movement creates a pastoral, peaceful mood with two themes in the oboe, and the final movement juxtaposes bright, folk-like material with *espressivo* oboe solos with flattened seconds, ending with a flourish and a wink.

## SYMPHONY NO. 36 IN C, "LINZ" Wolfgang Amadeus Mozart (1756-1791)

Later this fall, Mozart's "Linz" Symphony will celebrate the 240th anniversary since its premiere. In the intervening years, music lovers have distilled Mozart (1756-1791) into two characters: consummate musical genius and weird, charismatic dynamo. This is thanks, in part, to two important, personal influences - his father, Leopold (1719-1787), and his wife, Constanze Mozart, née Weber (1762-1842). Leopold cultivated his son's abilities and built connections, while Constanze supported him in his last decade and immortalized him posthumously.



Of course, these roles were less clearly defined during their lives. During their lives, after a year of what might be called “modern dating”, Constanze’s mother threatened to involve the police, so the unmarried couple rushed a letter to Leopold asking his permission to marry, which arrived a day after the ceremony.

Ten months later, the naughty couple had a peace offering in their first son and left the baby in grandma’s care while the couple made a short visit to Salzburg to celebrate with newly minted grandfather, Leopold. Sadly, the baby barely survived two months, and the happy assurances of the rushed marriage fell apart as well. As the grieving couple made their return to Vienna, they made stops along the way. When they arrived in Linz, the Austrian nobleman Johann, Graf von Thun und Hohenstein (1711-1788) insisted they stay with him and celebrate Mozart’s presence. Naturally, the impromptu festivities required a symphony for the court orchestra, but Mozart did not have one with him. In fact, he hadn’t written a new symphony in over three years. Rather than disappoint his

gracious host, Mozart wrote a brand-new symphony in time to premiere it four days later on November 4, 1783.

The resulting work shows nothing of the haste in which it was written. Mozart uses clever tricks with the form to recapitulate and develop the work’s glorious thematic material as much as possible. Flighty and irreverent as he was as a person, he likely would’ve gone to church on November 2nd to mark the feast of All Souls, right in the middle of writing this piece. In addition to losing his son, the date also marked the fifth anniversary of his mother’s death earlier that summer. While the “Linz” symphony was unquestionably a gift to his host, it may just as likely be a love letter to a woman who cultivated his playful nature and to a little boy who never grew old enough to share it.



WOLFGANG AMADEUS MOZART

SUNDAY, NOVEMBER 19, 2023 | 3PM

*Kraushaar Auditorium, Goucher College*

# visionary voices

Chia-Hsuan Lin *conductor*

Daniel Bae *violin*

Xiaohui Yang *piano*

## SUITE OF DANCES

### Florence Price

- I. Allegretto
- II. Allegretto
- III. Allegro Molto

## SYMPHONY NO.2 IN D MAJOR OP. 11 (1779)

### Joseph Bologne, Le Chevalier de Saint-Georges

- I. Allegro
- II. Presto
- III. Andante

## VIOLIN CONCERTO NO. 3 IN G MAJOR, K.216 (1775)

### W.A. Mozart

- I. Allegro
- II. Adagio
- III. Rondo

## INTERMISSION

### PIANO CONCERTO NO. 24 in C MINOR, K.491 (1786)

- W.A. Mozart
- I. Allegro
- II. Larghetto
- III. Allegretto

*The concert will end at approximately 5pm*

## Season Sponsors

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- ▶ *Maryland State Arts Council*
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# artist biography

NOVEMBER 19, 2023

## Chia Hsuan-Lin

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*Conductor*

Hailed by the *Virginia Gazette* as “a rock solid” and “animated” conductor, **Chia-Hsuan Lin** (pronounced “jah-shwen”) delights audiences throughout the world with her trademark energy and command. Appointed Associate Conductor of the Richmond Symphony in 2016, Lin has established herself as a stalwart champion of the orchestra through her masterful concerts for all audiences. Lin looks forward to guest conducting debuts with the St. Louis Symphony Orchestra, Baltimore Chamber Orchestra, Chautauqua Symphony Orchestra, and Rochester Symphony (MN), and returns to conduct concerts with the Minnesota Orchestra, Saint Paul Chamber Orchestra, Williamsburg Symphony, and Fort Wayne Philharmonic. As cover conductor, Lin has worked with an esteemed company of Music Directors including Marin Alsop, Jahja Ling, Osmo Vänskä and the Minnesota Orchestra, Gianandrea Noseda and the National Symphony Orchestra, Stéphane Denève and the St. Louis Symphony Orchestra, among many others. In 2024 she looks forward to covering the New York Philharmonic.

# artist biography

NOVEMBER 19, 2023

## Daniel Bae

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*Violin*



21-year old violinist **Daniel Bae** is currently studying at Juilliard with Li Lin and Stella Chen. He began violin at age five and has been instructed, mentored by, and studied under violinists Adrian Walker, Robert Lipsett, Fabiola Kim, the late Emanuel Borok, Annie Chalex-Boyle, Zakhar Bron, Kirill Troussov, Vadim Gluzman, Daniel Heifetz, and Joan Kwoun among many others.

Daniel has appeared on NPR's From the Top with host Christopher O'Riley, has won top prizes at several competitions, and has performed with the Flower Mound, Fort Bend, Fort Worth, Houston Civic, Kalamazoo, and Lewisville Lake Symphony Orchestras. At many summer music festivals he's played in masterclasses led by renowned musicians such as Ray Chen, Noah Bendix-Balgley, Martin Chalifour, Bing Wang, Paul Kantor, to name a few.

In his free time, Daniel enjoys cooking, spending time in the gym, soccer, swimming, and playing video games with friends.

## Xiaohui Yang

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*Piano*



Winner of the 2017 Naumburg International Piano Competition, Chinese pianist **Xiaohui Yang** was hailed by Israel's Haaretz as a "tastefully polished musician" and "a magician of sound and virtuosity" by Belgium's La Libre and has had featured performances at Carnegie Hall, Seiji Ozawa Hall, NJPAC, the Tel Aviv Museum of Art and the Seoul Arts Center.

Ms. Yang has performed with the Acadiana, Curtis, Galveston, Louisiana, Milwaukee, and New Jersey Symphony Orchestras, the Baltimore Chamber Orchestra, and Poland's Capella Bydgosciensis.

A dedicated chamber musician, Ms. Yang has appeared at the festivals of Marlboro, Tanglewood, Ravinia, Banff and Taos, and has performed with such luminaries as Peter Wiley, Charles Neidich and Roberto Diaz. Ms. Yang studied at the Shenyang Conservatory of Music's Attached Music School, is a graduate of the Curtis Institute, Juilliard, and is currently a Doctoral candidate at the Peabody Conservatory.

# program notes

NOVEMBER 19, 2023

## SYMPHONY NO. 2 IN D MAJOR

**Joseph Bologne, Chevalier  
de Saint-Georges (1745-1799)**

History is full of characters whose lives practically demand cinematic interpretation. Joseph Bologne, Chevalier de Saint-Georges (1745-1799) was the recent subject of such a biopic. While historically inaccurate in its spectacle, Bologne's real life story required little alteration to make a splash across the big screen.

Born in Guadeloupe to French plantation owner, Georges Bologne—who later added de Saint-Georges after his ennoblement in 1757, Bologne's father moved Joseph to France to be formally educated. After two years under the care of his uncle, Joseph moved to Paris where his aptitude and quick study, particularly with a sword or violin bow, connected him to the French capital city's elite class.

Athletic, attractive, and talented, Bologne found led several musical organizations including Le Concert des Amateurs from 1773 to 1781, and Le Concert de la Loge Olympique from 1783 to 1789. Though considered one of the centers of Enlightenment thinking, blatant racism ran deep in Paris. In 1776, Bologne was considered for the directorship of L'Académie Royale de Musique (the Paris Opera), but three performers petitioned Marie Antoinette, claiming their honor would



JOSEPH BOLOGNE

be damaged if they had to answer to a mixed-race man. Bologne withdrew his name from consideration, but the complaint made him more popular with the queen. Marie Antoinette surrounded herself with beautiful, talented people and invited Saint-Georges to musical soirees at her various palaces and would occasionally show up at his concerts unannounced.

Most of Bologne's orchestral compositions were written and published in the 1770s and were performed by Le Concert des Amateurs. He wrote only two symphonies, which were published under a single opus number and used the same forces — oboes, horns, and strings. The two symphonies were written early in the classical period to only include three movements, so don't be alarmed when your neighbor applauds after the jubilant presto at the end of this frothy bonbon.

## SUITE OF DANCES

### Florence Price (1887 - 1953)

Florence Beatrice Price (1887–1953) was a keyboardist and composer who wrote over 300 works for piano, organ, chamber ensemble, and orchestra. A prodigy, Price received her first music instruction from her mother at four while at home in Little Rock, AK, later attending the New England Conservatory where she studied composition with George Whitefield Chadwick and received diplomas in organ and piano. After graduating she taught at multiple Historically Black Colleges and Universities in Little Rock and Atlanta before moving to Chicago with her children in 1926, where she led an active musical life playing organ for silent films, composing commercial music, arranging choral music for radio performance, and collaborating with visual artists, dancers, writers, and actors. Ethnomusicologist Alisha Jones has highlighted the remarkable ways in which communities of women, particularly Black women, supported Price's career during and after her lifetime. Celebrated contralto Marian Anderson often consulted with Price and sang her works; women's music clubs provided many performance opportunities for Price's music in Chicago; musicologists Barbara Garvey Jackson and Rae Linda Brown were key figures in developing Price's biography and music revival; and Price's daughter frequently wrote conductors and publishers advocating for the performance and publication of her mother's works.

Price composed her brief, bright Suite of Dances for piano in 1933, arranging it for wind band in 1939. Each dance combines classical forms and instrumentation with Black folk idioms, including pentatonicism, call and response, flattened scale



FLORENCE PRICE

degrees, slides, imitation of fiddle styles, syncopation, and an emphasis on percussion. The third dance evokes the juba (also featured in her first and third symphonies), an elaborate form of African American polyrhythmic hand clapping and body percussion as an accompaniment for dancing. Listen for the syncopated melody in the strings and winds against a steady duple pulse in the lower parts.

## VIOLIN CONCERTO NO.3

### IN G MAJOR, K.216

### Wolfgang Amadeus Mozart

### (1756-1791)

Throughout the 18th century, Salzburg was a regional capital and its court offered desirable employment opportunities. Leopold Mozart had moved there as a teenager and ultimately served five Prince-Bishops and Archbishops over 43 years. Usually, these elected princes were experienced churchmen who had ascended to the episcopal throne later in life. By the time Wolfgang (1756-1791) was born, his father was busy working for his fourth employer, Sigismund von Schrattenbach (1698-1771), who held the bishop's seat from 1753 until 1771. Compared to others who held the position, Schrattenbach was relatively liberal. For the last

decade of his reign, he supported the Mozart family's European tours, treating Leopold more like an ambassador than a musician.

The same cannot be said for his successor, Hieronymus von Colloredo, who was universally disliked. After a final trip to Italy in 1772-73, the older Mozart's touring days were over, and the two returned to Salzburg where Wolfgang found himself compositionally shoehorned. In 1775, Colloredo closed the court theater, which eliminated opportunities to write any new operas. Stymied, the teenaged Mozart turned to solo concerti.

Mozart produced waves of concerti for various solo instruments in quick succession at different points in his career before ignoring the genre again for months or even years. Such is the case with his violin concerti, all of which were written between June and December of 1775, except for the first, which was probably written in 1773. Though he wrote many brilliant pieces before his 20th birthday, these concerti encompass some of Mozart's most enduringly popular compositions from his early mature period, and with the third, Mozart had hit his stride.

## **PIANO CONCERTO NO. 24 IN C MINOR, K.491**

**Wolfgang Amadeus Mozart  
(1756-1791)**

Mozart's long-awaited chance to leave Prince-Archbishop Colloredo's retinue came in 1781. The Holy Roman Emperor, Joseph II (1741-1790), became Emperor after his father's death in 1765, but didn't truly rule until the death of his world-shaping mother, Maria Theresa, late in 1780. At the beginning of 1781, Mozart was in Munich for the premiere of his opera *Idomeneo*, but was called to Vienna to accompany Colloredo to fête



WOLFGANG AMADEUS MOZART

the now fully independent emperor. Mozart's final rift with the churlish archbishop came late that spring after Colloredo barred him from lucrative private performances for other nobility, so Mozart resigned. Suddenly a free agent in one of the grandest cities in Europe, Mozart dove into what would be the most affluent period of his life. He spent the next year performing, making a name for himself as one of the best keyboard players in Vienna. This led to a demand for more of his own music, which led to 15 new piano concerti between 1782 and 1786. The huge influx of cash from concerts during this period encouraged him to live lavishly. His custom-made fortepiano equaled two years of his newly enormous housing budget, which he carted with him to several public performances, and may have been used at the premiere of his Piano Concerto No. 24 in April 1786.

The concerto enjoys the distinction of being the last of only two piano concerti Mozart wrote in minor keys. While an undeniably stunning piece, the darker work may have surprised Mozart's contemporary audience, but experienced great success during the Romantic era of the 19th century. Perhaps this buoyant little superstar was hiding even stormier depths. Only time would tell.



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# bravo!

*\*Denotes gifts made in honor of  
BCO's recently retired Executive  
Director, Lockwood Hoehl.*

# mamma mia! that's alotta italiano!

Composers include Italian tempo markings in their music to help describe a piece's character, emotional feeling, and rhythm so the Orchestra knows how it is meant to be played.

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**Adagio:** slowly

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**Allegretto:** gently moving

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**Allegrezza:** joy

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**Allegro:** quick, lively; faster than *allegretto* but slower than *presto*

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**Assai:** very

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**Brio:** enthusiastic vigor

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**Cadenza:** a virtuoso solo passage

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**Cantabile:** in a singing manner

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**Espressivo:** conveying thought or feeling

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**Forte:** loud or strong

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**Largo:** very slow

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**Larghetto:** fairly slow

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**Lento:** very, very slow

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**Ma non troppo:** but not too much

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**Marcia:** march

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**Meno:** less

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**Moderato:** moderately

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**Molto:** with much  
(usually less than *assai*)

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**Pezzo:** piece

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**Piano:** quietly or softly

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**Poco:** a little bit

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**Presto:** very fast

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**Ritmico:** rhythmic

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**Scherzo:** (literally: joke; jest) light or playful

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**Tenuto:** sustained

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**Vivace:** lively

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