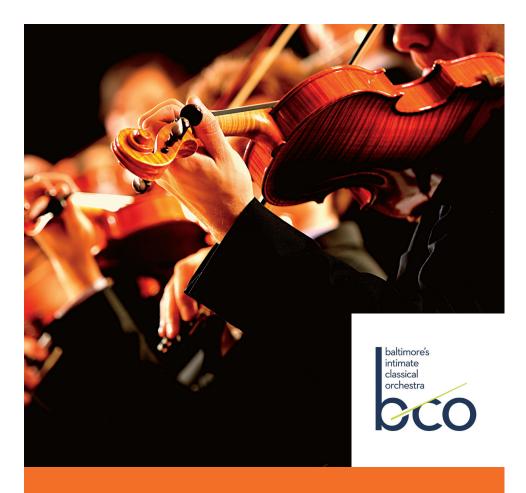
# crávo:

WINTER/SPRING 2024 SEASON



baltimore's intimate classical orchestra visionary talent, timeless music



WE MAKE EVERY NOTE COUNT

BECAUSE YOU MAKE EVERY DOLLAR COUNT

GIVE TODAY!
THEBCO.ORG/SUPPORT

# president's welcome!

On behalf of the Baltimore Chamber Orchestra's Board of Directors, it is my great pleasure to welcome you to the second half of our 2023-24 season of Visionary Talent, Timeless Music sharing extraordinary music and compositional mastery.

There are many reasons why I enjoy the opportunity to serve as BCO's President. But so far this season, I've been particularly struck by how much I've enjoyed the lesser known pieces the Orchestra has performed. Sharing rare musical gems is an important component of our commitment to artistic excellence, but I can honestly say I've been pleasantly surprised by how much I've enjoyed the newer pieces that we've heard so far this season.

I relish the opportunity to hear the great orchestral masterpieces of Beethoven, Haydn, Mendelssohn, Mozart, and Schubert performed live, but seeing our musicians take on the challenge of performing pieces the Orchestra has never performed before, while working with a different guest conductor at each concert, gave me a deeper appreciation for how much talent our musicians bring to the stage at each and every performance.

Our search for a new Music Director continues with three more distinguished finalists leading the ensemble in each of our remaining concerts. The selection of our new Music Director from among our Five Finalists promises to bring a fresh artistic vision to the BCO and I look forward to our Annual Gala later this year (More on that soon!), where we will announce which one the Board has selected to become our new Music Director.



BCO's community of subscribers, patrons, donors, staff, volunteers, and dedicated musicians makes all of this possible. Your unwavering support and continued belief in the transformative power of music provides the foundation for all that we do. Thank you for being an essential part of our story and for joining us to celebrate the profound impact creativity and music offers to each and every one 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.

Cheers to many more performances filled with musical magic and unforgettable memories!

Warmest regards,

Churm MH+

**Christine M. Hurt**President, Baltimore Chamber Orchestra

# contents

President's Welcome

— Christine M. Hurt

Executive Director's WelcomeBen Newman

Special Thanks

5 Jonathan Leshnoff

6 Markand Thakar

7 BCO Roster

BCO History

9 Patron Information

Programs / Notes

11 January Concert

17 March Concert

25 May Concert

3 Italian Translation

32 Donors

# PRECONCERT CONVERSATIONS

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

### **Board of Trustees**

Christine M. Hurt, CPA, MBA / President Avers Saint Gross, Inc.

Christine Snyder / Vice President BD Life Sciences

John A. Roberts, Esq. / Secretary Attorney at Law

Glenn R. Garven, CFA / Treasurer Brown Advisory

Hayden J. Cohen Effectual Ventures

Douglas M. Fambrough, Ph.D. Johns Hopkins University

Kim Z. Golden, CFA Investment Manager

Kevin Hirano A.P.I.A. Vote

Michael A. Jacobs, M.D. Good Samaritan Hospital

Alfred Koh StepStone Group

Richard Miles

Steven E. Norwitz
T. Rowe Price and Associates

Yvonne Ottaviano, M.D. Retired Oncologist & Cellist

Brooke Pollack Hutt Capital

Rüdiger Rückmann Honolulu Waldorf School

Matthew Snow
Trammell Venture Partners

Andrew Yanai Riptide Ventures

# Staff

**Ben Newman** *Executive Director* 

Ken Bell Operations Manager

Craig Teer Stage Manager

David Zeit House Manager

Riley Bae Executive Intern

Jordan Gaines Executive Intern

**Isaiah Shim** Assistant Conductor

Jonathan Leshnoff Composer in Residence

# executive director's welcome!

Hello and thank you for joining us for the second half of BCO's 2023-24 season. So far this season the Orchestra has shared 4 musical premieres, presented 3 guest soloists, 2 Music Director Finalists, and 1 Maryland premiere of Ruth Gipps' Oboe Concerto performed by local phenom, Katherine Needleman, alongside some of Mozart's greatest repertoire for soloists and chamber orchestra. This blend of old and new, revered and revealed, timehonored and newly discovered, is the heart of this season's theme Visionary Talent, Timeless Music.

During our season's three remaining concerts, the Orchestra will continue to present programs rooted in that spirit showcasing works by Beethoven, Mendelssohn, and Mozart, the champions of chamber orchestra music, works by Romantic composers Brahms and Saint-Saëns, who are more widely known for their larger symphonic masterpieces, and music written by some of our current time's most prolific voices, like Jessie Montgomery and Carlos Simon.

I am equally delighted to welcome our three remaining Music Director Finalists to BCO's stage as we continue our search for the Orchestra's next Music director. In January, Maestro Morihiko Nakahara leads a program highlighting the emotional depths of the Orchestra's string section in our annual "Informance" hosted by fan-favorite, Jonathan Palevsky. In March, rising conductor Jacob Joyce takes on five works, by five different composers,



from five different countries in what promises to be a virtuosic feat for any conductor. And not to be outdone, internationally renowned conductor Robert Moody joins the BCO in May to collaborate with two of BCO's musical leaders, Concertmaster Audrey Wright and Principal Viola Chiara Kingsley Dieguez, to perform rare gems written for their instruments in 1997 by Adolphus Hailstork and Ellen Zwilich.

We will continue sharing brief postperformance surveys at each concert for audience members to provide feedback on each Music Director Finalist's performance. At the end of the season. there will also be an opportunity to vote for your favorite of the Five Finalists. Those votes will be counted and shared with the Search Committee in addition to audience feedback collected throughout the season, to help inform their decision on which conductor will become BCO's next Music Director. The BCO has so much to offer and I hope you enjoy each performance and bring many friends and loved ones to share in this season's musical magic.

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.



Kim Z. Golden and Jean Suda Maryland State Arts Council John Roberts and Susan Shaner

### **Concert Sponsors**

William G. Baker, Jr. Memorial Fund BD Life Sciences Kim Z. Golden and Jean Suda Greenspring Associates, Inc. John Roberts and Susan Shaner

# Intermission Sponsor

WBJC-FM

### Special Partners

Baltimore Office of Promotion and the Arts Live Wire String Quartet

### **Soloist Sponsors**

Ashworth Guest Soloist Fund Kim Z. Golden and Jean Suda Douglas M. Fambrough, Ph.D.



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.









# about jonathan leshnoff composer in residence

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. Some of his recent commissions include Carnegie Hall, the Philadelphia Orchestra, and the symphony orchestras of Atlanta, Baltimore, Dallas, Kansas City, Nashville, and Pittsburgh, among others. His works have been premiered by classical music's most celebrated soloists, including Gil Shaham, Johannes Moser, Manuel Barrueco, Noah Bendix-Balgley, and Joyce Yang. Celebrated by BBC Music Magazine as "enchanting" and by American Record Guide as "lyrical, virtuosic, tender, and passionate all at once," Leshnoff 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". His catalog includes several symphonies, various concerti, and numerous solo and chamber music works, and he serves as Professor of Music at Towson University.



# about markand thakar music director emeritus

CO's Music Director from 2004-2023, Maestro Thakar is a former Assistant Conductor of the New York Philharmonic and has appeared in concert with the National, San Antonio, Columbus, Fort Worth, Alabama, Edmonton, Winnipeg, Amarillo, Charlotte, Wichita, Chattanooga, Knoxville, Richmond, Colorado Springs, Greensboro, Illinois, Kalamazoo, Windsor, Flint, Maryland, Ann Arbor, National Gallery, Waterbury, Annapolis, and Florida West Coast Symphony Orchestras among many others. A frequent guest conductor at the Aspen Music Festival, Mr. Thakar has appeared with Yo-Yo Ma and the Colorado Symphony Orchestra and with Itzhak Perlman and the Boulder Philharmonic. During his tenure with BCO Thakar recorded three CDs for the Naxos label, led the BCO on an international tour to China, and earned praise from *The New York Times* for the Orchestra's New York debut.

Noted internationally as a pedagogue, Thakar was Co-Director of Graduate Conducting at the Peabody Conservatory for over two decades and many of his students have gone on to win significant conducting positions at orchestras and university programs internationally and across North America. He is the author of three seminal books. On the Principles and Practice of Conducting (University of Rochester Press, 2016), Looking for the "Harp" Quartet; An Investigation into Musical Beauty (University of Rochester Press, 2011) and Counterpoint: Fundamentals of Music Making (Yale University Press, 1990). Maestro Thakar earned degrees from The Juilliard School, Columbia University, and a Doctorate in Orchestral Conducting from the Cincinnati College-Conservatory, and undertook special studies in orchestral conducting at the Curtis Institute and the Ciprian Porumbescu Conservatory in Bucharest, Romania.

Thakar lives in Baltimore with his wife, violist Victoria Chiang, and their son Oliver.



# bco roster 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 principαl

# **Flute**

Christina Hughes Marcia McHugh

# Oboe

Fatma Daglar principαl

Amanda Dusold

# Clarinet

Bill Jenken

Patrick Plunk

## Bassoon

Bryan Young principal

Holden McAleer

# Horn

Ken Bell principal

**Brad Tatum** 

# Trumpet

Luis Engelke principal

Guy McIntosh

# Percussion

Barry Dove principαl

# history of baltimore's intimate classical orchestra

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.

### **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 ticket payments via mail. Please call us at 410-685-4050, visit us online at thebco.org, 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.

ALL PROGRAMS AND PERFORMERS ARE SUBJECT TO CHANGE

# | 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 are located on the lower level in Kraushaar Auditorium. They are accessible by the stairs at the back of the auditorium lobby near the Rosenberg Gallery or through the door down the stairs on the right side of Kraushaar Auditorium. Walk down the long hallway and the restrooms will be directly in front of you up the small set of stairs. Accessible handicap restroom facilities are located in the lobby by the Box Office.

### WHEELCHAIR SEATING

Kraushaar Auditorium is wheelchair accessible via the brown doors of the handicap entrance located next to the drop-off area of the parking lot.

### **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.

### **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 channel:

DirectSupport@TheBCO.org.



SUNDAY, JANUARY 21, 2024 | 3PM

Kraushaar Auditorium, Goucher College

# starbursting strings

Morihiko Nakahara conductor Alexander Hersh cello Stefan Hersh violin

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 *All Students Free All the Time* initiative offering complimentary tickets to any student wishing to attend a BCO performance.

### 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 senior living communities throughout the Mid-Atlantic. 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

# **VISIT US ONLINE!**

thebco.org or follow us on Facebook, Twitter, and Instagram



/thebaltimorechamberorchestra



@BaltChamOrch



@thebaltimorechamberorchestra

# OVERTURE TO "THE FAIR MELUSINE" OP. 32 (1834)

Felix Mendelssohn

### LYRIC FOR STRINGS (1946)

George Walker

## STARBURST (2012)

Jessie Montgomery

### INTERMISSION

# DOUBLE CONCERTO FOR VIOLIN & CELLO IN A MINOR OP. 102 (1887)

### Johannes Brahms

- I. Allegro
- II. Andante
- III. Vivace non troppo

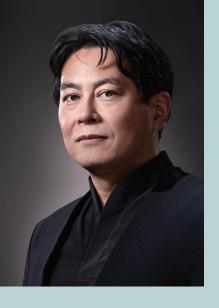
### **Concert Sponsors**

 Ashworth Guest Soloist Fund

### **Season Sponsors**

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

The concert will end at approximately 5pm



**JANUARY 21, 2024** 

# Morihiko Nakahara

Conductor

A native of Kagoshima, Japan, **Morihiko Nakahara** is Music Director of the South Carolina Philharmonic, Resident Conductor of the Spokane Symphony, and Director of Orchestral Studies at the University of Massachusetts Amherst. His guest conducting engagements include the Buffalo Philharmonic, the Oregon, Jacksonville, Charleston, Chattanooga, Stockton, Lansing, Peoria, and Green Bay Symphony Orchestras, and Chicago Pro Musica. Known for his charismatic presence on and off the podium, innovative and audience-friendly programming, and thoughtful interpretations of both standard and contemporary repertoire, Nakahara has collaborated with Chris Botti, Béla Fleck & the Flecktones, Edgar Meyer, Brandi Carlile, Pink Martini, Sergio Mendes, and Roby Lakatos to name a few.

A tireless champion for new music, Nakahara has led world premieres by Joan Tower, Dan Visconti, and John Fitz Rogers, in addition to the U.S. premieres of several works by Japanese composers, and has been featured regularly by media outlets speaking on arts advocacy, leadership, management, and economic development at the local level. Nakahara holds degrees from Andrews University and the University of Cincinnati College Conservatory of Music and previously served as Associate Conductor of the Jacksonville Symphony, Music Director of the Holland Symphony (Michigan), and was on faculty at Eastern Washington University and Andrews University. Nakahara, his wife Lesley Hogg, and their cats Rosina and Figaro reside in Northampton, MA.

# artist biography

**JANUARY 21, 2024** 

# Alexander Hersh

Cello



Following his 2022 Carnegie Hall recital debut, cellist Alexander Hersh has quickly established himself as one of the most exciting talents of his generation. He frequently appears as a soloist with major orchestras including the Houston Symphony and Boston POPS, and as a chamber musician at the Marlboro, Caramoor, Ravinia, Manchester, and Lucerne Music Festivals, to name a few. He has received top prizes at the New York Intl. Artists Association Competition and the 2022 Pro Musicis Intl. Award, among many others. Raised in Chicago, Mr. Hersh received his B.M. and M.M. from the New England Conservatory. He serves as co-Artistic Director of NEXUS Chamber Music and plays a G.B. Rogeri cello, courtesy of Guarneri Hall NFP and Darnton & Hersh Fine Violins.

# Stefan Hersh

Violin



Violinist **Stefan Hersh** has a diverse background, having served as Principal Second Violin of the Minnesota Orchestra, Associate Concertmaster of the Vancouver Symphony, and as a member of the Callisto Ensemble, the Chicago String Quartet, and the Chicago Chamber Musicians. He has appeared as a featured guest artist and soloist in venues across North and South America, Europe, and Asia. He was Associate Professor at DePaul University before joining the faculty of the Chicago College of Performing Arts at Roosevelt University in 2003.

Stefan Hersh is the founder and Artistic Director of Guarneri Hall NFP, a Chicago based organization that produces a curated mix of live performances, original music videos, and other digital content. Hersh is also an expert appraiser of rare violins and bows and evaluates rare antique string instruments and bows all over the world as a partner at Darnton & Hersh Fine Violins in Chicago.

# program notes

**JANUARY 21, 2024** 



FELIX MENDELSSOHN

# FELIX MENDELSSOHN Overture to "The Fair Melusine" (1834)

From ancient naiads and sirens, to Disney's interpretation of beautiful water-dwelling creatures, mermaids have a long history in popular fiction. In the 19th century they appeared frequently, most famously in fairytales written by Friedrich de la Motte Fouqué and Hans Christian Andersen. Composers at the time were also inspired by mermaid lore for their operas, such as the Rhinemaidens in Wagner's *Der Ring des Nibelungen* and the title character in Dvořák's *Rusalka*.

In the most enduring versions of her tale, Melusine (the offspring of a fairy mother and a human father) marries an early-medieval Count of Poitou (or sometimes a Count of Luxembourg). Because no fairytale is complete without a curse, once a week Melusine's lower half would transform into

a monstrous serpent. In order to hide her condition from her husband, she made him promise never to enter her room on the day she took a bath. The plan worked for many years until one day the Count's curiosity got the better of him and he peeked. Realizing he'd broken his promise and her secret had been discovered, Melusine becomes overcome with rage, transforms into a dragon, and flies away never to be seen again.

Felix Mendelssohn (1809-1847) chose Melusine as the subject for a dramatic overture after seeing an opera of the Melusine story written by Conradin Kreutzer. Underwhelmed by Kreutzer's interpretation, Felix determined to write a more deservedly powerful overture for the woman who transforms herself into a dragon. While the moral of the story suggests that mermaids are always denied a happy ending, something compelled the young Felix to ensure that in his version, Melusine's ending would at least be a strong one. Satisfied with his interpretation, he presented the score to another strong woman, his older sister Fanny (1805-1847), to celebrate her 29th birthday.

# GEORGE WALKER Lyric for Strings (1946)

History is filled with remarkable stories of "firsts" from trailblazing individuals. A child prodigy from Washington, D.C.,



GEORGE WALKER

George Walker (1922-2018) became such a figure in 1945 when he became the first African American to receive an Artist Diploma in piano and composition from the Curtis Institute of Music, the first to debut with a solo recital at Manhattan's Town Hall, and the first to perform with the Philadelphia Orchestra as a soloist in Rachmaninoff's *Piano Concerto No. 3* under Eugene Ormandy, a sequence of events that solidified his position as one of the finest pianists of his generation.

A year later, at the age of 24, Walker would conceive the music that became the Lyric For Strings as the middle movement in his String Quartet No. 1, originally titling it "Lament" and dedicating it to his grandmother who had died the year prior. The sheer power of the second movement was undeniable, and before the rest of the work was even finished, Walker's professors requested an orchestral version of the movement for a live performance during a radio broadcast planned for later that year. Walker obliged, and the subsequent standalone piece would eventually become the most frequently performed orchestral work by a living American composer.

The piece moves fluidly between lush harmonies and solo passages showcasing the incredible range of sound able to be generated from a string orchestra. While its origin story is very similar to Samuel Barber's Adagio for Strings – both pieces were extracted from string quartets written while their composers were students at Curtis – the character of Walker's piece feels somehow more personal and less demonstrative in its sorrow. It does not insist that the audience process their emotions; rather, it embraces the listener, subtly creating space in case those feelings appear.

# JESSIE MONTGOMERY Starburst (2012)

Violinist, educator, social advocate, and composer Jessie Montgomery (b.1981) was raised in Manhattan's Lower East Side. Speaking of her childhood, she says she was "always in a state of wonder" as she and her parents, a musician and a theater artist, frequently engaged in creative professional activity at home, as well as local rallies and performances. She began composing at eleven, earned degrees from Juilliard and New York University, is a Graduate Fellow in composition at Princeton University, and Professor of Violin at The New School. She's been composer-inresidence with the Chicago Symphony Orchestra and the Sphinx Virtuosi, the professional touring ensemble of The Sphinx Organization, a Detroit-based non-profit highlighting young Black and Latine musicians, and was named Musical America's 2023 Composer of

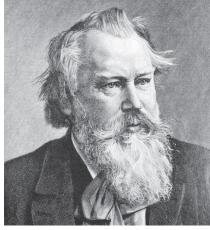
Montgomery writes that a starburst, "the rapid formation of large numbers of new stars in a galaxy at a rate high enough to alter the structure of the galaxy significantly" is a metaphor for

the Sphinx Virtuosi who gave the works' premiere. Montgomery creates a sense of "multi-dimensional space" in this short, continually moving work through juxtapositions producing wide-ranging colors, including bowing and plucking; high and low strings; repetition and isolated melodic motifs; and smooth and short, detached tones. The piece begins with an ascent that bursts into an ostinato of high staccato strings and syncopated low strings. A two-note high string motif emerges. The piece moves to lower registers, a sustained high tone descends angularly, and the music pauses before an eruption of activity. Plucked notes introduce a series of waves before the opening high-pitched ostinato, syncopated low strings, and two-note melodic motif return. The climax of the piece builds from the low strings and crescendos with a long shimmer.

# JOHANNES BRAHMS Double Concerto for Violin and Cello in A minor Op. 102 (1887)

While Johannes Brahms (1833-1897) showed promise as a young composer, he was renowned for his restraint in sharing his works publicly. If a piece failed to meet his high standard, he destroyed it. As a result, none of his works were published before 1853, a year that proved serendipitous as it also marked the beginning of his friendship with the celebrated violinist, Joseph Joachim (1831-1907).

The two met shortly after Brahms' 20th birthday during a time when Brahms felt ready to begin sharing his music publicly. He was confident in his works for solo piano and songs for voice and piano, but he was reluctant to air orchestral works. He spent years on different sketches that finally evolved



IOHANNES BDAHMS

into his *Piano Concerto No. 1*, but it was only completed after Brahms received feedback from Joachim. Grateful for his friend's critique, Brahms would also consult him on the *String Quartet No. 1*, the *Violin Concerto*, and the *Double Concerto for Violin and Cello*, Brahms' final piece for orchestra.

Brahms wrote the solo violin part for Joachim as a reconciliation gift after the two fell out when Joachim sued his wife for a divorce under suspicion she was having an affair. Brahms was convinced of her innocence and wrote a letter in her favor during the divorce proceedings. Feeling betrayed by his friend, the two wouldn't speak for three years leading up to the Double Concerto's premiere. Brahms wrote the violin solo with Joachim in mind, and sent him a copy of the score with a heartfelt dedication. Sadly, critics' opinions after the premiere were initially harsh, which may have contributed to the end of Brahms's orchestral output. Yet, when considering the test of time, it's clear that a critic isn't always right.

## SUNDAY, MARCH 24, 2024 | 3PM

Kraushaar Auditorium, Goucher College

# fantastic five

Jacob Joyce conductor

Dongyoung Jake Shim violin

# **AURORA (1999)**

Thea Musgrave

# VIOLIN CONCERTO NO. 1 IN B-FLAT MAJOR K. 207 (1773)

# Wolfgang Amadeus Mozart

- I. Allegro moderato
- II. Adagio
- III. Presto

# INTRODUCTION & RONDO CAPRICCIOSO (1863)

Camille Saint-Saëns

### **INTERMISSION**

### **FATE NOW CONQUERS (2020)**

**Carlos Simon** 

### **SYMPHONY NO. 3 IN A MINOR OP. 56 (1887)**

### Felix Mendelssohn

- I. Andante con moto Allegro un poco agitato
- II. Vivace non troppo
- III. Adagio
- IV. Allegro vivacissimo Allegro maestoso assai

# Season Sponsors

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

The concert will end at approximately 5pm



MARCH 24, 2024

# Jacob Joyce

# Conductor

Currently Associate Conductor of the Pittsburgh Symphony and Music Director of the Pittsburgh Youth Symphony, **Jacob Joyce** is quickly gaining recognition as a dynamic presence on the podium. He was formerly Resident Conductor of the Indianapolis Symphony, and has conducted several orchestras, including the Detroit, St. Louis, Houston, Richmond, Ann Arbor, and Toledo symphonies, the London Symphony Orchestra, the NDR-Sinfonieorchester, the hr-Sinfonieorchester Frankfurt, and the Frankfurt Museumsorchester. Mr. Joyce studied Orchestral Conducting at the New England Conservatory, received a B.A. in Music and Economics from Yale College, and a M.M. in Violin Performance from the Yale School of Music.

# Baltimore Classical Guitar Society presents the world's greatest guitarists in "Baltimore, the Mecca of the Guitar" Sergio Assad



0





El Decameron Negro Celebrating Brouwer's 85th Birthday SHARON ISBIN Saturday, Feb. 24, 2024 at 8 PM UMBC



50 Years on Stage! Season Finale Celebration MANUEL BARRUECO Sunday, April 21, 2024 at 3 PM Towson University

Tickets on sale at www.BCGS.org

Baltimore Classical Guitar Society 443.296.2247 BCGS.org Admin@BCGS.org Supported by the National Endowment for the Arts, the Maryland State Arts Council, The Clitzens of Baltimore County, Arts Council of Anne Arundel County, the Augustine Foundation, the D'Addario Foundation, the D'Addario Foundation, the D'Addario Foundation, the D'Addario Foundation, the Orandation, and India donors and members. Thank you.

# artist biography

MARCH 24, 2024

# Dongyoung Jake Shim

Violin

Violinist **Dongyoung Jake Shim** recently gained international recognition winning prizes at the Zhuhai International Mozart Competition, Stulberg International String Competition, Irving M. Klein International String Competition, the Stradivarius International Violin Competition, and was a Laureate at the 2020 J.S. Bach Competition. Dongyoung has given debut performances on three different continents at venues including Carnegie Hall, Lincoln Center, Jordan Hall, Kumho Art Hall, the Seoul Arts Center, Vienna's Musikverein, and Alice Tully Hall. He has appeared at chamber music festivals including the Verbier Festival, the Perlman Music Program, the Schleswig-Holstein Musik Festival, the Heifetz International Music Institute's Ashkenasi Chamber Music Seminar, and the Spring Festival with Chamber Music Society of Lincoln Center.

He has appeared as a soloist with numerous orchestras including the Kalamazoo Symphony, Busan Philharmonic, Suwon Philharmonic, Seoul Virtuosi Chamber, Korea Chamber, and Sarah Chang & Virtuosi Orchestras, among many others. He is currently an Artist Diploma candidate at the Curtis Institute of Music studying with Ida Kavafian and Shmuel Ashkenasi and previously studied with Donald Weilerstein at the New England Conservatory. Mr. Shim plays the 1711 D. Montagnana, on generous loan from the Sooyoung Art Trade in Korea.

# program notes

MARCH 24, 2024

# THEA MUSGRAVE Aurora (1999)

As she approaches her 96th birthday, Thea Musgrave (b.1928) still enjoys a fruitful compositional career having written over 20 pieces since her 85th in a catalog consisting of more than 175 works. Since the beginning of her career in the 1950s when she studied music with Nadia Boulanger, Musgrave has written prolifically. Like her teacher before her, who famously stated: "I've been a woman for a little over 50 years, and I've gotten over my original astonishment," Musgrave once told an interviewer: "Yes. I am a woman and I am a composer, but rarely at the same time."

In a career that has spanned some of the most rapidly shifting trends in music history, Musgrave has proven herself to be an exceptional composer and has consistently produced work in a wide variety of genres that remains as approachable as they are innovative. Originally commissioned by the Colburn Conservatory in 1999 as a work for solo strings, Aurora is a wonderful example of how Musgrave's style evolved into the 21st Century. Taking into consideration the audiences' perspective that one enters an auditorium hoping to be either entertained or moved in some way, this piece, like so many of her works, is not designed to challenge the listener.

While not strictly a programmatic piece, Musgrave's point of departure



THEA MUSGRAVE

was a line from Shakespeare's A Midsummer Night's Dream: "yonder shines Aurora's harbinger; at whose approach, ghosts, wandering here and there, troop home to churchyards." Building on Shakespeare's evocative imagery, the work shifts gradually like light on a foggy morning, tossing solo themes between the principal viola, violins, and cello. After several minutes of breathless anticipation, the listener finally hears the sun break through while the spirits reluctantly fade out with the light.

# CARLOS SIMON Fate Now Conquers (2020)

Composer, music director, educator, and pianist Carlos Simon (b.1986) infuses his music with influences and techniques from both Western classical music and popular traditions, including rap, liturgy, electronic music,

dance, and gospel. As the son of a long line of preachers, Simon improvised accompaniment for the congregation at Galilee Way of the Cross Church, where his father is a minister. His music has been performed by prestigious symphony orchestras around the country, he tours internationally as music director and keyboardist for singer Jennifer Holliday, and has earned music degrees from Georgia State University, Morehouse College and a Doctorate in Composition at the University of Michigan. He is currently an Assistant Professor at Georgetown University.

Simon wrote Fate Now Conquers when his mentor Gabriela Lena Frank asked him to participate in a project of orchestral responses to Beethoven's symphonies. Simon was inspired by a journal entry in which Beethoven copied Book XXII of Homer's Iliad: "But Fate now conquers; I am hers; and yet not she shall share/ In my renown; that life is left to every noble spirit/ And that some great deed shall beget that all lives shall inherit." The piece opens with Beethovenian Sturm und Drang: we first hear orchestral hits from the timpani, repeated agitated notes in the violins and violas, and muted trumpet. In the central inexorable march, the brass echo while the timpani rolls, and whirling wind arpeggios lead to the return of the opening muted trumpet motif, this time from a lyrical cello solo, reminiscent of the human spirit's resilience in its yearning. Winds herald a change while brass and timpani punctuate restless strings. The piece ends with a timpani roll and orchestral accents leading to a sustained chord, a cadential formula common in late Classical symphonies, but the movement ends with low strings in striking isolation.



WOLFGANG AMADEUS MOZART

# W.A. MOZART Violin Concerto No. 1 in Bb Major K. 207 (1773)

Nearly every time a listener hears a piece by the teenaged W.A. Mozart (1756-1791) the first question the music provokes is likely: How could someone so young be so talented? Simply put: exposure and luck. Mozart did not become a supremely gifted musician purely by accident. Though his life was not untouched by hardship or tragedy, he was preternaturally lucky throughout his musical training. Mozart's father was a celebrated teacher, and his employer was very happy for the Mozart family to travel and absorb the popular styles of half a dozen world capitals by the time young Mozart was old enough to shave. Coincidentally, after the conclusion of the Seven-Years War in 1763. Austria entered a 25-year period of relative peace that encompassed most of Mozart's life, providing the perfect political conditions for the Mozart family band to travel throughout Europe.

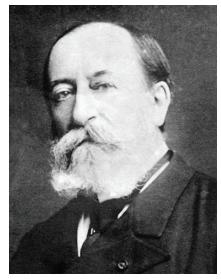
While he was certainly a talented child, Mozart was also given the time to write roughly his first 250 works, including all five of his confirmed violin concertos, before the age of 20. While we know his other four were written over a seven-month period in 1775, this first concerto is a little harder to

date, with musicologists placing its composition somewhere in early 1773, shortly after Mozart's 17th birthday. By then, Mozart was concertmaster to the Episcopal Court of Salzburg; a post expecting that he would play several violin concertos and perhaps even compose a few. While no information about the premiere of this particular work survives, we do know he would perform the piece on various occasions during his tenure in Salzburg. Many today tend to think of Mozart the musician as a keyboard player primarily, but this concerto's virtuosity suggests his capacity as a violinist was similarly world-class, and underscores how much time the young man must've had to dedicate to all aspects of his craft.

# CAMILLE SAINT-SAËNS Introduction & Rondo Capriccioso (1863)

Preeminent solo violinists all over the world make their living performing magnificent concertos and other large scale works written for the beloved instrument by luminaries from Vivaldi to John Adams. So deep is the audience's fondness for the violin, that exuberant applause frequently demands an encore from the performer. Fortunately, violinists are equally blessed with a wide array of showpieces designed to satiate even the most enthusiastic concertgoer.

The tradition of the "aria di baule" (Italian, for trunk or suitcase song) comes from the Baroque period of opera when singers would reward an audience's applause with another aria from their repertoire. The practice faded from the operatic stage during the 19th century but retained its place in the concert hall, particularly among violinists who captured audience's hearts throughout the Romantic Era.



CAMILLE SAINT SAËNS

Among these, was the violin virtuoso Pablo de Sarasate (1844-1908). While Sarasate wrote his own showpieces, he was equally happy to collaborate with his contemporaries including Camille Saint-Saëns (1835-1921) to find new ways to show off on the instrument.

Saint-Saëns wrote over 300 works. but today he is best remembered for the orchestral suite The Carnival of the Animals, his opera Samson et Dalilah with its show stopping Danse Macabre, his many concertos, and the Introduction & Rondo Capriccioso. Saint-Saëns' work favors an established and admittedly idealized French style to contrast the Germanic musical trends from the beginning of his career and the emerging French impressionist style towards the end. Written well before he found himself at odds with the changing landscape of a new century, the Introduction & Rondo Capriccioso demonstrates a level of virtuosic zest to compete with even the best showpieces of its time. It's no surprise then that it remains a staple in many a great violinist's "suitcase."

# FELIX MENDELSSOHN Symphony No. 3 "Scottish" in A minor Op. 56 (1887)

Mendelssohn's (1809-1847) relationship with his symphonies was complicated. When he died, he left an enormous collection of unpublished work, including two beautiful symphonies and no definitive "Symphony No. 2." He wrote Symphony No. 1 in 1824, but withheld it from publication until 1831. During an extended trip to Britain in 1829, he spent the summer touring Edinburgh and its surrounding countryside. Struck by the romanticism of the ruined chapel at Holyrood Palace, he wrote a few musical sketches before filing them away to focus on other work.

Lobgesang, a symphonic cantata that Mendelssohn did not personally consider a symphony, but which was published, became his Symphony No. 2. His symphony from 1831, inspired by his time in Italy, became Symphony No. 4 and another symphony written in 1833, was named Symphony No. 5, but both went unpublished during his lifetime. In 1842, Mendelssohn revisited his sketches from Scotland and completed the Symphony No. 3.

What caused this confusing and nonlinear organization? Despite generally managing his affairs well, Mendelssohn died in 1847 without a will. Perhaps overwhelmed by grief from his sister Fanny's passing six months earlier, or perhaps poor health coupled with exhaustion from traveling prevented him from making arrangements. But after his death, those closest to him scrambled to publish anything that might support his family of five children under the age of ten. As a result, large swaths of his unfinished works were categorized and published in the numerical order in which they were first printed. Similarly, Mendelssohn

never nicknamed his symphonies. The "Scottish Symphony", like the "Italian Symphony" is a publisher's invention. Despite the promotional gimmick, it's impossible to hear the piece and not imagine the light a young Mendelssohn must have seen streaming through the broken roof at Holyrood Palace onto ancient Alban paving stones.



FELIX MENDELSSOHN

22 PROGRAM NOTES : MARCH 24, 2024 23

# A STEP TO GREATNESS

# 49TH STULBERG Mernational STRING COMPETITION

# 2024 STULBERG COMPETITION

MAY 17 & 18, 2024 | KALAMAZOO, MICHIGAN



# **2024 STULBERG COMPETITION JUDGES**

THE GRYPHON TRIO





# SUNDAY, MAY 19, 2024 | 3PM

Kraushaar Auditorium, Goucher College

# rare romance

Robert Moody conductor

Audrey Wright violin

Chiara Kingsley Dieguez violin

# TWO ROMANCES FOR VIOLA & CHAMBER ORCHESTRA (1997)

# **Adolphus Hailstork**

I. Moderato

II. Amoroso

# CONCERTO FOR VIOLIN & ORCHESTRA (1997)

### Ellen Taaffe Zwilich

I. Quarter note = ca.62

II. Quarter note = ca.58

III. Quarter note = ca.152

### **INTERMISSION**

# SYMPHONY NO. 4 IN B FLAT MAJOR OP. 60 (1806)

### Ludwig van Beethoven

I. Adagio - Allegro vivace

II. Adagio

III. Scherzo-trio: Allegro vivace

IV. Allegro ma non troppo

## **Season Sponsors**

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

The concert will end at approximately 5pm



MAY 19, 2024

# Robert Moody

Conductor

Mr. Moody is currently Music Director of the Memphis Symphony, Arizona Musicfest and Principal Opera Conductor of the Lakeland Symphony. Under his leadership, the Memphis Symphony has enjoyed exponential growth in programming, recording, new commissions, and endowment growth to over \$25 million. He has conducted many of the major orchestras of the world, including the Chicago Symphony at Ravinia, Los Angeles Philharmonic at the Hollywood Bowl, the Toronto, Dallas and Houston Symphonies, the Orquesta Filarmonica de Bogotá, and the Vienna Chamber Orchestra. Previously, Moody was Music Director for both the Portland (Maine) and Winston-Salem (North Carolina) Symphonies and has held conducting positions with the Phoenix Symphony, Evansville Philharmonic, and Landestheater Linz.

Equally at home in the opera pit, Moody has made debuts with Opera Carolina, Des Moines Metro Opera, Washington National Opera and North Carolina Opera and assisted on Verdi's **Otello** at the Metropolitan Opera and at The English National Opera. A South Carolina native, Moody holds degrees from Furman University and the Eastman School of Music, where he studied with Donald Neuen.



# artist biography

MAY 19, 2024

# Audrey Wright

Violin

Audrey Wright is a multifaceted artist performing across the realms of solo, chamber, and orchestral music. She joined the New York Philharmonic in 2022, is concertmaster of the Baltimore Chamber Orchestra, and previously served as associate concertmaster of the Baltimore Symphony Orchestra. Wright has performed across the globe in venues such as Carnegie Hall, Boston's Symphony Hall, London's Royal Albert Hall, Saint Petersburg's Philharmonia, and the Vatican. She has been a soloist with the Baltimore Symphony, Baltimore Chamber, New World Symphony, and Cape Symphony Orchestras.

With a passion for innovative programming and juxtaposing wideranging musical styles, her repertoire spans the early 17th century to today with experience in period performance practice to the premiering of new and personally commissioned works. Her debut album, *Things In Pairs*, with pianist Yundu Wang, was released on Navona Records in 2022. Wright holds bachelor's and master's degrees from the New England Conservatory of Music and a doctoral degree from the University of Maryland. Her primary teachers have included David Salness, Lucy Chapman, Bayla Keyes, and Magdalena Richter. She plays on a 1753 J.B. Guadagnini violin generously on loan from the Alsop Trust.



MAY 19, 2024

# Chiara Kingsley Dieguez

Viola

Chiara Kingsley Dieguez is an active orchestral and chamber musician based in the greater Washington D.C./ Baltimore area, where she performs regularly with the Washington National Opera, the Eclipse Chamber, National and Baltimore Symphony Orchestras, in addition to her position as Principal Viola of the Baltimore Chamber Orchestra. Ms. Dieguez enjoys spending her summers performing with the Grand Teton Music Festival Orchestra, and as Principal Viola of the Arizona Musicfest Orchestra each February. As a chamber musician, Ms. Dieguez has collaborated with the Smithsonian Chamber Players, the Atlantic Chamber Ensemble of Richmond, VA, and the Mainly Mozart Festival of Miami, FL, among many others.

Before moving back to the D.C. area, Ms. Dieguez served as Associate Principal Viola of the Phoenix Symphony for 7 years, and was formerly a member of the prizewinning Sonore String Quartet, the Downtown Chamber Series of Phoenix, and the Mainly Mozart Festival of San Diego, CA. Ms. Dieguez holds a Bachelor's in Viola Performance from Arizona State University, where she studied with Dr. William Magers; and a Master's in Viola Performance from the University of Maryland, College Park, where she studied with Daniel Foster and Michael Tree.

# program notes

MAY 19, 2024

# ADOLPHUS HAILSTORK Two Romances for Viola & Chamber Orchestra (1997)

Though he is best known for his choral compositions, composer, multi-instrumentalist, educator, and conductor Adolphus Hailstork (b.1941) is also a versatile orchestral composer. He began violin at a young age, studied voice, organ, and piano in the Episcopal Cathedral in Albany, NY, and composed for his high school choir and orchestra. He earned a degree in music from Howard University before studying with Nadia Boulanger at the Fontainebleau and earning degrees from the Manhattan School of Music and a PhD from Michigan State University. Even as a young composer, Hailstork largely resisted the inaccessibility of the Serialist musical style, preferring a more pluralistic compositional style; citing Western Classical choral music, African-American choral music, and French Modernist composers as key influences.

Hailstork first developed Two Romances for Viola & Chamber Orchestra in the 1980s and polished the work in 1997 for violist Beverly Baker and conductor JoAnn Falletta, to whom the piece is dually dedicated. Both movements feature ABA structure with an altered return of opening material. In the first movement, flute and violins introduce a sweet, lengthy pastoral theme marked by an octave leap that the viola picks up over sustained, gentle orchestral tones. Winds and plucked harp begin the unsettled



ADOLPHUS HAILSTORK

middle section, and the reappearance of the octave leap in flute and harp, and the opening theme in the viola, signal the return to A. The orchestra moves through progressively warm, bright harmonies, and a horn calls twice to signal the end of the movement. In the second movement, the viola presents the main theme after a short introduction by the violins and harp. The oboe and bassoon solo in the middle section highlight Hailstork's interest in writing compelling lines for each instrument. The main theme returns in the viola and the theme from the first movement returns in the harp and strings, providing thematic unity.

# ELLEN TAAFFE ZWILICH Concerto for Violin & Orchestra (1997)

Composer and violinist Ellen Taaffe Zwilich (b.1939) is unusual among modern composers for making a career exclusively from composition, aided by strong publicity after she won the Pulitzer Prize in music in 1983.

29

She studied at Florida State University before moving to New York to study at Juilliard with Ivan Galamian and Carter Sessions, becoming the first woman to earn a doctorate from the school in 1975 (she was also the first woman to win the Pulitzer). While she experimented with jagged modernism in her early works, around 1979 her compositions became characterized by accessibility, with classical formal structures, depth of expression, continuous development, and audible motivic and thematic recurrences. Her scoring is also precise, and she thinks in full score from the outset, wanting to experience "the immediate feeling of the ensemble at the end of the piece."

Zwilich wrote her Concerto for Violin & Orchestra for violinist Pamela Frank, who premiered the work in 1998. The first movement begins with a cantilena in winds and strings before a short violin cadenza introduces large angular leaps. The movement features an expansive, high-register violin melody, violin cadenzas before returning to the cantilena, hemiola, instrumental dialogues, and dance-like motifs. The orchestra accompaniment in the second movement is based on J.S. Bach's Chaconne from the D minor Partita, BWV 1004. The violin spins an expansive melody and the movement's texture gradually thickens as other instruments elaborate on the Chaconne and theme. Timpani and pedal Cs overtake the texture at the piece's end, and the Chaconne excerpt re-emerges in both accompaniment and solo. The rapid third movement begins with the soloist in rapid figuration reminiscent of a fiddle. Repetitive strings support the solo theme as fast orchestral syncopation and cadenza-like sections emerge before another reappearance of the first-movement theme and the Chaconne.

# L.V. BEETHOVEN Symphony No. 4

If the entire genre of symphonic music were distilled to its essence, it's likely the result might look like one of the nine composed by Ludwig van Beethoven (1770-1827). While Haydn and Mozart put the classical symphony on the map of music history, Beethoven propelled the form into a new era. Despite this remarkable legacy, the *Symphony No. 4* reveals how Beethoven is sometimes the victim of his own success.

Half of his symphonies are so iconic, they cast a shadow over their more subtle siblings. Falling squarely between No. 3 (Beethoven's first major symphonic triumph) and No. 5 (whose fame needs no explanation) the Symphony No. 4, is a prime example of one such shaded work, despite its many strengths. For starters, Beethoven wrote it faster than almost any of his other symphonies. Elegant and bucolic, No. 4 was composed in about one month's time - a sprint when compared to the four years spent on No. 5 or the six on No. 6. In fact. No. 4 was written in the summer of 1806 while No. 6 was still a draft, and the two can be viewed as a beautiful, outdoorsy pair.

Unlike its instantly ear-striking neighbors, Symphony No. 4 requires a bit of patience from the listener. In fact, it starts in the wrong mode. The piece is written in B-flat major, yet the first 38 measures are covered with accidentals forcing the introduction into B-flat minor. The symphony's very first sound is not even a chord, but a stark stack of B-flats in several octaves. But the genius behind this chilly, deceptive introduction is revealed by the sweet frivolity that takes over in the ensuing Allegro vivace. The bright and joyful payoff proves the symphony's coy nature has all the trademark characteristics as its more famous siblings.

# 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.

Adagio: slowly	Ma non troppo: but not too much
Allegretto: gently moving	Marcia: march
Allegrezza: joy	Meno: less
Allegro: quick, lively; faster than	Moderato: moderately
allegretto but slower than presto  Assai: very	<b>Molto:</b> with much (usually less than αssαi)
<b>Brio:</b> enthusiastic vigor	Pezzo: piece
Cadenza: a virtuoso solo passage	Piano: quietly or softly
Cantabile: in a singing manner	Poco: a little bit
Espressivo: conveying thought or feeling	Presto: very fast
	Ritmico: rhythmic
Forte: loud or strong	Scherzo: (literally: joke; jest) light
Largo: very slow	or playful
Larghetto: fairly slow	<b>Tenuto:</b> sustained

Vivace: lively

31

30 PROGRAM NOTES : MAY 19, 2024

Lento: very, very slow



BCO gratefully acknowledges the following contributors whose gifts between May 15, 2023 and January 15, 2024 have supported The Baltimore Chamber Orchestra's mission to move, inspire, and educate the greater Baltimore community through world-class performances. BRAVO!

### **BENEFACTOR**

### \$10,000+

William G. Baker, Jr.,
Memorial Grants Fund
Kim Z. Golden & Jean Suda
Patricia and Mark Joseph,
The Shelter Foundation
The Macht Fund
of The Associated
Maryland State Arts Council
John Roberts &
Susan Shaner
Dr. Carvel Tiekert

## **IMPRESSARIO**

\$5,000 - \$9,999

Brenda Ashworth & Donald Welch Dr. Douglas Fambrough & Savitri Gauthier Michael Jacobs, M.D. Elizabeth Smalley

### **MAESTRO**

\$2,500 - \$4,999

Baltimore Office of Promotion & The Arts The Mark & Mary Finn Charitable Fund James & Sylvia McGill Susan Waxter

### **CONDUCTOR**

\$1,000 - \$2,499

Dr. Steven &
Aimee Adashek
Leon & Donna Berg
William & Bonnie Clarke
Glenn & Marian Garven
Edward & Elsbeth Haladay
Christine & Steve Hurt
Richard & Elaine Miles
Dr. Yvonne Ottaviano
Jeffrey Penza & Laura Thul
George Roche

Eric & Christine Snyder William J. Sweet, Jr. William C. Trimble, Jr. Andrew Yanai Donald & Nancy Zurwelle

### **VIRTUOSO**

\$500 - \$999

Dr. Stephen Cunat
Hampton DeJarnette &
Leslie England
Bruce & Leslie Greenwald
Matthias Holdhoff
Peter Leffman
Anthony & Chrystine Lutz
Ben Newman
Anton Pierce
Robert & Patricia Rubino
Doris Sanders

### **SOLOIST**

### \$250 - \$499

Ralph & Karen Boecker Mark Dewire & Hilary Don James & Rae Cumbie The Halle Family Foundation Robert & Fritzi Hallock The Josiah Rogers Charitable Fund The Klein Sandler Family Fund Fred & Jill Leiner Steven & Susan Norwitz Stephen Radcliffe Robert Schoenhofer Allan Spradling & Edie Stern Brian Thiel John & Nancy Warren Susan Weintraub Jason Vlosich & Shauna Sappington Edward & Yvonne Vojik Mr. & Mrs. H. Ronald Zielke

Polly Huston Marc & Riva Eichner Kahn Lee F. Kolakowsk Barbara & Robert Lagas Linda L. Miller Brian & Ruth Morris Ms. Amelia Neuse Francine Nietubicz John & Norma O'Hara Melinda O'Neal Pamela Pasqualini Jill Plaisted David Post Karen B. Robb Nancy Rucker Jeff Schumer Martha Siegel Carole Silver Karen Slack-Blackwell Linda S. Smith Donna J. Suwall **Doris Sweet** Louis Wajda

**FIRST CHAIR** 

Donald Boardman

Up to \$99

# Ryan Tani Tina Trapane & Charles Long Karen Weidenheim Christine Wells Valerie Wilson SPECIAL THANKS TO Madeline Adkins

Anne K. Pfeffer

Frederica Schneidman

Herbert & Susan Shankroff

Nathan Ray

Giles Simmer

Raymond Spitznas

Madeline Adkins Ron Bronfin, CPA Luxenburg & Bronfin, LLC Kent Devereaux, Goucher College Michael Mael Cara Pomponio

# bravo!

# **CONCERTMASTER**

\$100 - \$249

Dr. Lynne Agress
George & Frances
Alderson
Anonymous
A. Stanley Brager
Carl Robert Brooks, Jr.
Elizabeth Burleigh
John & Cheryl Dawson
Luke Dollman
John & Barbara Dunning
Peggy Eck
Thomas & Lois Fekete
Andrea Fine
Dr. Stephen Gandel &
Ruth Block

Ethel & William Braverman
Patrick Campbell
Fred Cohn
Eleanor Denison
Dr. Edith Donohue
Miriam Fine; Edwin Gabler
Carol Sue Hafner
Carole Hamlin
Forest & Valerie Lamont
Hansen
Richard & Gladys Kremen
Zachary Levi
Marlene Marx
Thomas & Katherine Myers

Thomas & Katherine Myers Margaret Mitchell Eugene & Robin Newman Edith & Stephen Nichols Benjamin & Emily Parker



# Celebrating BCO's Bright Future

BCO's Annual Gala returns later this season. More details coming soon!