



portsmouth  
symphony orchestra  
JOHN PAGE, MUSIC DIRECTOR

2018 + 2019

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# DISCOVER THE PORTSMOUTH SYMPHONY ORCHESTRA

John Page, Music Director

Founded in 1997, the Portsmouth Symphony Orchestra is a community-based orchestra committed to contributing high-quality symphonic music to the Seacoast community. The Orchestra presents its core, four-concert season at the Music Hall in Portsmouth, NH, as well as a “Get Cozy with the PSO” monthly chamber music series at The Dance Hall in Kittery, school-day concerts, and free community performances and lectures.

Under the direction of Maestro John Page the orchestra has grown substantially in size, sound and reach. In August 2013 the orchestra was honored to accompany Grammy award-winning clarinetist Richard Stoltzman in the world premiere of *Elegy* by Lukas Foss at the PARMA Music Festival. Local collaborations include the 2016 and 2017 performances of the ballet *Swan Lake* with Great Bay Academy of Dance as part of the Prescott Park Arts Festival. In March 2017 the PSO performed Beethoven’s Ninth Symphony in partnership with Portsmouth Pro Musica, Amare Cantare, St. John’s Choir, and the Portsmouth High School Madrigal Singers.

With a grant from the NH Council on the Arts, the Musical Youth of the PSO (MyPSO) program was developed to provide talented local students with mentoring and coaching from PSO members, and perform at schools and churches throughout the year, with an end-of-season culminating performance as part of the “Get Cozy” series.



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# WELCOME TO THE 2018+2019 SEASON

## FROM THE PRESIDENT

Our Mission/Vision

ENTERTAIN - EDUCATE - ENCOURAGE

As I have observed in prior seasons' program, commitment to the arts is a measure of the health of a society. Now in our 22nd season as YOUR symphony orchestra for the Seacoast, our impact extends far beyond the four MainStage concerts.

Our strong education focus and commitment includes: Maestro Page's acclaimed and popular pre-concert talks; a seven concert "Get Cozy" chamber series at The Dance Hall in Kittery; a two-concert Explore & Learn collaboration with The Music Hall to introduce live, accessible, and fun symphonic music performances to over 1500 Seacoast school children; and a new, free Creative Listening series led by PSO bassist, Robert Hoffman.

On behalf of the PSO Board, I extend a very warm welcome to the PSO's 22nd season of providing professional symphonic music for your enjoyment.

Clinton Frederick Miller, MD

President of the Board of Directors





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# WELCOME TO THE 2018+2019 SEASON



## FROM THE EXECUTIVE DIRECTOR

Welcome to a new season!

Each new season brings new opportunities to serve our community. As your community orchestra we focus on not only entertaining our audience, but helping our community develop an appreciation for classical music, and being a training ground where young classical musicians can realize their potential. The rich cultural fabric of Portsmouth is the perfect place to do this work. Being located halfway between Portland and Boston we see an opportunity to grow programs

that enrich the cultural landscape and nurture a love and understanding of an art form that has such a rich history.

This year's Resident Artist is Billy Butler who is a prime example of the talent that develops from an upbringing surrounded by classical music. His excitement to participate in our season and share his talents in creating musical and theatrical art with us pairs perfectly with the exceptional music direction of John Page. Make sure you get a subscription for the season so you don't miss a thing.

Our 22nd season marks the creation of a Creative Listening series designed to enhance your enjoyment and appreciation of classical music. I hope you will be able to attend one of these free community talks during the year. The PSO has also partnered this year with Carnegie Hall to present their Link Up program to school children in May. This immersive program enables teachers and students to prepare pieces on recorder, violin, ukulele, and voice that they will perform with the orchestra

Listen Live. Listen Local. Powered by Community.

**Musically Yours,  
Ginna Macdonald  
Executive Director**



# CREATIVE LISTENING SERIES

The PSO's newest program, Creative Listening, was created to enhance the experience of listening to classical music. Lecturer Robert Hoffman, a double bassist in the PSO, leads these this free brown-bag lunch series of talks on the seacoast.

TUESDAY, OCTOBER 2, 2018 12:00 PM

*Setting the stage: what is creative listening, why is the audience so important, and who are the valuable people behind the curtain who literally and figuratively set the stage for musicians?*

Portsmouth Library Levensen Room, Portsmouth

MONDAY, OCTOBER 15, 2018 12:00 PM

*What constitutes a performing ensemble and how do musicians prepare?*

Portsmouth Library Levensen Room, Portsmouth

MONDAY, OCTOBER 20, 2018 12:00 PM

*Preparing for Creative Listening: How to prepare for the Nov. 4 PSO concert.*

Portsmouth Music and Arts Center, 973 Islington Street, Portsmouth

TUESDAY, NOVEMBER 27, 2018 12:00 PM

*How does the preparation of musicians apply to audience members and what else can audience members do?*

Portsmouth Music and Arts Center, 973 Islington Street, Portsmouth

MONDAY, DECEMBER 10, 2018 12:00 PM

*Distinguishing the sounds and the silences, an explanation of musical sounds and notation, and how knowing this helps us listen.*

Portsmouth Library Levensen Room, Portsmouth

MONDAY, JANUARY 14, 2019 12:00 PM

*Differences in approaching familiar and unfamiliar music.*

Portsmouth Library Levensen Room, Portsmouth

MONDAY, FEBRUARY 11, 2019 12:00 PM

*Comparison "shopping" of recorded performances: how to choose what you like and why?*

Portsmouth Library Levensen Room, Portsmouth

MONDAY, MARCH 11, 2019 12:00 PM

*How to prepare for the March 24 PSO concert.*

Portsmouth Library Levensen Room, Portsmouth

MONDAY, APRIL 15, 2019 12:00 PM

*Using previous attendee suggestions, let's do some comparative listening*  
Durham Library (with Celebrate Durham), 49 Madbury Road, Durham

MONDAY, MAY 20, 2019 12:00 PM

*How to prepare for the June 2 PSO concert.*

Durham Library (with Celebrate Durham), 49 Madbury Road, Durham


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# PLAY WITH THE PSO!

The Portsmouth Symphony Orchestra seeks classical musicians in the community to audition for a place in the orchestra.

We welcome all musicians, from advanced students of any age, to professionals, educators, and devoted amateurs. Please visit the PSO website and select “About the PSO” and then “Auditions” for more information.

[portsmouthsymphony.org/auditions](http://portsmouthsymphony.org/auditions)



## CONCERTO COMPETITION

Solo with the PSO! We're pleased to highlight talented student musicians in our community through our concerto competition on Saturday March 30, 2018. Application and competition information is available online.

[portsmouthsymphony.org/competition](http://portsmouthsymphony.org/competition)

# PSO MUSICIANS

John Page, Music Director

## violins

Zoia Bologovsky

*Concertmaster*

Susanne Powers

*Ast. Concertmaster*

Oksana Gorokhovskiy

*Co-Principal*

*Second The*

*Christopher Allyn*

*Peverly Memorial Chair*

Susan Streiff

*Co-Principal*

*Second The*

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Becca Bannon

Jim Bullock

Hilary Camire \*

Matthew Dickey \*

Lorna Ellis

Diana Getman

Louise Kandle \*

Brooke LaMonica \*

Evelyn Laux

Fran Mellin \*

Ashleigh Offret \*

Kimberly Plummer \*

Lilia Potter-Schwartz \*\*

Lorraine Raleigh

Hannah Reitz \*

Susie Stevens

Jeffrey Sullivan

Kristin Sullivan

Rachel Swanson

May-Win Thien

Michele Weber

## viola

Autumn Riley

*Principal*

Ethan Donowitz \*

*Co-Principal*

Michele Boulanger

Oliver Chang \*

Thalia Dain

Jan Heirtzler

Karen McConomy \*

Craig Peverly

Eric Salas

## cello

Dorothy Braker

*Principal*

Melissa Ambrose

*Co-Principal*

Priscilla Bellairs

Ian Machemer \*\*

Allyson Moore

Erin O'Kane \*\*

Louise Pajak \*

Fay Rubin

Griffin Seuter \*\*

Larry Veal \*

Michelle Wirth

Lauren Wool

## double bass

John Stewart

*Principal*

Joe Annicchiarico \*

David Hirsch

Quintan Hodges \*

Robert Hoffman \*

Nathan Therrien \*

## flute & piccolo

Laurel Crawford

Aubrie Dionne \*+

Natalie Spotts

## oboe & english horn

Amanda Dorion

Sarah Krebs +

## clarinet

Pamela Choinski \*

John Ferraro +

David Young

Katrina Veno \*

## basoon

Melissa Grady +

Janet Polasky

Rick Shepard

## horn

Steve Blake

Tracey Crain

Peter Guidi

Orlando Pandolfi \*

Susan Williams +

## trumpet

Greg Bechtold

John Cardin

Adam Gallant \*+

## trombone

Jim Griswold

Mark Schneider +

Ben Sink

## tuba

Crystal Carr +

## timpani & percussion

Steve Cirillo \*+

Mike Williams \*

Emma Terrell

Mike Tucker \*

Christopher Vinciguerra \*

## harp

Erica Driscoll \*+

Alix Raspe \*

## keyboard

Seth Hurd

\* auxiliary musician

\*\* student musician

+ principal

## John Page, Music Director



Award winning conductor John Page was appointed Music Director of the Portsmouth Symphony Orchestra in 2011. Mr. Page's conducting career began with the National Symphony Orchestra of Ireland in 2000, and his 2002 performances of Viktor Ullmann's *The Emperor of Atlantis* garnered the prestigious Irish Times Opera of the Year award. Since then he has returned to Ireland frequently to record with the Irish Film Orchestra and his many recordings with PBS show *Celtic Woman* have earned multiple platinum discs.

In 2003 Mr. Page moved to the US and was appointed Zander Fellow to the Boston Philharmonic Orchestra and from 2005 to 2009 he was the orchestra's Assistant Conductor. In

2006 John Page joined the Faculty of New England Conservatory as Resident Conductor and Music Director of the NEC Sinfonietta and later, NEC Symphony. In spring 2011 Mr Page was a Visiting Associate Professor at Boston University assuming the duties of Director of Orchestral Activities. He is co-founder and Artistic Director of the PARMA Orchestra and was appointed Director of Orchestral Activities at Tufts University in 2012 with responsibility for the Tufts Symphony Orchestra, Tufts Chamber Orchestra and Tufts Youth Philharmonic. In Fall 2017 John Page was invited to direct *Carmen* with the newly formed Foyle Opera in his hometown of Derry, Northern Ireland. He will return in Fall 2019 to perform *La Boheme*. In recognition of his work with younger musicians Mr Page was selected to conduct the 2018 NH all-state festival orchestra at the Capitol Center for the Arts in Concord.

From December 2011 to 2014 Mr. Page conducted the extremely successful *Celtic Woman* Symphony Tours of the US. He has conducted many major orchestras including the Atlanta Symphony, Minnesota Orchestra, Buffalo Philharmonic, Pittsburgh Symphony, Colorado Symphony, Virginia Symphony and West Virginia Symphony, the Ulster Orchestra and the National Symphony Orchestra of Ireland.

## Billy Butler, Artist in Residence

Billy was born into a musical family. His mother is a classically trained pianist and his brother is a virtuoso violinist. He grew up in New Hampshire on the border of Maine around back-wood jamborees and Paganini concertos. At a young age he showed an affinity for the dramatic and tiring of the living room re-interpretations of Cheech and Chong records, his mother brought him the closest theatre group she could find. Since then, he has gone on to have a career spanning the globe as a performer, musician, writer, composer, and theatre-maker and is proud to call Portsmouth his cultural home-base for more than thirty years.



He is the head pharma for 'Bitter Pill', a band of 21st century vaudevillians who play a dark and anachronistic combination of folk, blues, and jazz along. In September, they released their debut record, 'Prepare Your Throats', thirteen original and traditional songs. It is the sound track to 'Titus Andronicus' by William Shakespeare which he produced and directed at The Players' Ring last summer.

He has tread the boards across the region as an actor and director and is the recipient of the Excellence in American Theatre Award from the New England Theatre Council. Billy wrote the music and lyrics for Cynthia von Buhler's 1920s immersive show, 'Ziegfeld's Midnight Frolic' in NYC at The Liberty Theatre on 42nd street. He wrote the book, music, and lyrics for the cult-hit rock musical, 'Gay Bride of Frankenstein', which has played regionally and in New York City to sold-out crowds and rave reviews. Other writing credits include a new fairy tale musical, 'Missing: Wynter', 'Artificial Instrumentation' (in development), 'Weapons of Mass Construction', and 'The Brechttones'. His studio recordings include: 'The Lot 20 Sessions', 'Neptune', 'Gay Bride of Frankenstein' Workshop Soundtrack, 'Blue Rhapsody', 'To the Depth of Jazz', 'Facebook Live from the South Meeting House', and 'Fuzzy Logic'. He has also recorded with regional and Grammy Award winning artists. Billy currently lives in Rye Beach, NH with his wife and muse, Paula and their cat, Jack.

# YES!

*I would like to help the PSO achieve its expanded mission to entertain, educate and encourage our community.*

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**PSO SCHOOL-DAY CONCERT: MAY 7, 2019 10:00 AM & 12:30 PM**

Materials provided through a partnership with Carnegie Hall's Link Up program  
Melody is one of the universal elements of music. Composers and musicians create melodies, which can be sung or played on instruments. Students in grades 3-5 will discover how the orchestra sings in this interactive performance with the Portsmouth Symphony Orchestra!

This concert is co-produced with a partnership with The Music Hall.

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# PSO 2018+2019 SEASON

WITH ARTIST IN RESIDENCE BILLY BUTLER

## FALL CONCERT

SUNDAY, NOVEMBER 4, 2018 3:30 P.M.

## FAMILY HOLIDAY POPS

DECEMBER 18 & 19, 2018 7:30 P.M.

WITH YORK HIGH SCHOOL TREBLE CHOIR AND  
PORTSMOUTH HIGH SCHOOL CONCERT CHOIR

## WINTER CONCERT

SUNDAY, MARCH 24, 2019 3:30 P.M.

WITH SARITA URANOVSKY, VIOLIN

## SPRING CONCERT

SUNDAY, JUNE 2, 2019 3:30 P.M.

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Eternal Source of Light Divine  
*Soprano, Violin, Trumpet and Piano*  
The Dance Hall, Kittery

SUNDAY, NOVEMBER 11, 2018 3:00 PM  
The Lakeside Quartet  
The Dance Hall, Kittery

SUNDAY, DECEMBER 22, 2018 7:30 PM  
The PSO Brass  
South Church, Portsmouth

SUNDAY, JANUARY 13, 2019 3:00 PM  
*Messiaen Quartet for the End of Time*  
*Wildes Cellist of Sarajevo*  
The Dance Hall, Kittery

SUNDAY, FEBRUARY 10, 2019 3:00 PM  
Quintessence Woodwind Quintet  
*Family Friendly*  
The Dance Hall, Kittery

SUNDAY, MARCH 10, 2019 3:00 PM  
Mary Towse-Beck, *Piano*  
The Dance Hall, Kittery

SUNDAY, APRIL 28, 2019 3:00 PM  
MyPSO *The Musical Youth of PSO*  
The Dance Hall, Kittery



## Sarita Uranovsky, Violinist



A native of Cape Town, South Africa, Sarita Uranovsky has enjoyed an exceptionally active and diverse career as soloist, recitalist, chamber musician, orchestra musician and teacher across the globe.

She held positions of Concertmaster with Orchestra Geminiani de Fallonica (Italy), the RSAMD Symphony Orchestra and

Assistant Concertmaster of the Cape Cod Symphony Orchestra. A founding member and violinist of MONTAGE Music Society, she can be heard on Montage Music Society's "Starry Night Project" released on MSR Classics and has recorded and broadcast for both the BBC and SABC as well as appearing on numerous recordings for BMOP (Boston Modern Orchestra Project).

Ms. Uranovsky can be heard performing regularly in groups around Boston including Boston Philharmonic, Boston Musica Viva, the Cantata Singers, BMOP, Boston Pops and Emmanuel music. She performed regularly for Sir Yehudi Menuhin's "Live Music Now!" Scheme while in the United Kingdom and appeared as first violinist of the Royal Scottish Academy of Music and Drama Quartet in concert for HRH Prince Charles, HRH Princess Anne and at the church of St.-Martin-in-the-Fields.

Ms. Uranovsky is the recipient of numerous awards including the Ellie Marx Memorial and Du Toit van Tonder Scholarships and was silver medalist and University of Natal Prize winner at the SASOL Music Competition (South Africa). She was awarded an Audrey Macklin Bursary (England) from the Associated Board of Royal Schools of Music and won the prestigious Governors Recital Prize at the RSAMD as well as the Ian D. Watt and Dunbar Gerber Prizes (Scotland) for violin and piano duo.

An avid teacher, Ms. Uranovsky is on the music faculty at Tufts University, the MIT Emerson Scholarship Program and maintains a private teaching studio. She has been on the faculty of the Vlanden International Music Festival in Luxembourg and the Saarbürg International Music Festival in Germany.

Ms. Uranovsky holds an Artist Diploma from Boston University and a Bachelors (with Honors) and Masters (with Distinction) from the Royal Scottish Academy of Music and Drama.

# PORTSMOUTH SYMPHONY ORCHESTRA

John Page, Music Director

*Sunday, November 4, 2018, 3:30 p.m*

*"Inside the Music" discussion, 2:00 p.m*

*The Music Hall, Portsmouth, NH*

---

**Century for the Common Man (May,1942)**

**Tembel, Tomer Oz**

**Henry Wallace**

**ed. *Bitter Pill***

**Fanfare for the Common Man**

**Aaron Copland**

**Featuring *Full-Time Fools*: Bri LaBuff and Nicholas Lapen**

Presentation of the Portsmouth Athenaeum Prize in the Humanities (PAPH)

**Serenade No. 10 for winds in Bb Major**

**Wolfgang Amadeus Mozart**

**K. 361/370a (*Gran Partita*)**

- I. Largo. Molto Allegro
- II. Adagio. Andante
- III. Tema con variazioni. Andante
- IV. Finale. Molto Allegro

—*Intermission*—

**Symphony No. 4 in F Minor, Op.36**

**Pyotr Ilyich Tchaikovsky**

- I. Andante sostenuto - Moderato con anima - Moderato assai,  
quasi Andante - Allegro vivo
- II. Andantino in modo di canzone
- III. Scherzo: Pizzicato ostinato — Allegro
- IV. Finale: Allegro con fuoco

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## PROGRAM NOTES

### Fanfare for the Common Man - Aaron Copland

*Aaron Copland was born in Brooklyn in 1900 and died in Peekskill, New York in 1990. He composed this work in 1942 on a commission from the Cincinnati Symphony Orchestra, who gave the first performance in 1943 under the direction of Eugene Goossens. The score calls for 4 horns, 3 trumpets, 3 trombones, tuba, timpani, and percussion.*

\* \* \* \* \*

The Cincinnati Symphony Orchestra commissioned ten composers to write fanfares for their 1942-43 season that they might honor those serving in WWII. Nine of the fanfares have long since been forgotten, but Copland's *Fanfare for the Common Man* has remained popular ever since its debut.

Copland ruminated at length about an appropriate title, which "did not come easily. First I considered *Fanfare for the Spirit of Democracy*; then *Fanfare for the Rebirth of Lidice* [the site of a Nazi massacre]; and even the unlikely-sounding *Fanfare for Paratroops*." When he learned that Walter Piston had called his contribution *Fanfare for the Fighting French*, Copland thought that "If the fighting French got a fanfare, so should the common man, since, after all, it was he who was doing the dirty work in the war."

Because he knew that his fanfare would be conducted by Eugene Goossens, himself a composer, Copland took the project seriously. He was pleased enough with the result to make the *Fanfare for the Common Man* the opening of the Finale of his Third Symphony, and the thematic basis for the entire work.

Since the fanfare was to serve a patriotic purpose, Copland sought "a certain nobility of tone, which suggested slow rather than fast music." His brilliant use of brass and percussion is not only noble in tone, but a thrilling experience as well.

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A promotional graphic for a photographer. On the left, a vertical banner with a blue and white wavy pattern contains the text: 'ALYSSA ALMEIDA DUNCAN photography' and 'alyssaduncan.com'. Below this, the phrase 'FILL THE WALLS WITH Laughter' is written in a mix of bold sans-serif and elegant script fonts. At the bottom of the banner, a pink box contains the contact information: 'CALL: 603.373.0098' and 'EMAIL: ALYSSA@ALYSSADUNCAN.COM'. To the right of the banner is a black and white photograph of three young children (two girls and one boy) sitting on the ground, smiling and laughing.

## PROGRAM NOTES

### Serenade No. 10 in B-Flat major, K. 361 - Wolfgang Amadè Mozart

*Wolfgang Amadè Mozart (he never used “Amadeus” except when making a joke) was born in Salzburg, Austria in 1756 and died in Vienna in 1791. He probably composed this work in 1781 or 1782; it is possible that he composed it somewhat later, possibly at the behest of virtuoso clarinetist Anton Stadler, since its first known performance took place at a benefit for Stadler at the Burgtheater, Vienna in 1784. The score calls for 2 oboes, 2 clarinets, 2 basset horns, 4 horns, 2 bassoons, and double bass.*

\* \* \* \* \*

In between their “serious” projects like operas, symphonies, and concertos, composers like Mozart also wrote music for dancing, dining, and general entertainment. The forms might have names like divertimento and serenade, but the object was the same: a collection of light (if not inconsequential) movements designed not to be played all at once, but interspersed amidst an afternoon’s (or evening’s) entertainment. Because the movements were meant to be sampled one at a time, they tended to be longer and more involved than symphonic movements, and works like this serenade might run longer than a symphony when played start to finish.

The Serenade No. 10 sometimes carries the title “Gran Partita,” but the title wasn’t Mozart’s— it appears on the manuscript in another person’s hand. He may have composed it for his friend, virtuoso clarinetist Anton Stadler, who performed four movements of the work in Vienna. It also may have been played at Mozart’s wedding, though this is disputed. The mysteries remain, but the music makes trivialities of all of them: Mozart gave this lighthearted form an emphasis on development and an emotional depth that was unheard of in music that was meant for a party.

The Serenade’s seven movements also show how Mozart deftly avoids the muddy texture his unusual instrumentation implies: instead of thickness there is air. This is apparent from the opening movement, which begins with a *Largo* full of soloistic moments, followed by a lively *Molto allegro*.

Mozart rarely has all the instruments playing at once, and when he does he often thins out the texture to only one or two independent lines. Among the Serenade’s other felicities are the ceaseless invention of its *Theme and variations* and the irrepressible high spirits of the Rondo finale. But the center of gravity of the Serenade is the sublime third movement *Adagio*; listeners may recall it as the music that so astonished Salieri at his first encounter with Mozart in Peter Shaffer’s *Amadeus*. This movement spins out one of the longest, most affecting melodies in all of Mozart, music (as the film’s Salieri said) “filled with such longing, such unfulfillable longing, it had me trembling.” It was a singularly Mozartean gift to take such a lighthearted form of entertainment as the serenade and bring it to an almost other-worldly perfection.



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## PROGRAM NOTES

### Symphony No. 4 in F minor, Op.36 - Peter Ilyich Tchaikovsky

*Peter Ilyich Tchaikovsky was born in Votkinsk, Russia in 1840 and died in St. Petersburg in 1893. He composed his Fourth Symphony between 1876 and 1878, and it was first performed in 1878 in Moscow under the direction of Nikolai Rubinstein. The score calls for 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, and strings.*

\* \* \* \* \*

In the interval between his third and fourth symphonies, two women entered Tchaikovsky's life and each had a profound effect. The one lasting association was with a woman he would never meet: Nadezhda von Meck, a wealthy widow who was obsessed with Tchaikovsky's music and who became his patron. Their relationship-by-correspondence was to last fourteen years, and it resulted in hundreds of intimate letters that reveal much about Tchaikovsky both man and composer.

The encounter with the second woman was the biggest debacle of the composer's life. She was one of his former students at the Moscow Conservatory and the problem was that she fell in love with him. Now, Tchaikovsky was a homosexual and profoundly uneasy about it. He tried to put her off, but the young woman persisted, finally telling him that she would commit suicide if he didn't marry her. He tried to explain (probably too obliquely, given the times) that he could not love her, but she didn't—or wouldn't—understand. For reasons that can only be speculated upon today, Tchaikovsky went ahead and married her.

He realized at once that it was a horrible mistake. As the train taking the pair on their honeymoon left the station, he became more and more agitated; before long, he was "on the point of screaming." He got off the train (abandoning his bride) and returned to Moscow, where according to some accounts he attempted suicide.

Tchaikovsky's Fourth Symphony doesn't tell this story, exactly. But when we see how he explained the work to Mme von Meck in a letter, it's hard to avoid thinking of it. He told her that the first movement's relentlessly-hammered opening theme is "the germ of the whole work, suggestive of the idea of Fate, the inevitable power that hampers our search for happiness." The restless first subject "describes feelings of depression and hopelessness," while the second subject is a "fleeting dream of happiness." This dream is shattered by the return of the Fate theme, which reappears several times both as a sign of emotional upheaval and a signpost in the musical structure.

The middle two movements offer a brief respite. The second movement, Tchaikovsky wrote, "has that melancholy mood of a solitary evening indoors, when the book one has picked up slips from one's fingers, and a whole host of memories passes by." In the third movement Tchaikovsky lets the music dance. The string players put down their bows and play pizzicato ostinato, transforming the orchestra into a giant balalaika whose melody alternates with a slightly-drunken peasant song and the echoes of a military band.



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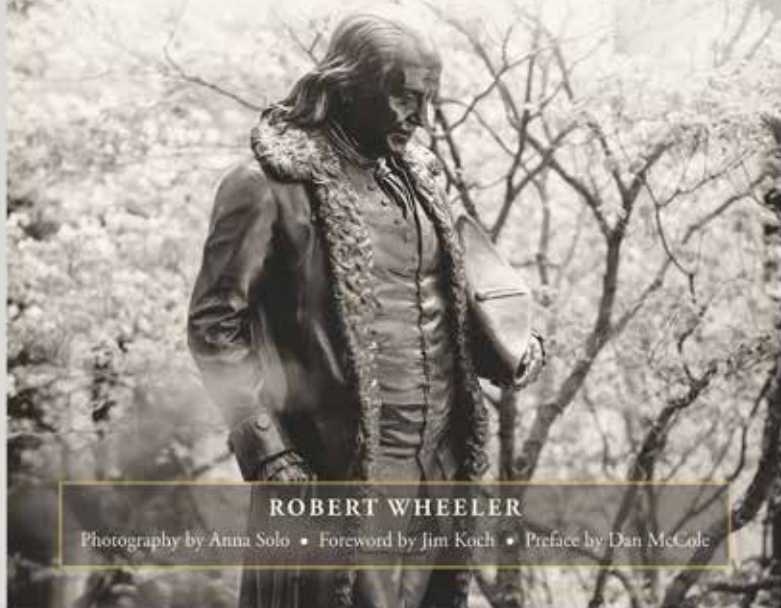
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## PROGRAM NOTES

### *Symphony No. 4 in F minor, Op 36 - Peter Ilyich Tchaikovsky Continued*

In the Finale Tchaikovsky rejoins the bitter theme he left in the first movement. He wrote to von Meck: "If you can find no joy in yourself, look around you and mingle with the people. See how they enjoy themselves and devote themselves entirely to festivity. But hardly does one forget one's sorrow when untiring Fate announces his presence again." Fate returns in both its musical and metaphorical guises. It is not conquered as it is in Beethoven's Fifth Symphony—the work Tchaikovsky used as a model for his Fourth—but remains as immutable as ever.

Tchaikovsky described his program only to Mme von Meck; others, he said, would find it "so obvious that everyone would understand its meaning, or at least its governing idea." Over the years, many have made the connection between Tchaikovsky's "Fate" theme and his homosexuality, and it is not too big a stretch. He lived in a world that condemned his nature, while filling him with guilt and the dread of discovery. It surely "hampered his search for happiness" and may even have led him to marry against all common sense. In later works he would have more to say about his "governing idea;" he could abandon the woman he married, but his obsession with "fate" would remain.

—Mark Robr

*Questions or comments?*

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## PORTSMOUTH HIGH SCHOOL CONCERT CHOIR

Olin Johannessen is the Choral Director for grades 6-12 in the Portsmouth (NH) Public Schools. At Portsmouth High School, Johannessen directs the Concert Choir and Madrigal Singers. He has also served as vocal instructor and music director for several of the school's musical theatre productions over his years at PHS. At Portsmouth Middle School, Johannessen directs the 6th Grade Girls Choir, the 7th and 8th Grade Girls Choir, the Combined Boys Choir, and the Chamber Singers. Johannessen is a member of ACDA, NAfME, and NHMEA, where he currently serves on the All-State Treble Choir committee. He holds a B.M. in Percussion Performance and an M.M. in Composition, both from the University of Massachusetts Amherst. Olin wishes to thank his wonderful wife, Ashley Wade, and his two sons, Easa and Amos, for their unending love and support.

Appointed July, 2011.

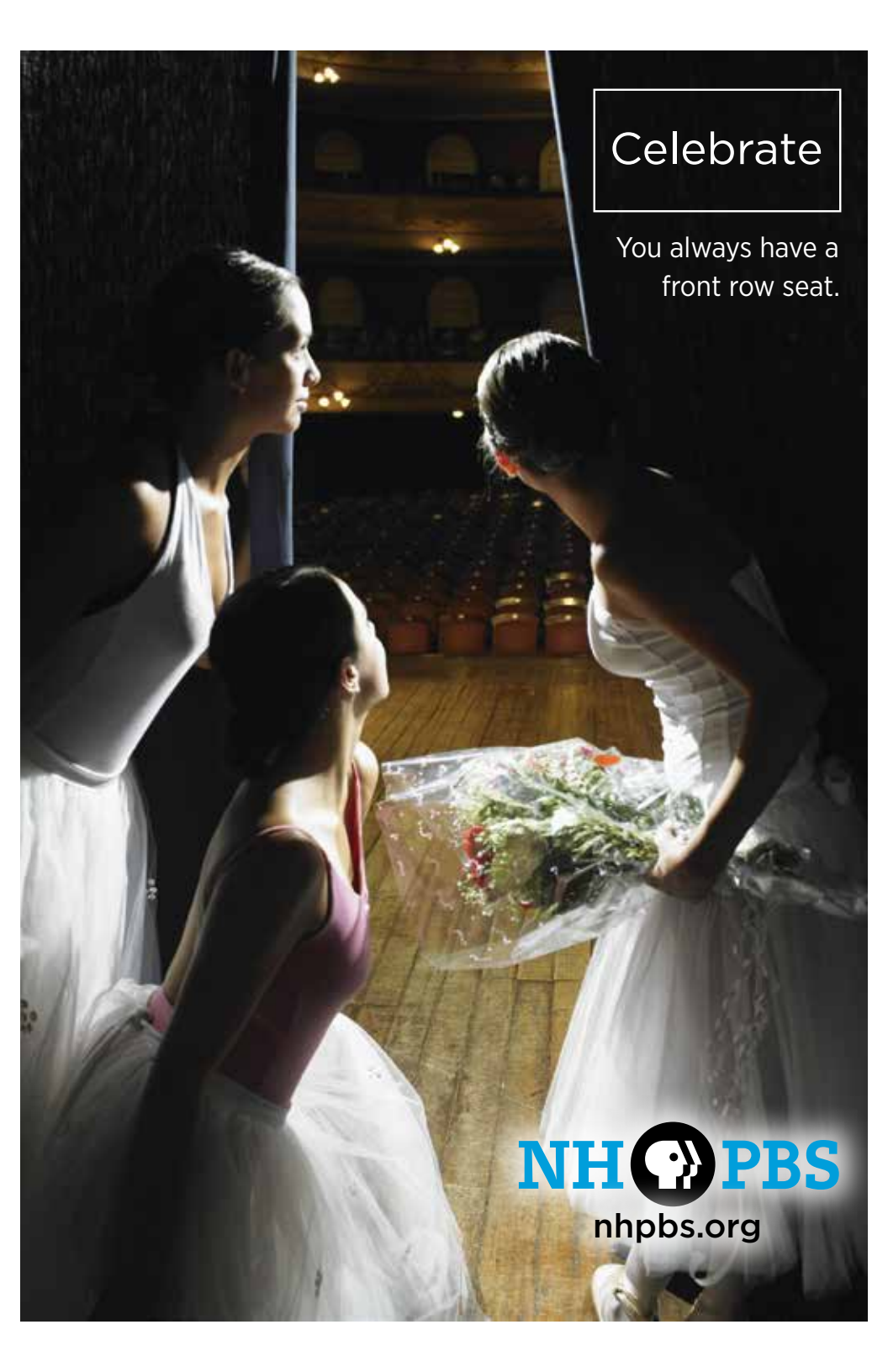
Portsmouth High School is the regional public secondary school serving the towns of Portsmouth, Rye, Greenland, Newington, and New Castle, New Hampshire. With nearly 1,200 students grades 9 through 12, PHS provides an educational experience characterized by “Personalized learning, with rich exposure to the arts and athletics, where every student graduates career and college and citizenship ready.”



The Portsmouth High School Concert Choir is a non-auditioned ensemble open to all PHS students grades 9-12. The group meets in two unequal mixed sections, each of which rehearses for 81 minutes every other day, with some students attending only half of each rehearsal per meeting due to their additional participation in our Clipper Band program. Combined rehearsals are held after school in advance of performances.

Under the direction of Olin Johannessen since 2011, this ensemble has participated in the NHMEA Large Group Festival, the MICCA Choral Festival, and Heritage Festivals' New York City Choral Festival. Throughout the years the Concert Choir has been fortunate to experience choral workshops with C. Thomas Brooks and Lyricora, Dr. Sandra Howard and the Keene State College Chamber Singers, Erica Washburn of New England Conservatory, Dr. Tony Thornton and the Chamber Choir of the University of Massachusetts Amherst, Dr. Kevin Siegfried of the Boston Conservatory at Berklee College of Music, Dr. Abbey Halberg Siegfried of Phillips Academy Andover, and Dr. Jason Bishop, Artistic Director of the Texas Boys Choir. To date, the PHS Concert Choir has commissioned one piece from Dr. Kevin Siegfried, and hopes to commission many more from a wide range of composers.



A photograph of three ballerinas on a stage. One ballerina in a white tutu stands on the left, looking towards the center. Another ballerina in a purple leotard and white tutu is in the foreground, looking up at the ballerina on the right. The ballerina on the right is in a white tutu, holding a large bouquet of flowers, and looking down at the ballerina in purple. The background shows the ornate interior of a theater with tiered seating.

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# PORTSMOUTH SYMPHONY ORCHESTRA

John Page, Music Director

*Thursday, December 18, 2018, 7:30 p.m.*

with the Portsmouth High School and York High School Choruses

*The Music Hall, Portsmouth, NH*

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**A Christmas Festival**

**Leroy Anderson**

**Hanukkah Festival Overture**

**Lucas Richman**

*York High School Treble Choir*

**Non Nobis, Domine**

**William Byrd**

**Agnus Dei from “Missa Brevis”**

**Nancy Telfer**

**African Noel**

**Traditional**

*arr. Victor Johnson*

**So Take This Song Of Joy**

**Traditional**

*arr. Greg Gilpin*

**Winter Wonderland**

*arr. Mark Hayes*

**Star Carol**

**John Rutter**

—*Intermission*—

**Sleigh Ride**

**Leroy Anderson**

**By the Beautiful Blue Danube**

**Johann Strauss, II**

**Hold on to the Snow from Missing: Wynter**

**Billy Butler**

**Carly Gendell, soloist**

*arr. Jennifer Citarelli*

**Winter**

**Tori Amos**

**Carly Gendell, soloist**

*arr. Jennifer Citarelli*

**Miracle**

**Matisyahu**

**A Holly and Jolly Sing-Along!**

**James M. Stephenson**

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# PORTSMOUTH SYMPHONY ORCHESTRA

John Page, Music Director

*Wednesday, December 19, 2018, 7:30 p.m.*

with the Portsmouth High School and York High School Choruses

*The Music Hall, Portsmouth, NH*

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**A Christmas Festival**

**Leroy Anderson**

**Hanukkah Festival Overture**

**Lucas Richman**

*2018-19 Portsmouth High School Concert Choir*

**Rise Up Shepherd and Follow**

**African-American Spiritual**

**The Cherry Tree Carol**

**Traditional**

**Appalachian Carol**

*arr. Olin Johannesssen*

**Go, Tell it on the Mountain**

**African-American Spiritual**

**Jingle Bells**

**James Lord Pierpont**

*arr. Ray Charles*

**Winter Wonderland**

*arr. Mark Hayes*

**Jingle Bells**

**James Lord Pierpont**

**Star Carol**

**John Rutter**

*—Intermission—*

**Sleigh Ride**

**Leroy Anderson**

**By the Beautiful Blue Danub**

**Johann Strauss, II**

**Hold on to the Snow from Missing: Wynter**

**Billy Butler**

**Carly Gendell, soloist**

*arr. Jennifer Citarelli*

**Winter**

**Tori Amos**

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# PORTSMOUTH SYMPHONY ORCHESTRA

John Page, Music Director

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*"Inside the Music" discussion, 2:00 p.m*

*The Music Hall, Portsmouth, NH*

---

## **Prelude**

**Fantasia on a Theme by Thomas Tallis**

**Violin concerto No. 2 in G Minor**

**Sarita Utanovsky, violin**

- I. Allegro molto moderato
- II. Andante assai
- III. Allegro, ben marcato

*—Intermission—*

**Symphony No. 4 in E Minor**

- I. Allegro non troppo
- II. Andante moderato
- III. Allegro giocoso
- IV. Allegro energico e passionato

## **Bitter Pill**

**Ralph Vaughan Williams**

**Sergei Prokofiev**

**Johannes Brahms**

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## PROGRAM NOTES

### Fantasia on a Theme by Thomas Tallis - Ralph Vaughan Williams

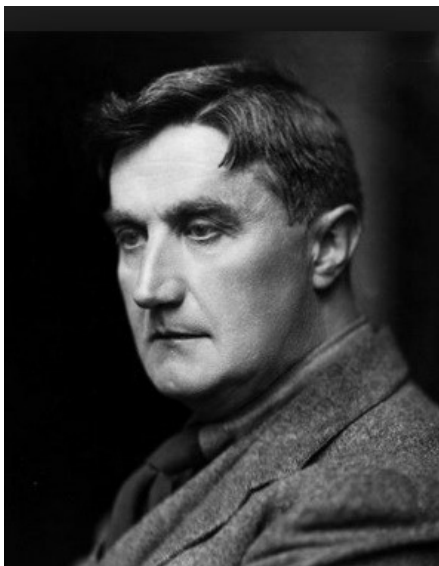
*Ralph Vaughan Williams was born in Down Ampney, Gloucestershire, England in 1872 and died in London in 1958. He composed this work in 1910 and revised the score in 1913 and 1919. Vaughan Williams led the first performance at the Gloucester Festival in 1910. The score calls for solo string quartet, a small string orchestra of nine players (double quartet plus bass) and a conventional string orchestra.*

\* \* \* \* \*

As a young composer Vaughan Williams felt himself to be without a clear compositional direction, and in this respect he mirrored the state of British music generally. For some two hundred years after the death of Purcell, the British were seemingly overwhelmed by the influx of German and Viennese music, starting with their adopted son Handel and continuing through Mendelssohn and those that followed. Later in life Vaughan Williams would become one of the originators and custodians of the new British musical idiom.

When Vaughan Williams was offered the task of editing a new edition of the *English Hymnal*, he accepted reluctantly. He feared the project would prevent him from pursuing original compositions, but as he later said, "I know now that two years of close association with some of the best (as well as some of the worst) tunes in the world was a better musical education than any amount of sonatas and fugues." It was during this project that Vaughan Williams encountered nine melodies which Thomas Tallis had contributed to the 1567 *English Psalter*.

Tallis (c. 1505-1585) was one of the most distinguished composers of the Tudor period. His tenure at the English court spanned the reigns of several monarchs, and likewise spanned changes of the state religion from Protestant to Catholic and back to Protestant again; no doubt such religious flexibility improved one's employment prospects at court!



The *Fantasia* is based upon the third of the Tallis tunes, a melody in the Phrygian church mode that sets the words "Why furrmeth in sight: the Gentiles spite, in fury raging stout." Vaughan Williams calls for an orchestra of strings divided into three groups: a quartet of soloists, a massed string orchestra, and a smaller orchestra of nine players. In true Renaissance tradition the groups are to be separated in the performance space if possible.

As the title implies, the *Fantasia* is a free-form work in which the theme undergoes metamorphosis in a continuous flow, as distinguished from a strict theme and variations. The ancient melody (heard first in the low strings) is used as a whole and in fragments and is set off by Vaughan Williams' own innovative melodic contributions. Harmonies range from those dating from the time of the original theme to those of the most modern sort. As a result, you're never quite sure whether you are listening to old music or new, or to some alloy of the two. In this curious mixture Vaughan Williams can be heard developing his own musical voice while producing a work that is in the truest sense of the word, "timeless."



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## PROGRAM NOTES

### Concerto for Violin & Orchestra No. 2 in G minor, Op. 63 - Sergei Prokofiev

*Sergei Prokofiev was born in Sontsovka, the Ukraine in 1891 and died near Moscow in 1953. He composed his Second Violin Concerto in 1935, and it was first performed the same year in Madrid, with Robert Soëns the soloist and Enrique Fernández Arbós conducting. The score calls for solo violin, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, percussion, and strings.*

\* \* \* \* \*

Prokofiev's Second Violin Concerto is a transitional work written during a transitional period in the composer's life. Having fled the Bolsheviks in 1918, he had lived in the west for sixteen years, spending most of his time touring the world as a composer, conductor, and pianist. He was ready to settle down, and at the same time he was also deeply homesick. He knew that repatriation would mean he would have to soften his style: the brashly dissonant works of his youth would never do in a country that enforced its requirement for "Soviet Realism" with threats of the gulag or worse. But it so happened that Prokofiev had been leaning in this musical direction anyway. He had come to believe that music needed to return to lyricism, simplicity, and accessibility. Cynics might say that he was merely saying what he knew the Soviet authorities wanted to hear, but he made his new approach manifest in two scores he began at about the same time: the ballet *Romeo and Juliet* and the Second Violin Concerto.

Prokofiev's new approach is obvious from the first few bars of the first movement, as the violin alone plays a theme that—though metrically unstable—is lyrical to the core. Where we might expect something spiky in contrast, the second theme is even broader and more lyrical than the first. It is quite easy to follow these two elements as they interact in the development.

Prokofiev continues in the same vein for his second movement. Here he seems to have traded his usual harmonic dissonance for a kind of *rhythmic* dissonance, created by the accompaniment adhering to a triple feel while the soloist steadfastly maintains his duples.

The contrasting episodes bring increases in tempo, and are deliciously scored. By the end of the movement the roles have reversed, as the orchestra gives out the opening tune while the soloist accompanies in pizzicato triplets.

The Finale brings with it an invitation to dance, as well as some of the vinegar we expect from Prokofiev. This is still primarily melodic music, and though it is possible to hear the composer pulling some of his punches, he still wins in the end. The movement is a masterpiece of rustic rhythm, and just when you suspect the music is about to devolve into a cute little waltz, the foot-stomping revelry returns to close the movement with a bang.

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## PROGRAM NOTES

### Symphony No. 4 in E minor, Op. 98 - Johannes Brahms

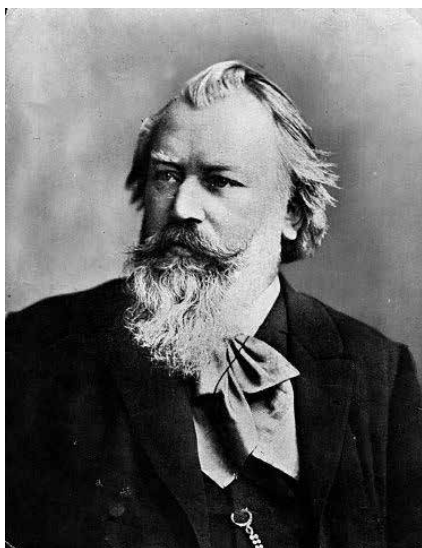
*Johannes Brahms was born in Hamburg in 1833 and died in Vienna in 1897. He completed his Fourth Symphony in 1885 and conducted the first performance at Meiningen the same year. The symphony calls for 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani, triangle, and strings.*

\* \* \* \* \*

Brahms was a reluctant symphonist, for he knew the comparisons to Beethoven were inevitable: “You have no conception of how the likes of us feel when we hear the tramp of a giant like *him* behind us.” It was not until he reached his forties that he met his own standards and released his First Symphony. Twenty years later, while composing the Fourth, his reluctance still showed. From his summer home he wrote a friend: “Might I venture to send you a piece of a piece of mine, and would you have time to look at it and write me a word? On the whole, unfortunately, my pieces are pleasanter than I am and need less setting to rights! But the cherries never get ripe for eating in these parts, so don’t be afraid if you don’t like the taste of the thing. I’m not at all eager to write a bad number four.”

Brahms overcame his trepidations by applying every last measure of skill he had; the Fourth, even more than the others, is a stunning celebration of craft.

In the tightly controlled first movement, note how Brahms leads you to expect a repeat of the exposition—according to classical practice—but then sidles deceptively into the development: a surprise requiring the most artful joinery. In the second movement the modal horn fanfare prepares you for the “wrong” key—making the E major of the clarinets all the more delicious. The foot-stomping good time of the third movement comes, in part, from the calculated placement of accents in unexpected places.



The Finale is a singular achievement. The trombones—silent until now—intone a theme taken from Bach’s Cantata 150, *Nach dir, Herr, verlanget mich*. Thirty variations of this theme follow, written into a passacaglia—a form where the original theme is always present, sometimes hidden, sometimes not. Brahms not only makes this ancient form new again, he uses it to give the movement a commanding force of logic. Meanwhile, the musical ideas flow as if by spontaneous invention; the architecture has such life that one would never miss the building for the bricks.

In music, as in the other arts, it is craft that sets expression free. The greater the artist, the more powerful the expression and less noticeable the craft. For all its monumental control, the Fourth takes us magically where Brahms wants us to go, even if we don’t hear the organization that makes it work. That is the mark of a giant.

—Mark Rohr

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*"Inside the Music" discussion, 2:00 p.m*

*The Music Hall, Portsmouth, NH*

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**La Scala Di Seta (The Silken Ladder): Overture**      **Gioachino Rossini**

**Young Artist Competition Winner(s)**

*—Intermission—*

**The Firebird Suite**

**Igor Stravinsky**

2. Introduction
  3. Pantomime I
  4. Pas de deux: Firebird and Ivan Tsarevich
  5. Pantomime II
  6. Scherzo: Dance of the Princesses
  7. Pantomime III
  8. The Princesses' Khorovod
  9. Infernal dance of King Kashchei
  10. Berceuse
- Finale

**Ghosts of Broadway**

**Billy Butler**

*Kenny Butler, violin*

Please join us in The Music Hall lobby for brief reception after the concert.

*Please refrain from flash photography during the performance. Thank You.*



The image shows the interior of the Portsmouth Athenaeum. The room features a high ceiling with a decorative crown molding. The walls are covered with numerous framed portraits of men in historical attire, some in oval frames. A large portrait of a man in a red coat is on the left. In the center, there is a doorway leading to another room. To the right, a golden statue of a woman is visible. In the foreground, there are bookshelves filled with books, a desk with a lamp, and other items.

## The Portsmouth Athenaeum celebrates PSO's 21st year!

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## PROGRAM NOTES

### Overture to *La scala di seta* (The Silken Ladder) - Gioachino Rossini

*Gioachino Rossini was born in Pesaro, Italy in 1792 and died in Paris in 1868. He composed his opera *La scala di seta* in 1812 to a libretto by Giuseppe Maria Foppa, and it was first performed at the Teatro San Moisè in Venice the same year. The score of the Overture calls for flute, piccolo, 2 oboes, English horn, 2 clarinets, bassoon, 2 horns, and strings.*

\* \* \* \* \*

Rossini was a mere 20 years old when he wrote this opera; it was already his sixth. He was nearing the height of his powers and had already made a considerable name for himself. Of his quick rise, Rossini quipped, “I woke up one morning and found myself famous.” In the next few years he composed many more operas, nearly forty in all. Then, having become the most famous opera composer in the world—and making a fortune in the process—he abruptly laid down his pen and composed no more. He had said all he wanted to say.

Italian opera houses had an insatiable thirst for one-act comic operas at the time and Rossini sought to fulfill the demand as fast as he could write them. Most of these—not all by Rossini, of course—were comprised of stock story lines and stock characters, and they often recycled stock jokes as well. Rossini brought a fresh attitude to the form: his recitatives were more likely to be accompanied rather than secco, and he moves the story forward with ensembles more than with arias. Add to this his already mature sense of dramatic pacing, his glorious melodies, his deft use of the orchestra—to say nothing of his youthful exuberance—and you have the recipe for his youthful successes.

*La scala di seta* (The Silken Ladder) has all of these, making the familiarity of its plot and characters more than bearable. The story involves a love triangle—of course!—with a Rapunzel twist. Giulia’s guardian Dormont wants her to marry Blansac, but it turns out that Giulia is already secretly married to Blansac’s friend, Dorvil. Every night, Giulia lets down a silken ladder to let Dorvil climb up to her rooms.

Giulia tries to solve her problem by encouraging Blansac to marry her cousin Lucilla. It doesn’t work, and now all the parties involved begin spying on each other: Giulia spies on Blansac and Lucilla, Dorvil spies on Giulia and Blansac—as much time seems to be spent in closets as onstage at this point—and through a myriad of misunderstandings, Blansac eventually does fall in love with Lucilla and Dorvil realizes that Giulia has been true to him throughout. Whereupon Dormont—clad in his nightshirt, no less—discovers the silken ladder and the now-happy couples together. He realizes that everything has turned out for the best, and blesses the pairs of lovers.

Italian opera or “I Love Lucy?” Well, you may have seen it all a thousand times before, but you’ve never heard it like this. The plot may be lighter than air, but the music of the Overture—bubbly, colorful, and full of the composer’s trademark crescendos—makes it obvious why Rossini woke up famous at such an early age.



# PROGRAM NOTES

## Suite: The Firebird - Igor Stravinsky

*Igor Stravinsky was born in Oranienbaum, Russia in 1882 and died in New York City in 1971. He completed his ballet *The Firebird* in 1910, and it was first performed the same year in Paris, conducted by Gabriel Pierné. Stravinsky created a Suite in 1911 and then again, for a smaller orchestra, in 1919. In 1945 Stravinsky created a third suite with substantially the same instrumentation as the 1919 version but with five added numbers from the ballet. The score of the 1945 Suite calls for 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, harp, piano, and strings..*

\* \* \* \* \*

He was not a composer, or even a musician, but no one had more influence on the music of the early twentieth century than Serge Diaghilev. Diaghilev was the impresario who organized the *Ballet Russes* in Paris. Over a twenty-year span he collaborated with a formidable roster of composers, including Stravinsky, Falla, Debussy, Prokofiev, Ravel, Milhaud and Poulenc, as well as artists such as Picasso and dancers such as Nijinsky. With the *Ballet Russes*, the very best of 20th century art came together under one roof.

Diaghilev hired Stravinsky to compose music for the *Firebird* when another composer failed to get the job done. Time was short—Stravinsky sent each section of the piece to the choreographer as it was composed, then joined the company for rehearsals. The premiere of *The Firebird* was the coming-out party of the most important composer of the twentieth century and the beginning of a famed collaboration that would last until Diaghilev's death.

The story of *The Firebird* is a pastiche of tales from Russian folklore. The young prince Ivan Tsarevich wanders into an enchanted garden in pursuit of the magical Firebird. Ivan captures the Firebird but she pleads to be released, telling him she will come to his aid if ever needed; Ivan releases her.



Ivan sees thirteen young princesses dancing and playing a game; he falls in love with one of them and follows them into the palace of the ogre Kashchei. When Kashchei captures Ivan the Firebird comes to his rescue. First the Firebird sends Kashchei and his retinue of monsters into a frenzied, exhausting dance, then lulls them to sleep with a beautiful *Berceuse*. She shows Ivan a casket with an egg containing Kashchei's soul. When Ivan smashes the egg Kashchei dies, his castle and retinue disappear, and his victims return to life. In the rejoicing portrayed in the Finale, Ivan receives the hand of his favored princess. The celebratory closing pages are some of the most thrilling music ever written.

*The Firebird* became the most popular of Stravinsky's works, much to the composer's chagrin. He came to resent the attention it took from his current (and very different) work, dismissing it as an "audience-pleasing lollipop." No matter—Diaghilev knew better. On the day before the premiere, as he stood with his prima ballerina, he pointed to Stravinsky and said, "Mark him well. He is a man on the eve of celebrity." And the world was on the eve of a new way of thinking about music, thanks to Serge Diaghilev.

—Mark Rohr

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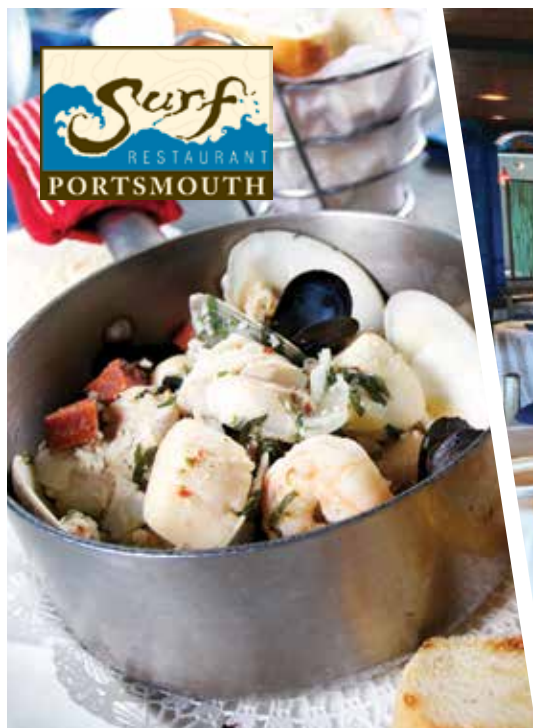
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