

The Central Ohio Symphony

Forty-First Season 2019-2020, March Concert
Sunday, March 1, 2020 - 3:00 pm
Gray Chapel, Ohio Wesleyan University, Delaware

Jaime Morales-Matos, music director and conductor
Simón Gollo, violin
Randolph Kelly, viola

The Central Ohio Symphony gratefully acknowledges support from the Ohio Arts Council, the City of Delaware, Ohio Wesleyan University, our subscribers, donors and ticket purchasers.

William Grant Still *Festive Overture* (8 minutes)

W. A. Mozart *Sinfonia Concertante* (27 minutes)
I. Allegro meastoso
II. Andante
III. Presto
Simón Gollo, violin
Randolph Kelly, viola

INTERMISSION

Nicolai Rimsky-Korsakov *Capriccio Espagnol* (17 minutes)
I. Alborada
II. Variazioni
III. Alborada
IV. Scena e Canto gitano
V. Fandango asturiano

Ottorino Respighi *Roman Festivals* (26 minutes)
I. Ciencenses
II. Il Giubileo
III. L'Ottobrata
IV. La Befana

The Central Ohio Symphony

Behind the Scenes

Board of Trustees Officers

Don Gliebe, *President* David Hejmanowski, *Vice President*
Chuck Moore, *Treasurer* Kent King, *Secretary*

Trustees

Carol Brulotte, Amanda Cobourn, John Eufinger, Bill Fowles,
Dr. Jennifer Jolley, Dr. Juan Armando Rojas Joo,
Nick Marzluf, Amy Pinnick, Jeff Uhrich, Barbara Wolfe

Past Presidents

Carol Brulotte, Ruth Gibson, Walter Gibson, Ted Heiskell, David Hejmanowski, Diane Hodges, Ralph Hodges, Charles Houser, Colleen Huckabee, William Huckabee, Dee Ketterling, William Longcamp, Richard Myers, L.B. "Bo" Rabby, Linda Shearer, Karen Scherner, Hans Scherner, Marylou Schmidt, Bob Schmidt, Leslie Shade, David Shade, Edna Woodard, Gerald Woodard, Donald Wuertz, George Wolfe

Music Director, Jaime Morales-Matos

Executive Director, Warren W. Hyer

Executive Assistant, Sharon Patterson

Librarian, Laura Masonbrink

Volunteer Staff

Stage Manager, Ken Flaglor

House Manager, Ashley Hejmanowski

Volunteers, Richard Brulotte

Ticketing and Other Assistants,

Amanda Cobourn, Roxann Newton, Larry Cooper

Acknowledgments

Concert Facilities, Ohio Wesleyan University

Rehearsal Facilities, Delaware City Schools Music Department

The Symphony Source office,

The Strand Theater and Cultural Arts Association, Inc.



Please silence cell phones and other electronic devices before the performance

The Central Ohio Symphony
P.O. Box 619 Delaware, Ohio 43015 (740) 362-1799
info@centralohiosymphony.org
www.centralohiosymphony.org

The Symphony Musicians
 Jaime Morales-Matos, Conductor and Music Director
 Christopher Weait, Conductor Laureate
 Strings listed alphabetically after principals

violin 1

Tom Sobieski,
 concertmaster
 Leslie Braidech
 Noah Cisneros
 Dan Cornelius
 Nora Dukart
 Jordan Koogler
 Anna Lin
 Nadine Moelencamp
 Joan Muellerleile
 Jackie Shelley
 Ron Soriano
 Sherry Trick

violin 2

Leah Anderson
 principal
 Chris Bright
 Joyce Green
 Laura Koh
 Shalem Loritsch
 Laura Masonbrink
 Alex Novikoff
 Amy Rieske
 Megan Stallard
 Pauline Taylor
 Leslie Zavarella

viola

Meagan Cramm
 principal
 Sharon Blaydes
 Betsy Claman
 Alex Figueroa
 Vince Huzicka
 Diana Reiheld
 Anna Sylvester

cello

Matt Hawley
 principal
 Terri Boselli-Wyman
 Adam Davis
 Anna Miller
 Chris Moelencamp
 Emerson Navin
 Edgar Singleton

bass

Moses Carreker
 principal
 Merideth Eshelman
 Chad Greenwald
 Jane Muller
 Milton Ruffin

flute

Lisa Jelle
 principal
 Valorie Adams-Hildreth

piccolo

Shandi Anthony

oboe

Karen Pfeifer
 principal
 Ailene MacKay

English horn

Steve Rosenburg

clarinet

Robert Pfeifer
 principal
 Justin Johnson
 Vanessa Klassen

bass clarinet

Noah Wise

bassoon

Jacob Schlosser
 principal
 Kerry Haberkern

contrabassoon

Kelsey Brown

horn

Jocelyn Standley
 principal
 Ben Hottensmith
 Mitch McCrady
 Jennifer Moncreif
 Matt Kurk

trumpet

Dale Nawrocki
 principal
 Dave Mazon
 Nicole Mazon
 John Montgomery

offstage trumpet

Jim Benschhoff
 Whitney Davis
 Brandon Ising

trombone

Doug Moran
 principal
 Jessica Sneeringer
 Matt Smith

tuba

Eric Leday

keyboard

Caroline Salido-Barta
 Sally Sansbury

organ

James Hildreth

harp

James Predovich

mandolin

Eugene Braig

timpani

Warren Hyer

percussion

Jim Broadhurst
 Michael Bailly
 Don Glibe
 Tomasz Jarzecki
 Zach Koors
 Mathew Baltzer
 Madie Bishop
 Roland Garza
 William Mayer

librarian

Laura Masonbrink

The Central Ohio Symphony

Today's Guest Artists

Simón Gollo, violin

Award-winning violinist Simón Gollo is one of the most versatile and successful Latin American artists of his generation residing in the United States today. His diverse career demands him to serve the roles of artist director, conductor, soloist, chamber musician and pedagogue.



Currently, Simón Gollo is Assistant Professor of Violin in the Department of Music at New Mexico State University (NMSU) and Conductor of the NMSU Philharmonic. He is the founder of Las Cruces Youth Orchestras at NMSU and Founder and Artistic Director of the international music Festival: “Aruba Symphony Festival and Academy”. Since 2016 Simón Gollo has a prominent career as a conductor emphasizing his artistic commitment to social projects of a musical nature in El Salvador, Colombia, Brazil, Mexico, Vietnam and the USA.

Simón Gollo has appeared as a conductor, chamber musician or as a soloist across the United States, Europe, Latin America and Asia at prestigious venues such as the Philadelphia Chamber Music Society (Philadelphia, USA), 92Y- Kaufmann Concert Hall (NY, USA), Chamber Music Society of Detroit, National Gallery of Art (Washington DC, USA), Bolivar Hall (London, UK), Teatro Teresa Carreño (Caracas, Venezuela), Auditorio Blas Galindo (Mexico City, Mexico), and the Teatro Mayor (Bogota, Colombia).

He has performed with international figures such as Alessio Bax, Ricardo Morales, Dmitri Berlinsky, Richard Young (Vermeer Quartet), Miguel Dasilva (Ysaÿe Quartet), Randolph Kelly, John Novacek, Mihai Marica, Yura Lee, and Jacob Koranyi, among many others.

Simón Gollo is a recording artist for IBS Classical (Spain). His recording “Homage to Ernest Chausson” with the pianist John Novacek is distributed around the world.

Randolph Kelly, viola

Randolph Kelly has enjoyed a distinguished and multifaceted career as principal violist of the Pittsburgh Symphony Orchestra. He was signed by André Previn in 1976, and has since played under the direction of Lorin Maazel and Mariss Jansons. Previn once wrote that Kelly “transformed his section into what I believe is the best viola section of any orchestra in America.” One highlight of Kelly’s tenure with the PSO was performing the world premiere of a viola concerto written for him by Samuel Adler. The PSO commissioned this piece for their 2000-2001 Season.



In addition to his orchestral career, Kelly’s virtuosity as a soloist and chamber musician has been celebrated around the world. He has collaborated with such artists as Yo-Yo Ma, André Previn, Pinchas Zukerman and Trauls Mork, among others. He has recorded and toured extensively with the Los Angeles Piano Quartet. In reviewing an LAPQ performance, the German paper *Neue Passauer Presse* stated, “Randolph Kelly is in a class of his own. He has a richness of tone such as one seldom hears...” Additionally, Kelly has been invited to perform as a guest artist at chamber music festivals in Japan, Australia, Europe, China, Taiwan and Russia.

As a soloist, Kelly has appeared on some of the most prestigious concert stages in the world. He performed the New York premiere of Sir Michael Tippett’s Triple Concerto in Carnegie Hall. He made his European solo debut when Lorin Maazel invited him to play the Walton Concerto with the National Orchestra of France. James De Priest conducted the Oregon Symphony when Kelly played the Bartók Viola Concerto. The review in *The Oregonian* stated, “guest soloist Randolph Kelly provided the evening’s highlight... it was a breathtaking performance.” In addition to his rigorous performing schedule, Kelly has recorded a wide range of music for the Albany, Naxos and Music Masters labels. He also appeared on National TV, performing Don Quixote as part of a series entitled Previn and Pittsburgh. Randolph Kelly is a graduate of The Curtis Institute, where he worked closely with the esteemed violist Joseph DePasquale. He is committed to performing new music, and he generously volunteers his time to educational programs in an effort to bring a wide range of musical experiences to young audiences.



Conductor Jaime Morales-Matos

Globe-trotting, trombone playing Jaime Morales-Matos can be found on the conductor’s podium each concert. Now in his seventeenth season as Music Director, he has brought new direction to the Symphony’s artistic programming and performances.

He describes his position here as “very special” due to several factors. “The musicians are here because they love music, not because it is a job. It is beautiful to work with people who love what they are doing. This community has an appreciation for the arts and supports the arts. At Gray Chapel, the audience is in constant contact with the musicians. We are all in the same place in the hall or in the building. That interaction is part of the fabric of this community.” One of his goals is that the Symphony grows—financially and artistically—enough to add more concerts and expand the season.

As a conductor, Jaime has conducted throughout the United States, Europe, and Latin America, as well as in his native Puerto Rico. He conducted members of the New York Philharmonic at the prestigious Casals Festival in a concert broadcast on public television in 2003 and was selected in 2007 as one of the most promising young conductors by the American Symphony Orchestra League.

In addition to his conducting, Jaime has wide-ranging experience as a trombonist. He has performed in this country and elsewhere, including Europe and Latin America, and has premiered various pieces written for him. Jaime directs and plays trombone with Son del Caribe, a Cincinnati-based Latin music ensemble considered by many to be the top salsa band in Ohio.

Jaime is Associate Professor of Trombone at Miami University of Ohio. He is very active as a Master Class artist in the United States and Latin America, and has taught trombone extensively. He received his undergraduate training at Indiana University and holds a Master’s degree from the Cincinnati College-Conservatory of Music.

Program Notes***Festive Overture* William Grant Still
1895-1978**

Born in Woodville, Mississippi in May of 1895, William Grant Still became the first African-American composer to have a symphony performed by a major orchestra, the first to have an opera produced by a major company, and the first to have an opera performed on national television.

Although William Grant Still grew up in Little Rock, Arkansas, Ohio is where he honed his compositional skills and first found success. His musical journey began at Wilberforce University, the nation's first private, historically black University, situated not far from Dayton. While Still pursued studies in medicine, in accordance with his mother's wishes, he also conducted and arranged for the school's band and string quartet. After leaving Wilberforce in 1915, Still played in jazz bands and wrote arrangements to earn a living while continuing his education in music at Oberlin College.

After Oberlin, Still moved to New York City and worked as a freelance musician and arranger for Broadway shows, big bands including Artie Shaw's, and other musical artists. He began to build a reputation for creative concert works and studied with famous instructors, including American composer George Chadwick and the avant-garde French composer, Edgard Varèse. Still moved to Los Angeles in 1934, where he was awarded his first of three Guggenheim Fellowships. He passed away there at the age of 83, having written eight operas and five symphonies, in addition to numerous concert suites, ballets, incidental music for plays, choral music, and film scores for such movies as 1936's *Pennies from Heaven* starring Bing Crosby. Still was awarded a total of nine honorary doctorates in recognition of his musical accomplishments.

The triumphant and cheerful *Festive Overture* was written in 1944 and won first prize in a competition sponsored by the Cincinnati Symphony Orchestra for which the composer won a \$1,000 war bond (approximately \$14,700 in today's value).

***Sinfonia Concertante* Wolfgang Amadeus Mozart
1756-1791**

Composed by 23-year-old Wolfgang Amadeus Mozart in 1799, *Sinfonia Concertante* showcases Mozart's experimentations with both

instrumentation and musical forms. The work is neither a concerto nor a symphony but rather a hybrid of the two. The instrumentation is streamlined and includes only oboe, horns and strings.

The Allegro Maestoso opens *Sinfonia Concertante* with multi-layered themes leading to the soloists entering with one of the most beautiful melodic passages of Mozart's career. The middle movement or Andante slows and introduces what would become the template for *La ci darem la mano*, the famous duet from *Don Giovanni*. Here the violin and viola become the love duet in the later opera. This passage perfectly exemplifies the meaning of "Sinfonia Concertante" or "little symphony with cameo solos."

The Presto rondo finale offers glad relief. Alfred Einstein said the movement's "gaiety results principally from the fact that in the chain of musical events the unexpected always occurs first, being followed by the expected." The *Sinfonia Concertante* ends with the lightness and joyful spirit for which the genre is known.

***Capriccio Espagnol* Nicolai Rimsky-Korsakov
1844-1908**

In 1887, Rimsky-Korsakov first imagined *Capriccio Espagnol* as a fantasy based on Spanish themes. Like his fellow countryman and mentor, Mikhail Glinka, the father of Russian art music, Rimsky-Korsakov found inspiration in foreign cultures and geography. In the year following his completion of *Capriccio Espagnol*, he composed *Scheherazade*, another fantasy based on the Arabian tales One Thousand and One Nights.

Although *Capriccio Espagnol* was originally intended to be a virtuoso work for violin, Rimsky-Korsakov decided the entire orchestra could better represent the lively melodies of its Spanish folk songs. The work is in five uninterrupted sections.

1. Alborada – This folk song celebrates the morning's sun and features clarinet and violin solos.
2. Variations – The horns play a simple folk melody with five variations. Several solo instruments elaborate on the theme, ending with flute chromatics.
3. Alborada – The violin and clarinet replay the first section reversing their parts.
4. Scene and Gypsy Song – A drum introduces a horn and trumpet

fanfare while a solo trumpet plays the theme. A solo violin takes over the theme, then a flute and clarinet, with an increasing contribution from percussion and strings. The gypsy song follows.

5. Fandango of the Asturias – In this dance song, trombones introduce the theme followed by woodwinds. The full orchestra’s return to the Alborada brings the Capriccio to a dramatic end.

***Roman Festivals* Ottorino Respighi
1879-1936**

Respighi composed *Roman Festivals*, as his third piece in “Roman Trilogy” for orchestra. The work is a symphonic poem, which he had mastered in his previous two Roman installments, *Pines of Rome* and *Fountains of Rome*. In comparison with the first two works, the aural picture is much less serene and idyllic in *Roman Festivals*.

The first movement, “Circenses” or Circus Games, evokes the chaotic and bloody world of Imperial Rome’s barbaric entertainment with a brass fanfare. A somber march represents the victims about to be killed by growling beasts. The crowd erupts into a fanfare and the orchestra’s harsh chords announce death.

The second movement, “Giubileo” or the Jubilee, evokes the journey of religious pilgrims as they travel to Rome. The opening motif portrays their exhaustion and sadness. The brass plays their glad hymn of praise when they first sight Rome. The brass, the winds, chimes and bells evoke the city’s many church bells.

The third movement, “L’Otoabrata” or Harvest of October, celebrates the Roman harvest and hunt.

The fourth and final movement, “La Befana” or Epiphany, is a noisy recreation of the songs and dances of Romans partying in the Piazza Navona on the night before Epiphany. A solo trombone portrays a drunken reveler.

Program Notes by Hillary Fowler