

SELECTED PROGRAM NOTES

OVERTURE TO THE POET AND PEASANT

The Poet and Peasant is an operetta by Franz von Suppè that was composed and premiered in 1846. Von Suppè is a Croatian composer, though at the time he was composing his home region was part of the Kingdom of Dalmatia. He is best known for his operettas and their overtures, of which Poet and Peasant is one of the most famous.

The music of the overture begins with a brass fanfare that leads into an extended lyrical cello feature. Once the cello has it's say, the full orchestra enters with an exciting and exclamatory theme that is sure to wake up any audience member that may have begun to daydream. The rest of the overture alternates between fast paced, dancelike, and lyrical passages that highlight themes from the operetta. Since it's premiere, the Overture to the Poet and Peasant has been an audience favorite the world over.

"NIMROD" FROM THE ENIGMA VARIATIONS

"Nimrod" is the ninth variation in a set of 14 composed by Edward Elgar. Each variation of the "Enigma" variation set depicts one of Elgar's family or circle of friends. Not all of the exact persons depicted are known, but we do know that "Nimrod" is meant to portray Elgar's editor and publisher, Augustus J. Jaeger. The music represents the years of support and encouragement given by his friend through moments of depression and self doubt.

"Nimrod" is the best known variation from the Enigma Variations and is often performed as a standalone concert piece. The rich harmonies and counterpoint are made to sing through an adagio tempo and a continuous crescendo as instruments are added throughout the piece. Emotional and heartfelt, "Nimrod" is one of symphonic repertoire's most beautiful works.

REMEMBRANCES

Remembrances is a work for solo flute and piano written near the very beginning of the pandemic lockdowns. In April 2020, our Treasure Coast music community lost our dear friend Joann Love Kinder. Joann was a flautist and percussionist in the Treasure Coast Symphony and served as our guest conductor for our 2019 Holiday Concert. She was the long time band director at Southern Oaks Middle School in St. Lucie County and was active in many music ensembles in the community and throughout the State.

This music was composed in memory of her and is premiered this afternoon by one of Joann's long time friends and colleagues, Amy Clark.

Amy recently retired after a 28 year career as a Martin County music teacher and continues as a private music instructor. She is a lifetime member of the Florida Bandmasters Association and performs with the Treasure Coast Flute Choir, Treasure Coast Wind Symphony, Vero Beach Chamber Orchestra, Florida Flute Orchestra, and the Metropolitan Flute Orchestra. Amy conducts the Teacher's Flute Orchestra and Florida Flute Association, and is the assistant conductor for the Indian River Pops Orchestra.

SYMPHONY NO. 1 IN C MAJOR, OP. 21

Beethoven's first symphony was premiered in Vienna on April 2, 1800. Notes and sketches for this work were begun as early as 1796.

With his first entry into symphonic writing, Beethoven sought to establish a place among the classical masters such as Mozart and Hayden, while at the same time establishing his own voice in the medium. His composition followed the conventions of the time, but his use of the *Harmonie* (wind instrument section) went further than most other composers of his era and began to set him apart.

The first movement of the symphony begins slowly. Beethoven begins the music on a C chord, but includes a B-flat note that throws the listener off of the intended key of C Major and must resolve to an F major chord. For the remainder of the introduction, Beethoven moves the tonal center back toward C Major and directs the music toward an energetic first theme at the *Allegro con brio* (fast with energy) showcasing the violins. The winds are featured in a lyrical second theme. As the work moves through the development, the motives and themes go through the circle of fifths, which indicates the strong influence of Mozart, who used the same technique in many of his symphonies.

The second movement opens with a dancelike melody in the 2nd violins that is picked up by other sections in an imitative way. The quiet beginning of this movement is a stark contrast to the loud ending of the first movement. Extensive use of timpani in this movement is unusual for the time and Beethoven moves the music toward a playful final theme with the timpani giving a rhythmic push to the orchestra.

The third movement is labeled as a minuet but is really more of a "scherzo" or "joke" movement. This is a departure from the norms of Mozart and Haydn, who favored the more traditional dance movements in their symphonies. The music is fast and energetic.

The final movement of the symphony begins with what is essentially a musical joke by Beethoven. Choosing to start the finale with a non-traditional *Adagio* (slow) tempo, he writes a slowly ascending scale that never quite reaches the top. The orchestra starts to "fade away" in apparent defeat when the 1st violins suddenly and energetically play a fast scale in the home key that launches into the playful *Allegro molto e vivace* section of the piece. From that point on, the orchestra plays full tilt to the end of the symphony.

His first symphony established Beethoven firmly in the tradition of his mentors and contemporaries, but showed several of the characteristics that make him the innovative and groundbreaking composer we know today. He pushed boundaries with and his distinctive, sometimes joking, tone shining through in this early work.



TREASURE COAST
SYMPHONY

CLASSICAL CONCERT

Matthew Karram, Guest Conductor

Sunday, April 23, 2023

4:00 PM

St. John of the Cross Church

7550 26th St.

Vero Beach, FL 32966

This concert is free and open to the public.

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PROGRAM

Overture to the Poet and Peasant Franz von Suppè

Variation IX - "Nimrod" from the Enigma Variations Edward Elgar

Hungarian Dance No. 5 Johannes Brahms

Remembrances Matthew Karram

Amy Clark, Solo Flute

Ave Maria..... Franz Schubert

Beth Shestak, Soprano

Marche Militaire No. 1 Franz Schubert

- *Intermission* -

Symphony No. 1 in C Major Ludwig van Beethoven

I. Adagio molto - Allegro con brio

II. Andante cantabile con moto

III. Minuet. Allegro molto e vivace - Trio

IV. Finale. Adagio - Allegro molto e vivace

A * next to a name indicates a principal performer.

OUR MISSION

To promote musical education and experience for volunteer musicians of all ages;
For the enrichment of our musicians and our community.

